

PACIFIC SOUTHWEST CHAPTER
• OF THE •
AMERICAN MUSICOLOGICAL SOCIETY

Fall Meeting

September 26, 2009
Mount San Antonio College

Program

9:00 – 9:30 AM Coffee and Registration

9:30 AM – 12:00 PM Morning Session

The Cycle as Compositional Category: Properties and Approaches
Alexander Sigman (Stanford University)

‘[Come] Fare Lo Amore Alla Spagnola’: Spanish *Alfabeto* Song and the Sexually Explicit Lyric in
Italian Territories 1580 - 1630
Daniel Zuluaga (University of Southern California)

Break

Recording the Musical Past: The Harpsichord on Disc, 1920–1940
Edmond Johnson (University of Santa California, Santa Barbara)

12:00 – 1:40 PM Lunch

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

2:00 – 4:30 PM Afternoon Session

North, South and In-Between: Carlos Chávez’s Horse Power
Adriana Martínez (Eastman School of Music)

The Conceptual Affinity between the Arts of Music and Rhetoric in the German
Renaissance
Elisabeth Kotzakidou Pace (Columbia University)

Break

Musicology in the Philippines: Sources and Invented Traditions
David Kendall (University of California, Riverside)

ABSTRACTS

Morning Session

The Cycle as Compositional Category: Properties and Approaches

Alexander Sigman (Stanford University)

In this paper, the historical and aesthetic motivations behind the emergence of large-scale cycle/series architectures in music of the last ca. 35–40 years are analyzed and discussed, and contrasted with conventional multi-movement forms. Representative of such a general tendency (despite radical internal differences), Gérard Grisey's *Espaces acoustiques* (1974-85), Brian Ferneyhough's *Carceri d'Invenzione* (1981-86), Richard Barrett's *negatives* (1988-93), Heinz Holliger's *Scardanelli-Zyklus* (1975-91), and young UK composer James Saunders' modular #*[unassigned]* series (in progress) are examined in detail and assigned to three essential categories: 1) the closed, pre-designed meta-work; 2) the closed, *a posteriori* assembled meta-work; and 3) the open meta-work. Once these categories have been established, the repertoire associated with each is evaluated in terms of the following criteria:

- 1) the means by which a work conveys myriad perspectives upon a unitary concept, model, and/or literary/artistic reference;
- 2) the formal and material associations and dissociations among pieces composed for radically varying instrumentations, and of diverse durations, made manifest within a cycle;
- 3) with respect to the *oeuvre* of the given composer, the degree to which and modes by which a continuous thread across pieces composed sporadically over a protracted span has been extended;
- 4) the production of a robust, over-arching framework/matrix in which to describe relationships between “constructivist” and informal approaches;
- 5) the modes by which piece-internal structural and surface conflicts are amplified and revealed at the macro-level;
- 6) the importance of the transformation of performance conditions to the identity of the cycle (e.g., the self-contextualizing evening-length program, in the case of Barrett).

As a further “nodal point” of the discussion, the roles of text and transcription-procedures in the compositional process are addressed. Ultimately, distinctions and parallels among the influential factors upon compositional decisions surrounding the construction of cycle architectures, as well as the various formal strategies employed, are drawn. Consequently, the conceptual and aesthetic significance for each composer of operating within a macro-scale context may be considered within a broader socio-historical framework.

Throughout the presentation, musical examples (score/audio excerpts) will be presented.

‘[Come] Fare Lo Amore Alla Spagnola’: Spanish *Alfabeto* Song and the Sexually Explicit Lyric in Italian Territories 1580–1630

Daniel Zuluaga (University of Southern California)

Throughout the sixteenth century the reputation of a Spaniard in Italy was one of exaggerated gallantry and pomp, and he was often perceived as a braggart, cocky and garrulous

