

# **JOINT MEETING**

*of the  
Northern California &  
Pacific-Southwest Chapters,  
American Musicological Society*



Saturday, April 28 to Sunday, April 29, 2012  
Department of Music  
University of California, Berkeley



Certified as a Green Event by the UC Berkeley Office of Sustainability

## SCHEDULE

**Saturday, April 28**

*Panels will take place in Morrison 125 (Albert Elkus Room)*

9:00 - 9:30    Registration & coffee [ Breezeway ]

9:30 - 11:00    Panel 1: **Thomas Grey** (Stanford), Chair  
**Ilias Chrissochoidis** (Stanford); **Heike Harmgart** (European Bank for Reconstruction and Development);  
**Steffen Huck** (U. College London); **Wieland Müller** (U. of Vienna), “Though this be madness, yet there is method in’t: A Counterfactual Analysis of Richard Wagner’s *Tannhäuser*”

**Mark Martin** (UCLA), “Med den skapar han sin egen, vår egen musik’: Finnish National Identity and Sibelius’s Early Symphonic Style”

11:00 - 11:15    Coffee

11:15-12:45    Panel 2: **Holley Replogle-Wong** (UC Berkeley), Chair

**Daniela Smolov Levy** (Stanford), “Cheap Opera’ in America, 1895 to 1910”

**John Bissett** (UC Santa Cruz), “The Visceral Beauty of Obsession: Ennio Morricone, Dario Argento, and Their Modern Vision of Mystery and Terror”

12:45 - 2:00    Lunch (see restaurant map handout)

2:00 - 2:15    Chapter business meetings

2:15 - 3:00    Education Roundtable: **Tiffany Ng** (UC Berkeley), Facilitator

**Beverly Stein** (CSLA), **D. Kern Holoman** (UC Davis),  
**John-Carlos Perea** (SFSU)

3:00 - 3:45      Panel 3: **Anna Schultz** (Stanford),  
Chair/Discussant

**Sumitra Ranganathan** (UC Berkeley), “Elite music or  
community music? North Indian Dhrupad from the  
19th century Bettiah court”

3:45 - 4:00      Coffee

4:00 - 5:30      Panel 4: **Joel Haney** (CSU Bakersfield), Chair  
**Melchijah Spragins, Jr. (“Peter”)** (U. of Chicago), “Literary  
Character-Writing and Musical Topics in the Mid-Eighteenth-  
Century: ‘Writing to the Moment’ in a Keyboard Sonata  
of the ‘London’ Bach”

**Jonathan Rhodes Lee** (UC Berkeley), “Mrs. Cibber, *Acis and Galatea*, and Sentimental Opera in the 1730s”

*To reduce waste, please reuse your nametag on Sunday.*

**Sunday, April 29**  
*Panel will take place in Morrison 128*

9:30 - 10:00      Coffee

10:00 - 12:30      Ingolf Dahl Memorial Award Competition:  
**Matthew Blackmar** (CSU Long Beach), Chair

**Rachel S. Vandagriff** (UC Berkeley), “*Perspectives* and the  
Patron: Paul Fromm, Editorial Meddling, and *Perspectives of New Music*”

**Eric Tuan** (Stanford), “Beyond the Cadence’: Post-Cadential  
Extensions and Josquin’s Compositional Style”

**Clare Robinson** (Stanford), “Screams, Laughter, and Silence in  
Wagner’s *Parsifal*”

## ABSTRACTS & BIOGRAPHIES

**Ilias Chrissochoidis** (Stanford University), presenter; **Heike Harmgart** (European Bank for Reconstruction and Development);  
**Steffen Huck** (University College London);  
**Wieland Müller** (University of Vienna)  
“THOUGH THIS BE MADNESS, YET THERE IS METHOD IN’T”: A COUNTERFACTUAL ANALYSIS OF RICHARD WAGNER’S *TANNHÄUSER*

The eponymous hero of Wagner’s *Tannhäuser* treads a path of stark contrasts and rapid swings that culminate in the opera’s central episode, the song contest at Wartburg. Instead of securing his reintegration to the court with a brilliant performance, *Tannhäuser* spoils the event with insolent remarks and the exhibitionist disclosure of his Venusberg experience. His behavior offends his peers, scandalizes the court, breaks Elisabeth’s heart, and brings him to the edge of death. Why would he sacrifice everything for nothing?

