

**Northern California and Pacific Southwest Chapters
of the American Musicological Society**

University of California, Berkeley
125 Morrison Hall

Saturday, April 24, 2010

Registration, 9:00 a.m. – 9:30 a.m.

Session 1, 9:30 a.m. – 11:00 a.m. (Alyson McLamore, Chair)

Chantal Frankenbach (University of California, Davis), *Waltzing Hypocrisies: Hanslick's Dual Attitudes to Dance*

Anthony Barone (University of Nevada, Las Vegas), *Sexual Violence, Musical Rhetoric, and Authorial Voice in Wagner's Ring*

Coffee break, 11:00 a.m. – 11:15 a.m.

Session 2, 11:15 a.m. – 12:45 p.m. (Alejandro Planchart, Chair)

Kiri Heel (Stanford University), *Popular Modernism: Germaine Tailleferre's Ballet Le Marchand d'oiseaux*

Jessica Balik (Stanford University), *Interpreting Illusion: New Left, New Right, and Schnebel's Schubert-Phantasie*

Lunch break, 12:45 p.m. – 2:00 p.m.

Chapter Business Meetings, 2:00 p.m. – 2:15 p.m.

Session 3a, 2:15 p.m. – 3:15 p.m. (Jessie Ann Owens, Chair)

Joseph Kerman (University of California, Berkeley) and Jesse Rodin (Stanford University), *Recent Scholarship concerning Josquin*

Coffee break, 3:15 p.m. – 3:30 p.m.

Session 3b, 3:30 p.m. – 5:00 p.m. (Jessie Ann Owens, Chair)

Alexandra Amati-Camperi (University of San Francisco), *A Surprising Metamorphosis, or: How did Shakespeare Get into the Orpheus Myth?*

JoAnn Taricani (University of Washington), *A Covert Musical Tribute to the Restoration of Charles II (1661)*

Sunday, April 25, 2010

Coffee, 9:30 a.m. – 10:00 a.m.

Session 4: Ingolf Dahl Competition, 10:00 a.m. – 12:30 p.m. (Richard Brown, Chair)

Lydia Mayne (Stanford University), *Music Contra Text: Musical Prosodic Dissonance in Two 19th-Century Operas*

William Quillen (University of California, Berkeley), *Back to the Future: The 1920s in Russian Music Today*

Jennifer Eklund (California State University, Long Beach), *The Rise of Swedish Rap in the Wake of Immigrant Segregation*

ABSTRACTS

Chantal Frankenbach (University of California, Davis) Waltzing Hypocrisies: Hanslick's Dual Attitudes to Dance

The powerful Viennese music critic, Eduard Hanslick, is generally remembered for the formalist aesthetics of his 1854 treatise, *The Beautiful in Music*. Less well known is the large body of music criticism he wrote over a period of fifty years for the Viennese press. Hanslick's early philosophical shift from scholarly aesthetics to critical journalism is well documented, but the inconsistencies between the treatise and the criticism have not been adequately studied. In this paper, I examine Hanslick's attitude to the waltzes of Johann Strauss as an indicator of the deep contradictions between his treatise and his criticism. By exploring Hanslick's beliefs about dance music, we gain insight into his shifting commitment to "absolute" music and its context within broader European attitudes to the choreographic origins of instrumental music.

Hanslick's treatise clearly rejects dance as an inferior response to music: an activity that can only impair the studied contemplation of musical form. He contrasts the "ear of the musician" with the "feet of the dancer," consistently scorning dancers' failure to listen intellectually and lauding listeners' refusal to respond physically to music. In his critical writing and in contemporary accounts of the critic, however, we find that Hanslick adores the waltzes of Strauss, plays them regularly at the piano with his friends, dances to them, and thinks of them as cornerstones of Austrian musical life. A careful examination of Hanslick's dual approach to dance shows that he believed in a two-tier model of musical listening which allowed him to recommend dance music for the "common" listener while reserving serious art music for the connoisseur. Hanslick himself seems to have waltzed around his own hypocrisies by claiming membership in both categories.

