Annual Joint Meeting of the Northern California and Pacific-Southwest Chapters of the American Musicological Society
held at
Stanford University, Department of Music
28-29 April 2018

Saturday, 28 April

9:15-9:40 Registration and Coffee
9:40-9:45 Welcome

9:45-12:00 – GENDER in 19th CENTURY, Chaired by Alexandra Monchick

　　Parkorn Wangpaiboonkit, UCB – Swapping Complacence for Filicide: Exploring Operatic Masculinity Through Rethinking Aria Substitution

　　Andressa Goncalves-Vidigal, UCD – Exoticism, Desire and Questions of Gender in Chaminade's *Sombrero*

　　Melanie Gudesblatt, UCB – Animating Opera after Wagner

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12:00-1:15 – Lunch

1:15-1:30 – Northern California Chapter Business Meeting

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1:30-3:45 – ASPECTS OF MUSICAL ANALYSIS, Chaired by Giacomo Fiore

　　Jonathan Spatola-Knoll, UCD – Schubert's Rossini Complex

　　Susan Bay, UCB – Advice Fit for a King in *Rex Karole / Johannis genite*

　　Malachai Bandy, USC – Number, Structure, and Lutheran Symbol in Buxtehude's *Herr, wenn ich nur Dich hab* (BuxWV 38)

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4:00-5:30 – SEEING THE UNSEEN (20-minute papers), Chaired by Alice Miller Cotter

　　Michael Accinno, UCR – "If sight be from our eyes withdrawn": John Sullivan Dwight, Blindness, and Music Education

JoAnn Taricani, University of Washington – *Rump Songs* (1660—1662): A Web of Invisible Musical Paratext

Jonathan Minnick, UCD – Cyborgs and Cybernetics: Electroacoustic Characterization and Ecology in *Forbidden Planet* (1956)

5:30-6:15 – RECEPTION

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Sunday, 29 April

9:00-9:30 – Coffee, Tea and Bagels

9:30-11:45 – The Ingolf Dahl Competition, Chaired by Bernard Gordillo

Kerry Brunson, UCLA – Philip Glass's *Itaipú* and the Sound of the Sublime

Joe Cadagin, Stanford – Piecing Together Ligeti's Unfinished *Alice in Wonderland*

Kirsten Paige, UC Berkeley – On the Politics of Performing Wagner Outdoors, 1909-1959: Open-Air Opera and the Third Reich

11:45-12:00 – Dahl judges deliberate

12:00 – Announcement of the 2018 Ingolf Dahl Award Winner

ABSTRACTS

Parkorn Wangpaiboonkit, UCB – **Swapping complacence for filicide: exploring operatic masculinity through rethinking aria substitution**

In his 1833 treatise on the defects of Italian opera, the tenor Nicola Tacchinardi chastised sopranos for their habit of replacing arias to showcase their particular vocal abilities. Tacchinardi saw this practice, though widely accepted, as promoting an atmosphere of cutthroat competition between prima donnas while also sacrificing the integrity of the opera as a whole. Hilary Poriss and Susan Rutherford have argued that Tacchinardi's polemic displayed an early concern for the integrity and textual stability of an operatic artwork. Yet, were Tacchinardi indeed championing an emergent work concept, the tenor could also be accused of hypocrisy for focusing on female singers, neglecting to mention his own extensive use of substitute arias throughout his decades on stage.

Taking up Karen Henson's call for opera studies to engage the "profound strangeness" of nineteenth-century stage masculinity, my paper reconciles the apparent hypocrisy in Tacchinardi's treatise by reframing the male singer's use of aria substitution. Poriss has shown that sopranos tended to select substitute showpieces that closely matched the dramatic affect and plot situation of the original aria; but my examination of a broad selection of libretti from 1819–42 suggests that male singers, in contrast, often substituted arias of different dramatic registers and plot content entirely. In a performance climate centered on soprano/musico pairings, tenors and basses employed such exceptional means as plot-substitution to position their character more centrally within the opera. For singers like Tacchinardi, substitution was not a matter of inserting a prepared "suitcase aria" into every role he performed, but of substitutions carefully calculated to reinvent his character's narrative significance. Juxtaposing the frequent adaptation of Rossini's *La donna del lago* with the immutable textual stability of Bellini's *Norma*, I investigate the male singer at a crucial turning point in operatic history - one that peculiarly houses both the gradual emergence of the work concept alongside the slow delineation of a modern form of performative masculinity. Indeed, these two concepts converge at the male performer's textual manipulation. The text of the substituted aria was not negligible or generic; it was the very site of self-invention for the early nineteenth-century male singer.

