

**PACIFIC SOUTHWEST CHAPTER
• OF THE •
AMERICAN MUSICOLOGICAL SOCIETY**

**Fall Meeting, September 30, 2017
Occidental College, Los Angeles**

Program

8:30 – 8:50 AM Breakfast and Registration, Booth Music Hall (all lectures will happen in Booth 204)
8:50 – 9:00 AM Welcome from the President

9:00 – 10:30 AM **Session 1**, Prodigal Daughters and Sons, David Kasunic (Occidental College), Chair

““Child that Music is Not for Me; Stop Enjoying It”: Novohispanic Nuns Behaving and Misbehaving in the Choir
Cesar Favila (University of Chicago)

The Music and Politics of Pierrot: Challenges to National and Gender Identities in France, 1885-1898
Siu Hei Lee (University of California, San Diego)

10:30 – 10:45 AM Break

10:45 AM – 12:15PM **Session 2**, Reacting to Europe, Ed Johnson (Occidental College), Chair

From Europhilia to Indigenismo: Uribe Holguín’s Bochica and the Construction of an
Indigenous Imaginary in Colombian Art Music
Daniel Castro Pantoja (University of California, Riverside)

Unveiling Schoenberg’s Japanese Connection
Fusako Hamao (independent scholar, Santa Monica)

12:15 – 1:45 PM Lunch at Booth Music Hall

1:45 – 2:00 PM PSC-AMS Business Meeting

2:00 – 3:30 PM **Session 3**, Critical Issues, Kristi Brown-Montesano (Colburn Conservatory of Music,
Los Angeles) Chair

To Praise or to Criticize? Press Reports on the Concert spirituel, 1725-1790
William Weber (California State University Long Beach)

What is Musical Meaning? Towards a Theory of Music as Performative Utterance
Andrew J. Chung (Yale University)

3:30 – 3:45 PM Break

3:45 – 5:15 PM **Session 4**, Intermedia, Colleen Reardon (University of California, Irvine), chair

Halloween Jack Comes to America: David Bowie's Lost Diamond Dogs Tour
Katherine Reed (California State University Fullerton)

“Something Just Broke,” and Stephen Sondheim’s authorial voice in *Assassins*
Landon Bain (University of California, San Diego)

5:15 PM Reception for all presenters and attendees, Booth Music Hall

Chapter Officers

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

ABSTRACTS

“Something Just Broke,” and Stephen Sondheim’s authorial voice in *Assassins*

Landon Bain (University of California, San Diego)

The music and lyrics of Stephen Sondheim have shaped and influenced American musical theater from the mid-twentieth century onward. Sondheim's vaunted career has been nothing if not diverse in scope and content; however, Sondheim has become particularly known for creating heady, intellectual, and often subversive musicals, incorporating complex music, tightly crafted lyrics, and conceptual innovations. This penchant for innovation has earned Sondheim a reputation as something of an auteur, an artist with a singular vision and approach, which often overshadows the contributions of his collaborators. However, musical theater, by its nature, is a collaborative art form, and as such, to minimize the authorial input of Sondheim's collaborators is unnecessarily reductive and, ultimately, inattentive to the medium itself. In this paper, I explore issues of collaboration, reception history, authorship, and intertextuality, using the song “Something Just Broke,” from the musical *Assassins*, as a case study.

I argue that “Something Just Broke,” a song which was added to the show nearly two years after the original run, provides insight into the mutable and collaborative process of production unique to musical theater, and foregrounds Sondheim’s role as collaborator, rather than auteur or creative genius. In particular, I discuss the contributions of John Weidman, author of the libretto, Sam Mendes, director of the 1992 London production of *Assassins*, orchestrator Michael Starobin, and costume designer for the 2004 Broadway revival, Susan Hilferty, as well as the reception history that led to the addition of the song. Also of concern is the notion of Sondheim’s “authorial” voice, and how Sondheim’s frequent use of intertextuality and pastiche puts pressure on the idea of a singular musical voice. I argue that “Something Just Broke,” rather than merely an example of Sondheim’s “authorial” voice, uses the language of American minimalism for a particular dramatic purpose. My goal in “decentering” Sondheim in this narrative should not be understood as an attempt to diminish his creative agency; rather, my hope is that such an approach fosters a more contextually accurate understanding of *Assassins*, and gestures toward new ways of thinking about “texts” and “authors” in the context of collaborative art.

