

WINTER MEETING

*Northern California Chapter
of the
American Musicological Society*



Saturday, January 28, 2012
Music Department
Mills College, Oakland, California



Schedule

All panels take place in the Ensemble Room.

9:15 - 9:45 Registration & coffee [Lobby]

9:45 - 11:15 Panel 1: **Charles Kronengold** (Stanford University), Chair

Giacomo Fiore (UCSC), “When Bad Things Fall from the Sky’: Just Intonation and Musical Protest in a Recent Work by Terry Riley”

Amy C. Beal (UCSC), “‘Like a Mockingbird’: The Music of Carla Bley”

11:15 - 11:45 Coffee

11:45-12:30 Panel 2: **Alexandra Amati-Camperi** (University of San Francisco), Chair

Valerio Morucci, “Cardinal’s Patronage and Tridentine Reform: Giulio Feltrò della Rovere As Sponsor of Sacred Music”

12:30 - 1:30 Lunch (see dining map handout)

1:30 - 1:45 Chapter business meeting

1:45 - 3:15 Panel 3: **David Bernstein** (Mills College), Chair
Joan Stubbe (SJSU), “The Cambiata: Understanding Ambiguity and Metaphor in Beethoven’s and Bartók’s Chamber Music”

Sarah C. Davachi (Mills College), “Looking Inward: La Monte Young, Arvo Pärt, and the Spatiotemporal Dwelling Environment of Minimalist Music”

3:30 - 4:00 Concert [Littlefield Concert Hall]
[Performers TBA]

4:00 - 4:15 Coffee

4:15 - 5:45 Panel 4: **Thomas Grey** (Stanford University), Chair
Lydia Mayne (Stanford University), “Rhyme, Meter and the
‘Cadential Couplet’ as Structural Elements in Richard Wagner’s
Lobengrin”

Mark Martin (UCLA), “Bruckner and the Schalks:
Subjectivity at the *fin-de-siècle* and Beyond”



Abstracts

Giacomo Fiore, University of California, Santa Cruz
“WHEN BAD THINGS FALL FROM THE SKY:” JUST
INTONATION AND MUSICAL PROTEST IN A RECENT
WORK BY TERRY RILEY

On 15 February 2003, millions of people across the world participated in peaceful demonstrations against the U.S. invasion of Iraq. Composer Terry Riley joined a small group of protestors in Nevada City, California, and ended up being arrested for assembling without a permit. When faced with a choice between serving a short jail sentence, paying a fine, or volunteering for community service, Riley offered to write a piece of music and donate it to the city. The resulting four-movement suite, entitled *Quando Cosas Malas Caen Del Cielo* (When Bad Things Fall From the Sky), was written for the just intonation resophonic guitar that Lou Harrison had devised a year earlier for his work *Scenes from Nek Chand*. Riley’s piece has since been performed around the world by guitarists such as Gyan Riley, John Schneider, and David Tanenbaum.

In addition to his employment of a visually and aurally striking instrument, Riley also calls for a specific use of the just tuning to illustrate expressive and programmatic goals. To best unravel this complex web of musical and extra-musical significations, the present paper will approach the work on three interdependent levels: the “poietic” or compositional level, the neutral level (that of the music itself), and the “esthetic” level of reception, following Jean-Jacques Nattiez’s adaptation of Jean Molino’s model for tripartite analysis.

A synthesis of the insights gathered from these preliminary analyses will thus offer a clear evaluation of *Quando...*'s rhetorical and affective powers. The discussion will be further enhanced by live demonstrations on the just intonation resophonic guitar.

Amy C. Beal, University of California, Santa Cruz
“LIKE A MOCKINGBIRD”: THE MUSIC OF CARLA BLEY

Like Charles Ives, Duke Ellington, Frank Zappa, and other innovative American composers, Carla Bley's music is unselfconsciously daring, draws freely on vernacular idioms and local dialects, and evokes images of familiar places. It is eclectic, vigorous, and full of wry humor. Her music takes us to jazz clubs, but also to church, ballrooms, rock concerts, festival stages, punk dives, cabarets, and coffee houses. She speaks many musical languages fluently—“like a mockingbird,” as her lifelong friend and bassist Charlie Haden puts it—but holds citizenship papers nowhere. The results are whimsical, baffling, entertaining, emotional, sophisticated, and unprecedented. Her compositions cover a wide range of structure and style, from the eight-bar jazz standard *Vashkar* (1963), to the monumental hour and forty-five-minute “opera” *Escalator Over the Hill* (1968-71).