Andressa Goncalves-Vidigal, UCD – **Exoticism, desire and questions of gender in Chaminade's *Sombrero***

Nineteenth-Century French women composers wrote substantial amount of exotic songs, and dramatic pieces that evoke exoticism in terms of gender and race. Cécile Chaminade's Spanish-

themed song *Sombrero*, first published in 1894 with text by Eduard Guinand is just one more example of the numerous exotic-themed songs written by French men and women in the late nineteenth century. Yet, while there are plenty of discussion of male exotic representations in music, from Meyerbeer's *L'Africaine* to Bizet's *Carmen*, we should devote some of our attention to women's works within the exotic trend as well. Looking at compositions by women, who have added their thoughts and voices to late-nineteenth century exoticism adds another layer of complexity to the Othering of cultures and genders.

So far, debates on exoticism have been heavily centered on male desire, which leads us to wonder what sort of implications would there be in discussing a female author and her desire within practices of exoticism. *Sombrero* is a simple song, with repetitive motives, sonorous exoticism evoked by vibrant rhythmic chord-patters, and use of diminished intervals. It taps into tropes of Spanishness in music; yet it does not sound necessarily Spanish. The text, centered on a Spanish young lady, the daughter of old Pédro, describes the wild young lady with a big red hat, frowning brows, fierce horse-riding skills, and no name. At first sight, the song is a monologue. However, when *Sombrero* is performed by the skilled Philippe Jaroussky, it gains in comedic effect, and turns into a dialogue—as he alternates his vocal range from lower tenor timbre to the high vibrant soprano tessitura. The complexities of discussing exoticism within women's compositional practices leaves us with questions of how such pieces reflect their own sexuality, desire, and personality. Jaroussky's performance-commentary also adds to the conversation by highlighting different meanings within the musical and lyrical text.

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Melanie Gudesblatt, UCB – **Animating Opera after Wagner**

Frustrated by sterile expression and dramatic lifelessness in the theater, *fin-de-siècle* Viennese audiences longed for stages occupied by characters they considered animate. Anxiety about meeting this new critical demand was particularly acute for Anna Bahr-Mildenburg (*née* von Mildenburg), the Vienna Hofoper's premier Wagnerian soprano. Alongside her career at the Hofoper, Mildenburg established herself at Bayreuth, where she sang all of Wagner's major soprano roles and even studied privately with Cosima Wagner. The coincidence posed a problem: contemporary periodicals depicted Bayreuth as home to a centralized and rule-driven style of performance that had the potential to stifle the individualized creative expression increasingly regarded by Viennese critics as evidence of a vital, arresting performance. This paper examines Mildenburg's attempt to reassure her public that she could create animate performances despite her close association with Bayreuth, arguing that her campaign led critics to commend her performances of Wagner using terms like "plasticity" and "interiority"—the watchwords of Vienna's new dramatic ideal.

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Jonathan Spatola-Knoll, UCD – **Schubert's Rossini Complex**

Although some scholars have noted Rossini's impact upon individual works of Schubert composed shortly after the arrival of *Tancredi* in Vienna in late 1816 – most frequently the two Overtures "in the Italian style" (Fall 1817) – none have fully examined the breadth and depth of Schubert's obsession with Rossini, which continued at least through early 1818. Rather than consider pieces in isolation, I demonstrate how Rossini influenced a larger complex of Schubert's compositions from this period.

While Vande Moortele (2017) has also applied Gossett's structural framework of a typical Rossini overture to evaluate its impact upon Schubert's "Italian" overtures, I scrutinize intertextual relationships between these works and the Overture to *Tancredi* in more detail. As Vande Moortele does, I explain how the first of these overtures more weakly refers to Rossini, yet the second more closely follows the design of *Tancredi* and includes other references to his style, including a Rossini-like crescendo. I also draw attention to previously unnoticed structural idiosyncrasies shared with Rossini's overture, and explain how Schubert later adapted this Rossinian framework – sans crescendos – in composing Overture to *Die Zauberharfe* (1819-20), which substantially recycles material from the first overture. I apply the same methodology to the sonata-structured movements of the Sixth Symphony (October 1817-February 1818), which share several Rossini-like, yet atypically Schubertian structural features with these overtures.

