Saturday, April 27

10:15 a.m.-11:15 a.m Session 2, *Opera/etta in Translation*

Nicole Grimes (University of California, Irvine), chair

Merrily She Rolls Along: Die lustige Witwe/The Merry Widow as Global and Transnational Hit

John Koegel: California State University, Fullerton

Not One, But Two Versions of Bizet's Carmen in Yiddish! Who Knew?

Daniela Smolov Levy, Adjunct Lecturer at Pomona College and University of Southern California

11:15 a.m.-11:30 a.m *Coffee break*

11:30 a.m.-12:30 p.m Session 3, *Film Music and Propaganda*

Amy Bauer (University of California, Irvine), chair

The Flemish Farm – Transnationalism, Soft-power Propaganda, and the Film Music of Ralph Vaughan Williams

Jaclyn Howerton, University of California, Riverside

Dystopian Visions, Technicolor Dreams: Friedrich Hollaender's Score to Dr. Seuss's Film *The 5,000 Fingers of Dr. T*

Heather Moore, California State University Fullerton

12:30 p.m.-2:30 p.m *Lunch on your own*

2:30 p.m.-3:15 p.m. *NCC/PCS-AMS business meeting*

3:15 p.m.-4:15 p.m Session 4, *Chant*

Walter Clark (University of California, Riverside), chair

Who Owns the Saeta? Origins and Contemporary Practice of an Andalusian Devotional Chant

Anna Emilova Sivova, University of California, Riverside

Native Language Isochrony and the Rhythm of the Post-Carolingian-Reform Cantus: An Unexplored Foundational Issue

Steven Ottományi, California State University, Los Angeles

4:15 p.m.-4:30 p.m *Coffee break*

4:30 a.m.-5:30 p.m Session 5, *American Institutions and Wealth*

Stephan Hammel (University of California, Irvine), chair

Toward a New Gospel of Wealth:" Funding Symphony Orchestras in an Age of Rising Income Inequality

Ben Negley, University of California, Santa Cruz

Cha Cha at the Chi Chi: The Nightclub Scene in Mid-20th Century Palm Springs

Dennis Siebenaler, California State University, Fullerton

5:30 p.m.-6:30 p.m *Wine and Cheese Reception*

Pacific-Southwest and Northern California Chapters of the AMS Annual Meeting, April 27–28, 2019

Department of Music, University of California, Riverside
All papers will be in the CHASS Interdisciplinary Building South, Screening Room 1128

Saturday, April 27

8:00 a.m.-9:00 a.m. Registration and Breakfast

9:00 a.m.-10:00 a.m Session 1, *Spain*

Walter Clark (University of California, Riverside), chair

The Liceo Album of María Cristina de Borbón: A Case Study in Romantic Aesthetics and Patronage of 1830s Spain

Christine Wisch, Indiana University

Musicking in the Dark towards the Good:
Rafael Rodríguez Albert, Joaquín Rodrigo, and the Cultural Politics of Disability under Francisco Franco

Pedro López de la Osa, University of California, Riverside

10:00 a.m.-10:15 a.m *Coffee break*

Sunday, April 28

9:30 a.m.-10:00 a.m. Registration

10:00 a.m.-11:30 a.m Dahl finalists

Kirsten Paige (Stanford University), chair

Towards a Spanish Verismo Opera. Tomás Bretón's *La Dolores*, and the Discourse on *Ópera Española* around 1900

Alessio Olivieri, University of California, Riverside

Importing Musical Taste: The Transnational Reception of La Damnation de Faust in Victorian Britain and its Impact on Twentieth-Century British Concert Repertoire

Rachel Howerton, University of California, Riverside

"Make of the Man and Woman a Circle": Geometry, Alchemy, and Compositional *Unio Mystica* in Buxtehude's Settings of Psalms 42 and 73

Malachai Komanoff Bandy, University of Southern California

Special thanks to Leonora Saavedra, Chair, Departmen of Music, UC Riverside, Tanya Wine, Financial Administrative Officer, UCR and the musicology graduate students at UCR.