Anthony Barone (University of Nevada, Las Vegas) Sexual Violence, Musical Rhetoric, and Authorial Voice in Wagner's *Ring*

Recent work by Philip Ketcher and Richard Schacht, Silke Leopold, Dieter Borchmeyer, and Slavoj Žižek has drawn attention to the sexual violence that saturates Wagner's *Ring* and the fungibility of the feminine in the symbolic economy of the cycle. The assault and rape of Brünnhilde in *Götterdämmerung*, act I, scene 3, merit close study in this connection because it is—as Borchmeyer puts it—"the profoundest humiliation that Wagner ever devised for a woman." The literature on this subject has overlooked a remarkable relationship between Wagner's dramaturgy of sexual violence and transformations of orchestral motives that link Brünnhilde's fate to earlier characters and events. This paper focuses on motives associated with Fricka and Wotan in *Die Walküre* as they return in the course of Brünnhilde's awakening in *Siegfried* act III, Waltraute's warning and Brünnhilde's rape in *Götterdämmerung*, act I, and Gutrune's appearance in *Götterdämmerung*, act II. An analysis of the dramaturgy and music of passages from these acts links the repetition and transformation of these motives with two outcomes: Wotan's appeasement and Brünnhilde's subjugation. The musical correlative of these outcomes is a transformation of Fricka's motive from a forceful trope of discipline and negation to a lyrical, docile form associated with Gutrune. This musical transformation underscores, in the context of Brünnhilde's progress toward sacrifice, that Wagner's valkyrie is a fulcrum not only of world redemption, but of female subjugation. Even at the level of local musical processes, the dramaturgy and music of the *Ring*

propagate an ideology of the Goethean 'eternal feminine' that exhibits generative and destructive aspects.

Kiri Heel (Stanford University)
Popular Modernism: Germaine Tailleferre's Ballet *Le Marchand d'oiseaux*

This paper presents a comprehensive study of Germaine Tailleferre's ballet, *Le Marchand d'oiseaux* (*The Bird Merchant*, 1923). Thus far, the lack of scholarly attention given to this ballet is incongruous with its initial popularity, especially compared to ballets by Tailleferre's colleagues in *Les Six*. For example, *Le Création du monde* (*The Creation of the World*, 1923)—also premiered by the Ballets Suédois, composed by Tailleferre's more esteemed colleague Darius Milhaud, and featured prominently in musicological narratives of twentieth-century ballet—received just twelve performances by the company, compared to *Le Marchand d'oiseaux*'s ninety-five.

Principally, this paper reconciles the popularity of *Le Marchand d'oiseaux* during its two-year run with the avant-garde Ballets Suédois and its subsequent obscurity. Presenting a thorough analysis of the work, I determine that its conflation of styles—especially evident in Tailleferre's complex web of parody and allusion—results in what I call "popular modernism." In essence, the ballet packaged modernism in an appealing and accessible manner such that it achieved initial popularity, but was unable to attain longevity because of its perceived superficiality and lack of innovation. Additionally, thorough analysis of critical reception of the work reveals gendered rhetoric—reflecting both the dominance of women as the ballet's creators and performers, and the perceived femininity of the ballet itself—that further explains the ballet's fleeting popularity.

This paper results from primary-source research of the Ballets Suédois archives at Stockholm's Dance Museum. Meticulous examinations of manuscripts, staging and costume sketches and photos, journals, and collections of press clippings present a thorough picture of the ballet's plot, music, staging, and costumes; its creators and dancers; and its creation, performance, and reception history.

Jessica Balik (Stanford University)
Interpreting Illusion: New Left, New Right, and Schnebel's Schubert-Phantasie

During the 1970s, no single sociopolitical orientation prevailed among composers in West Germany. On the one hand, the same liberal ideas that had overwhelmingly dominated the 1960s still lingered; on the other, more conservative trends freshly emerged. Also emerging during this decade were new social movements, such as environmentalism, that did not neatly align with any one political orientation.

Such multiplicity of ideas raises interpretive challenges for artworks that were created in this time and place. Potentially, any given work might reflect one specific strand of thought, several, or none at all. My talk explores these challenges with reference to Dieter Schnebel's *Schubert-Phantasie* (1978). Schnebel is a West German composer, and in the *Phantasie*, he reorchestrated Schubert's G-major piano sonata, Op. 78, D. 894 (1827).

I explain how certain aspects of the *Phantasie* can be related to West Germany's so-called "New Right" and "New Left" movements. For example, Schnebel's reworking remains loyal to Schubert's original sonata, and his apparent interest in preserving German tradition brings to mind the New Right. At the same time, Schnebel's prose writings clarify that he admires Schubert's music, at least in part, because he believes it can be socially liberating. This latter idea evokes left-wing, emancipatory politics.