particularly on all matters related to love, where Spanish stereotype was routinely mocked and ridiculed. The Spanish erotic song, however, found fertile ground and extended popularity in the Italian courts of the late sixteenth and early seventeenth century, much less prone to the censorship of sexually explicit lyrics than their Iberian counterparts. Although these explicit lyrics exist in poetic sources of Spanish provenance, no musical sources for this period have yet been found there. In contrast, the numerous manuscript *cancioneros* that survive in Italy, either poetic and musical, have preserved an important number of these songs in a musical format that is characterized by the presence of guitar *alfabeto* but is devoid of any mensural notation. This paper examines the bawdy *alfabeto* song in Spanish and its popularity in the highest circles of Italian society, within the context of the vernacular guitar tradition and *alfabeto* practice. Their relevance in the *Siglo de Oro* literature is explored, presenting the different types encountered: burlesque, satirical and the blatantly obscene; from the literary perspective, detailed examination of the sexually explicit poetry represents a very recent trend and a necessary correction to the silent omission to which it was subject in the past century and which produced an eschewed vision of Spanish literary history. The chronology and geography of the repertoire indicates a Roman-Neapolitan origin, subsequently spreading to Florence, Modena, Parma, Milan and Verona via Italian and Spanish guitarists. By placing the repertoire in the context of the Italian fashion for Spanish culture, a balanced assessment of its significance is offered, in particular in relation to the earliest musical settings: dances like the *guineo*, the *zarabanda* or the *chacona*, some of which would have a lasting impact on the seventeenth century musical landscape. The picture that will emerge is one of a ‘love’ song that goes in opposition to the more widely studied and derivative pseudo-Petrarchan lyric, and where beyond allusions, euphemisms, metaphors and double-entendres, utmost delight is found in the transgression offered by the direct expression of sexuality.

Recording the Musical Past: The Harpsichord on Disc, 1920–1940

Edmond Johnson (University of Santa California, Santa Barbara)

On September 15, 1920, the Gramophone Company held a lavish reception in a London hotel to mark the release of four discs recorded by the British harpsichordist Violet Gordon Woodhouse. As the first significant commercial harpsichord recordings, these discs were widely hailed as a cultural milestone, though contemporary reviewers also noted the difficulty presented in reproducing the instrument’s modest tone given the limitations of the acoustic recording process used at the time. While the following years saw a small number of additional releases, it was only with the introduction of electrical recording in 1925 that harpsichord records truly began to proliferate. The dramatic increase in frequency range and dynamic response provided by this technological innovation—along with the much greater control and spatial flexibility enabled through the use of the microphone—fundamentally altered the instrument’s phonographic profile. While the harpsichord’s sound on acoustic records was often described as being weak and distant, the new electrical recordings presented a tone which was suddenly both harmonically rich and sonically present.

In this paper I discuss a range of recordings made by harpsichordists during the 1920s and 1930s, including selections by Violet Gordon Woodhouse, Wanda Landowska, Lewis Richards, Rudolph Dolmetsch, and Alice Ehlers. Drawing on the history of recording technology and contemporary record reviews—as well as modern computer analysis—I argue that the reception of the harpsichord in the first half of the twentieth century was significantly influenced by contemporaneous advances in phonographic reproduction which not only greatly facilitated the

instrument's dissemination, but also endowed the instrument with timbral characteristics which were more aesthetically suited to modern tastes.

Afternoon Session

North, South and In-Between: Carlos Chávez's Horse Power

Adriana Martínez (Eastman School of Music)

Carlos Chávez's ballet *Horse Power* (H.P.) has presented a challenge to criticism since its conception. It contains a wide mixture of styles, ranging from highly dissonant modernism to folk-inspired tonal music, and including a tango as well as traditional Mexican music. Most critics have seen H.P. as fractured and unsuccessful.

This paper considers the piece in the context of U.S.-Mexico relations. Chávez and Diego Rivera (who designed the sets and collaborated with Chávez on the scenario) had intense yet ambivalent relationships with the U.S. at large and with specific Americans, and a similarly ambivalent interest in the promise of technology, the industrialization and modern cities of the U.S. and in Mexico's indigenous cultures. Their efforts to reconcile these elements and these ambivalent attitudes, for their country as well as for themselves, emerge as representative of Mexican responses to the U.S.

The cultural foundation of this ambivalence resides in an ideological tension between two concepts: "nature" and "civilization." In the twentieth century, as the United States solidified its hegemonic position, its economic and technological prowess and its mediatic influence, this dialectical opposition expanded into one of U.S. modernity versus Mexican pre-modernity, technology versus authenticity. Representations of Self and Other in H.P. align with binational views of U.S. industrialization and Mexican nature, affirming the spiritual and natural richness of Latin America versus what Mexican intellectuals have viewed as the barbaric technocracy of the United States. Nevertheless, the ambivalent admiration of U.S. technological advancement and the promise of progress and modernism also emerges in the piece. The seemingly disparate stylistic and aesthetic strands that Chávez weaves in H.P. not only represent the dialectical opposition between North and South, Self and Other, but also the various aspects of Chávez's own personality and life, and the constant negotiation of these extremes in the binational relationship.