Program committee: Jessie Ann Owens (Distinguished Professor Emeritus, University of California, Davis), Stephan Hammel (University of California, Irvine), Heather Hedlock (Stanford (University) and Amy Bauer (University of California, Irvine)

Dahl committee: Kirsten Paige (Stanford University), Philip Bixby (University of California, Irvine), Kerry Brunson (University of California, Los Angeles), Parkorn Wangpalboonkit (University of California, Berkeley

"Make of the Man and Woman a Circle": Geometry, Alchemy, and Compositional Unio mystica in Buxtehude's Settings of Psalms 42 and 73

Malachai Komanoff Bandy, University of Southern California

In 1618, German physician and alchemist Michael Maier published Atalanta fugiens, an emblem book containing fifty engraved illustrations of alchemical principles. Maier frames the series as an allegorical retelling of the myth of Atalanta: to each plate's title, motto, epigram, and discourse, he assigns a unique three-voice fugal canon, meant to symbolize Art chasing Nature, with tools borrowed from Venus. Of all fifty emblems, only the twenty-first directly pertains to the Philosopher's Stone—the end goal of all alchemical processes, and a common metaphor for the union of Heaven and Earth. Maier casts this concept entirely in geometrical language and image: with a compass, a Master constructs a large circle around a man and woman (duality), whom he has already enclosed in a smaller circle, square, and triangle.

Fifty years later, Dieterich Buxtehude's close friend Johann Theile compiled his Musikalisches Kunstbuch, a collection of contrapuntal riddles and puzzle-canons. David Yearsley has shown that Theile's Kunstbuch closely resembles Maier's text in format, epigram, and canonic technique, all of which suggest an intentional allusion to alchemy.

Buxtehude demonstrates similar interest in canon and learned counterpoint, yet his compositions have gone largely unexamined relative to tenets of occult philosophy evidently present in his social circle. Rooted in seventeenth-century number theory and Lutheran mysticism, this study examines the structural proportions of two of Buxtehude's basso ostinato compositions: Quemadmodum desiderat cervus (BuxWV 92) and Herr, wenn ich nur Dich hab' (BuxWV 38). Close analysis, informed by writings of Andreas Werckmeister, Athanasius Kircher, and Robert Fludd, reveals a consistently "geometrical" compositional craft across both pieces, whose texts explicitly concern divine reconciliation. This manifests in theologically significant quantities of measures and notes, Pythagorean ratios, palindromic sequences, and striking appearances of "figural" numbers in far-reaching compositional symmetry. Triangular, square, and "star" numbers pervade both works' paradoxical structural scaffolding, operating in simultaneous conflict and union with their ostinato patterns' circularity. Pointed juxtaposition of star numbers 37 and 73 in particular, alongside the ratio 4:3, ultimately point to Buxtehude's having solved, in music, the infamous mathematical impossibility of "Squaring the Circle"—the gateway to the Philosopher's Stone and Unio mystica.

The *Flemish Farm* – Transnationalism, Soft-power Propaganda, and the Film Music of Ralph Vaughan Williams

Jaclyn Howerton, University of California, Riverside

Ralph Vaughan Williams espoused a practical aesthetic, as he believed that composers must first address national concerns before reaching out to the international. Too old to serve in the Armed Forces during the Second World War, Vaughan Williams was determined to serve his nation in its fight against fascism. Anxious for war work, he mentioned to Arthur Benjamin that he was willing to compose for films. Benjamin contacted Muir Mathieson, the musical director of the wartime Ministry of Information, who quickly offered Vaughan Williams the opportunity to score the 1941 Michael Powell film, 49th Parallel. Needless to say, the film was a success and Vaughan Williams was fascinated by the new soft-power propaganda opportunities provided by scoring film music. After the celebration of his 70th birthday, Ralph Vaughan Williams was eager to continue composing music for the wartime film industry.

This paper will investigate the film music for the transnational propaganda story that was made into the 1943 Two Cities film, *Flemish Farm* – the third wartime film scored by Vaughan Williams. I will discuss the impact of the Belgian Air Force and its inclusion into the Royal Air Force during the war as well as how the film propaganda addressed the interest of a national audience through soft-power empathetic endorsement of the Belgian Anti-Nazi resistance. Additionally, the surviving music scores that are preserved in the British Library will be analyzed according to Vaughan Williams's use of leitmotifs in this particular score.

The use of Wagnerian leitmotifs, or as he dubbed them "plug-tunes," in an anti-Nazi propaganda film is a deliberate contrast from the previous two film scores that Vaughan Williams had scored for war-related films depicting hard-power consequences while continuing the transnational facets of the storyline. Furthermore, I explore the connection that this film music, often considered at that time to be a low-brow art, has with Vaughan

Williams's later concert works such as the Sixth Symphony and choral compositions that tend to be classified as high art.

