PACIFIC SOUTHWEST CHAPTER

• OF THE •

AMERICAN MUSICOLOGICAL SOCIETY

Winter Meeting

February 23, 2013
California State University, Long Beach

Program

8:30 – 9:00 AM Coffee and Registration

9:00 AM – 12:00 PM Morning Session

9:00 New Music Versus Old in the Fragmented State of Concert Programming in Germany in the Year 1910
William Weber (California State University, Long Beach)

9:45 A Double Blow to Improvisation: Anti-Romanticism, Positivism, and the End of Impromptu Performance
Angeles Sancho-Velázquez (California State University, Fullerton)

10:30 Debussy's "Sirènes" and *Les Apaches*
Philip D. Nauman (Somerville, MA)

11:15 Exploitation or Collaboration? Socialist Slave Narrative and Hans Werner Henze's *El Cimarrón* (1969-70)
Albert Diaz (University of California, Los Angeles)

12:00 – 1:40 PM Lunch

1:40 – 2:00 PM PSC-AMS Business Meeting

2:00 – 5:00 PM Afternoon Session

2:00 Texture, Instrumentation, and Dramatic Form in Monteverdi's *L'Orfeo*
Alejandro Enrique Planchart (University of California, Santa Barbara)

2:45 *Virtù e Virtuoso:* Giuseppe Colombi, Private Spectacle, and Social Standing at the Este Court
Lindsey Strand-Polyak (University of California, Los Angeles)

3:30 Arnold Dolmetsch and the Musical Arts and Crafts
Edmond Johnson (Occidental College)

4:15 Fifteenth-Century Improvisation: A Cookbook
Guest Speaker: Adam Knight Gilbert (University of Southern California)

5:00 PM Reception for all presenters and attendees

Chapter Officers

Alicia Doyle, President *Joel Haney, Vice President* *Temmo Korisheli, Secretary* *David Kasunic, Treasurer*

ABSTRACTS

Morning Session

New Music Versus Old in the Fragmented State of Concert Programming in Germany in the Year 1910

William Weber (California State University, Long Beach)

Musical culture changed fundamentally in the middle of the nineteenth century due to an epochal increase in population and the emergence of a complex set of political and cultural frameworks. As I showed in *The Great Transformation of Musical Taste* (2008), the mixed programs traditionally presented at most concerts included a complex set of interacting tastes and forms of social behavioral. This enforced unity collapsed by 1870 as musical culture underwent drastic fragmentation regarding taste, institutional support, and fundamental values. A disparate array of groups and ideologies staked out separate territories in hostile terms while interacting variously through conflict or exchange. As cities grew, old works began to predominate in concerts for orchestras and chamber groups under a militant ideology for a "higher" taste, just as new kinds of songs, increasingly called "popular," developed a much larger public. Opera repertoires became increasingly focused on old works, so much so that by 1910 only 28% of the evenings in German theaters had pieces by living composers.

In the process, composers saw their music performed less often in competition with classics and were faced with difficult choices in advancing their careers. They began building organizations and concerts to advance their music that ended up as yet another major social sphere within musical culture. The Allgemeine Deutsche Musikverein, founded in 1861, presented an annual festival that became a focal-point for the profession, and its leaders played a strong political role in defending the profession's interests in Berlin. *Novitäts-Konzerte* arose for events devoted almost exclusively to new works.

I will examine how the fragmentation of musical culture enforced boundaries between musical worlds and, specifically, limited the range of opportunities for the performance of contemporary music. What kinds of pieces by living composers were performed in concerts dominated by classics? And, conversely, where did concerts focused on contemporary music arise within conventional music societies? My paper will analyze what kinds of contemporary pieces were chosen by local music societies for their concert programs, separate from organizations led by composers.

My main database is the *Konzertprogramm Austausch*, a venture by Breitkopf und Härtel to benefit German music by disseminating concert programs to on a world-wide basis that lasted from 1889 to 1940. I studied ninety-one programs from October and November, 1910, submitted by Musikvereine in forty-five German or Swiss cities and one in Prague. Two-thirds of the programs involved an orchestra, and the rest either a string quartet or solo performers. The concerts differed significantly according to proportions of classical or contemporary pieces on the programs. A third of them, thirty-two, offered only works by dead composers, and twenty-nine programs included a single such piece. By contrast, only two concerts involved just pieces by living composers. Still, as many as ten concerts offered primarily contemporary works, suggesting a public remained active for some such events.

