

**PACIFIC SOUTHWEST/NORTHERN CALIFORNIA CHAPTERS
• OF THE •
AMERICAN MUSICOLOGICAL SOCIETY**

**Spring Meeting
April 29–30, 2017
University of Southern California**

All events take place in the Rosen Family Screening Theatre in the Tutor Campus Center (TCC 227)

Saturday Program

- 9:00 – 9:30 AM** Breakfast and registration
- 9:30 – 9:45 AM** Welcome and greetings
- 9:45 – 11:15 AM** **Session 1:** Digital Musics, Lisa Cooper Vest (University of Southern California), Chair
- From the Studio to the Stage: The New Ecology of Digital Audio Production
Mike D’Errico (Pitzer College Media Studies Lecturer/UCLA Music Industry)
- The Coding of Community: Carla Scaletti, Kyma, and Community Formation in Computer Music
Madison Heying (University of California, Santa Cruz)
- 11:15 – 11:30 AM** Break
- 11:30 AM – 1:00 PM** **Session 2:** Ethnographic Perspectives, Leonora Saavedra (University of California, Riverside),
Chair
- Singing Timeless Truths in Times of Change:
Liturgical Music and Parish Financial Administration in the Colonial Philippines, 1800-1946
David J Kendall (La Sierra University)
- An Unfamiliar Sound: Examining Change in Traditional Navajo Music
Jacob Daniel Broussard (University of Southern California)
- 1:00 – 2:15 PM** Lunch (see restaurant options on separate sheet)
- 2:15 – 2:30 PM** Business meeting
- 2:30 – 3:15 PM** **Session 3:** U.S. Songbook, Bruce Alan Brown (University of Southern California) Chair
- Towards a Biography of Carrie Jacobs Bond
Christopher Reynolds (University of California, Davis)
- 3:15 – 3:30 PM** Break
- 3:30 – 5:00 PM** **Session 4:** Total-theater, Stephan Hammel (University of California, Irvine), chair
- Wagner, Faust, and Paris: A Reassessment
Anthony Barone (University of Nevada, Las Vegas)
- Harry Partch: a “Visionary Prophet”, or a “Latter-day Don Quixote”?
Navid Bargrizan (University of Florida)
- 5:00 PM** Adjournment for dinner

USC musical events Saturday evening

[https://calendar.usc.edu/calendar/week/2017/4/28?event_types\[\]=43435](https://calendar.usc.edu/calendar/week/2017/4/28?event_types[]=43435):

USC Thornton Chamber Singers, “Prayers and Intercessions,” 7:30, St. John’s Episcopal Cathedral
(514 W. Adams Boulevard, Los Angeles, 90007 – between Figueroa and Flower Streets)

Popular Music: Third-Year Showcase, 7:30, Carson Center (CTV)

Sunday Program

9:00 – 9:30 AM Breakfast and registration

Ingold Dahl Competition

Alison Maggart (University of Southern California), Chair

9:30 – 10:15 AM The Origins of Indie Aesthetics in the Sound Design and Film Music of John Cassavetes
Patrick Craven (University of California, Los Angeles)

10:15 – 11:00 AM The Raja’s Nicaraguan Dream:
Exoticism, Commemoration, and Nostalgia in Luis A. Delgado’s *Romance Oriental*
Bernard Gordillo (University of California, Riverside)

11:00 – 11:45 AM “Richy Wagner is a Soft-Bodied Sensualist=Pussy”: The Masculine Protest of Charles Ives
Alexander Hallenbeck (University of California, Los Angeles)

11:45 AM Deliberation of Dahl Committee

12:15 PM Announcement of Dahl Award

12:30 PM Adjournment for lunch

ABSTRACTS

Wagner, Faust, and Paris: A Reassessment, Anthony Barone (University of Nevada, Las Vegas)

This paper proposes that Richard Wagner’s composition of *Eine Faust-Ouvertüre* in 1839–40 was a reaction to a French literary vogue for Goethe, and not, as the composer professed, a product of his withdrawal from Parisian musical circles into aesthetic *Deutschtum*. Indeed, given Wagner’s abandonment in 1832 of his *Sieben Kompositionen zu Goethes Faust* and immersion in anti-Goethean *jungdeutscher* discourse, his renewed attention to Goethe in 1839 would seem otherwise improbable.