From Europhilia to Indigenismo: Uribe Holguín’s *Bochica* and the Construction of an Indigenous Imaginary in Colombian Art Music

Daniel Castro Pantoja (University of California, Riverside)

On August 3, 1923, during a public lecture at the national conservatory of music in Bogotá, Colombian composer Guillermo Uribe Holguín (1880–1971), a student of Vincent D’Indy and then director of the national conservatory, embarked on a diatribe against his detractors. Leading the other side of the contention was Emilio Murillo (1880–1942), a composer who understood Colombian music as derived from the essence of the peasant—a metonymy for indigeneity. Unlike his critics, Uribe Holguín set out to “discard, once and for all, the outlandish hypothesis of the indigenous origins of Colombian music, finding it even infantile to discuss such matters.” What Uribe Holguín did not anticipate at the time, was that this lecture, and not his body of work, would grant him a permanent place in the Colombian imaginary: he was judged an enemy of folklore, an unredeemable Europhile.

Nearly two decades after his infamous lecture, however, Uribe Holguín conducted the premiere of his symphonic poem *Bochica* (1939), a first attempt at representing indigeneity in music. Inspired by a local legend, Uribe Holguín drew from a bag of exotica to depict the story of how Bochica, the civilizing god of the Chibcha-speaking people (personified by an elderly “white” man with a snowy beard who came from the *Far East*) saved the Chibchas from the flooding of the savannah they inhabited. Filled with allusions to the primitive and the oriental, however, the representational strategies in this orchestral work parallel the discourse that Uribe Holguín had once vehemently criticized.

Based on archival material from the Centro de Documentación Musical and the Fundación Guillermo Uribe Holguín in Bogotá, I will show the complicated cultural landscape in which Colombian, *mestizo* (racially-mixed) musicians constructed an indigenous imaginary in the early twentieth century. Specifically, I analyze *Bochica* in relation to discourses about indigeneity by the Colombian elite, which I argue were partially built upon Latin American orientalist practices. Finally, I explore the manner in which scholars have fashioned Uribe Holguín’s persona into that of an anti-nationalist composer, and look to understand the role of Europhilia in the creation of a national postcolonial project.

What is Musical Meaning? Towards a Theory of Music as Performative Utterance

Andrew J. Chung (Yale University)

This paper outlines a new theory of musical meaning, challenging the centrality of reference and representation in previous conceptualizations of meaning. There is a perplexity to questions of musical meaning. Scholars have asked what particular musical works mean, what particular musical objects represent, and how those meanings got there. Asking these questions, however, presupposes understandings of what meaning is. Hence, a more fundamental question remains: *what does meaning mean?* But, since questions of meaning always presuppose understandings of meaning, the question “what does *meaning* mean?” is infected with those very presuppositions. Questioning cannot interrogate that through which it already operates.

To avoid this impasse, I construct a *performative* theory of musical meaning, drawn from J. L. Austin’s theory of performative utterances in his treatise, *How to Do Things with Words*. Austin undertook to radically rethink language meaning by grounding language meaning in the *actions* that utterances perform, rather than what they *represent* propositionally. Representing, stating, and declaring, thus become simply a few ways to do things with words.

This use-theoretic, actional model of musical meaning grounds music’s meaningfulness in how music is used to generate effects, how music’s efficacies entail social and imaginative transformations upon its contexts of audition, and how we skillfully comport ourselves to meaningful music around us. Asking the classical questions of what narratives musical works disclose, asking what they reveal about their composers or historical points of origin, and asking what messages music transmits—these are just a few ways of catching music in the act of doing things with sound. Ultimately, a performative, use-theoretic understanding of musical meaning underwrites both the meaningful effects of music, and its representational, referential capacities.

I demonstrate by analyzing Manrico’s introductory aria “Deserto sulla terra” (hereafter, DST) from Verdi’s *Il Trovatore*, showing how performativity intertwines with otherwise representational logics. DST—an acousmatic song delivered from offstage—materializes Manrico, transforming diegetic potentiality into phenomenal presence. DST is semiotically performative, its meaningfulness inheres in the way it actively “presences” and brings into being the very operatic subjectivity that it otherwise seems merely to disclose.

