PACIFIC SOUTHWEST CHAPTER

• OF THE •

AMERICAN MUSICOLOGICAL SOCIETY

Winter Meeting

February 15, 2014
University of California, Santa Barbara

Program

8:30 – 9:00 AM Coffee and Registration

9:00 AM – 12:00 PM Morning Session

9:00 The Monochord = (Motion + Space) = Musical Motion
Joon Park (University of Oregon)

9:45 Joseph Riepel and the Rise of the "Inadvertent" Sonata
Luke Hannington (University of California, Santa Barbara)

10:30 For it is in Giving that We Receive: *Misa de los Ángeles* (1796) and the Franciscan Musical Exchange
Steven Ottományi (California State University, Long Beach)

11:15 Daughters of the Lesbian Poet: Contemporary Feminist Interpretation of Sappho's Poems through Song
Maria Hu (California State University, Long Beach)

12:00 – 1:40 PM Lunch
1:40 – 2:00 PM PSC-AMS Business Meeting

2:00 – 5:00 PM Afternoon Session

2:00 Maurice Ravel's Perfection through the Perspective of *Style Japonais*
Jessica Stankis (Alumna, University of California, Santa Barbara)

2:45 Prokofiev's Neoclassicism: His "New Simplicity" in the Finale of the Fourth Symphony, op. 47
Joel Mott (The University of Texas at Austin)

3:30 To Cut or Not to Cut? George Gershwin, Rouben Mamoulian, and the Debate Over the Score of *Porgy and Bess*
Eric Davis (University of Southern California)

4:15 Arnold Schoenberg and Hollywood Modernism
Kenneth H. Marcus (University of La Verne)

5:00 PM Reception for all presenters and attendees

Chapter Officers

Alicia Doyle, President *Joel Haney, Vice President* *Temmo Korisheli, Secretary* *David Kasunic, Treasurer*

ABSTRACTS

Morning Session

The Monochord = (Motion + Space) = Musical Motion

Joon Park
(University of Oregon)

In this paper, I argue that the movability of the bridge on the ancient Greek monochord played a crucial role in the development of the Western conceptualization of music. The language of Western music assumes, often without overt reference, the general concept of space in which various musical events occur. This assumption of space, by no means the only way to conceptualize music, is a necessary condition for any modern concept of musical motion. While musical motion gained some scholarly attention in recent years, there have been fewer studies on the underlying space. Drawing from works by Andrew Barker, David Cohen, and David Creese, I reinvestigate the role that the monochord played in the conceptualization of musical space among the earliest Greek writers on music.

The word "motion," as it was defined by Aristotle, referred to four species of change (substance, quantity, quality, and place). Although change of place is today's primary definition of motion, it was not used in musical contexts initially. Yet, as treatises became more descriptive of the construction of the monochord (as in Ptolemy's *Harmonics*), changes in Pythagorean-Platonic ratio became changes of place through the shifting of the monochord's bridge. This, in turn, redefined pitch as an entity navigating through a prescribed space. Drawing attention to ancient Greek definitions of motion—too often read uncritically in musicological literature—I demonstrate the crucial role that the monochord played in the solidification of pitch as an entity in space, a foundational concept in music theory.

Joseph Riepel and the Rise of the "Inadvertent" Sonata

Luke Hannington
(University of California, Santa Barbara)

By the time sonata form was described by Czerny, Reicha, and Marx in the 1820s and 30s, most of the classic examples of the form had already been written. Somehow, in the second quarter of the eighteenth century, sonata-like features spread throughout Europe without the benefit our now-familiar sonata-form blueprint. I demonstrate that this sudden manifestation of sonata and sonata-like pieces – along with their rapid proliferation – was an indirect consequence of something else. Specifically, I argue that those pieces we now call sonata or sonata-like were produced automatically by the application of certain compositional practices endorsed by the mid-eighteenth century theorist, Joseph Riepel.

Although Riepel is more normally associated with issues of periodicity and phrase structure than sonata form, I argue that his ideas are more central to the development of sonata form than previously suspected. In this study, I examine examples of minuets and symphony movements from Riepel's *Anfangsgründe zur musicalischen Setzkunst* (1752-1786) in order to demonstrate that composers who followed Riepel's advice could produce – albeit incidentally – pieces with two of the essential features of sonata form: recapitulations and harmonically stable second key areas.