Wagner left two explanations of the Overture’s origins. According to “A Communication to My Friends” it represented his rebellion against French philistinism, while in *Mein Leben* he credited it to his resuscitation by a Paris performance of Beethoven’s Ninth Symphony. The first account paints Wagner as Dante in a Gallic hell; the second, Beethoven as Beatrice. It has been demonstrated by other scholars, however, that neither cultural *Heimweh* nor Beethoven’s Ninth Symphony had the pivotal roles Wagner later claimed. Meanwhile, a satisfactory motivation for the Overture’s composition has not been put forward.

Wagner’s return to *Faust* in 1839 was closely contemporary with a new wave of French Goethe criticism. In that year, just as he arrived in Paris, Louis-Léonard de Loménie, Henri Blaze de Bury, and George Sand published critical essays on, and translations of, Goethe. Sand’s complaint in her “Essai sur la drame fantastique” of December 1839 that *Faust* was “I dare say, still little known in France” can have pointed Wagner toward an emerging cultural market. The

literary-critical context in which Wagner composed the Overture indicates that it can have been a product both of cultural opportunism and rapprochement. Such an explanation is consistent with Wagner's then still vibrant aspirations for German and French solidarity, aspirations he would articulate in his 1840 essay "On German Music."

Harry Partch: a "Visionary Prophet", or a "Latter-day Don Quixote"? Navid Bargrivan (University of Florida)

Reviewing the recording of Harry Partch's music drama *Oedipus* in the December 1954 issue of *High Fidelity* magazine, music critic Peter Yates writes: "No other composer, not Schoenberg or Cage, has threatened the institutional routine of music so fundamentally as Partch [...] The avant-garde have discovered a new hero." Considering the reception history of Partch's aesthetic, theories, and music up to his death in 1974, however, this statement seems an embellished account of how audiences perceived Partch. Although some critics and professionals such as Yates and Jacques Barzun championed Partch's groundbreaking concepts, others compared his efforts to Spike Jones' satirical music and Partch himself to Cervantes' infamous Don Quixote. This dichotomy also illuminates how eminent, contemporaneous composers regarded Partch; even though characters such as Douglas Moore, Howard Hanson, or Otto Leunig endorsed him, others such as Henry Cowell and Aaron Copland discounted his significance.

A real appreciation for Partch's ingenious music only comes after his death. I argue that the common misunderstanding of Partch's music philosophy, tuning system, and instruments, as much as his occasional derogatory posture toward the avant-garde and the academy, boosted the discrepant reception of his music. Based on archival materials located at the University of Illinois and the University of California San Diego, this paper re-constructs an accurate narrative of the reception of Partch's music in his lifetime. It simultaneously reveals and revises the misconceptions about the absolute dependency of Partch's aesthetic on his 43-tone-to-octave scale, which Partch himself rejected as being the milestone of his life. In his words, "it is the one-half truth of the one-fourth factor. It is totally misleading." These misconceptions in fact caused such controversies, where, for example, Partch sarcastically threatened to curse John Cage if he insists on using only forty-three words to describe Partch's music and aesthetic in an introductory text. Newspaper articles and reviews—particularly from 1950s, when Partch attempted to establish his reputation in the Northeast—and Partch's correspondences with colleagues, friends, and fans, demonstrate that the misunderstanding of Partch's theories and aesthetic contributed to receiving him and his music as dogmatic, non-flexible, and antagonistic.