The Conceptual Affinity between the Arts of Music and Rhetoric in the German Renaissance

Elisabeth Kotzakidou Pace (Columbia University)

This paper reports on a data-driven study of the epistemological and conceptual foundations of the perceived affinity between music and rhetoric during the German Renaissance—especially as encountered in the text of Joachim Burmeister's *Musica Poetica* (1606). An exploration of the mental models and category structures driving Burmeister's compositional system reveals how a strong connection between the two domains could in fact have become not just plausible, but obvious to the adherents of the humanist traditions established in Wittenberg by Philipp Melanchthon. Contrary to the prevalent view that the linguistic system of the Art of Rhetoric was employed unidirectionally to 'model' various aspects of the domain of Renaissance music, music's ability to function 'rhetorically' is shown here to emanate from the domain itself, rather than being parasitic on language.

By taking into account historically prior conceptions (such as those encountered in Gallus Dressler's *Præcepta Musicae Poëtica* of 1563), the dialectic organization of Philippist Rhetoric, the dialectic divisions of Burmeister's *ornaments or figures of music*, and the latter's natural category structure, we conclude that these musical figures are not the product of simple projection mappings onto preexisting, but poorly fitting entities in the input space of rhetoric. Instead, they are found to be *emergent* entities arising within the mental space of *musica poetica*—a *blended space* (Fauconnier, 1997) licensed by the pervasive and iterative application of the Aristotelian schema *matter/form* (Kotzakidou Pace 1999; 2006).

What fundamentally links the domains of music and language during this era is the existence of compatible theories of how language and music function as neo-Aristotelian 'productive' Arts, each in their own right. They are both conceptualized as reason-governed, psycho-logically driven 'artificial' domains (governed by the precepts and procedures of their respective Arts), each with enormous potential for conveying richly layered meanings to informed interlocutors participating in the appropriate communication 'game.' The study concludes that, in the eyes of the German Renaissance *episteme*, music is not 'like' language; rather, as experienced from the interior of the blended space of *musica poetica*, music *is* language.

Musicology in the Philippines: Sources and Invented Traditions

David Kendall (University of California, Riverside)

The music of the Philippines is a relatively recent find in the field of musicology. Though oral traditions and musics of specific ethno-linguistic and religious groups have enjoyed a relatively large amount of attention in ethnomusicological research, the genres typically under the purview of musicology, namely art music and church music, have really only come to the attention of scholars in the past decade. There are a number of reasons for this lacuna. One is the state of Philippine archives after the near-total destruction of the city of Manila during the final months of World War II, particularly the ancient Spanish walled city of Intramuros. The Intramuros was one of the most concentrated sacred spaces on earth, boasting scores of large churches, monasteries, convents and other religious structures within a very small geographic space. American bombardment during the siege leveled every one of them except for the church of San Agustín, and instruments, manuscripts, records and other archival material was lost. This makes more traditional methods of research impossible, in which a scholar will spend a number of weeks or months in a metropolitan cathedral archive, organizing and transcribing masses, motets or villancicos and compiling biographical details on one or more composers. Other sources must be sought out, including smaller churches and peripheral and provincial locations. Another reason for the lacuna, and no less destructive than the bombing of Manila, has been the active scholarly and official neglect of this field inside, and to a certain extent outside, the Philippines. Fortunately, this attitude is changing, albeit slowly, in both the church and in educational institutions. However, scholarly attention also holds its own dangers, as other musical traditions have been modified and exported for political or nationalistic purposes.

Despite this, there is strong primary evidence for a vibrant liturgical and devotional musical tradition in a number of the remote and isolated provinces of the Spanish Philippines. A number of large-format choirbooks made of paper or cowskin exist, as well as some other compositions, church organs and other instruments, and parish records that point to a strong performance tradition from at least the late 18th and early 19th centuries. Secondary evidence pushes the tradition back, especially in the capital Manila, to the earliest days of Spanish colonization in the second half of the 16th century. The first documentary steps in the study of these traditions have taken place, but there are other considerations. One of them is the issue of accuracy and performance practice

due to the incomplete nature of the source material (especially in accompanying instrumental parts for liturgical music, nearly none of which survives) and also the practical limitations of equipment and training in early playing techniques. Another issue is the political component; to what purpose the music will be used. If we are in the process of inventing a tradition, as Eric Hobsbawm puts it, to what ends will it be used, and what is our own responsibility as scholars in this process?