A Double Blow to Improvisation: Anti-Romanticism, Positivism, and the End of Impromptu Performance

Angeles Sancho-Velázquez (California State University, Fullerton)

During the first half of the nineteenth century improvisation was a celebrated component of public concerts and private musical gatherings across Europe. The great pianists of the time such as Liszt, Chopin, Mendelssohn, Kalkbrenner, Moscheles, and Thalberg were also renowned improvisers. Around the middle of the century, however, improvisation fell out of favor and largely disappeared from public concerts. This phenomenon could be simply understood as a side effect of the profound changes European musical life underwent during this period, as documented by William Weber (2008). I argue, however, that the radical transformation in the status of improvisation during the nineteenth century—from exalted to nonexistent—, while participating in general changes in music culture, also raises particular issues. Given that impromptu performance had had a continuous presence in the history of Western music, successfully adapting to new styles and aesthetic ideas, it is conceivable that it could have also adapted to the new musical standards that dominated the Western world in the second half of the century. The question I raise and attempt to answer is why this did not happen. In other words, why were Western musicians not able or willing to find this time new venues for the art of improvisation, when they had always done so even throughout changes as deep as those the tradition underwent from the Baroque to the Classical periods?

The starting point of my paper is previous work in which I interpreted the phenomenon of the disappearance of improvisation in the nineteenth century in the context of the rise of positivism and the attendant development of formalist musicology. Here I present a revision of this thesis, arguing for a more complex relationship between positivism and the rejection of improvisation. Key to my revised argument is Kevin Karnes's excellent study of nineteenth-century musical thought (2008). As Karnes shows, positivism did not dominate musicological inquiry until well into the second half of the century, when improvisation had long lost favor among serious musicians, scholars, and connoisseurs. Positivism, therefore, did not have a direct influence on the dismissal of improvisation, as I had previously hypothesized. But it was, I argue here, a major factor in suppressing the possible emergence of new forms of improvisation in the post-romantic period. Informed by current scholarship, such as Karnes's and Weber's, as well as by 19th-century music reviews, treatises, letters, and other primary sources, I conclude that the disappearance of improvisation was due to the combined effects of two consecutive setbacks. First, improvisation fell out of favor during the 1840's due to its association with Romantic virtuosity and aesthetic ideas, both of which were then under attack in the midst of the strong anti-Romantic trend in culture discussed among others by Sanna Pederson (1996). Secondly, I would like to suggest that improvisation was unable to adapt to a post-Romantic era primarily because by then the standards for musical value were in step with a culture dominated by a positivistic worldview and the fear of all things unpredictable and contingent.

Debussy's "Sirènes" and *Les Apaches*

Philip D. Nauman (Somerville, MA)

"Sirènes," the third and final movement of Claude Debussy's *Nocturnes* (1901), presents a unique synthesis of two nineteenth-century traditions, the *vocalise-étude* and "dramatic" vocalization. The first of these existed as collections of difficult passages from opera arias *sans paroles*, or newly composed works as the many test pieces written for the Paris Conservatoire. The second tradition consisted of the wordless vocalizations of offstage choruses used for special effect in such operas as Verdi's *Rigoletto* (1851), Berlioz's *Les Troyens* (1863), and d'Indy's *Fervaal* (1897).

Debussy claimed that the wordless female chorus in "Sirènes" was to be understood as "another orchestra color," instrumental in conception, seated within the onstage orchestra.

However, he conveys a "dramatic" interpretation of the chorus through both program notes written for the premiere, and the obvious symbolic meaning of the movement's title. A similar ambiguity exists between an instrumental versus mythical conception of the chorus, finding expression within the music itself as motives pass subtly between the orchestra and the chorus throughout the movement.

The impact of Debussy's "Sirènes" in French musical culture found a particular resonance within *Les Apaches*, an informal Parisian group of musicians, poets, painters, and critics whose members included the composers Maurice Ravel, Florent Schmitt, and, after 1910, Igor Stravinsky. Members shared a common belief in Debussy as a musical visionary and in indigenous folksong as a source of artistic renewal. Inclusion of dramatic vocalization, references to the sea, and thematic/motivic similarities with Debussy's "Sirènes" in the works of *Les Apaches* members further illustrate Debussy's influence and the importance of this particular work.