Importing Musical Taste: The Transnational Reception of *La Damnation de Faust* in Victorian Britain and its Impact on Twentieth-Century British Concert Repertoire

Rachel Howerton, University of California, Riverside

The 1846 première of Hector Berlioz's (1803-1869) *La Damnation de Faust* was deemed a critical and artistic failure by both critics and composer alike. Undeterred, two years later Berlioz presented the score before the British public. While initially failing to capture the lasting attention of British audiences during the composer's trips to London, by the end of the century, *Faust* had been transformed from a virtually unknown musical work to a popular concert standard. This change in status was especially apparent among the numerous choral societies and festivals throughout Britain: between 1880 and 1900, the work enjoyed over 140 complete performances from organizations ranging from the Royal Choral Society in London to the Dundee Amateur Choral Union in Scotland. While some music scholars have begun to address the reception of Berlioz in nineteenth-century Britain and the developments of the Victorian festival movement, no one has yet conclusively tracked the British reception of *La Damnation de Faust* in detail, nor fully contextualized its impact and role in the sudden proliferation of triennial choral festivals during the late Victorian Era.

Drawing on a wealth of original and previously undocumented concert programs, periodicals, and manuscripts, I delineate the potential causes of this sudden shift in the work's reception throughout the Victorian Era and its later impact on twentieth-century British concert programs. By tracking the performance history of *Faust* and comparing the popularity and promotion of the work as a cultural and moral symbol in late Victorian Britain, I show how the performance practice of the work can be directly linked to the shifting cultural trends and developing musical taste of the British working class at the turn of the twentieth century. Innovative for its time, the embrace of *Faust* by Victorian audiences set the stage for what would later become the great Berlioz revival in mid-twentieth-century Britain under Sir Colin Davis. Finally, I address the future of Victorian music studies in relation to Berlioz research by discussing the current state of nineteenth-century concert programs archived in various collections throughout Britain and the benefits of digitizing and cataloging those collections for future musicological studies.

Merrily She Rolls Along: *Die lustige Witwe/The Merry Widow* as Global and Transnational Hit

John Koegel: California State University, Fullerton

By 1907, Franz Lehár's operetta *Die lustige Witwe* (premiere, Vienna, 1905) had played in almost all German-speaking cities, and had triumphed in London and New York. It not only sparked the "Silver Age" of Viennese operetta, but was also one of the first productions to feature extensive tie-in marketing. But the success story of the wealthy widow Hanna Glawari and her noble suitor Count Danilo did not stop there. The operetta masterpiece can be seen as the first truly global work of musical theater, and was popular everywhere it was performed, in many languages, throughout Europe and the Americas, and in European settler societies and colonies around the world. *The Merry Widow* also caught the attention of the public through a wide range of productions, including stage parodies (*The Merry Widow Remarried*), sheet music spinoffs ("Since My Mariutch Learned the Merry Widow Waltz"), recordings, abbreviated silent film adaptations and parodies, and MGM's wildly disparate film versions of 1925, 1934, and 1952. The erotic image of the Merry Widow character subtly represented in Lehár's beloved operetta was exploited blatantly through the sale of products such as the fashionable wide-brimmed Merry Widow hat and the sexualized Merry Widow corset and condom.

This paper charts the journey of *The Merry Widow* around the globe and its very enthusiastic reception, which paved the way for later works in the operetta genre, and for hundreds of revivals and many reworkings. It focuses on issues of structural, artistic, and economic transnationalism in global musical theater, especially as identified by scholars such as Debra Caplan, Tobias Becker, and Christopher Balme. Extensive documentation in New York's Shubert Archive shows how later stage versions took extensive liberties with the original work, as did the three MGM film adaptations and the gender-switching-in-song 1962 German film. In addition to artistic concerns, these competing versions were motivated by changing tastes, and business and legal battles over copyright

and royalties, foreshadowing financial and artistic practices and struggles in the musical theater world today. More than a century after her premiere, *The Merry Widow* is still a very successful musical and commercial property.

Not One, But Two Versions of Bizet's *Carmen* in Yiddish! Who Knew?