These works include more surface-level references to Rossini. The opening of the second movement of the Sixth Symphony imitates ornamental motives from the popular aria "Di tanti palpiti" and aspects of its harmonic structure. And Rossini plausibly influenced many of Schubert's songs, piano sonatas, and chamber works from this period. Passages of these allude to textures, ostinato techniques, and occasionally melodies from *Tancredi*.

Schubert's fascination with Rossini conforms to his lifelong tendency to structurally model works upon Beethoven, and include more superficial borrowings. Cone has noticed that Schubert composed at least one of these pieces between 1816 and 1818 (1970), and Beethoven inspired passages from the Rossini-influenced Sixth Symphony. At a time when, Rossini's and Beethoven's music divided the Viennese public, Schubert continued to look toward both for inspiration.

Susan Bay, UCB – **Advice Fit for a King in *Rex Karole / Johannis genite***

Coronations, church dedications, funerals, weddings: in the medieval era, music was written to enhance numerous occasions with explicit or implicit political importance. The motet *Rex Karole/Johannis Genite* appears to be one such example, celebrating King Charles V of France (1338–80) on the occasion of diplomatic peace negotiations between France and England that took place in Bruges from 1374–1377. *Rex Karole* has long been cast as a motet celebrating Charles V at a time when France was eager and hopeful for a peaceful end to the Hundred Years'

War. However, reexamining the political situation during these years, we find that Charles was neither eager nor hopeful for peace, but rather repeatedly rejected diplomatic proposals as he continued to wage war on multiple fronts. A close reading of the motet's text reveals that it does not merely praise, but seeks to persuade. Ever a tricky endeavor, giving advice to a royal was part of an established literary tradition in the medieval era. While the text of the motet revolves around themes of peace and victory, it also features similarities with the mirror-of-princes genre, a type of advisory literature common to the period. Couched within biblical and mythological references lies a message meant to caution the king to the danger of failing to agree to a peace, encouraging him to end the war. To find such language in a motet begs the question, what does it mean to deliver political advice through music? *Rex Karole* challenges conceptions on what a musical genre characterized by complexity and textual opacity can effect in a political landscape. By focusing on both the auditory and hermeneutic experiences this motet would have offered to Charles V, a notion of the motet as diplomatic emissary emerges. This paper thus also engages recent scholarship concerning the efficacy of political motets during this period, and contributes to the debate over intelligibility and musical understanding in motets of the fourteenth century more broadly.

Malachai Bandy, USC – **Number, Structure, and Lutheran Symbol in Buxtehude's *Herr, wenn ich nur Dich hab* (BuxWV 38)**

Johannes Voorhout's 1674 painting, a *Musical Party*, contains the only known image of composer-organist Dieterich Buxtehude. He was long mistaken for the pensive listener near the scene's center, until recent archival discoveries identified him as the viol player in the far left of the frame. Considering Buxtehude's sparse biography, his legendary keyboard reputation would initially seem to preclude stringed instruments as attributes worthy of consideration. Yet the musician's left hand offers a clue lurking in plain sight for 300 years, as he fingers the notes comprising his initials, "D" and "B," on the fretboard. In reshaping our understanding of Buxtehude's physical likeness, this puzzle serves as visual analog to a reconsideration of his compositional practice; Voorhout's fretboard detail, transposed from canvas to score, encapsulates the latent conspicuousness of the symbolism my paper explores.