An Unfamiliar Sound: Examining Change in Traditional Navajo Music

Jacob Daniel Broussard (University of Southern California)

This paper examines how the rise of Western infrastructure such as radio, boarding schools, and churches in Navajo spaces altered traditional Navajo music. As Western infrastructures expanded and further infringed upon Navajo culture, inferences of the Western seven-tone, or diatonic system of music began to occur within the traditionally five-tone, or pentatonic system of Navajo music. Many scholars, such as Bruno Nettl, have discussed how music plays a vital role in native and indigenous cultures. Knowing that traditional Navajo music holds deep meaning for the Navajo community, my research recognizes that Western culture has influenced Navajo culture and explores the nature and significance of such influence. This project draws on oral histories and recordings gathered during fieldwork on the Navajo Reservation as well as archival recordings and cartographic records gathered from the Library of Congress and the National Archive in Washington D.C. My subsequent findings identify clear examples of diatonicism within recently recorded traditional Navajo songs. Coupled with cartographic records identifying the introduction of media infrastructures and oral histories confirming techniques of forced assimilation present on the reservation, this paper presents preliminary findings that confirm the impact of Western media infrastructures on traditional Navajo music. The differences in tonality I have detected help us both identify the precise nature of the change within traditional Navajo music during the twentieth century and how media infrastructures act as the catalyst of this change.

The Origins of Indie Aesthetics in the Sound Design and Film Music of John Cassavetes

Patrick Craven (University of California, Los Angeles)

John Cassavetes took the lead in creating a cinematic language distinct to the United States, and has commonly come to be referred to as the creator of independent or "indie" cinema. If general conceptions of group identity and community are central to the ethos of indie film, the music written by Bo Harwood for the independent features directed by Cassavetes also exhibited its own, decidedly low-fidelity aesthetic—an unpolished recording style which, I will argue, is associated in indie films with explorations of the self, and remains a signifier of emotional authenticity in wide swathes of independent culture to this day. This was not for lack of time or money: even when Harwood submitted polished tracks

to the director for use in his films, Cassavetes instead often chose to scrap finished recordings in favor of Harwood's scratch takes, bringing a "reality" to these works they might otherwise have lacked. Cassavetian sound design was similarly crude, favoring a *cinéma vérité* approach to filmmaking that endeared him to European audiences, but often left moviegoers in the United States cold.

By the time he released his final two independent features, however, (1978's *Opening Night* and 1984's *Love Streams*) the music and sound heard in Cassavetes's films had become far more ornate than that employed in his earlier work, making use of polished orchestral pieces, voiceovers, and even operatic interludes. Cassavetes's increasingly sophisticated tracks not only functioned as reflections of the self, but these aforementioned music and sound devices also represented a complex investigation into femininity (embodied by his wife and frequent collaborator, Gena Rowlands) as it relates to issues of aging, motherhood, and romantic love.

Thanks to exclusive access to John Cassavetes's personal archive, this paper makes use of correspondence, handwritten notes, and unpublished scripts from unrealized Cassavetes film projects spanning his entire career, from the 1950s until just before his untimely death in 1989. By analyzing these new materials in congress with his extant, canonical repertoire, this paper will illustrate the evolution in Cassavetes's approach to sound and music.

From the Studio to the Stage: The New Ecology of Digital Audio Production

Mike D'Errico (Pitzer College Media Studies Lecturer/UCLA Music Industry)

Although the academic study of digital music production has embraced a variety of approaches—including histories of technological change, ethnographies of the music industry, and biographies of significant record producers—current scholarship has yet to deal with a recent trend currently transforming traditional studio practices.

In the past thirty years, digital software for record production has often been modeled as a virtual simulation of the "analog" studio, with graphical user interfaces (GUIs) that simulate multitrack mixing boards, tools for magnetic tape editing, and virtual instruments modeled after acoustic drums and guitars. Yet, with the rise of "smart" media and the increasing mobilization of digital music making, ideas regarding the creative function of the recording studio—and the performance practices contained within it—continue to change dramatically. Most noticeably, digital tools for music production have become increasingly influenced by—and integrated within—digital tools across other media, from film editing to video-game design. Integrating my experience as a sound designer and producer of digital music with theoretical frameworks from sound studies, science and technology studies, and the emerging "musicology of record production" (Frith and Zagorski-Thomas, 2013), this paper illustrates the evolving ecology of music software in the context of new methods for the contextualization and conceptualization of sound and new media technologies.

