

PACIFIC SOUTHWEST CHAPTER
• OF THE •
AMERICAN MUSICOLOGICAL SOCIETY

Fall Meeting

October 10, 2015
University of California, Riverside

Program

8:30 – 9:00 AM Coffee and Registration

9:00 – 10:30 AM **Session 1**, Music and Politics
Ali Monchick (California State University, Northridge), Chair

Verdammt und Verbannt: The Rehabilitation of Felix Mendelssohn-Bartholdy
in the GDR and the 1959 Festwoche
Beth M. Snyder (New York University)

Tracing the Radif: The Musical Landscape of Present-day Iran
Liselotte Sels (University of California, Santa Barbara)

10:30 – 10:45 AM Break

10:45 AM – 12:15 PM **Session 2**, Colonial and Post-colonial Constructions
Walter Clark (University of California, Riverside), Chair

Paradigm Shifts: The Search for Authenticity and the Question of
Performance Practice in 18th-century Colonial California
Steven Ottományi (California State University, Long Beach)

Inverting the Story: Magellan's Specter and Popular Resistance through
Parody in Filipino Comic Novelty Songs
David J Kendall (La Sierra University)

12:15 – 1:40 PM Lunch

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

2:00 – 3:30 PM **Session 3**, American Roots
Leonora Saavedra? (University of California, Riverside), Chair

Buck Washington's Blues: A Private Recording in Homage to Gershwin and Its
Implications for the Score of Porgy and Bess
Eric Davis (University of Southern California)

Invented Roots and Far-Flung Branches: The Influence of the
Seegers and the Lomaxes on American Popular Music
Adriana Martínez Figueroa (Phoenix College)

3:30 – 3:45 PM Break

3:45 – 5:15 PM **Session 4**, Music and Media
Kristi Brown-Montesano (Colburn School of Performing Arts), Chair

"In Dreams": Musical Appropriation and Audience Interaction in the Soundtracks of David Lynch Kerry
Katherine Reed (Utah Valley University)

Programming Sound: Computational Thinking in Electronic Music
Michael D'Errico (University of California, Los Angeles)

5:15 PM

Reception for all presenters and attendees

Chapter Officers

Alexandra Monchick, President *Amy Bauer, Vice President* *Kristi Brown-Montesano, Secretary* *Alfred Cramer, Treasurer*

ABSTRACTS

Verdammt und Verbannt: The Rehabilitation of Felix Mendelssohn-Bartholdy in the GDR and the 1959 Festwoche

Beth M. Snyder, New York University

In February 1959 East Germany fêted composer Felix Mendelssohn-Bartholdy on the occasion of the 150th anniversary of his birth with a week-long celebration involving concerts, speeches, and exhibitions of the composer's letters and manuscripts. Like earlier celebrations honoring composers such as Bach and Beethoven, these festivities provided a site for working out in practical terms abstract theories of the aesthetic and ethico-political value of the Germanic cultural heritage to a socialist German state.

Yet, discourse surrounding the Mendelssohn Festwoche indicates a unique approach to such negotiations. This can be partially attributed to the timing of the celebration, situated as it was in the shadow of the Handel Gedenkjahr and almost a decade after the Bach and Beethoven celebrations, as hope of a reunified German state began to fade. More significant was the figure of Mendelssohn, whose inclusion into the canon was deemed essential in the GDR due to the treatment of his legacy under the Nazis, but who nonetheless exhibited few of the hallmarks of the paradigmatic proto-socialist composer, and whose work was often deemed slight in comparison to that of the more titanic figures of the German canon.

Due to Mendelssohn's complicated relationship to the aesthetic and political values espoused by the GDR's cultural establishment, the negotiations surrounding his inclusion in the canon were more varied than we might expect. I argue that the Mendelssohn festivities both offer a window into an East Germany still very much grappling with the value of particular musics and musicians to its socialist and national identity, and present a discourse not fully ossified by a single, dominant approach to dealing with figures of the Germanic cultural heritage. I support these claims with an analysis of the discourse surrounding the Festwoche, including publications in journals and newspapers, speeches, and program notes, paying particular attention to negotiations of Mendelssohn's musical Romanticism and political conservatism. In so doing I intend to expand upon and complicate a vibrant conversation begun by scholars such as Toby Thacker and Pamela Potter and continued more recently by Elaine Kelly about the value of the Germanic heritage to East German identity.