Piet Kee, Stephen Ackert, and Carol Jarman have documented, with compelling consistency, symbolic numerical structures in Buxtehude's solo organ works. But in the absence of text, concrete meaning ultimately proves elusive. This study, however, reveals extensive connections between text and number in Buxtehude's *ostinato* setting of Psalm 73, *Herr, wenn ich nur Dich hab* (BuxWV 38). Informed by contemporary philosophical writings of Andreas Werckmeister and Athanasius Kircher, a thorough analysis reveals theologically significant quantities of measures and notes (and their factorizations), embedded Pythagorean ratios, *gematria*, and cosmological significance in the *basso ostinato*'s mathematical unfolding in its "circular" design. In each case, these numerical underpinnings simultaneously derive meaning from accompanying text, while symbiotically supporting it with clarity rivaling more overt musical elements like

range, counterpoint, and rhetorical figure. If understood as the product of conscious intention rather than pure chance, this would suggest a fundamentally mathematical design for this work, and at least five others in Buxtehude's catalog that exhibit near-identical features. Investigation of meaningful intersections between numbers and theology in Buxtehude's craft thus might ultimately necessitate reform not only of our concept of his compositional process, but of numerology's importance in the larger seventeenth-century intellectual environment that fostered it.

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Michael Accinno, UCR – **"If sight be from our eyes withdrawn": John Sullivan Dwight, Blindness, and Music Education**

In 1875, John Sullivan Dwight was appointed as a trustee of the Perkins School for the Blind in Boston. Editor of *Dwight's Journal of Music* and president of the Harvard Musical Association, Dwight had maintained a lively interest in blind education for decades. Dwight first became acquainted with Samuel Gridley Howe, founding director of Perkins, in 1851. Through his *Journal of Music*, founded one year later, Dwight introduced readers to music at Perkins, in line with his broader agenda of promoting music education in Boston's public and private schools. Dwight believed that blind students were naturally inclined toward music. Through music, he argued, Perkins students could participate in the "culture of the senses," leading to the "refinement of the whole nature, mental, moral spiritual."

Drawing on Dwight's music criticism and correspondence, as well as Perkins administrative records and annual reports, this paper assesses Dwight's strong support for music education at Perkins, culminating in his service as a trustee from 1875–1893. A close friend of the Howe family, Dwight counseled Samuel Howe and his successor at Perkins, Michael Anagnos. Dwight helped write Perkins annual reports, procured student tickets to chamber recitals and concerts in Boston, and edited a Braille edition of Bach chorales. He took special pleasure in promoting Bach's music at Perkins, claiming in 1892 that the composer "permeates and tempers and refines the whole study and practice of the art [of music here]." Following Dwight's death, Perkins administrators paid special tribute, christening the main auditorium as Dwight Hall. Building on previous musicological studies of Dwight, which have focused chiefly on his music criticism and his stewardship of the Harvard Musical Association, I draw further attention to a nexus of professional activities bridging Dwight's interests in music, education, and disability.

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JoAnn Taricani, University of Washington – *Rump Songs* **(1660—1662): A Web of Invisible Musical Paratext**

At the moment of the Restoration of the British monarchy in 1660, political songs were an integral component of the cultural web of commentary on the 1649 execution of Charles I, the Interregnum, and the Restoration. Yet, the full extent of this musical commentary has not been explored because the music itself is often implicit rather than articulated. A complex layer of invisible musical paratext hovers above many poems printed around 1660, and there are several keys available that unlock the extensive musical network of interlinked musical commentary.

One broadly disseminated anthology, known informally as *Rump Songs*, offers several solutions to the puzzle of matching music to multiple texts. *The RUMP, or A collection of songs and ballads* was published in 1660, then expanded from 200 to almost 600 pages in 1662; the name signifies the Rump Parliament and vivid rump imagery, both human and bestial. The poems have been extensively investigated by scholars of literary and political history, but have escaped scrutiny by music historians because of the lack of musical notation and lack of tune indications in many instances. Yet, the first paragraph of both editions tells us that "If thou read these Ballads (and not sing them), the poor Ballads are undone."

We already know that a relatively small group of common tunes were employed as the underlying foundation of songs in this period. Indeed, in many broadsides, tunes were indicated as an instruction above the text, a visible paratext that efficiently substituted for printed notation. We can easily suppose that these instructions were more useful than notation for musically illiterate amateur singers, the target audience for these political songs. Ironically, their resourceful shorthand has eluded our trained eyes for centuries.

Sometimes, textual clues point to the invisible underlying music and thematic connections among the musically related songs. For example, the *Rump Songs* offer poems in clusters that suggest they share sets of tunes. Additionally, refrain cues imply some musical solutions; in other cases, particular rhyme schemes and meter indicate shared common tunes. Unlocking this invisible notation opens other collections to previously untapped musical discovery in this and other eras.

