PACIFIC SOUTHWEST CHAPTER
• OF THE •
AMERICAN MUSICOLOGICAL SOCIETY

Fall Meeting, October 20, 2018
University of California, Irvine, Irvine, CAC 3021

Program

8:30 – 8:50 AM Breakfast and Registration
8:50 – 9:00 AM Welcome from the President

9:00 – 10:30 AM **Session 1**, American Music and Identity, Amy Bauer (University of California, Irvine), Chair

"Sweet Broken English"? Immigration and Marietta Piccolomini's Reception in the Antebellum United States
Colleen Reardon (University of California, Irvine)

Portrait of the Artist as Andy Warhol: Lou Reed and John Cale's *Songs for Drella*
Elizabeth Ann Lindau (California State University, Long Beach)

10:30 – 10:45 AM Break

10:45 AM – 12:15PM **Session 2**, Music and Gender in 19th c. America, Nicole Grimes (University of California, Irvine), Chair

Female Husbands and Burlesque Boys: Staging Nineteenth-Century Masculinities in Early American Male Impersonation
Ray Ace (University of California, Los Angeles)

Redefining the Second New England School: Helen Hopekirk's Place in American History
Jule Streety (University of Arizona)

12:15 – 1:45 PM Lunch

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

2:00 – 3:30 PM **Session 3**, Musical Thought in the Weimar Republic, Alexandra Monchick (California State University, Northridge) Chair

Between Truth and Irony: Adorno and Schoenberg's *Serenade*, Op. 24
Charles H. Stratford (Suisun City, CA)

"The practice of one's own being": Erich Doflein's Concept of *Übungsmusik*
Joel Haney (California State University, Bakersfield)

3:30 – 3:45 PM Break

3:45 – 5:15 PM **Session 4**, Music and Social Movements, Stephan Hammel (University of California, Irvine), chair

***He's Able*: Music and Belief in Peoples Temple**
Thomas Hanslowe (University of California, Los Angeles)

Contesting Dictatorship with Music and Sounds in the Venezuelan Protests of 2017
Hermann Hudde (University of California, Riverside)

5:15 PM Reception for all presenters and attendees

ABSTRACTS

Female Husbands and Burlesque Boys: Staging Nineteenth-Century Masculinities in Early American Male Impersonation

Ray Ace (University of California, Los Angeles)

Cross-dressing was a staple of the nineteenth-century American variety stage from its inception, in both blackface minstrelsy and burlesque acts. But in 1868, the nature of staged transvestism shifted when comic singer Annie Hindle arrived in the United States from England with a strange talent that would come to be known as male impersonation. Impersonation differed from crossed-dressed minstrelsy or burlesque in its focus on realism; heavy-set with short blonde hair and a deep alto, Hindle wore suits and sang men's character songs, casting an apparently-seamless masculine glamour. She inspired both awe and amusement, entrancing audiences with her convincing impersonations and ability to quickly switch between multiple personas; in one set, Hindle might portray a range of characters including the soldier, the upper- class swell, the dandy, and blackface character archetypes.

Gillian Rodger's extensive scholarship on male impersonation demonstrates how male impersonators reacted to new discourses pathologizing homosexuality at the end of the nineteenth century, abandoning realism to distance themselves from the emergent "mannish lesbian" figure. This paper relates male impersonation to prevailing sex/gender systems as they might have operated *prior* to that watershed moment when gender and sexuality became legible through the mutually-constructive categories of homosexuality and heterosexuality. Through reading Annie Hindle's repertoire, this paper analyzes specific male characters that she portrayed in terms of where they might have fallen on a nineteenth-century map of gender, sexuality, class, and race that was far more complex than is typically assumed today. Using contemporary newspapers as evidence, it concludes by placing Hindle's performance alongside public representations of gender nonconformity off the stage, in order to gain insight into the broad appeal of a performance that consciously played with notions of maleness and identity.

This paper examines closely an area of musical performance—variety theater—that musicology has not investigated extensively, and contributes to the expanding repertoire of knowledge about gender variance in the nineteenth-century United States, little of which is institutionally archived. In doing so, it encourages an understanding of the past that disrupts the myth of normative gender expression that serves as a tool for upholding white patriarchal structures of power.