“Child that Music is Not for Me; Stop Enjoying It”: Novohispanic Nuns Behaving and Misbehaving in the Choir

Cesar Favila (University of Chicago)

In this paper, I examine Novohispanic nuns’ behavior inside their *coro* (choir) during the liturgies, revealing that some nuns broke the rules. Novohispanic convent churches had a double *coro* structure (an upper and lower *coro*), and both *coros* were physically blocked off with a grate from the nave. The dual structure has confounded historians of art and architecture. I begin with a thorough analysis of the space, arguing that the upper *coro* was the space where the nuns sang the Divine Office and attended Mass. Thus, misbehavior in the upper *coro* was seen as particularly reprehensible by prelates. Within their allegorical narratives, the authors of nuns’ biographies—always male clerics—wrote admonishments to convent communities, often presented as the voice of God himself speaking directly to famous mystics, such as Sister Barbara Josepha of Puebla’s *Santísima Trinidad* convent. It was in the *coro* where the majority of the mystical visions and auditions occurred.

Rulebooks and vivid details of everyday life in the convents, found in primary sources of the Order of the Immaculate Conception, provide new information suggesting that the *coro* was the quintessential location where nuns negotiated between pleasing God, themselves, and their convent patrons with music. To elaborate, I bring to light a rarely performed villancico from Sister Barbara’s *Santísima Trinidad* convent, a seventeenth-century cloister which produced the largest collection of extant Novohispanic villancicos (now preserved in Mexico City at CENIDIM). The villancico demonstrates how richly metaphorical texts for nuns’ liturgies lent themselves to both sacred and secular meanings, just as the *coro* was a space midway between the private and the public.

Within the *coro*, nuns could be heard singing, but they were not visible to the laity attending services in the main body of the convent church. Convent musicians were allegorized as angels, both because parishioners in the church could not see them, and because most nuns were virgins, a status which the *coro* grate symbolically guarded. Their thoughtful and prayerful singing inside the *coro* was said to accompany the angel choirs in heaven, but when they misbehaved, they could even attract demons.

Unveiling Schoenberg's Japanese Connection

Fusako Hamao (independent scholar, Santa Monica, CA)

Arnold Schoenberg's letter to Viscount Takatoshi Kyôgoku, dated October 19, 1947, is the only correspondence sent to Japan among the 265 items selected in *Arnold Schoenberg Letters* (1964). In the letter, Schoenberg conveyed his message to music lovers in post-war Japan, examining how modern music is based on centuries of tradition upon which Western culture is founded. Other than the content itself, however, we do not know anything about the correspondence. What were the surrounding circumstances? What happened to the message afterwards? Who was Kyôgoku anyway?

I first examine the correspondence between Kyôgoku and Schoenberg in the Library of Congress. Kyôgoku visited the composer at his apartment in Berlin in 1931 for an interview as a journalist from Japan. While they started to exchange letters afterwards, it is not known how long it lasted. Schoenberg's interview with Kyôgoku published in a Japanese music journal helps to fill the missing parts of the chronology while vividly and somewhat humorously capturing Schoenberg's life in Berlin, such as the grotesque paintings on the walls. When Kyôgoku translated Schoenberg's message, he attached an introductory note that refers to a letter sent by Schoenberg shortly after his immigration to America. Although this letter has never been mentioned in Western literature, it reveals Schoenberg's interest in a teaching opportunity in Japan that he had heard from Wilhelm Furtwängler in summer 1933.

Consulting additional sources such as the article by Kenzô Satô—who planned to invite the Berlin Philharmonic with Furtwängler to Japan in the early 1930s, although it never realized—I will investigate how the conductor could provide such information and why Schoenberg did not seek the possibility after all. By answering to these questions, I will demonstrate that Schoenberg's interest in this opportunity was due to his dissatisfaction as an exile in his first year in America, and that his Japanese connection cannot be investigated without taking the global situation of the period into consideration.

The Music and Politics of Pierrot: Challenges to National and Gender Identities in France, 1885-1898

Siu Hei Lee (University of California, San Diego)

Whether the modernist aesthete, a lonely artist, or a grotesque clown, the commedia dell'arte character Pierrot captured artists' imaginations across Europe at the turn of the twentieth century. But particularly in Montmartre, a community located in the northeastern outskirts of Paris, music composed to tell Pierrot's story made commentaries on nationhood and gender. The functional anarchist base and the vibrant gay and lesbian scene in Montmartre made their presence felt in music such as Gustave Charpentier's outdoor spectacle *Le Couronnement de la Muse* (1897) and André Wormser's pantomime music for *L'enfant prodigue* (*The Prodigal Son*, 1890).