Existing interpretations blame either the hero’s character flaws or young Wagner’s unconvincing dramaturgy, and take for granted *Tannhäuser*’s hyperemotional impulsive nature. This essay offers a radically new interpretation of the opera by drawing on game theory, the dominant methodology in the social sciences. Through a detailed analysis of the hero’s decision making, it argues that his seemingly irrational behaviour is actually consistent with a strategy of redemption. Musical evidence in the score indeed suggests that *Tannhäuser* may have consciously disrupted the contest, knowing that only a public disclosure of his sinful past can enforce upon him the pilgrimage to Rome and secure a permanent union with Elizabeth.

*Full paper online:* <http://eprints.ucl.ac.uk/20420/>

**Mark Martin**, UCLA Ph.D., 2011

“MED DEN SKAPAR HAN SIN EGEN, *VÅR EGEN* MUSIK”:  
FINNISH NATIONAL IDENTITY AND  
SIBELIUS’S EARLY SYMPHONIC STYLE

Sibelius’s central role in constructing a distinctive national culture for the incipient Finnish nation is indisputable. Yet, despite recent advances in scholarship having created a rich cultural context for his activities, just *how* he accomplished this remains obscure. Recently, scholars have sought clues in his early involvement in folklore, though no one has yet shown how this relates to his compositional practice, or how it contributed to the formation of national identity.

This paper draws upon archival fieldwork and comparative musical analysis to demonstrate how Sibelius combined thematic motives drawn from folklore collections with various art-music idioms drawn from continental practices to create a unique national style. Sibelius abstracted characteristic melodic motives from their found geographic locations and traditional everyday ritual functions and re-articulated them by alluding to mythic character traits and the distinctive properties of the Finnish language as presented in the national epic, *Kalevala*, including agglutination, vowel harmonization, alternation of long and short vowels and consonants, and flexible syntax. He eschewed traditional metrical emphasis in favor of modernist realism and perceptual sensitivity to the environment, traits widely regarded as foundations of the national character.

I show how Sibelius articulates these elements differently in *Kullervo* and the first two symphonies, as he moves from dramatic extension and intensification of a multi-strophic theme, to inverting traditional sonata procedure, casting the development section as the exposition, wherein thematic motives, formed from geographically dispersed fragments of folklore, culminate in a powerful epic climax. These devices encourage first-person psychological identification with mythical characters, transform geographic space into historical time, and imbue a fragile, fragmentary heritage with unity and rhetorical power. Through individualized experience of collective identity dispersed members of the nation merge with the Finnish “imagined community.”

**Melchijah Spragins, Jr. (“Peter”),**

University of Chicago Ph.D., 2010

LITERARY CHARACTER-WRITING AND MUSICAL TOPICS  
IN THE MID-EIGHTEENTH-CENTURY:  
“WRITING TO THE MOMENT” IN A  
KEYBOARD SONATA OF THE “LONDON” BACH

Musical topical theory as proposed by Ratner, Allanbrook, and Agawu draws heavily on rhetorical theory and German music theory of the eighteenth century. My paper seeks to extend our understanding of potential literary parallels to the utilization of non-musical allusions and stereotypical styles in topical music by examining analogies to mid-eighteenth-century literary character writing.

The literary character-sketch was a brief depiction of an individual representative of a personal or moral type. Such types – including the wise man, the fool, the pedant, the innocent young woman, and the rake, for example – are identifiable by a discrete number of highly legible, externalized features and typical behaviors. Sketches were typically circumscribed in length and gathered in complementary successions into larger works, whether in collections of sketches or as components of scenes in novels. This conceptualization of character can be distinguished from the increased attention to psychological depth that novelists such as Austen and Burney began to explore in the late eighteenth century. These stereotypes served as a means to organize, categorize, and appraise the rapidly changing mid-century world.