"The practice of one's own being": Erich Doflein's Concept of *Übungsmusik*

Joel Haney (California State University, Bakersfield)

In recent decades, our understanding of Weimar musical culture has benefitted from research into *Gebrauchsmusik* ("utility music") as conceptualized by the German musicologist Heinrich Besseler, particularly in his influential 1925 lecture "Fundamental Issues of Musical Listening." In the 1980s, Stephen Hinton explicated Besseler's dual appropriation of the sociological approach of Wilibald Gurlitt, his musicology professor at Freiburg, and the phenomenological approach of Martin Heidegger, his philosophy professor, in order to criticize the concert institution and call for renewal in German musical life on different terms. Drawing from Heidegger an emphasis on unmediated modes of human access to the world, Besseler revalued musical experience by prioritizing active participation over the concert's aesthetic objectification, which he claimed left modern listeners disengaged and isolated. In doing this, he justified theoretically the amateur activities of the musical youth movement and the decision of contemporary composers like Paul Hindemith, Kurt Weill, and Hanns Eisler to write for non-concert purposes. More recently, Matthew Pritchard highlighted Besseler's emphasis on the social contexts surrounding musical practices as the source of music's potential for engaging "one's whole being" and its communal vitality.

Although Besseler's framework clearly warrants the attention given it, our knowledge of Weimar musical thought and practice stands to gain from considering its further appropriation by the Freiburg musicologist, critic, pedagogue, and fellow Gurlitt student Erich Doflein. In a pair of programmatic essays published in the late 1920s in *Musikblätter des Anbruch and Die Musikantengilde*—flagship journals of the New Music and amateur movements—Doflein outlined a decidedly pedagogical conception of amateur music making that he called *Übungsmusik* ("practice music").

Conceiving musical activity as "the practice of one's own being," Doflein stressed participants' deliberate, sustained effort as well as innovative repertory "that would come to be understood while being used and whose use leads to a state of concentration." Like Besseler, he favored a de-objectified, shared experience, but he felt that this followed from focused music making itself, which he saw as both personally immersive and socially connective. As such, Doflein's thinking anticipates ideas that later appeared in Hindemith's writings and clarifies the latter's ideological distance from both Besseler and participants in the musical youth movement.

***He's Able*: Music and Belief in Peoples Temple**

Thomas Hanslowe (University of California, Los Angeles)

For nearly forty years Peoples Temple [sic] has been primarily associated with the infamous mass murder/suicide in Jonestown, the church's Guyana commune. Most popular accounts of Peoples Temple focus almost exclusively on the church's last days and the abusive behavior of the reverend Jim Jones. Scholars of new religious movements such as Rebecca Moore, Catherine Wessinger, and Mary Maaga have argued Peoples Temple and the Jonestown Massacre can only be truly understood in the context of the church's entire history. My paper contributes to this project by focusing on one of the most important and understudied elements of the Peoples Temple community: their musical practices. Through the analysis of 1973 album *He's Album*, recorded by the church's choir, this paper attempts to recenter the Peoples Temple narrative to include the perspectives of musicians and casual members alongside the church's inner circle.

Although the steady escalation of violence within Temple culture must not be understated or ignored, the broader, more contextualized perspective my paper takes helps us understand how Peoples Temple was experienced as a living community rather than simply a "death cult." Ultimately I argue that *He's Able* reflects the nebulous and flexible belief system of the Temple, which often emphasized its engagement with Pentecostal tradition to casual members and outsiders while the core membership focused on socialism and dedication to Jones. Although the Temple's precise relationship to Christianity and its beliefs regarding the possible divinity of Jones were open to interpretation, *He's Able* also reveals the church's unifying focus on social justice and racial integration. By putting this album in dialogue with the work of Clyde Woods and Shana Redmond on the political role of music in the African diaspora, I argue that music in Peoples Temple was one of the key ways this predominantly African American church linked itself to a long tradition of black political resistance. Finally, it is my hope that this paper will demonstrate the nuance, complexity, and humanity that is lost when "cult" artifacts like *He's Able* are understood exclusively as a prelude to tragedy.