Charpentier deployed popular tunes to enact political criticism. To problematize "la Ravachole," which pointed to anarchy, and "la Marseillaise," which represented French identity, the opening march of *Le Couronnement* juxtaposed fragments of these tunes with marketplace cries such as "iced herrings!" and "bunch of asparagus!" Later, Pierrot mimed in a scene called "the Suffering of Humanity." As the lively singing of "la Marseillaise" and the brass fanfare of "la Ravachole" were revealed to be "dreams" of Pierrot, Charpentier questioned the promises of the French identity and anarchy all at once. Wormser's *L'enfant prodigue* features three Pierrots, the father, the mother, and the son. Performed by the female mime Felicia Mallet, Pierrot the son was gender ambiguous; this ambiguity became directly associated with lesbian identity when the character waltzed extensively with the flirty female character Phrynette. This progressive identity coexisted with the conventional, religious femininity of Pierrot the mother. The pantomime thus allowed the audience to identify with either or both female identities in society.

Commentaries on national politics and gender converged at the end of *L'enfant prodigue*. After failing in every aspect of life throughout the three acts, Pierrot the son comically redeemed himself in the last scene by joining the French military for a colonial expedition in West Africa. This ridiculous turn of events—*deus ex machina* that got Pierrot out of his troubles—combined with Wormser leaving the final military march out of the pantomime's overall formal structure. Literary and musical narrations thus combined to render the military aspect of nationhood obsolete.

Halloween Jack Comes to America: David Bowie's Lost Diamond Dogs Tour

Katherine Reed (California State University, Fullerton)

Following his success as the alien Ziggy Stardust, David Bowie turned his attention to another ambitious project: adapting George Orwell's *1984* as a stage musical. When that plan failed, the songs became 1974's *Diamond Dogs*, retaining Orwellian overtones that carried into the stage design for the album's tour. This elaborate stage show was the first of Bowie's large-scale, multimedia tours. With Broadway veteran collaborators, Bowie planned a show that mimicked the structure and complexity of a stage musical. The 1974 tour is legendary but mysterious: almost no video of the tour exists, and photographs are few. It's clear that the project was important, as Bowie resurrected parts of it in later tours for the next decade. Using previously unstudied notes from lighting designer Jules Fisher, held by the Rock and Roll Hall of Fame Archive, this paper reconstructs the staging of that "lost" tour. What did Bowie's complex *Diamond Dogs* vision look like, and how might we view his oeuvre differently in light of the project?

Using these new archival materials, this paper examines the planning and implementation of Bowie's *Diamond Dogs* tour. I read this tour as an important moment in the development of Bowie's visual language, and one that has repercussions for his later works, especially the dramatic *Serious Moonlight* and *Glass Spider* productions of the 1980s. The *Diamond Dogs* touring show united literary, cinematic, and stage influences to create a multimedia presentation that went beyond any previously attempted by Bowie, and set the stage for blockbuster pop tours to come. The vision and artistic influences evident in the 1974 tour give insight into Bowie as a musician and visual artist, informing new readings of his other, more controversial works, as well as providing a snapshot of the changing performance styles of pop and rock music in the 1970s.

To Praise or to Criticize? Press Reports on the Concert spirituel, 1725-1790

William Weber (California State University, Long Beach)

The critical review—the *compte rendu*, as the French put it—has been central to musical culture in the modern epoch. Since at least the 1830s newspapers and magazines have featured articles assessing operas or concerts that serve as an intellectual focal-point in the world of music. But it is not easy to define historically just when language that might be called *evaluative* or *critical* came to define commentary on musical events. Early musical commentary can easily be misread if one applies modern terms such as *review* or *music critic* to a quite different musical culture. This paper will raise conceptual and historical questions about this problem, seen in the context of eighteenth-century France. Reports on opera tended to focus almost entirely on the plot rather than the music, and those on concerts were expected mostly to indicate how the audience—*le Public*—responded to the event, though that might have been seen to imply opinion of the author. It is necessary to identify the *languages* by which those writing for periodicals confronted the event, best seen as *reportorial*, *congratulatory*, *polemical*, and *evaluative*. It was only in the 1780s that evaluative writing become conventional in French periodicals, much later than what evolved in the German states but similar to what happened in Britain.

I will focus chiefly on pieces written about the *Concert spirituel*, the only series of concerts permitted in France, began in 1725. There existed no prior literary genre for such events, such as commentary on plays at the *Comédie-Française* provided for discussion of operas at the *Académie Royale de Musique*. Anyone writing about a program of motets, symphonies, and concertos had to start virtually from scratch in literary terms. Interestingly enough, the evolution of concert reports had little to do with trends in the Enlightenment, which is so often credited with shaping so much in France at that time.