Literary characters also had close cousins in other artistic genres such as Hogarth’s pictorial caricatures of types and in the stylized representation of characters in the neoclassical tradition of acting. I will argue that this mode of perceiving the world in broadly understood types is also evident in musical topics, which abound in *galant* music of the period.

To ground these notions, I will explore the analogy between literary character writing and the topical mode of *galant* composition through close analyses of the active subjectivity and narrative style of “writing to the moment” in a passage from Samuel Richardson’s *Clarissa* and the topical style and high sensibility of the first movement of Johann Christian Bach’s Keyboard Sonata in C Minor, Op. 17, No. 2.

**Jonathan Rhodes Lee**, UC Berkeley  
MRS. CIBBER, *ACIS AND GALATEA*,  
AND SENTIMENTAL OPERA IN THE 1730S

In May 1732, Handel's *Acis and Galatea* was performed at London's Little Theater in the Haymarket. The 1718 masque was newly dubbed "An English Pastoral Opera," and newspapers touted that this first major public performance was also "the first time it ever was performed in a Theatrical Way." There has been considerable scholarly discussion about the "pirated" nature of this production and the mystery of its genesis, but little attention has been paid to the aesthetic relationship between *Acis* and the other English-language operas of this season. Doing so provides not only a glimpse of *Acis*'s earliest public context, but also hints why the backers of this production, whoever they may have been, chose to turn *Acis* into the first Handelian "English Opera."

*Acis* was one of six English operas in 1732-33. Four of them featured the young Susanna Arne, called "Mrs. Cibber" after marriage. Cibber is known to music historians as one of Handel's oratorio singers, but during her lifetime she was principally a celebrated actor. Like almost all thespians of her day, Cibber specialized in a particular "line of business." After her death, an admirer would recall her greatest talent: "Cibber, Sir, seemed to need and dispose of your tears from the delicacy of her frame." In the earliest phase of her career, Cibber specialized in the damsel in distress. Winton Dean once dismissively referred to the eighteenth century's "morbid obsession with virginity," and, indeed, Cibber's early roles almost always hinged upon the maintenance or violation of this status.

Before she spoke a word in the theater, Cibber cultivated her theatrical "line" in opera. The libretti of Cibber's English-language operas of the early 1730s present her characters in the same ways that spoken plays later did. They allowed Cibber to cultivate a legible character type that served her throughout her acting career, as well as a musical specialization that Handel drew upon in later oratorios, and they provide an interesting point of contact between spoken and musical theatrical milieus.

**Daniela Smolov Levy**, Stanford University  
“CHEAP OPERA” IN AMERICA, 1895 TO 1910

The explosion of popular, inexpensive opera in America around the turn of the twentieth century might seem surprising given the increasingly rigid categorization of entertainment into elite and popular types during that period. As demonstrated by Lawrence Levine and Paul DiMaggio, elites enacted a “sacralization” of select entertainment genres into art forms of “high culture,” creating a class-based cultural hierarchy. Yet this genre segregation did not prevent the flurry, in the years around 1900, of what was variously known as “cheap opera,” “educational opera,” and “popular-price opera.” Three case studies, based on a range of new source materials including personal memoirs and contemporary press reports, illustrate the little-studied landscape of inexpensive operatic enterprises. The evidence reveals socio-economic and ideological factors as the cause of both the surge and the character of these popular opera endeavors.

Henry Savage’s Boston-based touring opera in English, Oscar Hammerstein’s summer Manhattan Opera offerings, and Ivan Abramson’s productions on New York’s Lower East Side represent the abundance and diversity of operatic activity of the era. Despite their differing approaches, these three managers all espoused the Progressive Era ideology of uplift in their efforts to democratize opera by making it available to the “masses.” Opera performances, whether in the original language or in English, or even in Yiddish, at low prices and often at regular theaters were clearly a vibrant and dynamic element of American culture. I argue, therefore, that even as opera’s highbrow elements came to dominate its reputation toward the end of the nineteenth century, its unique flexibility in language and staging style allowed for productions that fostered social inclusivity without compromising cultural prestige. Opera managers’ emphasis on artistically serious productions while promoting the accessibility of the elite-associated genre demonstrates that, ironically, opera’s highbrow status was a key feature of its popular appeal.