First, I detail the emergence of what has broadly become known as "hybrid" or "convergence" media, focusing specifically on the integration of multimedia practices into the evolution of digital software for music production. Through a case study and demonstration of *Ableton Live*, a popular digital audio workstation (DAW), I then argue for an approach to contemporary music production that deals with the broad ecology of digital media practices: from the haptic, multimodal engagement of video games and touch-screen technologies, to the non-linear visual editing practices of digital film production. Unlike the previous generation's industry standard, Avid's *Pro Tools*, *Ableton* abandons traditional recording studio practices, eschewing long-held metaphors for musical inscription such as vinyl and magnetic tape, and instead presents the producer with a modular, ludic interface designed for a more performative micro editing and real-time recombination of sonic sources.

The Raja's Nicaraguan Dream: Exoticism, Commemoration, and Nostalgia in Luis A. Delgadillo's Romance Oriental, Bernard Gordillo (University of California, Riverside)

Toward the end of a protracted US-American intervention in Nicaragua (1912–33)—a period marked by foreign political paternalism, economic protectionism, and military occupation—a catastrophic earthquake and fire razed most of the capital city of Managua on March 31, 1931. The human toll and destruction of property were a historic compound injury to the city that accompanied the profound insult of compromised state sovereignty. Later that year, while residing in New York City, Nicaraguan composer Luis Abraham Delgadillo responded to the tragedy with his *Romance Oriental* (*Eastern Romance*) for flute and orchestra, dedicated to María Huezo, a woman he personally knew who perished in the earthquake. The work appears to fall within the nineteenth-century French exoticist musical tradition, but its commemorative purpose is a departure from the typical dramatic or instrumental Orientalist representation: Delgadillo memorialized Huezo by exoticizing her as an "angelic creature out a Raja's Eastern dream." He musically transformed her memory from that of a "virtuous" woman in life into an alluring, voiceless female Other—an exotic object of male desire. Moreover, he revealed other forms of desire in the process.

Drawing on archival research undertaken at the Instituto de Historia de Nicaragua y Centroamérica in Managua, and employing a Full-Context Paradigm, I will show that Delgadillo's exoticization of Huezo in the *Romance Oriental*, which evokes an "Eastern" dream world of voluptuous melodies and ear-caressing accompaniments, points to a veiled escapist desire and an acute nostalgia for home—Managua. His musical response to the tragedy exhibits a binary interplay of geographic (Here/There) and temporal (Present/Past) landscapes, as he yearned from New York City for a return to the Managua of his childhood, the metropolis as it existed long before the earthquake and prior to the intervention. Delgadillo's *Romance Oriental* is important for our understanding of exoticist works, especially those by Latin American composers.

"Richy Wagner is a Soft-Bodied Sensualist=Pussy": The Masculine Protest of Charles Ives

Alexander Hallenbeck (University of California, Los Angeles)

Charles Ives is well known for his gendered tirades against the classical music establishment, but his most vitriolic prose is often directed towards Richard Wagner. In these published writings Ives condemns Wagner's effeminacy and implicitly accuses him of crossdressing; on the manuscript of his Third Violin Sonata Ives even scrawls that "Richy Wagner is a soft-bodied sensualist=pussy." On the surface, these pejorative statements suggest that Ives has a problem with Wagner's questionable sexuality. With additional scrutiny, however, it's possible to suggest that Ives is reacting against Wagner's music in addition to Wagner himself. In analyzing Ives's harsh treatment of Wagner I will historically situate these problematic diatribes; providing such context sheds additional light on Ives's choice of a rhetorical strategy that centers on issues of gender and sexuality.

Although Ives apparently had little personal experience with Wagner's music, he certainly would have been familiar with American Wagnerism. As Horowitz (1994) points out, Wagner's music in fin-de-siècle America challenged Victorian mores and was particularly popular among women. Indeed, these same women were beginning to dictate the standards of art and controlled the classical music establishment. Ives's gendered prose can thus be seen as a "masculine protest" (Kramer 1992) against this newly emergent "feminized" culture that Wagner's non-normative sexual proclivities addressed.