For more than fifty years, Bley's closest musical colleagues and collaborators have included some of the greatest artists in contemporary music. She witnessed the birth of “free jazz” in Los Angeles in the late 1950s, and became the only female member of the Jazz Composers' Guild in 1964. Soon after, she co-founded the Jazz Composers' Orchestra Association and the New Music Distribution Service. Bley's influential and prolific activities in these and other areas made her a central figure in twentieth-century American music, and one who has maintained an extraordinary degree of artistic independence. Yet almost nothing has been written about her, either critically or historically.

Based on archival and oral-history-based material culled from the author's recently published book in the University of Illinois Press's *American Composers* series, this paper offers an overview of Carla Bley's musical universe.¹

¹Amy C. Beal, *Carla Bley* (University of Illinois Press, 2011).

Valerio Morucci (University of California, Davis)
CARDINALS' PATRONAGE AND TRIDENTINE REFORM:
GIULIO FELTRO DELLA ROVERE AS SPONSOR OF
SACRED MUSIC

Cardinals maintained a fundamental position in the history of the Catholic Church, which was almost as vital as that of the pope himself. In most cases by standing at the summit of the pontifical administrative system, they occupied a dual role of both papal and courtly sovereigns and were designated as the pope's electors and main counselors. However, apart from few isolated studies, their substantive role in the patronage of sacred music in sixteenth-century Italy has attracted comparatively little musicological attention. This has more to do with the absence of opportunity than it does with lack of awareness that cardinals were significant patrons: the familial archives of cardinals are more difficult to locate and less likely to be catalogued than those of kings, dukes, and popes. Archival research has thus understandably been centered on papacy, churches and courts. Even historians have had difficulties locating records of cardinal's households. With the intention of partially filling this persistent gap, through a series of newly discovered epistolary correspondences and a careful scrutiny of musical sources, I hope to establish the significance of Cardinal Giulio Feltrò della Rovere as patron of sacred music. The letters addressed to Giulio Feltrò are useful in several ways: they provide new information on the musical career of Costanzo Porta and on that of other composers working under the Cardinal's ecclesiastical sway, they contribute to our understanding of mid-16th century printing practices, and they provide concrete evidence of the influence of the Council of Trent on sacred music.

Joan Stubbe, San Jose State University
THE CAMBIATA: UNDERSTANDING AMBIGUITY AND
METAPHOR IN BEETHOVEN'S AND BARTÓK'S
CHAMBER MUSIC

This paper explores the application of narratology to musical analysis as advocated by Abbate and Mathew on a trajectory for understanding the use of the "cambiata" figure of the Palestrina style in early nineteenth and twentieth century aesthetics. My purpose is to investigate possibilities for greater in-depth meaning through the use of ambiguity and metaphor in Beethoven's String Quartet in B-flat Major, op. 130

and Bartók's *Music for Strings, Percussion, and Celesta*, and how motivic and formal analyses fail to explain the full range of meaning or account for all aspects of form.

Sarah C. Davachi, Mills College

LOOKING INWARD: LA MONTE YOUNG, ARVO PÄRT, AND
THE SPATIOTEMPORAL DWELLING ENVIRONMENT OF
MINIMALIST MUSIC

An epistemic thread connects the discourse of twentieth-century aesthetics and phenomenology, asserting that works of art disclose a sort of “world,” as well as an associated reality that accords with the subject’s primordial and embodied sense of being. The concept of “world” can be understood more generally as phenomenal “space,” or the “total” lived experience. Although the phenomenal realm is dependent upon the acquisition of sensory stimuli, it is categorically concerned with essences and will, at some point, transcend the perceptual.

In minimalist music, the “essential” typically points inward, toward dwelling inside a sound, process, or texture. Thus, while visual art tends to focus on the experience *of* the thing itself, minimalist music focuses on the surreal quality created *within* the thing. The aim of this paper is two-fold: first, to posit the effect of certain minimalist devices—namely, reduction, stasis, and automatism—in creating a particular type of spatiotemporal environment; and, second, to distinguish between the perceptual and phenomenal experience as they emerge in the music of La Monte Young and Arvo Pärt.