Tracing the Radif: The Musical Landscape of Present-day Iran

Liselotte Sels, BAEF fellow, visiting scholar at University of California, Santa Barbara

Since the Islamic Revolution of 1979, a diversity of musical styles and genres has been flourishing and declining in Iran. The undulations of domestic policies, alternating between extreme-conservative and moderate-liberal stances, have shaped and affected the country's musical landscape. The election of president Khatami in 1997 heralded a period of relative prosperity for Iranian music. Present-day post-1997 Iran accommodates a variety of thriving music scenes, situated partially within and partially outside the 'official' circuit -- the circuit approved of by the political-religious establishment.

Notwithstanding their great diversity, the genres constituting the contemporary Iranian musical landscape are often interconnected. Within this musical web, Iranian classical music occupies a central position, being historically as well as contemporaneously related to many other genres. The creation and performance of Iranian classical music is based upon a flexible model repertoire called *radif* (literally 'series', 'order'), a collection of twelve compound modal systems (*dastgah* and *avaz*), each consisting of a sequence of particular melodies and melody types (*gushbeh*) in a specific modal progression. In Post-revolutionary Iran, classical music based on the *radif* has experienced an important

revival. The *radif* has gradually acquired a central position and status of omnipresence in the Iranian musical landscape, even extending beyond the classical realm.

The first aim of this paper is to provide an overview of the contemporary Iranian musical landscape, and to propose a classification of the prevailing musical fields and (sub-)genres. The scope includes the Iranian diasporic music production. The second goal of this paper is to briefly illustrate the relation of the different fields and genres with the classical modal system and model repertoire. Examples from the different proposed categories are provided, displaying a clearly discernible relation with the *radif*. The methodological basis is a study of written sources concerning the categorization and definition of Iranian musical fields and genres, complemented by repertoire study and fieldwork, including interviews with musicians and musicologists.

Paradigm Shifts: The Search for Authenticity and the Question of Performance Practice in 18th-century Colonial California

Steven Ottományi, California State University, Long Beach,
Founder and Artistic Director, California Mission Schola & Sinfonia

The music of Colonial Alta California presents a somewhat unique problem to the prospective editor. While there is abundant evidence that a wide variety of orchestral instruments were employed in the celebration of the sacred liturgy, no notated music has survived, and there is some evidence that music for instruments, unlike vocal music, may have at times been improvised. In this context, what constitutes “authentic performance practice”? More broadly, how do modern ideas about historically-informed performance (HIP) devised for application in Western European musical traditions operate in radically different cultural contexts? In the context of poor resources, varying circumstances, and a rapidly evolving institution of the Missions at the very frontier of European encroachment on Indigenous American cultures, the question arises: what exactly are we trying to reproduce?

In Europe, oftentimes more abundant resources allowed high levels of artistic achievement. In the California Missions, life was a struggle for survival, and with the constant dual threats of starvation and disease, death was never far away. Many Missions used locally-made instruments of inferior quality. The level of artistic achievement, whatever the circumstances, may not have compared favorably with the well-established society of central Mexico to the south, which had a long history as a European colony, dating to the fifteenth century. So the question is: what exactly are we looking to reproduce or emulate? The original, sub-optimal circumstances? (Incidentally, the same question might be asked of those who insist on one-voice-per-part performance of the music of J.S. Bach: are they really aiming for the minimum?) Period instruments, if we were to reproduce them, would include inferior copies of instruments made by master instrument makers. Urtext editions would include little more than the choral score.

This paper will explore the ways in which commonly-accepted paradigms of authentic performance practice can be more of a stumbling block than an aid when applied to non-mainstream-Western-European musical practices, with particular attention on the music created and enriched at the intersection of the music of Indigenous and Invader in 18th-century Colonial California. Four areas of interest will be examined: the nature of the original manuscripts and the usefulness of urtext editions; the use of period instruments; performance venue and circumstance; and composers’ intentions.

Because of the fragmentary nature of the surviving manuscripts, a new paradigm of HIP is proposed, where proposed sources of influence (in this case, the musical practices of the churches of Mexico, particularly that of the Cathedral in Mexico City) are employed to guide the editor-restorer in the preparation of practical performance editions. Until notated orchestral musical accompaniment is found—if indeed it ever existed in the first place—this method leads to the closest approximation of historically accurate performance of the music of the California Missions.