Yet there does appear to be something about Wagner's *music* that Ives dislikes: Wagner's "soft-body" is represented by the loose way he employs traditional formal structures in his operas. Ives, in contrast, defends his normativity by employing European form strictly, emphasizing his music's (and his own) impenetrability. Ives can thus denounce both Wagner the person and Wagner's music using his notion of substance and manner: Wagner's weak morals and values translated to a low level of substance and weak formal structures that Ives couldn't support based on his strict value system. These composers have not been fully dialogued with one another; doing so certainly augments our understanding of Ives's recorded statements, but these composers can also be used as case studies to better understand the complex gender politics taking place in early twentieth-century America.

The Coding of Community: Carla Scaletti, Kyma, and Community Formation in Computer Music

Madison Heying (University of California, Santa Cruz)

In 1989, composer and computer scientist Carla Scaletti (b. 1956) published an article in *Computer Music Journal* in which she stated that a successful computer music language must "serve a community of users." Scaletti made this statement two years before Kyma—the programming language she developed—became available to the public. Kyma is an object-oriented sound design environment for the implementation of compositional algorithms and the creation of complex musical systems. Along with Scaletti's desire to engineer a programming environment conducive to composing, forming and fostering a community of users was a primary consideration from an early stage in Kyma's development. Kyma was also influenced by Scaletti's participation with the CERL Sound Group at the University of Illinois; it shaped her inclusive and practical approach to technology and is manifest in the design of Kyma.

The Kyma community is emblematic of a shift that occurred in the late 1980s and 90s: the advent and accessibility of personal computers and the internet allowed experimental music-making communities to evolve outside of the studio, lab, and university. Kyma has now been in use for over two decades; there is a small yet thriving international community of users that includes composers, sound designers, and researchers. They connect through email, online forums that are built into Kyma, and annual meetings.

In this paper I analyze Scaletti's work with the CERL Sound Group, her music, Kyma, and the Kyma community to understand and document the forces at work in forming the Kyma community, and how Scaletti's deliberate community cultivation has made itself manifest in the nature of the community and its musical output. I will rely on my own ethnography conducted at two Kyma International Sound Symposiums, interviews with Scaletti and Kyma users,

Scaletti's published materials including the Kyma manual, and literature on community formation by ethnomusic-ologists Kay Shelemay and Thomas Turino. Kyma is a critical and unique example of how digital and communication technology in the 1980s transformed not only how computer music was made, but how music-making communities form and operate.

**Singing Timeless Truths in Times of Change:
Liturgical Music and Parish Financial Administration in the Colonial Philippines, 1800-1946**

David J Kendall (La Sierra University)

Parish churches in the Spanish (1565-1898) and American (1899-1946) colonial Philippines experienced liturgical music much as in the rest of the Catholic world, with texts and tunes that changed little over the centuries. However, the 19th and 20th centuries saw numerous advances in manufacturing, technology and transportation that transformed the way music was approached and funded in the parishes. Contemporary political and economic changes, such as shifts in Spanish colonial taxation policy, the Philippine Revolution, the Philippine-American War, and the Second World War also had significant consequences for liturgical music making.

These consequences were felt in the financial administration of the local parish. Improvements in wind instrument manufacturing allowed churches to expand and enlarge their mixed instrumental ensembles, the 1869 opening of the Suez Canal allowed for faster, cheaper, safer, and more reliable shipping, receipts from the Spanish colonial *sanctorum* tax for church support permitted extensive building and renovation projects including the installation of pipe organs, and improvements in the production of large- and small-format paper products allowed for easier circulation of liturgical repertoire.