Indeed, Young has expressed the idea of “getting inside [sounds] to some extent so that we can experience another world,” which is reflected in *The Second Dream of the High-Tension Line Stepdown Transformer* (1962) and *The Well-Tuned Piano* (1964). Although less explicit, several of the works Pärt composed during his “tintinnabuli” period, including *Für Alina* (1976), *Fratres* (1977), and *Spiegel im Spiegel* (1978), can be considered an extension of reaching into the sensorial experience. However, whereas Young’s suspended landscapes evoke the truncated moment, the circularity of Pärt’s work impresses a sort of mythic or immersed time and space. Thus, although the psychosomatic particularities associated with each composer diverge in certain ways, this paper describes how the appearance of outer stasis nevertheless serves in both cases to

expose the more meaningful movements that occur within.

Lydia Mayne, Stanford University
SOLITA FORMA AND THE “CADENTIAL COUPLET” AS
STRUCTURAL ELEMENTS IN
RICHARD WAGNER’S *LOHENGRIN*

In *Opera and Drama* (1850-51), Richard Wagner explicates his theory for a new music drama, one of the main points being that his dramas will be made up of poetic-musical periods. Then he composed the *Ring*, presumably according to this theory, though in fact with significant modifications. Such is the current historical narrative put in the most simple of terms. If we set aside the *ex nihilo* creation myth of the poetic-musical period however, Wagner’s opera *Lohengrin* (1848), as the last work composed before the writing of *Opera and Drama*, proves fertile ground for an investigation into the gestation of the composer’s mature theories.

Lohengrin is considered to be a respectable opera but not anything revolutionary. In the opera’s set-pieces, the use of rhyme and meter adheres for the most part to the current conventions. Wagner employs the two-part form for the finales of Act I and II, whose sections are articulated by what I term the “cadential couplet.” In the Act III wedding-night duet, the couplets remain as vestigial markers of *la solita forma*, but the sections have been expanded, cut and re-arranged to follow the drama instead of the form to the climactic asking of the forbidden question. In essence, if we analyze the rhyme and meter and along with the music and the drama, the three in conjunction outline Wagner’s transformation of the imported operatic tradition into the music drama and musical-poetic periods of the *Ring* and the Zurich writings. Since the *Ring* only existed in prose sketches in 1850, when Wagner theorizes about music drama he is not only projecting what he will compose but is also drawing upon the attempts at poetic prose in his previous works.

Mark Martin, University of California, Los Angeles
BRUCKNER AND THE SCHALKS: SUBJECTIVITY AT THE
FIN-DE-SIÈCLE AND BEYOND

Scholars have finally established Bruckner’s direct involvement in the revised, first published editions of his symphonies prepared by the

Schalk brothers and Ferdinand Löwe. But what purposes did these revisions serve? The usual explanations—simplification, Wagnerian influence, or concession to period tastes—have proven partial and ill-defined.

The pervasive charge of “formlessness” leveled against Bruckner is usually understood as a deficient treatment of sonata form. Rather, contemporaneous art and literary criticism reveals that the term had two related meanings relating to the sublime or social impropriety. Within musical circles, the admonition promoted stylistic conventions suggestive of the liberal ideal of the self-authoring, autonomous, rational individual as a sign of socio-economic distinction. Post-revolutionary urban liberal professionals (including Bruckner’s pupils) cultivated this ideal. Many of them were assimilationist Jews desirous of social acceptance and under tremendous pressure to conform to upper-middle-class German norms of respectability. Initially, Bruckner’s music was not supported by this demographic, whose members formed the core clientele for subscription concerts, because they thought it exceeded established boundaries of upper-middle-class social decorum.

Close comparative analysis of Bruckner’s revised works within their broader social contexts reveals a consistent approach that emphasizes liberal ideals of clarity, linearity, and purposefulness, achieved by tempering the excesses of Bruckner’s grandiose style through judicious cuts, re-orchestration, dynamic compression, minimization of dissonance, and detailed performance indications. Bruckner’s students sought to reconcile Catholicism, Wagnerian orchestral technique, and prevailing liberal ideology to make his music acceptable to liberal patrons and to appeal to a wider audience. It proved an enduring combination, and still persists within distinctive performance traditions. I demonstrate the revision process and its effects by comparing key moments of both versions of the Scherzo of the Fourth, and the Finales of the Third, Fourth, and Fifth Symphonies.

