

PACIFIC SOUTHWEST CHAPTER
• OF THE •
AMERICAN MUSICOLOGICAL SOCIETY

Fall Meeting

October 11, 2014
University of California, Irvine

Program

- 8:30 – 9:00 AM** Coffee and Registration
- 9:00 – 10:30 AM** **Session 1**, Personal Styles
Amy Bauer (University of California, Irvine), Chair
- Grunenwald's *De Profundis*: Psalm Text as a Rosetta Stone for a Musical Language
 Joseph Schubert (Claremont Graduate University)
- Tell Us the Name of Your Favorite Vega-Table: Chasing Brian Wilson's 'Vegetables'
 from *SMiLE* to *Wild Honey*
 Taylor Smith (Cuyamaca College)
- 10:30 – 10:45 AM** Break
- 10:45 AM – 12:15 PM** **Session 2**, New-World Reconstructions
 Cecilia Sun (University of California, Irvine), Chair
- La Última Banda*: Music in the Post-Mission Period and the Clarinet of Carmel Mission
 Steven Ottományi (California State University, Long Beach)
- Parsifal* in the Melting Pot: Race and Class in Opera Attendance in America, 1903-05
 Daniela Smolov Levy (Independent Scholar, Pasadena, CA)
- 12:15 – 1:40 PM** Lunch
- 1:40 – 2:00 PM** PSC-AMS Business Meeting
- 2:00 – 3:30 PM** **Session 3**, Composing and the Music Business
 Joel Haney (California State University, Bakersfield), Chair
- An Italian Man in Russia: Riccardo Drigo and the Evolution of Ballet at the Imperial Theatres
 Marc René Lombardino (California State University, Long Beach)
- Music and the Marketplace: On the Backstory of Carlos Chávez's Violin Concerto
 David Brodbeck (University of California, Irvine)
- 3:30 – 3:45 PM** Break
- 3:45 – 5:15 PM** **Session 4**, Operatic Interpretations
 Glenda Goodman (University of Southern California), Chair
- Affairs and Airs: Opera, Scandal, and Romance in the Court of King Louis XIV
 Kerry Brunson (California State University, Long Beach)
- Reinforcing the Black Legend: Mozart and Da Ponte's *Don Giovanni*
 Robert Wahl (University of California, Riverside)
- 5:15 PM** Reception for all presenters and attendees

Chapter Officers

Alexandra Monchick, President Joel Haney, Vice President Temmo Korisheli, Secretary David Kasunic, Treasurer

ABSTRACTS

Grunenwald's *De Profundis*: Psalm Text as a Rosetta Stone for a Musical Language

Joseph Schubert (Claremont Graduate University)

Jean-Jacques Grunenwald (1911-1982) was a well-regarded French organist and composer who was active during the middle decades of the 20th Century. A versatile musician whose career encompassed recording, concertizing, and teaching, his compositional output included music for cinema, solo instrumental music for piano, organ, and harpsichord, and large commissioned works that included an opera, symphonic pieces, a cantata, an oratorio, and a large psalm setting for chorus and orchestra.

Like many of his contemporaries, he forged a musical language that was influenced more by Impressionism and *cantus* than the serialism that was then in vogue. Although musical analysis of his works reveals techniques and idiosyncracies that one can see as markers of his style, the reasons behind his musical choices and the intent of their *affectual* expression may seem more ambiguous.

However, in his setting of Psalm 129 (Vulgate), *De Profundis*, the text itself becomes a sort of Rosetta Stone for deciphering Grunenwald's musical language. The eight verses of this psalm—and the Latin text from the Requiem mass that is traditionally appended to it—express an emotional arc that proceeds from anguish, pleading, and dread; through acceptance, hope, and trust; to release, and peace. Likewise, his musical language progresses through a parallel arc that proceeds through varying yet specific degrees of dissonance and consonance—harmonically and melodically speaking. These degrees range on the dissonant extreme from polytonality/polymodality and the use of synthetic scales, through a middle ground of contextual diatonicism, to the consonant extreme of pentatonic, modal, and diatonic constructions. This formulation is tempered by Ernst Toch's definition of dissonance as being “the urge to move forward,” and informed by Dmitri Tymoczko's theory of scale networks.

Background to the composition of *De Profundis* will also be given. Audio and visual illustrations from this work will be used to bolster assertions about Grunenwald's language and to provide comparison and contrast to Maurice Duruflé's *Requiem*.