Considering the piece from these opposing perspectives makes the *Schubert-Phantasie* seem an especially fitting and rich reflection of its fraught sociohistorical moment. It also throws into question a standard way of categorizing Schnebel's oeuvre, by which his post-1968 work seems straightforwardly or unproblematically conservative. Finally, my analysis illustrates a point with implications that exceed this particular case: far from resting intrinsically in the music itself, perceived parallels between aesthetic and socialpolitical ideas depend on subjective—and mutable—interpretation.

Alexandra Amati-Camperi (University of San Francisco)
A Surprising Metamorphosis, or: How did Shakespeare Get into the Orpheus Myth?

Most momentous points in the history of opera involve retelling the myth of Orpheus. This "superannuated" musical myth (Rosand 1991) has been the quintessential operatic hero for centuries, from the Florentine court *favole*, through Gluck's reform, to Offenbach's spoof. Hitherto undetected in one retelling of the myth are allusions to another dramatic figure: Othello. Aureli and Sartorio's *L'Orfeo* (Venice, 1673), a pivotal work in opera seria history, contains under the mythological plot an intentional imitation of Shakespeare's *Othello*. While Shakespearean scholars don't know when *Othello* reached Venice, the similarities between this *L'Orfeo* and *Othello* are too numerous to be coincidental. I argue that Aureli and Sartorio used Shakespeare (and not *his* Venetian source Giraldi Cintio) as an additional, concealed, source to demonstrate their cosmopolitan intellectualism, and as a wink at the educated Venetians who knew the Thracian story, but also the English play, and perhaps even its Venetian ancestor.

JoAnn Taricani (University of Washington)
A Covert Musical Tribute to the Restoration of Charles II (1661)

In 1661, an apparently anonymous publisher issued a musical miscellany titled *An Antidote against Melancholy: Made up in PILLS*. The contents of this collection grew from sixty to over a thousand songs in subsequent editions over the following six decades, becoming one of the most significant repositories in the history of British song, eventually titled *Wit and Mirth, or, Pills to Purge Melancholy*.

However, the covert political significance of the original 1661 publication has remained disguised for the past 350 years. Its deceptively cheerful poetic surface hides the passionate political undertone of its publisher, the Royalist sympathizer John Playford, who hid his identity with a cipher on the title page. This 1661 *Antidote* has long been considered a jocular collection of poems about drinking, but several iconographic images and symbols in this anthology link it directly to the coronation ceremony of Charles II, published to capitalize on that event. Moreover, the songs themselves are a compilation of subversive Royalist poetry in circulation in the 1650s. Although no music was printed in the *Antidote*, the poems were well known as musical ballads, sung to tunes are identified with Royalist causes.

In a century and country filled with ciphers and codes, it is significant that Playford himself masked his identity with a cipher in the *Antidote*, a disguise unnecessary by the time of the coronation of Charles II in 1661. This and other visual signals on the title page call attention to the hidden meaning of the collection. Understanding it as Royalist propaganda provides a key to the coded meaning of the 1661 songs, many of which were retained in subsequent editions into the 1720s, at which time the tunes were conveyed into the public arena of ballad operas, laden with new political meaning with resonance that echoed the 1660s.



*Pacific Southwest Chapter
Northern California Chapter*

of the

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Joint Meeting

April 24-25, 2010

Berkeley, California

Conference Program Committee

Anthony Newcomb, University of California, Berkeley

Richard Brown, University of Southern California

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Lydia Mayne (Stanford University)
Music Contra Text: Musical Prosodic Dissonance in Two 19th-Century Operas

Carl Dahlhaus suggests that the closed forms in opera disrupt the flow of dramatic time and that it was this interruption that Wagner was trying to circumvent in the formulation of a new kind of staged drama with music in the 1840s. Besides a closed musical form, the text for an aria, duet, ensemble or chorus was almost always rhymed and metered, in contrast to the metered and unrhymed or unrhymed and unmetred text used for recitative.

Carl Maria von Weber's opera *Euryanthe* (1823) and Vincenzo Bellini's *Norma* (1831), however, both have instances of musical prosodic dissonance—for example, prose text that is set like an aria or poetic text that is set as recitative. In the filicide scene in *Norma* (Act II, "Dormono entrambi") the title character lapses into quadratic lyrical phrases in the middle of a prose text that begins and ends musically as recitative. In *Euryanthe*, Eglantine, haunted by the shade of Emma, abruptly halts the Wedding March (Act III, "Ich kann nicht weiter") to confess her collusion with Lysiart in framing the innocent Euryanthe, however her rhymed and metered text is set as recitative.

