

**WINTER MEETING**

**Northern California Chapter  
of the  
American Musicological Society**

Saturday, February 21, 2015

Ira F. Brilliant Center for Beethoven Studies,  
San Jose State University

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Feb. 21, 2015

**Registration and coffee: 9:00–9:30**

**SESSION 1: 9:30-11:30**

Amy Beal (University of California, Santa Cruz), Chair

**Michael Accinno** (University of California, Davis)

A Music Conservatory for the Blind? Joseph Francis Campbell's American Dream

**Elisse C. La Barre** (University of California, Santa Cruz)

'Let's Go San Francisco': Cultural and Musical Intersections Uncovered in the  
Sheet Music Written for the 1939/40 Golden Gate International Exposition

**Charissa Noble** (University of California, Santa Cruz)

The Migration of Consciousness: Understanding Robert Ashley's *Perfect Lives*  
Through Music Video

**EXHIBIT TOUR: 11:30–12:30**

**Will Meredith** (San Jose State University)  
Beethoven in Politics

**LUNCH: 12:30–2:00**

**BUSINESS MEETING: 2:00–2:30**

**SESSION 2, part 1: 2:30–3:50**

Thomas Grey (Stanford University), Chair

**Sarah Waltz** (University of the Pacific)

[E-flat Minor]

**Stephen Husarik** (University of Arkansas, Fort Smith)

Dissonance Resolved: *Ocursus* and the Surrender of Ornamentation to the  
Countersubjects in the Finale of Beethoven's *Grosse Fuge*, Opus 133

**BREAK: 3:50–4:10**

**SESSION 2, part 2: 4:10–5:30**

Thomas Grey (Stanford University), Chair

**Christopher Reynolds** (University of California, Davis)

Counterpoint, Conflict, and the Lessons of Beethoven's Ninth Symphony

**Kirsten Paige** (University of California, Berkeley)

De-Industrializing the Urban Body: Achieving Nature through Technology at the  
Bayreuth Festival, 1876-1890

**RECEPTION: 5:30–6:15**

## ABSTRACTS

### **Michael Accinno (University of California, Davis) A Music Conservatory for the Blind? Joseph Francis Campbell's American Dream**

When Samuel Howe first caught sight of Francis Campbell walking towards his house in Boston in 1857, he expressed amazement at the blind man's high level of mobility. Walking unaided through the city streets, Campbell had come to the doorstep of Howe, the director of the Perkins Institution, seeking employment as the school's music teacher. In Campbell, Howe found a pedagogue whom he considered to be an ideal role model for his blind students. Manly and engaging, Campbell frowned upon any mention of "dependency" and throughout his life, expressed a desire to "show what a blind man can do." Given carte blanche by Howe to train a cohort of pupils, Campbell placed nineteen out of twenty of the students in positions as organists, teachers, and piano tuners. Spurred on by these successes, the educator harbored a more ambitious dream: a national music conservatory for blind students.

Run ragged by the demands of a spouse in fading health and an unforgiving professional schedule, Campbell departed Boston in 1869 to pursue training at music conservatories in Leipzig and Berlin. During a visit to London in 1871, the Tennessean agreed to found the Royal Normal College and Academy of Music. Although pleased with the results of his English pupils, he frequently revisited the idea of an American conservatory for the blind in impassioned letters sent to friends and colleagues. Campbell's imagined conservatory has long since been forgotten, the relic of a bygone era in which the social script of the blind musician reached its zenith. In recovering his advocacy work, I argue that Campbell helped to lay the groundwork for current disability rights' activists who embrace the empowering benefits of education and who push to reimagine social and physical architecture for disabled citizens.

### **Elisse C. La Barre (University of California, Santa Cruz) "Let's Go San Francisco": Cultural and Musical Intersections Uncovered in the Sheet Music Written for the 1939/40 Golden Gate International Exposition**

San Francisco has hosted two official world fairs, in 1915 and 1939. Although several scholars have explored musical topics of the 1915 Panama-Pacific Exposition, little attention has been given to the fair held twenty-four years later. The purpose of the Golden Gate International Exposition (GGIE) was threefold: to promote international peace during wartime, to celebrate the opening of the Golden Gate and Bay Bridges, and to aid San Franciscans financially in the final years of the Great Depression. The GGIE lasted 382 days during a period from February 1939 to October 1940 and hosted over 17 million visitors.