On the other hand, the abandonment of the Philippine tobacco monopoly by the Spanish colonial government and the resulting replacement of the *sanctorum* tax in favor of the *cedula personal*, and destruction caused by revolution, wars and natural disasters, profoundly strained the resources of the parish churches, making it difficult or impossible for them to maintain their musical institutions without assistance from other sources. In the American colonial period, this assistance increasingly came from the community of parishioners, through direct donations, bequests and endowments, and the activities of local confraternities and lay religious associations. These changes can be followed through surviving church records: books of receipts and expenditures (*libros de cuentas*), parish inventories (*libros de inventario*), instructions from religious superiors (*libros de ordenes*), archives of musical manuscripts and remaining instruments, and the living memories of elderly parishioners and their families. Together, these provide a valuable glimpse into a culture of parish music making searching for stability during times of immense change.

Towards a Biography of Carrie Jacobs Bond, Christopher Reynolds (University of California, Davis)

I will propose a biography of Carrie Jacobs Bond (1862-1947), who is arguably the most successful American woman songwriter of the 20th century. She possessed both widely praised musical and poetic talents and equally remarkable entrepreneurial skills – she wrote the music and most of the lyrics for her songs, an autobiography and books of poetry; she designed the covers for her sheet music; and she successfully founded a publishing house that sold millions of copies of her songs. Never a trained singer, she nevertheless gave thousands of performances that routinely moved people to both laughter and tears, accompanying herself as she alternately spoke and sang her songs and told her “heart” stories. During the First World War, her song “A Perfect Day” became *the* favored song of allied soldiers, whether performed reverently or parodied. At the end of the war, 10,000 troops paraded in Manhattan singing this sentimental song. These numbers were dwarfed when a crowd estimated at between 80 and 100 thousand admirers filled a stadium in Chicago in 1937 and sang it to her on the occasion of her 75th birthday. And yet today, both her name and her music are completely forgotten.

While many books have been written about composers active in her lifetime, they are mostly biographies of composers who wrote music that people still know, classical or popular music still very much alive. But the music of Jacobs Bond is neither of those, occupying a terrain that we have come to call “middle-brow,” and so a traditional life and works is inappropriate. Much of her story is social, and will require telling the story of the hundreds of women’s clubs that provided her with a deep reservoir of support, organizations that were run by many brilliant, ambitious, and passionately supportive women. And her biography must be grounded in the experiences of thousands of American women songwriters and their domestic audiences, rather than in the cult of genius associated either with composers of art music or the leading figures of Tin Pan Alley.

Restaurants at or near USC
(i.e., those open on Saturday and/or Sunday)

USC Hospitality: Dining Locations: <http://hospitality.usc.edu/dining-locations/>

The following four establishments are in the Tudor Campus Center, to your left as you exit the part of TCC in which our sessions are being held:

California Pizza Kitchen: open Saturday only

Coffee Bean & Tea Leaf: open Saturday and Sunday

The Habit Burger Grill: open Saturday and Sunday

Seeds (a small grocery store, but with sandwiches & some other prepared foods): open both days

Starbucks at Trojan Grounds (just east of Leavey Library): open 24/7

USC-run eating locations adjacent to campus, on Figueroa Blvd.:

The Lab Gastropub (http://hospitality.usc.edu/dining_locations/the-lab-gastropub/): open both days

Rosso Oro's (New York-style pizza, &c.; <http://rossoorospizzeria.usc.edu/>): open Saturday only

McKay's (now USC-affiliated, though in the Radisson Hotel, just south of The Lab & Rosso Oro's; full-service, quite nice restaurant; http://hospitality.usc.edu/dining_locations/mckays/): open both days, reservations advised

Just north of campus, likewise on Figueroa, there are four fast-food places, in the ground floor of the (huge) University Gateway housing structure; from south to north (closest to farthest), they are:

Dog Haus (gourmet hot dogs, &c., local beers; <http://doghaus.com/locations/california/dog-haus-usc-figueroa-ave.html>): open both days

Soy Roll & Katsu (just a hole in the wall, really): open both days

Subway: open both days

Blaze Pizza (<http://www.blazepizza.com/locations/los-angeles-usc>): open both days

Several blocks north of campus, on Hoover St. at 28th St., there's a student-type, sit-down restaurant, Study Hall (<http://studyhalla.com/>): open both days