Exploitation or Collaboration?
Socialist Slave Narrative and Hans Werner Henze's *El Cimarrón* (1969-70)

Albert Diaz (University of California, Los Angeles)

In 1968, in an effort to distance himself from the ideologies of Darmstadt modernism and the sociopolitical philosophies of post-WWII Europe, Hans Werner Henze traveled to Cuba. Not only did Cuba provide a socialist alternative to the current European political climate, it provided an alternative musical avant-garde. While there Henze composed the chamber opera *El Cimarrón*. The work is based off the narrative of Esteban Montejo, an ex-slave who ran away and eventually told his story to the writer and ethnographer Miguel Barnet, who wrote down Montejo's story as it was told to him in 1963. Music and Politics, Henze's collected writings, contains a chapter, "The Task of Revolutionary Music," which republishes a 1971 interview in which Henze reflects on the narrative used for El Cimarrón: "The protagonist is a slave who liberates himself, and who regards his struggle not just as suffering but as a simultaneous conquest of happiness. *He is utopia become human*. Esteban Montejo, the Cimarrón, is an exemplar." Why do Henze's comments, which were given at a time when *El Cimarrón* was his most recently completed work, valorize the slave narrative of Esteban Montejo, the undeniable Other, and cast him as the archetypal hero? Was Henze's use of Montejo's narrative an exploitation, or is it perhaps something else altogether, a work that is itself transcendent of its own implicit power relationship? Rather than construct this binary as being a truly resolvable question, I propose that the work, as a symbol, has maintained a political significance in its translation between mediums. This paper attempts to situate *El Cimarrón* in the Cuban post-revolutionary context and draws from comparative literature discourses surrounding Barnet's role in constructing Montejo's testimonial novel (*novela-testimonio).* Additionally, by discussing Fidel Castro's speech "Word's to Intellectuals," I hope to show that Henze as composer, Barnet as ethnographer, and Hans Magnus Enzensberger as librettist, present Esteban Montejo as justification for the revolution of '59 and as a symbol of freedom granted by the revolution; in the process, Henze and Barnet idealize representations of Otherness to produce a work which appeals to the consciousness of post-revolutionary thinkers in Cuba. The second half of this paper will be an interpretative reading of the rebellious, revolutionary, and self-liberating elements from the score of Henze's *El Cimarrón.*

Afternoon Session

Texture, Instrumentation, and Dramatic Form in Monteverdi's *L'Orfeo*

Alejandro Enrique Planchart (University of California, Santa Barbara)

Having performed Claudio Monteverdi's *L'Orfeo* some ten times in the past three decades, it became clear very early on that I had to produce an edition and a complete set of parts for the opera, since all the available ones were then, and still are, essentially inadequate.

Producing a score and parts for the opera makes it clear that it was conceived in a texture identical to that of the fifth book of madrigals, that is, a five-voice texture that can be described as: *canto*, *alto*, *tenore*, *quinto*, and *basso*, plus continuo. This includes all the instrumental parts and all roles since in no case are there two characters that could be assigned to the same part singing simultaneously.

The score hides this because while in the "choruses" all five *ripieno* parts are indicated separately on account of the text, in the *ritornelli* and the *sinfonie* the *basso* is subsumed into the continuo. The seven-part *sinfonie* in Acts III-IV is result from dividing *tenore* and *quinto* into two; *canto* and *alto* are largely tacet except in the accompaniment of Orfeo's two big arias. Thus the five-part texture of most of the infernal acts consists of a divided *tenore*, a divided *quinto*, and *basso*, bringing the tessitura of these two acts down about a fifth.

The total instrumentation of the opera can be easily divided among the five *ripieno* parts, leaving a continuo consisting of *viole da gamba*, keyboards, and plucked string instruments.

One of the *sinfonie* of the opera was noted by Thomas Kelly as evidence that Monteverdi probably never composed the Bacchante ending found in Striggio's libretto. An exceptional indication of string instruments in Act III supports Kelly's observation, and further points to the fact that Monteverdi creates a progressive "materialization" of Apollo that begins in Act I and creates a perfectly symmetrical structure of this aspect for the entire opera. Further, discrepancies between the score and the libretto are not only relatively large, but are concentrated in the finales of Acts II, III, IV, and V, giving the clear impression that Monteverdi simply did not trust the manner in which Striggio ended the acts, and that dissatisfaction culminated in the elimination of the Bacchante ending.