Tell Us the Name of Your Favorite Vega-Table: Chasing Brian Wilson's 'Vegetables' from *SMiLE* to *Wild Honey*

Taylor Smith (Cuyamaca College)

For almost exactly one year between 1966 and sixty-seven, Brian Wilson was entrenched in the ill-fated *SMiLE* project. During this time he recorded countless hours of material, much of it no more than a few phrases long. His hope was to find uses for these fragments inside pre-existing songs, or even to expand them into new songs. But, by May, 1967, *SMiLE* was abandoned. Among the songs Wilson composed during the *SMiLE* sessions was a peculiar song titled “Vegetables” (sometimes “Vega-Tables”). After *SMiLE*'s collapse, “Vegetables” was the first song Wilson revisited. The Beach Boys' next album, *Smiley Smile*, included a version of “Vegetables” that was drastically different than any version recorded during the *SMiLE* sessions. Additionally, an entire section of the song was missing. Three months later, this section was released as “Mama Says” on the next album, *Wild Honey*. Given its place at the end of *SMiLE* and the beginning of *Smiley Smile*, “Vegetables” provides a unique view into the sea change that engulfed Wilson during *SMiLE*'s final months, and the weeks directly thereafter. Essentially, “Vegetables” is the threshold between Wilson's two personas: Brian Wilson the composer/orchestrator/arranger/producer of lush, intricate “pocket symphonies,” to Brian Wilson, the sixth member of the Beach Boys. Using extant *SMiLE* session recordings and those from *Smiley Smile*, this paper will trace “Vegetables” development from its first appearance in October, 1966, through its inclusion in *Wild Honey*. In doing so, this paper will show that “Vegetables” is one of Wilson's most important *SMiLE*-era compositions. Certainly “Good Vibrations” and “Heroes and Villains” are evidence of Wilson's compositional gifts in sixty-six and sixty-

seven, but “Vegetables” shows how much Wilson relied upon his recording-studio wizardry, and how spare his compositions often were when stripped of his ability to tinker with them in the studio.

La Última Banda: Music in the Post-Mission Period and the Clarinet of Carmel Mission
Steven Ottományi (California State University, Long Beach)

During the California Mission Era (c. 1769–1850), the classical Iberian orchestra was established as the normative orchestral accompaniment for the Roman Catholic Mass. Built around a core string section of violins in two parts and cello, the orchestra included woodwinds, brass, and percussion sections as instruments and players became available. During the period of active secularization (1833–1848), the Mission system, especially its system of music education, declined rapidly, as demonstrated by many mission instrumental inventories. Very few period instruments have survived. What has survived is often in poor or even fragmentary condition, and many of these ostensibly authentic instruments are of clearly modern provenance, museum identifying cards notwithstanding.

However, one instrument, a boxwood clarinet found in the museum of Carmel Mission, could be authentic. A note at its base indicates it was part of that mission’s Indian Band. But given the tendency to error or hyperbole in many mission museum musical instrument descriptions, how accurate is this label? Could it really have been played by the Mission’s Indian band?

In order to set time limits on the possible use of this clarinet, I determined the earliest possible date which it could have been manufactured, based on its material, keywork, pitch, and structural features. Comparison to other classical period clarinets (c. 1760 with the widespread adoption of five-key clarinets to 1812 with the introduction of Müller’s thirteen-key clarinet) helped to determine the approximate date of its construction.

In order to determine the approximate latest time it might have been used, I could not rely on its composition, since less advanced clarinets were used well into the nineteenth century; therefore I examined early documentation. A brief but all-important passage in Robert Louis Stevenson’s *Across the Plains* (1892) details his visit to Carmel Mission on November 4, 1879, where he describes in detail the musical forces. The fact that the Mass was celebrated with only an a cappella choir indicates the final date for the period in which the clarinet might have been used.

Though no maker’s stamp appears on the clarinet, its design dates it to no earlier than 1812; this also likely means that the earliest date for this clarinet would be considerably later for its appearance at Carmel, situated, as it was, at the very furthest reaches of the Spanish Empire, hundreds of miles away from such cosmopolitan centers as Mexico City. It is likely that this clarinet dates from one of the last shipments of instruments from Mexico, originating there or in Europe.

While we know that clarinets were present in many missions, particularly in the later Mission period and early post-Mission period, the nature of the music they played has remained a mystery. With the discovery of a clarinet that could authentically date from the pre-disestablishment period, we have a better understanding of the orchestras then in use and the kind of music that needs to be reconstructed. This brings us one step closer to the goal of an authentic recreation of the music of this period.

Parsifal in the Melting Pot: Race and Class in Opera Attendance in America, 1903-05
Daniela Smolov Levy (Independent Scholar, Pasadena, CA)

When Wagner’s *Parsifal* burst onto the American scene in 1903, few could have imagined how far the “Parsifalitis” epidemic would spread. The legal and moral furor caused by the Metropolitan Opera’s controversial decision to stage *Parsifal* in December 1903, flouting the Wagner family’s performance monopoly, drew the attention of audiences of unprecedented diversity. In addition to seeing the Met’s staging of the opera in German, Americans between 1903 and 1905 witnessed not only a fully staged English-language version of the work but also a slew of adaptations, including burlesques as well as serious spoken dramatic versions with incidental music in English and even Yiddish. In all these formats, *Parsifal* represented the epitome of high culture.