There wasn't a moment a guest did not hear some form of music live or amplified: from jazz to opera, from Benny Goodman to the "Swing Mikado" to Lily Pons. In addition, the GGIE prompted the composition of numerous popular songs. I have discovered a collection of over fifty pieces of sheet music written for the GGIE. Decades before the terms "multiculturalism" and "Pacific-Rim" became commonplace, the GGIE was the first massed spectacle to create the sense of a unified Pacific, which is evident in the cover art, lyrics, and musical style of these pieces.

Some sheet music was even given away free of charge as souvenirs, demonstrating the wide interest in amateur music-making at the time. In this presentation, I will examine selected

examples and present recreated audio recordings. This music for popular consumption illuminates the social, political, and cultural consciousness of San Francisco in the final years before American involvement in World War II.

**Charissa Noble (University of California, Santa Cruz)**  
**The Migration of Consciousness: Understanding Robert Ashley's *Perfect Lives* Through Music Video**

The late twentieth-century experimental music scene embraced many self-conscious pieces addressing critical cultural issues. Exemplifying this trend was composer Robert Ashley, whose opera for television *Perfect Lives* is an enactment of his theory of the “migration of consciousness in America,” a process he defines in three phases: linear, fragmented, and more fragmented but with new meanings. Ashley associates each stage with different patterns of speech and with Westward migration.

Ashley linked the first phase, European settlement on the East Coast, to a perception of life as a series of linear, causal events, and the self as a production of heritage and cultural identity. This phase is exemplified by the telling of commonly known anecdotes. The second phase, the present-(metaphorically linked to the Midwest), is marked by clichés and aphorisms, which Ashley regarded as remnants of these now-forgotten anecdotes. Lacking connection to their original stories they eschew linearity and the teleological narrative, favoring instead personal experience. The third phase is in the near future, when Americans will assign new meanings to their fragments of worldview. Fragments of speech will assume individualized meanings.

By focusing on one of the frequently used devices in the opera, the disembodied voice, this paper explicates ways in which the surface features of Ashley's opera demonstrate his theory of “the migration of consciousness” on formal, experiential, and hermeneutical levels. The concept of the disembodied voice also marks many popular music videos, where it creates a sense of unity in the absence of linear narrative or causal events. Building on the work of Carol Vernallis, I will show how this aspect of *Perfect Lives* captures Ashley's theory. Juxtaposing two seemingly disparate genres (opera and music video) also suggests a reconsideration of conventional genre categories and encourages an analogous negotiability of the lines between academic disciplines.

**Sarah Waltz (University of the Pacific)**  
**[E-flat Minor]**

In 1988 Hugh Macdonald published an article in *Nineteenth-Century Music* whose title consisted only of the signatures G-flat Major, 9/8 time. His contention was that these signatures, in their distance from C Major common time, represented the increasing complexity of romanticism. Although Macdonald subsumes E-flat Minor into G-flat Major, it is worth considering the relative minor in its own right. The rare consistency of key affect ascribed to E-flat Minor, and the circumscribed but still numerous examples of the key (counting temporary excursions) before 1850, provide an excellent opportunity to observe the use of key as a style marker: E-flat Minor as a topic nearly of its own.

Theories of key affect – the idea that keys are appropriate to or represent identifiable

emotions – have been admirably catalogued in Rita Steblin’s *History of Key Characteristics*. The consistency of affect attributed to E-flat Minor is due in part to its immediately apparent position as the polar opposite of C Major (making it the melancholy inverse of C Major’s cheerful simplicity), in part to its rarity, and in part to the strong influence of two Swabians: C. F. D. Schubart and J. R. Zumsteeg. Schubart’s famous edict that “If ghosts could speak, they would speak in E-flat Minor” is influential for the use of E-flat Minor in *ombra* style, especially in Zumsteeg’s ballads. His successors Schubert, Zelter, and Loewe also exhibit the use E-flat Minor to depict melancholy and *ombra*, but with a nineteenth-century twist. The *Sturm und Drang* association of *ombra* and melancholy with pseudo-Celtic Ossianism leads to a secondary use of E-flat Minor to depict Scotland, the north, and the sea-storm. The consistency underlying various uses of E-flat Minor in a host of examples from Beethoven to Sibelius shows not just a key-affect convention but evolving associations with melancholia.