Daniela Smolov Levy, Adjunct Lecturer at Pomona College and University of Southern California

The very existence of European grand opera in Yiddish translation in the years around 1900 might seem surprising. After all, by the late nineteenth century, opera in the U.S. was widely viewed as a refined, exclusive genre for the wealthy and musically educated. During this period, however, opera was experiencing a wave of democratization, with many popularly oriented troupes vying for the attention of the middle- and even working-class publics. New York in particular saw a surge of Yiddish-language performances of Continental European opera. Among these, which ranged from Parsifal to Pagliacci, were not one, but two separate versions of *Carmen*. As yet unexamined by scholars, these libretti are the only known texts of any grand opera performed in Yiddish in America.

They offer tantalizing clues to what opera in the Yiddish theater might have been like. But how can we account for and understand the presence of a highbrow European art form in a distinctly popular American Yiddish context? In some ways, Bizet's *Carmen* was a good fit for the Yiddish theater, with its appealing music and melodramatic story of an exotic gypsy who seduces a hapless Spanish soldier. Moreover, *Carmen's* original opéra comique format was similar to Yiddish theater productions in that its musical numbers alternated with spoken dialogue rather than recitative. Yet for all its popular elements, as a grand opera typically performed in opera houses, *Carmen* was still clearly considered a form of elite culture at the time.

Comparing the two Yiddish *Carmen* libretti to one another and to the French original, I explore how the opera was adapted to a new context, consider when these two versions might have been performed, and examine their broader cultural significance. In particular, I suggest that opera's highbrow reputation was perceived to be popularly appealing to a culturally and socially aspirational Yiddish-speaking public. At the same time, however, the differences between the two Yiddish translations of *Carmen* reveal divergent perceptions of how opera, as a form of high culture, should be adapted for audiences unfamiliar with the genre.

Musicking in the Dark towards the Good: Rafael Rodríguez Albert, Joaquín Rodrigo, and the Cultural Politics of Disability under Francisco Franco

Pedro López-de-la-Osa, University of California, Riverside

The year 2019 is one of particular significance in the history of Spanish music, as it represents the fortieth and twentieth anniversaries, respectively, of the passing of two very important Spanish composers, both of whom were blind: Rafael Rodríguez Albert (1902-1979) and his compatriot Joaquín Rodrigo (1901-1999). Aside from having lost their sight as children, they shared much else in common, including their birthplace, education, professional goals and aspirations, as well as a deep friendship. After the end of the Civil War in 1939, their careers diverged due to differences in political affiliation, but they remained friends while pursuing independent compositional paths, and they developed ambitious programs for assisting the blind in Spain. The Republican Rodríguez Albert was accused of disloyalty to the new regime and sent into internal exile in Granada. Consequently, he lost his position as a professor of harmony and piano at the National School of the Blind in Alicante and Madrid. Nonetheless, he was appointed as administrative secretary of ONCE in Granada, the new Spanish National Organization for the Blind launched by the dictatorship. Thus, despite eight long years in Granada, Rodríguez Albert and Rodrigo were eventually able to initiate an important project: The Braille Music Library of ONCE. After his internal exile, Rodríguez Albert returned to the Spanish capital, where Rodrigo found an administrative position for him. Rodríguez Albert now focused on both creative work and pedagogy. He won several awards for his compositions, and he became increasingly active in promoting musical activities for blind students. He taught workshops, organized symposia, published methods, conducted a guitar ensemble, and increased ONCE's Braille Music Library. He thereby regained his former position as a music professor at the National School of the Blind.

Drawing on family archives, correspondence between both composers, and interviews, this paper uses the careers of Rodríguez Albert and Rodrigo as a means to examine the complex and even surprising intersection of politics, disability, and culture under the otherwise ruthless dictatorship of Francisco Franco. It reveals that simplistic generalizations about this period in the cultural history of Spain are, at best, hazardous.

Dystopian Visions, Technicolor Dreams: Friedrich Hollaender's Score to Dr. Seuss's Film *The 5,000 Fingers of Dr. T*

Heather Moore, California State University Fullerton

The German-Jewish composer and pianist Friedrich Hollaender (1896-1976) arrived in Hollywood in 1934—an exile from Nazi Germany—where he would have a significant impact as a songwriter and lyricist for U.S. motion pictures over several decades. Earlier, he was one of the leading cabaret songwriters during the Weimar Republic of the 1920s, when post-World War I Germany was undergoing a cultural Renaissance in its fine and performing arts amidst economic troubles, political turmoil, and social unrest. Before being forced into exile, Hollaender gained public notoriety composing songs and cabaret revues that criticized political corruption and militarization, and, in the early 1930s, even Hitler himself. Hollaender's early German cabaret and revue career would serve as a gestation period for his longer engagement with film music composition within the Hollywood studio system of the 1930s through the 1950s.