Inverting the Story: Magellan’s Specter and Popular Resistance through Parody in Filipino Comic Novelty Songs

David J Kendall, La Sierra University

The comic novelty songs of Yoyoy Villame and Max Surban are popular among Visayan-speaking Filipinos, covering many current political and social issues, everyday life in the Philippines, and historical events such as the

arrival of Ferdinand Magellan. Magellan's appearance in the Visayan Islands in 1521 and his subsequent violent death at the hands of the chieftain Lapu-Lapu on the shores of Mactan Island had a profound impact on what would become the Philippines. That this first contact was initially unsuccessful from a European point of view makes the historical and mythological character of Magellan different from other symbols of colonial power in the modern Philippines. Jacques Derrida asserts the existence of multiple, self-replicating images of the same entity that continue to haunt in its subsequent manifestations. In the Philippines we similarly meet multiple "Magellans" in the persons of successive colonial and post-colonial contacts. And, like the original, the return(s) of Magellan can also be successfully killed or driven off.

Yoyoy Villame and Max Surban treat this reality in their duet recordings as they parody some of their own historical songs in what they call "inverted stories": in "Magellan ug Lapu-Lapu" and in "Dagohoy Rock, Lapu-Lapu Boogie." These songs trace the returns of both Magellan's specter and of the resistance figure Lapu-Lapu in the forms of Francisco Dagohoy (a Boholano revolutionary hero) and other personal, and impersonal, forms of resistance. As each subsequent invader (the Americans, Japanese and Germans appear) arrives with differing forms and tactics, the resistance changes its own methods, from outright physical confrontation to more subtle actions taken against the sexuality of the invaders, such as forced circumcision and the transmission of herpes through prostitution. In each case, the story is inverted and the foreign invader is incapacitated and driven off. This amounts to a continuing form of passive resistance in a country with an uneasy relationship with its colonial past and the exploitive realities of a post-colonial present. The comic novelty songs provide a "corrective of laughter" in a society in which physical, political, social and economical invasions are indeed common, but can be turned aside, actively and passively resisted, inverted.

Buck Washington's Blues: A Private Recording in Homage to Gershwin and Its Implications for the Score of Porgy and Bess

Eric Davis, University of Southern California

On July 11, 1942, Ford L. "Buck" Washington went to a small storefront recording studio in Hollywood called the Sound Workshop and cut a two--sided acetate disc of a solo piano medley of the "Jasbo Brown Blues" and "Summertime" from Porgy and Bess. The two--fold significance of the gesture is unmistakable: Buck wanted to capture for posterity his rendition of the music which he was supposed to introduce seven years earlier on Broadway; and he also wanted to pay homage to George Gershwin by recording it on the five--year anniversary of his death. The reduction of Buck's role in the opera to a minor singing part (Mingo) had been the result of director Rouben Mamoulian cutting the Jasbo Brown sequence down to a handful of bars during the opera's tryout in Boston. The recording was, therefore, additionally intended to document for posterity the fact that Buck was the composer's choice to play the role of Jasbo Brown.

Buck Washington's efforts to preserve evidence of his broader contribution to the original production of Porgy and Bess were largely thwarted by the obscurity of the record, which has never been published. Theatre Guild papers verify that he played Jasbo Brown during rehearsals, and yet Washington is not associated with the character in any previously published accounts of the opera, Gershwin biographies, or other scholarship. Knowing that Gershwin had signed one of the great pianists of the swing era to play the Jasbo Brown music on stage, we may re--evaluate the consequences and implications of his decision to cut the entire scene. By reducing Buck's role as a pianist to 20 measures of mimed playing, Gershwin agreed to cut the star turn of a great entertainer in favor of improving the opera's dramatic characterization and pacing. This emphasis on the dramatic impact of the play over the entertainment value of the performance would become a guiding principle for Broadway productions in the 1940s, with the shift away from star--driven musical comedy toward the Rodgers--and--Hammerstein style of musical play. Gershwin and Mamoulian's comments during and after the first production substantiate these goals.

Invented Roots and Far-Flung Branches: The Influence of the Seegers and the Lomaxes on American Popular Music

Adriana Martínez Figueroa, Phoenix College

Since Charles Seeger and Alan Lomax first met in 1931, multiple generations of Seegers and Lomaxes have been deeply involved in the collection, transcription, dissemination and performance of American folk music. They

influenced each other's musical and theoretical work, and in the process had a wide-ranging impact on all strands of American music.