The Apollo ending, in fact, is consistent with the essentially stoic message of the opera, a message that has been tightened throughout by the changes Monteverdi effected at the end of Acts II-V. In typical counter-reformation manner, the very ending has a hint of Christianization of the stoic message, something consonant with the approach to stoic philosophy being taught in Mantua at the time.

Virtù e Virtuoso:
Giuseppe Colombi, Private Spectacle, and Social Standing at the Este Court

Lindsey Strand-Polyak (University of California, Los Angeles)

By the end of the seventeenth century, the valuation of the qualities of *virtù* (virtue) and *virtuosità* (virtuosity) in Italy were in flux, threatened by an artisan class of musicians whose performances were overshadowing the amateur noblemen at court. By ascribing the quality of virtuoso to instrumentalists, nobility risked blurring the borders between noble masculinity, and those of a lower professional class, including women and other masculinities (such as castrati). This tension between cultural worth of the *virtù* of educated noblemen and the virtuosity of the hired help is at the under-explored core of the rise of the virtuoso.

I use the extraordinary situation of the violinist Giuseppe Colombi (1635-1694) and his relationship with patron Duke Francesco II d'Este as a point of analysis to see how the spectacle of the virtuoso both enabled social ascendance, and simultaneously created a glass ceiling, limiting his valuation as a performer of *virtù*. In this paper, I argue that the spectacle of Giuseppe Colombi's

performing body as *virtuoso di violino* created a privileged position for himself among the musicians of the Este Court in Modena and enabled a unique relationship with his Patron, Duke Francesco II. This same performing body also excluded Colombi from noble discourse as performed by the Duke through his own *virtù* of music-making and critical discussion.

In my paper, I analyze works that Giuseppe Colombi wrote for himself to perform, but never published, from manuscripts and sketches in the Biblioteca Estense in Modena, Italy. My analysis is based around the kinds of gestural as well as the sonic spectacle embodied in these works. Included in this paper are discussions of the "Sinfonia a violin solo" (MS F 280) as well as a set of "Tromba" pieces (MS E 282 and MS F 283). I also incorporate and use Andrew Dell'Antonio's work in *Listening as Spiritual Practice* (University of California Press, 2011) on the discourse of listening by noblemen in seventeenth-century Italy to situate the cultural value of *virtù* and *virtuosità*. In lieu of traditional recorded audio examples, I also will incorporate small amounts of live demonstration on baroque violin to present the kinds of physical spectacle that Colombi himself displayed to his patron.

Through analyzing Colombi's performance of violin virtuosity and its context, we can better understand the nature of what performance and spectacle meant to Early Modern participants.

Arnold Dolmetsch and the Musical Arts and Crafts

Edmond Johnson (Occidental College)

Wandering through the crowded galleries of London's 1896 Arts and Crafts Exhibition, one would have encountered a vast array of art works—from decorative panels in cast bronze to stained-glass windows and intricately-cut woodblock prints. But even amongst this eclectic gathering, one object would have stood out as being particularly remarkable: a large and elaborately decorated single-manual harpsichord that had been newly constructed by Arnold Dolmetsch. The "Green Harpsichord," as the instrument soon became known, received both widespread attention and critical acclaim at a time when harpsichords were barely known to the British public, elevating its builder to a new level of prominence within London's vibrant cultural scene.

While historical accounts of Arnold Dolmetsch's life rightly emphasize his isolation from the contemporary musical establishment, they often overlook the important role played by the network of artists, writers, and intellectuals that welcomed him into their milieu. Indeed, just as Dolmetsch's activities in the 1890s found little traction amongst his fellow musicians at a time when massive orchestras and post-Wagnerian harmonies dominated the concert hall, his interest in restoring both long unheard repertoire and antiquated instruments was warmly received by many of the artists and writers who were central to the burgeoning Arts and Crafts movement. In this paper I argue that the support that Dolmetsch received from figures like William Morris, Selwyn Image, Herbert Horne, and Edward Burne Jones was critical to his initial success as an early music performer, scholar, and instrument builder. Indeed, in combining both progressive aesthetic principles with a reverence for the past, the Arts and Crafts movement provided Dolmetsch with an ideal aesthetic and philosophical framework within which to operate—one that both encouraged and validated his endeavors at time when he was receiving little success within musical circles. Following a short discussion of the development of the Green Harpsichord, I examine the unique role Dolmetsch played as the only prominent musician in the Arts and Crafts movement and explore what it might mean to speak of a "Musical Arts and Crafts."