**John Bissett**, UC Santa Cruz  
THE VISCERAL BEAUTY OF OBSESSION: ENNIO MORRICONE, DARIO ARGENTO, AND THEIR MODERN VISION OF MYSTERY AND TERROR

“The Visceral Beauty of Obsession” examines Ennio Morricone’s score of *L’uccello dalle piume di cristallo* (dir. Dario Argento, 1970) through the lens of the film’s influence on the Italian film genre known as *giallo*. Argento’s directorial debut introduced a modern and viscerally engaging take on the murder mystery narrative, emphasizing obsession and sexual overtones in murder. The film’s international success drew the attention of Italian producers and in turn an astonishing number of *gialli* releases in the early 1970s. Over 60 cinematic *gialli* were produced from 1970–1973, each trying to outdo the other in the extremity of sex, violence and obsession presented. Though the cinematic *giallo* existed before *L’uccello dalle piume di cristallo*, this film combined specific genre tropes in a distinctly modern context and defined the template of what Mikel Koven calls the “classic *giallo*.”

Morricone’s score seizes upon these precise genre traits and presents them in a similarly modern fashion. Morricone creates distinct sonic textures that convey crucial psychological themes relevant to the protagonist and killer respectively. Child-like melodic simplicity embodies the obsessive curiosity of the amateur detective protagonist, while atonal material emphasizing visceral affect and improvisation simultaneously conveys the emotions of killer and victim. The compulsive pursuit of truth and blurred lines of aggressor/victim identification would become trademark characteristics of the *giallo*. Morricone captured the emotional potency of these themes through a notably modern score consisting of elements of jazz, minimalism, experimental improvisation and pop music. Analysis of Morricone’s implementation of these differing compositional styles reveals the score’s vital contribution to a film that would usher in a new cycle of Italian film production in its model.

**Beverly Stein** is Associate Professor of Musicology at California State University, Los Angeles, where she teaches a wide range of musicology, music history, and world music courses.

A specialist in the music of the Roman composer Giacomo Carissimi, Dr. Stein was an invited speaker at the composer’s 400th anniversary observations in Rome, and serves as an advisor for the new Carissimi complete edition. Her work on seventeenth-century tonal practice is required reading for graduate programs across the nation. Additional research has addressed questions of attribution, affect expression,

Jesuit preaching and the oratorio, representations of gender in music, and eroticism in the cantata.

At Cal State LA Dr. Stein's engaging teaching style was recognized with an award by the General Education Honors Program. In 2010 she founded the Cal State LA Early Music Ensemble, and directed three concerts in its opening season. Dr. Stein has also served as President and Vice-President of the American Musicological Society, Pacific Southwest Chapter. An accomplished flutist, Dr. Stein has performed as a soloist in Carnegie Hall, among others, and has degrees from The Juilliard School, Yale University, and Brandeis University.

**D. Kern Holoman** is Distinguished Professor of Music at the University of California, Davis, and conductor emeritus of the UC Davis Symphony Orchestra. Among Holoman's scholarly books and articles are the *Catalogue of the Works of Hector Berlioz* (Bärenreiter, 1987), *Berlioz* (Harvard UP, 1989; Faber & Faber, 1990), the *Société des Concerts du Conservatoire, 1828–1967* (University of California Press, 2007), and *Charles Munch* (Oxford UP, 2012). His books for students and the general public include *Writing About Music* (UC Press, 1988; rev. 2nd edn. 2008), and *The Orchestra: A Very Short Introduction*, forthcoming (Oxford UP, August 2012). The music appreciation textbook *Masterworks* enjoyed multiple editions and is now distributed free to University of California students in e-book form.

Educated at Duke and Princeton Universities, he joined the faculty of the University of California, Davis, in 1973. Holoman served on the international commission Berlioz 2003 and was a co-author of its several publications. He was made *chevalier* of the French Ordre des Arts et des Lettres in 1989, and *officier* in 1999; in 2010 he was named Honorary Member of the American Musicological Society.