This paper traces several songs collected, transcribed and performed by Lomaxes and Seegers as they were disseminated in popular music, including "Good Night, Irene," "Black Girl/In The Pines" and "Tom Dooley." Influence is the primary means through which the history of popular music in this country has been evaluated. Tracing the influence of the musics that Seegers and Lomaxes espoused and promoted explicates how these families' tremendous impact extends past the boundaries of art and folk musics and into popular music. The crucial philosophical association of folk music with authenticity, tradition and American identity place their work at the center of key issues in the development of U.S. musical life in the 20th century.

As counterweight to the formation of the canon on one side and the commercialization of popular music on the other, the mythification and later appropriation of folk music raises issues of class as well as aesthetics. The symbolic value of folk music arises from aesthetic and cultural notions going back to 19th-century European nationalisms but also from the historical circumstances during which these families lived and worked. The extent to which these families were centrally implicated in the creation and dissemination of an American folk tradition, allows their legacy to radiate through many aspects of American musical life. In contrast to prevailing views (then and now) of the various strands of U.S. musical life as distinct, separate, even conflicting genres, mixing and meeting only infrequently, these two families offer a case study for the deep interrelationship between art, folk, and popular musics in this country.

"In Dreams": Musical Appropriation and Audience Interaction in the Soundtracks of David Lynch

Katherine Reed, Lecturer, Utah Valley University

In accounts of director David Lynch's work from *Eraserhead* to *Inland Empire*, one common thread recurs: the atypical, direct way that Lynch's films engage with their audiences. For the most part, such comments are nebulous, like David Foster Wallace's statement that Lynch "enters your head in a different way." I argue that this communication is facilitated by music: through invocations of Roy Orbison, Elvis, and the Drifters, Lynch both calls upon and questions his audiences' understanding of these cultural signs, thereby "entering your head" in a direct, personal way via common memory to engender a new, more active mode of viewing. How, then, can we theorize this new mode of reception?

This phenomenon is typically analyzed and explained from a psychoanalytic perspective: scholars like Todd McGowan acknowledge that Lynch's films relate to their audiences in an abnormal way, but few address music and memory as the center of this relationship. I argue that familiar songs facilitate this audience interaction through what Umberto Eco calls unlimited semiosis, a chaining of meaning that can replicate almost indefinitely. This theoretical framework elucidates, on a very localized, scene-specific level, the process through which Lynch's unique relationship to his audience is achieved and the mechanisms by which it operates. Applying Eco's theory to the two case studies in this paper, from *Blue Velvet* and *Mulholland Drive*, I demonstrate that each shows instances of musical appropriation that culminates in unlimited semiosis, which can alter the way an audience perceives, interprets, and responds to a song and a film. For Lynch, then, I argue that musical appropriation is a semiotic and memorative tool to actively engage his audience, rather than a signpost by which to convey markers of time, place, or demographic.

Programming Sound: Computational Thinking in Electronic Music

Michael D'Errico, University of California, Los Angeles

What is sound after software? For many electronic musicians and composers, technological design and practice in the twenty-first century is defined by the convergence and cross-pollination of media. This has resulted in a centralization of tools and techniques on laptops and digital software, as well as a proliferation of interfaces and peripherals for physically engaging that software. In response to this shift from "hardware" to "software," musicians, composers, and technologists of various sorts have developed new interfaces for interactively engaging and embodying digital materials, from touch-screen devices to programming languages for the creation of digital art. As sound continues to become enmeshed in the seemingly ephemeral screen space of software, how have musicians and software designers adapted existing modes of engagement to these new musical interfaces? Moreover, how has

the emergence of multimodal interfaces produced new ideas as to what constitutes “sonic” material in the digital age?

Through a case study of the technical design and compositional practice of Max—a popular software for live electroacoustic music and experimental composition—this paper details the shifts in music composition and performance brought on by the increasing convergence of technological platforms into software. While most digital software for composition and production is designed to facilitate sound recording and inscription in a linear fashion, the “visual programming environment” of Max focuses on the non-linear creation of musical systems and processes. Developed at IRCAM in the late 1980s, the software continues to provide a useful creative palette for composers and digital artists working in multimedia contexts. In this way, it is exemplary of the ways in which music composition and computer programming continue to converge in the twenty-first century.