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Jonathan Minnick, UCD – **Cyborgs and Cybernetics: Electroacoustic Characterization and Ecology in *Forbidden Planet* (1956)**

Forbidden Planet's (1956) premiere electrified the burgeoning Sci-Fi genre, which dramatized the international exploration efforts of the Space Race, allowing audiences to witness and hear imagined cosmic landscapes. Louis and Bebe Barron's fully electronic film score, the first of its kind, sparked the imagination of generations of Sci-Fi directors, composers, and enthusiasts to come.

During the early stages of the Barrons' electronic music experimentation, Louis read Norbert Wiener's *Cybernetics, or Control and Communication in the Animal and the Machine* (1948),

which theorizes the relationship between human-generated mechanics and electronics and structures of animals and other beings. Rather than using the then-available synthesizers or the theremin in their orchestration, the Barrons engineered their own electronic oscillators and circuits, applying the same mathematics and schematics found in Wiener's book. This foundational connection to Wiener's inquiries encourages us to consider an ecomusicological analysis, exploring the complex relationship between the natural and the non-natural present in the soundtrack as well as the film. Although the sound machines were designed to mimic animals, their electroacoustic ties to characters both human and non-human transports the listener to a non-earth setting. The binary of these sound machines mirrors elements in the film, like the humanoid Robby the Robot and the Krell monster, a creation of Dr. Morbius's subconscious. Furthermore, *Forbidden Planet*'s reworking of Shakespeare's *The Tempest*, and numerous ecocritical readings of this play, elucidates post-colonial theories of imperialism. Themes of conquest are common in Sci-Fi movies, in which unsustainable lifestyles on Earth have forced humans to search for new planets to settle.

Ecomusicology has traditionally focused on Earth-based landscapes, but my research on *Forbidden Planet* expands the boundaries to the realms of outer space. An ecological reading of the music associated with *Forbidden Planet*'s humans, non-humans, and alien landscapes demonstrates how the cyborg sound machines animate the complex elements of the forbidden planet Altair IV. From the invisible, dangerous Krell, to the harmless "Shangri-La In The Desert," this paper shows how the sound machines of the soundtrack curate a cosmic environment filled with objects and beings that exhibit the shared human/non-human binary.

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Ingolf Dahl Competition Abstracts

Kerry Brunson, UCLA – **Philip Glass's *Itaipú* and the Sound of the Sublime**

Philip Glass's first large-scale orchestral composition was commissioned by the Atlanta Symphony Orchestra in 1987 and was funded entirely by an anonymous donor, who requested "an update of the mass or requiem form." *Itaipú* belongs to Glass's "portraits of nature" trio and takes as it subject Itaipú Binacional, the world's second largest hydroelectric dam, built amid controversy on the Paraná River between Paraguay and Brazil. Glass's *Itaipú* takes its text from the deluge portion of the creation story of the Guarani people of Paraguay. It is also the section of the Paraná River where, in Guarani mythology, music is born, as well as the place where the dam was built. Glass claims he set this text as a distancing mechanism, hoping that the music itself could "succeed as pure music, as a work of art inspired by something palpable and dramatic." Yet this aim is decidedly myopic: by romanticizing the river, the dam, and Guarani mythology while ignoring both the immediate impact of industry on environment and the

prolonged and violent displacement of the Guarani people, Glass both epitomizes and reinforces a Western Anthropocentric worldview.

From the perspective of the Atlanta Symphony Orchestra, *Itaipú* is part of a high-stakes bid for international prominence from a regional American orchestra. For the anonymous donor, it was transcendent gift. For Glass, it extends fascinations first cultivated on a large scale in *Koyaanisqatsi* (1982), gesturing towards the technological and natural sublimes. In this paper, I examine *Itaipú* from all these perspectives with a focus on the music as it relates to the dam, its magnificent natural setting, and the Guarani people. Drawing on primary sources I discovered in the ASO Archive, I investigate the commissioning process, revealing *Itaipú* to be a highly collaborative work yielding to several modes of understanding. In probing the gap between Glass's *Itaipú* and the geopolitical and economic dynamics of the region, I follow Eric Drott's (2016) call to focus "less on how musical texts or practices embody a particular understanding of the environment and more on how they act as sites of contention between competing orientations to nature."