**John-Carlos Perea** is an assistant professor in the Department of American Indian Studies, College of Ethnic Studies, at San Francisco State University. He received his BA (2000) in Music from San Francisco State University and his MA and Ph.D. (2005/2009) in Music from the University of California, Berkeley. His research interests include contemporary urban American Indian musical cultures, pow-wow music and dance, New Age music, and the music of saxophonist Jim

Pepper. John-Carlos is presently authoring *Intertribal Native American Music in the United States*, under contract to Oxford University Press. He currently serves as a Governor to the San Francisco Chapter Board of the Recording Academy.

In addition to his scholarly activities, John-Carlos has also maintained an active career as a performer and recording artist in San Francisco's Jazz and World music scenes. Since 1997 he has recorded on fifteen albums and, in 2007, John-Carlos won a GRAMMY® as a member of the Paul Winter Consort for pow-wow and cedar flute songs contributed to *Crestone* (Living Music, 2007). His newest release is *Waking from the Roots* by Coyote Jump featuring John-Carlos on cedar flute with composer Colin Farish on Canyon Records.

**Sumitra Ranganathan, UC Berkeley**

ELITE MUSIC OR COMMUNITY MUSIC? NORTH INDIAN DHRUPAD FROM THE 19TH CENTURY BETTIAH COURT

Dhrupad, a medieval genre of North Indian classical music, saw a selective resurgence in the twentieth century, accompanied by a rhetoric of ancientness and purity. Consequently, Classical Dhrupad has come to stand for "pure sound" echoing Vedic (Hindu) origins, in the process erasing its own etymology of textual bases (Dhruva pada = fixed or eternal text). In contrast, the historiography of Dhrupad has shifted from describing it as a philosophical and spiritually oriented genre to construing it a product of the sensual spaces of a specifically Mughal (Islamicate) court culture. While this scholarly move contests Hindu ideologies of the Classical in Dhrupad, it still leaves Dhrupad within an exclusionary and elitist space, and obfuscates the ways in which Indian Classical music has relied on local practices to be meaningful to a community.

Focusing on Dhrupad practices associated with the 19th century court of Bettiah (Bihar, India), I argue that Dhrupad found its traditional strength precisely in the overlapping spaces of community practices and the practice of Dhrupad as a consciously classical form shaped by classical categories and norms. Drawing on oral histories, written accounts and contemporary classical Dhrupad performance, I show that Dhrupad in Bettiah crossed the categories of ritual, court and community with tangible effects on contemporary performance.

Following the migratory offshoots of the practice to the urban context of late 19th century Varanasi, I show how classical Dhrupad performance was localized in connection with local forms of lyrical and devotional expression. I suggest that the contemporary polarization between Classical Dhrupad as “pure sound” and Classical Dhrupad as sensuous court culture erases the histories of the connections between Classicism and community that were vital to Dhrupad’s relevance in the 19th century cultures of Bettiah and Varanasi that intersect at Dhrupad as a melodic-poetic form.

**Rachel S. Vandagriff**, UC Berkeley  
*PERSPECTIVES AND THE PATRON:  
PAUL FROMM, EDITORIAL MEDDLING,  
AND PERSPECTIVES OF NEW MUSIC*

In 1961, three years after he founded the Fromm Music Foundation, Paul Fromm financed the journal *Perspectives of New Music*, which he believed would help fulfill his Foundation’s goal to close the gap between composers, practitioners, and listeners. *PNM* was touted to be the first American journal devoted to contemporary music, and conceived as an answer to the German periodical *die Reihe*. By 1964, the journal garnered both praise and disdain from contemporary music communities.

A young composer Benjamin Boretz, who had previously worked for Fromm, and Boretz’s former teacher, Arthur Berger, were appointed co-editors. Berger resigned late in 1963, leaving Boretz in charge. Meanwhile, Fromm, who had promised to “remain in the background,” often involved himself in the journal’s operations. Such was the case when, unbeknownst to Boretz, Fromm invited Iannis Xenakis to contribute to *PNM* and promised him freedom from editorial interference. The ensuing skirmish around Xenakis’s article reveals the competing interests behind the production of the journal and its contested status as the perceived mouthpiece for American serialist composers during the 1960s.