Before returning to Germany in 1956, Hollaender composed the musical score for *The 5,000 Fingers of Dr. T.*, Dr. Seuss's frantic, dystopian Hollywood Technicolor film musical fantasy from 1953. Though publicized as a children's film, Seuss' film is saturated with dark and thinly-veiled political commentary in its plot, characters, and visual elements, using clear references to Nazi Germany to speak out against fascism. I suggest that Hollaender's score to *5,000 Fingers* adds an entirely new level to the film's political commentary, confirming its nature as a sly post-World War II retrospective critique of Nazi ideology and totalitarianism. Through close analysis of the film's orchestral score, original recordings, and production notes, I investigate the aspects of the score that contribute to this underlying social commentary. Hollaender's juxtaposition of a variety of musical idioms (most notably, a constant clash between Germanic Wagnerisms and a jazzy, Gershwinesque sound), use of subtle compositional humor, and musical caricaturization of Seuss's characters are heavily reminiscent of the techniques he used in his politicized cabaret works. This suggests that Hollaender's intentions for this score were along the same lines: to musically convey its political message in hopes that it might make the world a better place.

Toward a New Gospel of Wealth:" Funding Symphony Orchestras in an Age of Rising Income Inequality

Ben Negley, University of California, Santa Cruz

In 1966, the Ford Foundation began an $80 million, ten-year program to support sixtyone North American symphony orchestras. Seeking to improve the economic conditions of orchestral musicians and assure the financial stability of individual orchestral institutions, the Ford Foundation issued expendable funds, distributed during the first five years of the program, and endowment funds, which were released at the end of the program and contingent on the orchestras matching the foundation's contributions. Building on heightened public interest in symphonic music, the Ford Foundation's Symphony Orchestra Program contributed to the incredible growth and success of American orchestras in the 1960s and 1970s. In not only enhancing the level of standing associated with orchestral musicians and orchestral institutions, but also encouraging orchestras to develop and improve fundraising mechanisms, the Ford Foundation made a gigantic bet on the success of orchestral music in North America.

As a result of the Ford Foundation's intervention in the 1960s and 1970s, musicians in top U.S. orchestras now enjoy large salaries and generous benefits. Nonetheless, as evidenced by recent work stoppages in Minnesota and Chicago, American symphony orchestras are still in dire need of institutional support. Although many charitable foundations are still active in the Arts, emerging scholarly and popular discourse about income inequality is questioning the role of private tax-sheltered capital—private foundations—as a driver of inequity in the United States. A leader in this area is Darren Walker, the Ford Foundation's current president, who has publicly re-oriented his $12 billion endowment toward the multifarious causes of income and wealth inequality.

Towards a Spanish Verismo Opera. Tomás Bretón's *La Dolores*, and the Discourse on *Ópera Española* Around 1900

Alessio Olivieri, University of California, Riverside

Tomás Bretón (1850-1923) was a Spanish composer mostly renowned for some widely performed zarzuelas of the dominant *género chico*, above all *La verbena de la paloma* (1894). However, few know that, in a time when Spain was

frantically researching its national music, and debating on the Italianate vs. Wagnerian operatic model, Bretón's importance lay more in his influential contribution to the long-debated discourse on *Ópera Española,* rather than his participation in the trend of the Spanish *zarzuela chica*. Actively engaging in a number of *querelles*, Bretón, the "imperfect Wagnerite" (as described by Clinton Young), advocated the use of poetry over the prose in opera, thus rejecting Wagner's concept of "infinite melody," and considered the Spanish language to be the most distinctive feature necessary for a Spanish national opera.