**Stephen Husarik (University of Arkansas, Fort Smith)**  
**Dissonance Resolved: *Oculus* and the Surrender of Ornamentation to the Countersubjects  
in the Finale of Beethoven's *Grosse Fuge*, Opus 133**

The source of the *cantus firmus* in Beethoven’s *Grosse Fuge*, Opus 133 has remained a mystery for nearly two hundred years and the composition itself has been perceived by critics as a “Chinese puzzle.” This paper offers Christoph Willibald Gluck’s *Dance of the Blessed Spirits* from his opera *Orphée et Eurydice* (1774) as the source of the *cantus firmus*. Briefly examining its evolution in Beethoven’s Autograph 11 sketchbooks, and showing Haydn’s *String Quartet in G*, Opus 33 No. 5 as the probable route of transmission, the paper examines the transformation of the *cantus firmus* in the final composition using characteristic rhetorical figures.

*Grosse Fuge* is presented as a humoristic composition whose *cantus firmus* is rhythmically varied by the application of rhetorical figures such as *interruptio*, *hyperbole*, and *trillette* to produce a comedic work. Baroque rhetorical figures are defined in the course of the discussion and their applications are shown in specific sections of the work. Uniquely, Beethoven attaches rhetorical figures to the *cantus firmus* at the beginning of the *Grosse Fuge* and transfers them to the countersubjects at the end in order to resolve long-term dissonance—a compositional procedure that currently has no name in musicology. As an outgrowth of the discussion, a new explanation is offered for the often-debated *trillette* sign (same-note slur) placed upon the notes of the *cantus firmus* in the *Fuga* of the *Grosse Fuge* and how this embellishment is transformed into a tie that contributes to its comedic resolution.

**Christopher Reynolds**  
**Counterpoint, Conflict, and the Lessons of Beethoven’s Ninth Symphony**

During 1845-46 when they both resided in Dresden, Schumann and Wagner developed more contrapuntal approaches to composition. The extent to which their compositional styles changed in a common direction, toward a style that was more contrapuntal, more densely motivic, and also engaged in processes of motivic/thematic transformation, has largely gone unexamined. I argue that the stylistic advances that Schumann and Wagner both made in Dresden in 1845-46 stemmed from a deepened understanding of Beethoven’s contrapuntal

techniques and strategies in the Ninth Symphony, especially its first movement. Whether the original insights were Schumann's or Wagner's, the evidence provided by their compositions from this pivotal year and the surrounding years suggests that they discussed Beethoven's Ninth with each other in the months preceding the performance of this work that Wagner conducted on Palm Sunday, 1846. What appears to have interested them both was 1) Beethoven's use of counterpoint that involved contrary motion, and 2) the way in which the Ode to Joy melody was developed gradually in the preceding movements, so that the appearance of the theme in the finale was dramatically and musically motivated.

The extended dramatic program that Wagner wrote for the Ninth plays an important role in my analysis. He constructs a battle narrative to depict a struggle between good and evil. It is important at the beginning of my analysis that the German words for counter maneuver (military) and contrary motion (music) are both the same: *Gegenbewegung*. This allowed Wagner's narrative to be based on a music technique that Beethoven made important use of in the Ninth Symphony. In this talk I will examine the use of contrary motion in the first movement of Beethoven's Ninth and indicate the ways in which this proved a transformative influence on Wagner and Schumann.

**Kirsten Paige (University of California, Berkeley)**

**De-Industrializing the Urban Body: Achieving Nature through Technology at the Bayreuth Festival, 1876-1890**

Beginning in 1839, *Adler* locomotives, previously ubiquitous in Germany, were replaced by the *Luft-Eisenbahn*, steam-powered locomotives hauling ingeniously constructed open-air passenger cars. As a result of this design, the earliest visitors to Richard Wagner's Bayreuth Festival would have been exposed to pure, natural air for hours at a time as they journeyed into the Bavarian wilderness by train, thereby—in accordance with period thought on “clean” breathing—“naturalizing” riders' physiologies by de-industrializing their bodies from the inside out. This process of physical alteration falls into one of Wagner's larger endeavors of the 1880s that placed changing the air Germans breathed at its center: Wagner filled the stage of the *Festspielhaus* with fragrances and steam, was fixated on the mechanics of his singers' breathing, and was even a perfume connoisseur. Both inside the *Festspielhaus* and outside of it, then, listeners' physicalities were mediated as they breathed air designated for their lungs by Wagner himself, the process of bodily purification that began on the railroad continuing, always with the aim of realizing an ideal of the German body.

Wagner's essays from this period illuminate his obsession with “changing the constitution of the human body,” suggesting that his theories of the body centered on facilitating physical salvation. The systemic purification that visitors to Bayreuth experienced, then, could be construed as a projection of Wagner's ideologies of the “redemptive” body. As this paper will demonstrate, both within the theater and outside of it, Wagner carefully mediated visitors' breathing, looking to detoxify and thus re-nationalize their physiologies.

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