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Joe Cadagin, Stanford – **Piecing Together Ligeti's Unfinished *Alice in Wonderland***

In a 2007 *in memoriam* for György Ligeti, Hungarian composer György Kurtág recalls his final phone call with his friend and compatriot, during which the bedridden Ligeti declared, "I want to write *Alice*." Coming as it does at the end of his long and fruitful career, the unfinished music-theatre piece based on the books of Lewis Carroll leaves a question mark hanging over Ligeti's compositional output. Although scholars have drawn in recent years on the autograph manuscripts held at the Paul Sacher Stiftung to analyze Ligeti's completed compositions, little attention has been paid to the fragmentary projects that occupied him at the end of his life. In this paper, I piece together the composer's correspondences, interviews, and sketches to form a clearer picture of his magnum opus that was never to be. While this is by no means a reconstruction of the mostly non-existent score, my study will offer a general sense of what this Carrollian "theatrical fantasy" may have looked and sounded like, providing insights into Ligeti's eclectic and underexamined late style.

The nearly 200 pages of sketch material for *Alice* date from the late 1970s to the early 2000s, when Ligeti stopped composing due to illness. Many of his handwritten notes deal with practical staging matters: possible directors, singers, choreographers, and ensembles, as well as a summary of scenes. Only one page of notated music exists — the outline for a rabbit-hole prelude based on the infinitely descending Shepard-tone illusion. But Ligeti's prose descriptions of musical ideas give us some notion of the sound world he imagined for *Alice*. In addition to his continued experiments with microtonality and collage form, Ligeti envisioned a kind of nonsensical subversion of traditional tonal syntax. Though he remained opposed to postmodernism, the sketches paradoxically suggest a blend of various non-Western and popular genres; Ligeti even likens the work to a musical filled with rock- and jazz-inspired "hits." I

examine how this polystylistic approach came to define a phenomenon I term "Carrollian composition" — the large body of *Alice* settings that emerged after Ligeti's death, including a 2007 opera by his student Unsuk Chin.

Kirsten Paige, UC Berkeley – **On the Politics of Performing Wagner Outdoors, 1909-1959: Open-Air Opera and the Third Reich**

As regional open-air theaters flourished across Europe around 1900, the *Bayreuther Blätter* claimed that Wagner's music was well-suited to such spaces: his dramas "attain greater naturalness" when performed in the open air, it argued. In the years that followed, Wagner's works regularly appeared alongside those of Weber, Gluck, Goethe, and Schiller at amphitheaters constructed at the foot of a mountain or tucked into a forest near rural towns or resorts. By 1938, as one journalist claimed, there were "almost as many nature- and forest-stages in Germany as playgrounds." In this paper, I explore the politics of performing Wagner at open-air stages, focusing on one such space, the *Waldoper* in Sopot (now in Poland).

Critical reviews and festival guides published shortly after the *Waldoper*'s 1909 opening suggest that this stage initially functioned like outdoor theaters elsewhere in Europe: its diverse repertoire, selected for nearby Danzig's German-speaking majority, was staged with minimal dramaturgical intervention, the forest functioning as part of staged works' realism. After successful performances of *Siegfried* in 1922, the theater became devoted to performing only Wagner. Following Hitler's annexation of Danzig, the *Waldoper* was absorbed into the Reich's propaganda machine and advertised by Joseph Goebbels as the Reich's "most important theatrical project" for its "cultural mission."

But, at this stage, the forest carried more than a dramaturgical function. As SS Forestry Minister Hermann Goering explained, at the *Waldoper*, "the hearts of the *Volk* biologically resonated" with nature and with its "atmospheric reconstruction," Wagnerian soundscapes. Wagner understood the German forest, Goering argued, and experiencing his music "im Wald" would naturally inspire "national character" in spectators, including in Polish visitors. Under the Third Reich, the *Waldoper* transformed from regional theater to social laboratory where, instead of merely entertaining audiences, the experience of German art and nature was intended to "activate" a new, Aryan social order. As I show in this paper, exploring the history of open-air theater in Germany provides unique insight into how established theatrical practices and discourses of nature were taken together and repurposed under the Third Reich to serve their imperialist mission.