Contesting Dictatorship with Music and Sounds in the Venezuelan Protests of 2017

Hermann Hudde (University of California, Riverside)

From April to August 2017, the Venezuelan people occupied the streets to protest the Humanitarian and Constitutional Crisis, generated by the Cuban-infiltrated and ideologically dominated dictatorship of Nicolás Maduro (Colombia, 1962). The follower of the late dictator Hugo Chávez (Venezuela, 1954-2013) unleashed a new chapter of violent government repression against the population by using the National Guard and the Supreme Tribunal of Justice of Venezuela to dissolve the legally elected National Assembly (2015). As a consequence of the brutality displayed by the ruling authority, Venezuela suffered 130 deaths, 15,000 wounded and more than 1,000 Venezuelans incarcerated and tortured. Nevertheless, musicians confronted the government's repressive actions, not only by performing music in the streets during the anti-government demonstrations, but also by posting composed music works in the global social media with the aim of denouncing the regime's human rights violations, but by also losing their own lives or by being arrested and tortured. Thus, this presentation, using a digital media research method, examines a selection of music videos created by Venezuelan musicians, posted in social media. Consequently, I decided to select three case studies, which resonated in Venezuelan and international social media. Accordingly, the presentation studies the participation of Wuilly Arteaga "El violinista," the concert pianist Gabriela Montero and "The March of the Musicians and Artist for the Life" (*La marcha de los músicos y artistas por la vida*). This presentation aims to demonstrate that musicians displayed agency and political activism in the streets against the dictatorship in the streets and in social media by utilizing music performances and improvisations to encode nationhood, democracy, and human rights.

Portrait of the Artist as Andy Warhol: Lou Reed and John Cale's *Songs for Drella*

Elizabeth Ann Lindau (California State University, Long Beach)

In 1987, estranged former bandmates John Cale and Lou Reed reconnected at the funeral of pop artist Andy Warhol. The two founding members of the Velvet Underground subsequently collaborated on song cycle memorializing Warhol, who had been their mentor and producer two decades earlier. They premiered *Songs for Drella* at the Brooklyn Academy of Music in 1989 and released it on Sire Records the following year. *Drella* (a nickname dating back to the original 1960s Factory scene) tells Warhol's life story through a series of vignettes, from his upbringing in Pittsburgh to his transformation into a New York socialite. Most of the songs' lyrics are in first person from Warhol's perspective, though the narration is occasionally complicated by Cale, Reed, and the Velvets' appearances as characters.

Inspired by Warhol's art, this presentation considers *Drella* as musical portrait. From his silk-screened Marilyns and Screen Tests of the 1960s to the Polaroids and commissioned society portraits of the 1980s, Warhol single-handedly revived the démodé practice of portrait-making. His fascination with the relationship between human appearance and psychology lent itself well to the genre of portraiture, which seeks to visually represent and provide insight into individual subjects. As Joshua Walden has argued, music can be a surprisingly effective medium of portraiture even though sound alone is incapable of depicting human physiognomy. Philosopher Cynthia Freeland has written that portraitists balance a "revelatory" aim to create an accurate likeness of their subjects, with a "creative" aim to display their own distinctive style. Drella achieves these contradictory aims through Cale and Reed's intimate knowledge of and identification with Warhol, as I show by analyzing audio and video recordings of two songs. "Style it Takes" depicts Warhol's interactions with a portrait subject, and musically revisits old Velvet Underground material. My lyrical and narratological discussion of "A Dream" uncovers how Reed adapted text from the posthumously published Andy Warhol Diaries. Just as Warhol layered photography, film, and painting to create his portraits, the album mixes fact with fiction, portrait with self-portrait. *Songs for Drella* is a portrait of Warhol informed by the artist's own practice of portraiture.

"Sweet Broken English"? Immigration and Marietta Piccolomini's Reception in the Antebellum United States

Colleen Reardon (University of California, Irvine)

Marietta Piccolomini (1834-99) was the last famous opera singer to tour the United States before the Civil War and the reception of her 1858-59 trip is well documented in newspapers of the time. Reviews of her performances in opera and concert settings dominate, but just as interesting are those that attempt to reproduce phonetically her rendering of the English language. One article that endeavored to capture her interpretation of Michael William Balfe's "I Dreamt that I Dwelt in Marble Halls" provides insight into the performative aspects of her singing that so captivated American audiences. Many articles were, however, reprints of two or three probably apocryphal stories that either focused on her sexual appeal or ridiculed her supposed pretensions. It is remarkable that almost none of the articles imitate an Italian accent; most appear to reproduce a bizarre mix of what a modern reader might recognize as French and German accents. As Rosina Lippi-Green has noted, "language often becomes a focus of debate when complex issues of nationality, responsibility, and privilege are raised." Although Piccolomini was not an immigrant herself, her tour coincided with tremendous growth in the immigration of Catholic and non-English speaking foreigners to the United States. Through these newspaper accounts, we can perceive the tension surrounding this issue and what Leonardo Buonomo has defined as "Americans' search for distinctive signs that distinguish what is foreign from what is native" during the period just before the Civil War.