I propose a re-assessment of Bretón's contribution to Spanish musical theater, by arguing that his successful three-acts opera, titled *La Dolores* (1895, subtitled *Ópera Española*), represents a first operatic prototype transitioning towards a new model of Spanish opera, a model likewise developed by a handful of ensuing composers, such as Albéniz (*Pepita Jimenez*, 1896), Granados (*María del Carmen*, 1898, and *Goyescas*, 1915), Falla (*La vida breve*, 1913), and Moreno Torroba (*La virgen de mayo*, 1925). Traditionally considered just realistic operas with some Spanish color, upon closer examination, such works share unique features, which distance them from both the hybrid zarzuela-opera model, and the — for centuries preferred in Spain— *tout court* Italian model: namely, an emphasis on realism, the use of national language, and most of all, the unique concurrence of both Italianate elements (in terms of melodic invention) and Wagnerian ones (in the distinctive use of *Leitmotive* and the treatment of the orchestra). In short, these operas present the peculiar *topoi* of the Italian *verismo* opera.

Approaching *La Dolores* from a verismo perspective, and relating it to the aforementioned operas, allows us to shed new light on a Spanish work whose importance goes beyond its folkloric musical numbers (e.g., the popular *Jota*), and to identify its pivotal position in the complex nineteenth-century discourse on the *ópera española*. I maintain that if there was a Spanish national opera at the crossroads of the centuries, it was a Spanish verismo opera, and that Bretón's *La Dolores* represents a leading and paramount contribution to this endeavor.

Native Language Isochrony and the Rhythm of the Post-Carolingian-Reform Cantus: An Unexplored Foundational Issue

Steven Ottományi, California State University, Los Angeles

Disputes about the nature of the rhythm of the cantus repertoire may be found as early as its origin at the confluence of Old Roman and Gallican chant in the Carolingian reforms of the eighth century. Differences of opinion about the nature of chant rhythm appear throughout its history: the varying interpretations of Renaissance Reform chant; the nineteenth-century disputes between the mensuralists and advocates of free-rhythm; the differences between interpretations of accentualists like Dom Joseph Potier versus those of his student, Dom AndréMocquereau and his equalist "Solesmes Method," to the modern "chant wars" between proponents of the "old Solesmes" method and the semiologists. This presentation will posit that all such disputes about the rhythm of the cantus repertoire—which can be reduced to equalist versus accentualist interpretations—can be attributed to the differences in the isochrony, or intrinsic language rhythm, of one's native language. This due to the nature of the Latin language used in the cantus repertoire.

Though hardly a "dead" language in the conventional sense, Latin does not have a population of native speakers whose aggregate speech could define the intrinsic rhythm of the language. The rhythm in which one pronounces Latin therefore depends upon the isochrony of one's native language; therefore the standards of cantus performance will also vary with one's linguistic perspective.

Isochrony (also referred to here as "intrinsic language rhythm") is the division of speech into units perceived as being of equal duration. For some languages, called stress-timed, these equally-spaced units are accented vowels; for languages called syllable-timed, they are syllables. While this phenomenon is readily perceived by laypeople, it is not easily measured by instruments. This presentation will propose that isochrony can exert an effect in a nonlinguistic environment, that of the repertoire of cantus, also known as "(Gregorian) chant," and, in fact, is a heretofore unaddressed foundational issue in scholarship of the cantus repertoire, one which must be dealt with in order to have proper and complete understanding of the performance of this repertoire, both in its various historical forms and in its various modern (re-)incarnations.

Cha Cha at the Chi Chi: The Nightclub Scene in Mid-20th Century Palm Springs

Dennis Siebenaler, California State University, Fullerton

In the 1950s, the desert city of Palm Springs enjoyed a vibrant musical nightclub scene, supported by Hollywood film stars and recording artists, vacationing tourists, and wealthy winter residents. Real estate development and tourism sparked Palm Springs' live musical nightlife, presenting such prominent performers as Frank Sinatra, Liberace, Sophie Tucker, Lena Horne, and Nat King Cole. They appeared at venues such as the Chi Chi Club, Doll House, Purple Room, and Riviera Resort. The Starlite Room at the Chi Chi Club—which opened 1950 with Desi Arnaz—was the most prestigious of these nightclubs, and featured live vocal and orchestra music, along with dancing, comic and variety acts, and elegant dining. The Chi Chi Club, owned by businessman Irwin Schuman, was part of a nightclub circuit extending to Los Angeles, San Francisco, Las Vegas, Chicago, New York, and other U.S. cities, but from the 1960s was ultimately supplanted by the much larger Las Vegas nightclub world.