Yet *Parsifal* would seem an unlikely candidate for such popular treatment. Drawing on a range of primary sources, including contemporary reporting in newspapers and magazines, impresarios' own statements of ideology and intent, as well as a rare musical score and libretto, I argue that this surprising range of *Parsifal*-inspired productions can be explained by the pervasiveness of the idea of "cultural uplift" around the turn of the twentieth century. I further suggest that the racial, ethnic, and class diversity of audiences attending these productions – a point frequently emphasized in the rhetoric surrounding the performances – reflects the era's ideal of the universality of cultural uplift through assimilation into American/European elite culture. The heterogeneous *Parsifal* audiences thus reveal the extent to which high culture contributed to America's reputation as a "melting pot": high art became a metaphorical cauldron in which the diverse pieces of American society could fuse in the common pursuit of personal edification and refinement.

An Italian Man in Russia: Riccardo Drigo and the Evolution of Ballet at the Imperial Theatres

Marc René Lombardino (California State University, Long Beach)

Riccardo Drigo (1846-1930) was the principal conductor of the Imperial Ballet of St. Petersburg from 1886 to 1919. At the beginning of his tenure, music written for the ballet was viewed by critics and composers with indifference or disdain, rarely with admiration. By the end of his life, however, composers embraced ballet as a perfectly valid artistic medium. Critics and theorists for a long time assumed that Igor Stravinsky's success at the Ballets Russes was the primary reason for this transition, after Peter Ilyich Tchaikovsky had first elevated the form with his ballets for the Imperial Theatres. Later, musicologists such as Roland Wiley and Richard Taruskin proved that the evolution of the ballet was more nuanced; they showed that in the decades between Tchaikovsky's and Stravinsky's ballets there was already a growing acceptance of and appreciation for ballet music among Russia's artistic circles. Thus, ballet music had already been rid of much of its previous stigma by the time the Ballets Russes produced Stravinsky's *Firebird*. While Tchaikovsky's musical contributions and Russian balletomanes' support were essential in the ballet's transformation, Riccardo Drigo's development and refinement of ballet conducting and composing raised the bar for what the collaboration of music and dance could be.

Drigo conducted most of the ballets produced for the Imperial Theatres by the great ballet master Marius Petipa. Several were his own compositions. The Theatres were organized in a militaristic hierarchy, so Petipa had the final say on all artistic matters in his ballets. Because Petipa conceived of his dances independently of music, as was typical at the time, the composers of the music for any of his ballets could be compelled to remove, rewrite, or otherwise revise any music that did not fit the ballet master's artistic vision. This system partially accounts for the ballet's poor reception in the contemporary musical community; in a time when authorial identity and nationalism were quintessential ideals, Russian ballet was written by non-Russians who had little control over their final product. Despite the times working against him, Drigo managed to earn the respect of his critics and peers.

As a ballet composer, Drigo understood the qualities of music that would translate best into dance. As an arranger and revisionist, he could make a work more danceable while not destroying the integrity of the score. Finally, as a conductor he was known for his ability to mesh the music perfectly with the action on stage. The study of this overlooked conductor and composer illuminates the evolution of the ballet in Imperial Russia during a time of great musical advancement.

Music and the Marketplace: On the Backstory of Carlos Chávez's Violin Concerto

David Brodbeck (University of California, Irvine)

In 1947 Carlos Chávez was commissioned by a New York public relations writer named Murray Kirkwood to compose a violin concerto for the professional debut of Kirkwood's young wife, Viviane Bertolami, a student at the Curtis Institute of Music. What Chávez finally produced was a major composition, experimental in structure, fiercely difficult but rewarding for the soloist, and effectively scored for the orchestra. Yet neither Eugene Ormandy nor Dmitri Mitropoulos could be persuaded to schedule the work

after hearing Bertolami audition it, and in 1952 it fell to Chávez to lead her in her long-postponed debut in performances with Mexico's National Symphony Orchestra and the Los Angeles Philharmonic. The work's backstory, told in letters preserved in Mexico's national archive and a private collection in New York, is complex. The sources show that conductors in the United States were put off, not by the violinist's abilities, but by the concerto's unusual form and long duration, running to nearly 45 minutes in its original version. But they also hint at two other reasons that may have stood in the work's way. For one thing, in his effort to assist his wife, Kirkwood had shown the temerity of crossing the powerful agent Arthur Judson, who had the power to make or break any career. It also appears that Bertolami's gender worked against her. Female sex appeal—and everyone who saw the young violinist commented on her physical attractiveness—was not always used to sell classical music as it is today.