In both *Norma* and *Euryanthe* the depiction of madness due to betrayal coincides with prosodic dissonance and an attenuation of the cavatina-cabaletta form. This stands in contrast to a more normative handling of prosody and form at the mentally stable moment at which the betrayal is contemplated. John Warrack suggests that Weber's music for Eglantine in Act III is his most Wagnerian. Warrack is referring to the harmonic language in the music, but I would contend that it is also Weber's prosody that leads him down Wagnerian paths. These two examples from the Italian and German repertoire show that composers before Wagner and also outside of Germany were seeking both musical and textual means to bridge the temporal gap in the dramaturgy of opera.

William Quillen (University of California, Berkeley)
Back to the Future: The 1920s in Russian Music Today

With the onset of *glasnost'* in the late 1980s, Soviet scholars, journalists, and everyday citizens rushed to reconstruct and reassess previously whitewashed chapters of their country's past. In music, *glasnost'* witnessed a surge in interest in Soviet modernist composers of the 1920s, many of whom had been written out of official histories from the 1930s onward. Soviet musicologists rushed into newly opened archives to piece together the biographies of composers such as Aleksandr Mosolov and Nikolay Roslavets, while newly restored works from the 1920s enjoyed long-overdue premieres on the USSR's main stages. This spirit of restoration reached a high point in January 1990 when a group of Moscow composers announced the reestablishment of the Association for Contemporary Music, originally founded in 1923 to foster exchange between Soviet modernists and their Western colleagues yet disbanded under Stalinism.

This culture of restoration continues strongly to this day. Works from the 1920s help form the core repertoire of Moscow's two main contemporary music groups, founded in the early 1990s to advocate for music of the post-Soviet present alongside modernist works from the (pre-Stalinist) past. Meanwhile, several contemporary Russian composers—including members of Russia's youngest generation of professional composers, educated after the Soviet collapse—regularly turn to the art and culture of the Soviet 1920s for inspiration.

This paper explores evocations of the 1920s in Russian music from *glasnost'* to the present. Drawing upon readings from the Russian musicological literature and musical press, archival research, and analyses of recent compositions, I trace how Russian composers and critics have

mythologized the Soviet 1920s as a period of progressivism and internationalism (versus the conservatism and isolationism of the 1930s onwards) and analyze what these myths have meant – both during the *glasnost*-era critique of the Soviet past or, more recently, amid the resurgent nationalism of Russia's present.

Jennifer Eklund (California State University, Long Beach)
The Rise of Swedish Rap in the Wake of Immigrant Segregation

Issues surrounding the assimilation of immigrant populations in Stockholm have long been hotly discussed in Sweden. Since the 1970s, immigrant segregation and segmentation in the concrete block suburbs of Stockholm have resulted in a multitude of problems, including infighting between immigrants, lack of integration with native Swedes, high rates of unemployment and crime, and a generation of disenfranchised youths who consider themselves outsiders in Swedish society.

During the early 1990s, Sweden's economy suffered one of its sharpest recessions in history, resulting in skyrocketing unemployment rates as well as escalating rates of hate crimes against immigrants. Amidst this backdrop, in 1994, a group of three South American immigrants named The Latin Kings released their debut album *Välkommen till förorten* (Welcome to the Suburbs) that became the first official Swedish rap album and laid the groundwork for this burgeoning genre.

A number of elements in the music of The Latin Kings became influential factors for later artists and remain to this day core features of the genre. The first was the use of a simplified dialect known as *Rinkeby svenska* that is specific to immigrant populations in Stockholm and is understood easily even by those with limited language skills. New Swedish words and suburban slang were created to support the narrative that lyrically sought to raise public awareness about the living situation in the concrete jungle.

Additionally, the music of The Latin Kings not only centered on presenting the plight of immigrants, but also decried the use of violence through a call-to-action approach intended to unite immigrant populations in an effort to change social policies.

A lyrical and musical analysis of *Välkommen till förorten* reveals the origin of Swedish rap music and illustrates how the genre was utilized as a vehicle for immigrants to chronicle their unique experiences within Swedish society.