My study emphasizes the Chi Chi Club's Starlite Room, and demonstrates how the local real estate and tourism industries fed the Palm Springs entertainment world, and how musical performance supported post World War II middle-class (white) leisure activity. Through close examination of entertainment coverage in the Desert Sun Newspaper, Palm Springs Villager, and Palm Springs Life; archival research at the Palm Springs Historical Society; interviews with the family of Chi Chi Club bandleader Bill Alexander; and analysis of the many live recordings made by Alexander at the Chi Chi Club of these prominent performers, I show how both white and black musicians were received in Palm Springs. A notable feature of this club was its promotion of leading African American musicians such as Nat King Cole, Ella Fitzgerald, Duke Ellington, and Sarah Vaughan, some of whom—Cole and Horne—also purchased vacation homes in Palm Springs, at a time when racial covenants excluded African Americans and other minorities from buying homes in other areas in Southern California.

Who Owns the Saeta? Origins and Contemporary Practice of an Andalusian Devotional Chant

Anna Emilova Sivova, University of California, Riverside

The saeta is the most representative chant of popular devotion in southern Spain. It is an a capella song performed during annual Holy Week processions, though its texts can be either religious or secular. The word saeta may derive from the Latin sagitta (an arrow), but that is mere speculation. In fact, the origins of the chant are of great interest but lack historical certainty, since there are no written documents that substantiate them. Nevertheless, there is a wide variety of theories regarding its genesis, and these reflect the desire of various groups to lay claim to an esteemed symbol of Andalusian identity. Many scholars have insisted on its Arabic and Jewish origins; others advocate for an anti-Arab, pagan hypothesis; then there are proponents of its Roma or Byzantine roots. The fact that the saeta has so many different potential origins strongly suggests that it may have come from all of those backgrounds in one form or another. Several cultures have some type of mourning chant, which the saeta resembles, a fact that points to its universality. More central to our investigation than the chant's origins, however, is the role that the saeta plays in Spanish culture today. Spain's complex historical evolution prompts several questions in this regard: 1) What is the relationship of the saeta to Spain's musical identity? 2) Within the context of Spanish culture, how has the Catholic Church traditionally regarded the saeta, and how does the Church view it now? 3) Though it has often been viewed as the preserve of male singers, how have women participated in saeta performance? 4) Finally, who preserves and promotes the chant today?

These questions will help us to position the saeta within Spain's musical history; indeed, since the mid-1800s, classical composers have made use of the chant in their concert works. This has raised the saeta's cultural profile beyond its traditional geographical and demographic limitations, thereby unifying its multifaceted past with its broadly disseminated present. The question of its ownership may thus have no definitive answer.

The Liceo Album of María Cristina de Borbón: A Case Study in Romantic Aesthetics and Patronage of 1830s Spain

Christine Wisch, Indiana University

In 1838 the Liceo Artístico y Literario de Madrid, a recently founded arts organization, gifted its patroness and protectress, Regent Queen María Cristina de Borbón, a manuscript album containing original artwork, poetry, and music by its members. This album, which has gone unstudied until now, documents the close relationship between

the queen and the Liceo—participating in both Romantic album culture and the long-standing tradition of presentation manuscripts. In this paper, I demonstrate how the album's musical compositions represent the aesthetic values promoted by the Liceo while simultaneously appealing to María Cristina as both a royal female patron and likely performer of the works themselves. The extant album contains nine works of art, eight poems, and four musical compositions. Some poems and images are reflective of broader Romantic styles and genres, while others depict unambiguously Spanish themes and ideas that speak to María Cristina's role as the leader of the Spanish nation and mother of the future queen, Isabel II. In contrast, the four musical works are imported-style salon pieces: two waltzes and two Italian-texted romanzas. That these compositions are interpolated among the album's politically charged poetry and artwork raises significant questions about their function and genre within the collection as a whole.

Drawing upon contemporary critical writings related to the Liceo and an intertextual reading of these compositions against the album's non-musical contents, I show that although these musical works contain no overt markers of Spanishness, they do reflect the organization's foundational goals, which were strongly nationalist in conception. Furthermore, I argue that these works were selected also to accommodate María Cristina's own performing abilities as a singer, harpist, and pianist. Music from 1830s Spain has been largely underrepresented and undervalued in modern scholarship for being derivative of Italian masters. As I demonstrate in this paper, however, the emulation and promotion of imported styles and genres, such as those represented by the works in this album, were of national interest for the Liceo's members who sought to elevate the Spanish arts through a carefully crafted appeal to their queen and patron, María Cristina.