Affairs and Airs: Opera, Scandal, and Romance in the Court of King Louis XIV

Kerry Brunson (California State University, Long Beach)

King Louis XIV's love of women was well-known to all. Although he carefully controlled every aspect of court life, he was not, however, impervious to scandal. His affair with Madame de Montespan was the most controversial of all his infidelities, not only because she was married but also because of her implication in the Affair of the Poisons—a lengthy case opened in 1679 in which hundreds of French citizens were accused of and tried for murder and sorcery.

The French court was accustomed to finding allegorical meanings within the royal entertainments with Louis XIV always represented by a valiant hero or a god. It is puzzling, then, that *Armide*, the last *tragédie en musique* by the duo Jean-Baptiste Lully and Philippe Quinault, features a protagonist who is not only female but also a sorceress. Given Louis XIV's propensity to praise his own accomplishments, why would he choose such an unlikely subject? *Armide* is based on the character Armida from Torquato Tasso's epic poem *Gerusalemme Liberata* (1581). In both the poem and the opera, Armide falls in love with her nemesis, the Christian warrior Renaud. This character is clearly an allegorical representation of Louis XIV while the muse for Armide's character remains a mystery.

This paper investigates the relationship between King Louis XIV's affair with Madame de Montespan and his choice of Armide as the subject for an opera. The 1685 commission of *Armide* roughly coincides with Louis XIV's secret marriage to the pious Madame de Maintenon and his own commitment to God. In Quinault's libretto, once Renaud is free of Armide's spell, he chooses to follow wisdom and glory, leaving mortal love behind. I contend that *Armide* represents not only Madame de Montespan but also the entirety of Louis's hedonistic past. This will be demonstrated through an analysis of Quinault's libretto as well as consideration of his involvement with the *Précieuses*—a women's society that sought to advance the role of women in life and literature; Lully's musical setting of the text; and historical documents surrounding both Louis XIV's reign and the Affair of the Poisons.

Reinforcing the Black Legend: Mozart and Da Ponte's *Don Giovanni*

Robert Wahl (University of California, Riverside)

The end of the eighteenth century was a crucial time for Spain as a colonial power and at home as a political force in Europe. Though Spain was on the verge of losing its empire in the first years of the nineteenth century, Spain had already lost the war of public opinion that began decades earlier. The cost of creating and maintaining such a vast global empire in the name of the Catholic Church did not come without its own share of iniquities eagerly recounted by Protestant Europeans and those who endured their territorial expansion first-hand. Even within the first century of landing in the New World, Spain was accused by indigenous populations and even its own Catholic servants of violating the natural rights of native Indians. Significantly, the published testimonies of Fray Bartolomé de las Casas (1484-1566) set into motion a perception of the Spanish that was later twisted and propagandized so as to cast them as savage, brutal oppressors who were not to be trusted in matters of religion or politics. This image evolved into the

black legend (*la leyenda negra*) and would permeate cultural life of Europe and the Americas well into the nineteenth century.

The impact of this black legend went beyond matters of economics and politics, as the arts were so closely connected with both of these realms. Spanish stereotypes and the black legend were foregrounded, intentionally or not, in works at the end of the eighteenth century. Through a close reading of Mozart and Da Ponte's *Il dissoluto punito, ossia il Don Giovanni* (1791) the effect of this negative stereotype, two centuries in the making, is presented and consumed by audiences nearly unnoticed. The plot is based on Tirso de Molina's seventeenth-century play *El burlador de Sevilla y convidado de piedra* and was likely chosen for its renown as a production that could quickly and easily make money. For two centuries, however, Tirso's message was morphed from a morality play in which the lecherous noble was punished for his arrogance and sexual misdeeds into an opera with the same ending but an added element of Hispanophobia that was perpetuated over the centuries by the Dutch, English, and French through translations of de las Casas's testimonials.

Few better terms can be used to describe Da Ponte's Don Giovanni than cruel, bigoted, tyrannical, lazy, violent, treacherous, and depraved, and by no coincidence these same terms and worse were attached to the Spanish people at large at the time of production. Were Mozart and Da Ponte aiming to capitalize financially on the anti-Spanish sentiment circulating at this time or were they merely hoping to profit from a time-tested plot centered on licentiousness and the double invitation? Through a close examination of the libretto as well as the social and political contexts through which this opera debuted, I argue that Mozart and Da Ponte well understood both the political climate of the era as well as the plot, characters, and music that would appeal most to the theater-going public.