Between Truth and Irony: Adorno and Schoenberg's *Serenade*, Op. 24

Charles H. Stratford (Suisun City, CA)

In his 1946 essay, "New Music, Outmoded Music, Style and Idea," Schoenberg differentiates between two key concepts. The "idea" embodies a work's essence and can unite generations of compositional thought, while the chosen "style"—bound to its historical context—implements the idea. By contending that "an idea can never perish," Schoenberg appeals to Platonic notions of absolute truth.

With an experimental serial work like his *Serenade*, Op. 24 (1920-1923), Schoenberg pursues a "musical idea" ("musikalischer Gedanke") centered on the potential comprehensibility offered by Classical forms such as the march, minuet, and theme and variations. In his unpublished 1927 essay, "Old Forms in New Music," Schoenberg claims that such conventionalized forms offer a "simplification" and "familiar unfolding," possibly counterbalancing the challenges listeners face in grasping a newly-devised serial approach. Adorno, however, in an obscure and partially untranslated 1925 essay, claims that irony defines this work, rooted in how World War I's troubling aftermath influenced

Schoenberg to question whether Classical forms could "still hold their truthfulness." Adorno suggests that as truth disappears from the world, one creative outcome is irony.

Simms (2000) and Frisch (2008) engage with selections from the 1925 "Serenade" essay, but in general terms and without incorporating Dineen's broader discussion (1993) of Adorno's later writings on Schoenberg. Assessing Adorno's statement that Schoenberg "intentionally incorporated" irony into his Serenade, I identify two types: 1) an outward irony that summons conventions of the eighteenth-century serenade genre only to distort them (namely through the march and minuet movements); 2) an inward irony that thwarts expectations built into the work's poetics. Presenting the first complete translation and in-depth analysis of Adorno's 1925 essay, this paper orients the ironic dimension of Schoenberg's *Serenade* within the context of interwar artistic recovery. Instead of an alluring Mozartean serenade, we witness a work bereft of optimism. Schoenberg reaches for the idea, but, in the end, offers a neoclassical style imbued with an irony determined by exigent social conditions.

Redefining the Second New England School: Helen Hopekirk's Place in American History

Jule Streety (University of Arizona)

In 1904, Amy Beach praised a fellow musician in this way: "As a composer, you give us work of remarkable beauty in its themes and their harmonious background, and of solid worth in their development." Earlier in 1897, George Chadwick wrote to the same musician about a piano position at the New England Conservatory, "I would like to offer you the position first of all." One might guess Beach and Chadwick were addressing another member of the so-called "Second New England School," a group of figures often credited as a pioneering force of American Classical music. But it was actually written to Helen Hopekirk, an elite musician during that era who is largely ignored today. Like Beach, Hopekirk was a celebrated pianist who performed in Europe as well as America; unlike Beach, Hopekirk was born in Scotland rather than America, though she did become an American citizen. Through an examination of correspondence, programs, and reception, this paper reevaluates the "Second New England School" by establishing Hopekirk's rightful position in the network musicians.

The historiographical categorization of the "Second New England School" has left little room for crucial figures such as Helen Hopekirk, whose activities range far beyond composition. Hopekirk performed with major orchestras throughout her career including the Boston Symphony, New York Philharmonic, Chicago Symphony, and Vienna Philharmonic, consistently earning reviews such as this: "the grand, broad, masterful fashion in which she read…commanded instant attention, and from the beginning to end she held her audience spellbound by her splendid playing." Perhaps due to an emphasis in American music historiography on American-born composers and particularly on orchestral works in this period, the "Second New England School" has excluded musicians like Hopekirk from its ranks. By expanding these ranks, this research raises larger questions about the defining of musical networks in history.