Fromm felt it was disrespectful to subject Xenakis to editing or outside evaluation, but Boretz wanted standard editorial procedures applied to Xenakis’s article. Fromm perceived this stubbornness negatively as representative of Boretz’s strict “institutionalized position” and

“academic approach.” During this argument, Fromm admonished Boretz for the increasingly technical and scientific content of the magazine: *“Perspectives* is not a scholarly magazine.” Yet as Fromm chided him, Editorial Board members were pressuring Boretz to make *PNM* the informal house-organ of their special interests: to affirm the status of composition within the academy and the status of American composition in the larger musical world. This episode and the issues at work beneath its surface shed light on the fierce competition between this important patron and American composers in and outside of academia for control over the direction of American contemporary musical life at mid-century.

**Eric Tuan**, Stanford University

### “BEYOND THE CADENCE”: POST-CADENTIAL EXTENSIONS AND JOSQUIN’S COMPOSITIONAL STYLE

Analysts of Renaissance music have long been concerned with broad structural features such as cantus-firmus treatment, voice ranges, and cadential structure. A notable exception is Sean Gallagher’s work on rhythmic patterns in the music of Johannes Ockeghem and his contemporaries, which examines a single, narrowly defined musical parameter across a wide repertory to gain insight into the musical syntax of the period. Gallagher’s approach suggests that the analytical paradigm of the “Morellian earlobe,” long used by art historians in attributive research, holds equal promise for musicologists: an apparently peripheral musical feature, when examined across a wide body of work, can reveal more about a composer’s musical language than can an obvious, easily imitated compositional technique.

This methodology has the potential to illuminate questions of style and attribution in the music of Josquin des Prez and his contemporaries. My paper examines post-cadential extensions—those melodic or harmonic tags that occur after the final cadential arrival—in this light. I will argue that extensions can both serve as stylistic “fingerprints” and also play a large-scale structural role by engaging with issues of pacing and pre-existing material. Beginning with Josquin’s most securely attributed music, I examine the structural work post-cadential extensions can perform in the context of canon, motivic expansion, and large-scale formal planning. I then use a broad survey of extensions in the music of other 15th-century composers to compare Josquin’s stylistic

practice with that of his contemporaries. Finally, I employ extensions as a tool of attributive research with regard to two “Josquin” masses of uncertain authorship (*Di dadi* and *D’ung autre amer*). Applying the analytical paradigm of the “Morellian earlobe” provides a fresh stylistic perspective on this challenging yet fascinating repertory.

**Clare Robinson**, Stanford University  
SCREAMS, LAUGHTER, AND SILENCE  
IN WAGNER’S *PARSIFAL*

Vocalizations such as screams and laughter feature prominently in several of Wagner’s operas, including *Der fliegende Holländer*, *Tannhäuser*, *Lohengrin* and *Die Walküre*. None of these operas, however, comes close to matching the quantity of screams, moans, cries, and bouts of laughter in Wagner’s last opera, *Parsifal*. These non-musical sounds are most intimately tied to Kundry, the opera’s principal female character, whose frequent outbursts form a core part of her identity and resonate with her own troubled history. As the audience learns in Act II, Kundry was placed under a curse for her most infamous outburst: laughing at Christ during his crucifixion. Ever since that moment, she has been forced not only to endure an endless cycle of reincarnations, but has also been denied the ability to weep. Kundry’s outbursts have largely been viewed as symptomatic of her hysteria, a diagnosis supported by musicologists and psychologists alike. This analysis has elicited overwhelmingly negative interpretations of her role in the opera as a whole, but particularly of her silence and death in Act III.

Through a close reading of Wagner’s writings on Arthur Schopenhauer, however, I suggest that Wagner understood screams as manifestations of Schopenhauer’s concept of the Will. By considering Wagner’s use of screams, laughter, and silence in the character of Kundry, this paper examines Wagner’s interpretation and thematization of Schopenhauer’s concept of the Will throughout the opera. I argue that within the Schopenhauerian world of the opera, Kundry’s silence and death in Act III represent the denial of the Will, which is the ultimate goal of Schopenhauer’s philosophy. These findings permit a more nuanced and emphatically more positive interpretation of Kundry’s role in the opera.