I contend that the seeds of recapitulation can be seen in Riepel's concern for symmetry and balance. Although the simple repetition of thematic material does not a sonata form make, Riepel's recommendation of binary forms with "similarity between the parts" leads inevitably to the large-scale translational symmetries that are the essence of sonata form. This translational symmetry is enriched by the processes by which Riepel expands minuets into symphony movements – a process

that I argue has unintended consequences. By comparing Riepel's short and expanded versions of a symphony movement from the *Anfangsgründe,* I show that his methods of expansion contribute to the creation of stable second key areas. His application of *Änderungabsatzen* – essentially half cadences – may be seen as presages of Hepokoski and Darcy's essential expositional close. The stability lent by these cadences creates structures that are ripe for the large-scale transpositions associated with sonata recapitulations. Consequently, Riepel's methods of expansion can produce pieces that are more than merely padded versions of shorter movements. Instead, his compositional process has the ability to transform a piece from a loose binary form to one that approximates a true type-two sonata. Although I recognize that Riepel's advice does not invariably produce sonata forms, I posit that the aesthetic that led to the formulation of his rules can also be held responsible for the great multiplicity of sonata, and almost-but-not-quite-sonata forms, that bestrew the early eighteenth century.

For it is in Giving that We Receive: *Misa de los Ángeles* (1796) and the Franciscan Musical Exchange

Steven Ottományi
(California State University, Long Beach)

One of the more peculiar aspects of the surviving manuscripts of the California Mission Repertoire is the near universal lack of composer attribution. Only in the surviving personal manuscripts once owned by Mission San Antonio de Padua's Fr. Juan Bautista Sancho do we find attributions—and the few that are there usually indicate a multiplicity of previous owners.

At the same time, an unusually large number of ostensibly unrelated works share musical phrases and even entire sections. Often, there is a spiritual connection between the texts of the two settings, as in the example of the music of a *Stabat Mater* that appears in the middle portion of a Choir Book *Gloria* to the text *qui tollis peccata mundi.*

This paper will advance the argument that most of the repertoire has no single, definitive "author," but rather most surviving works are the product of many composers' and arrangers' contributions, resulting from a kind of "musical conversation" among successive copyists, each of whom added and rearranged portions of the music. Evidence presented will include changes in the number of vocal lines, both increased and decreased, and the common practice of re-purposing music with new text.

One mass setting in particular, the relatively well-known and popular *Misa de los Ángeles,* notated by Fr. Juan Bautista Sancho in 1796 in Mallorca, will be analyzed in depth to demonstrate the versatility and flexibility of the Franciscan musical exchange.

Daughters of the Lesbian Poet: Contemporary Feminist Interpretation of Sappho's Poems through Song

Maria Hu
(California State University, Long Beach)

Sappho's timeless and expressive poems established her famed reputation as a Greek lyric poetess. On the island of Lesbos, she lived among a community of young women who studied music and poetry with her. Centuries later, women are still attracted to her compelling imagery and beautiful expression of emotions in her works. This paper considers a group of modern women composers who were inspired to set actual poetic fragments from Sappho's works, giving her voice through song. These include song cycles by Carol Barnett and Sheila Silver; songs by Elizabeth Vercoe, Liza Lim, and Augusta Read Thomas; and choral works by Mary Ellen Childs and Patricia Van Ness. Each has set Sappho's poems in a unique, creative interpretation through varied modern musical styles that range from jazz, ragtime, and blues, to atonal and avant-garde. I suggest that such styles may have been inspired by the subjects of love, passion, lost love, old age, and nature from

Sappho's poetry, presenting common themes that unite these diverse compositions. I will focus on the specific texts chosen by each woman composer, the translation employed and literary interpretations by modern female Greek scholars (Mary Barnard and Diane Rayor), and the musical devices used to link text with music. This study of how Sappho's words are portrayed in song not only shows how Sappho was understood by each individual female composer, but also how the poetess continues to speak through women from the ancient times to the modern world.

Afternoon Session

Maurice Ravel's Perfection through the Perspective of *Style Japonais*

Jessica Stankis
(Alumna, University of California, Santa Barbara)

The idea of perfection has become an intriguing theme in the study of Maurice Ravel's reception history. As presented in Steven Huebner's recent article "Ravel's Perfection," for instance, the tendency to associate Ravel with the pursuit of perfection appears to be a singular phenomenon in our musical culture. Treating perfection as a cultural construct, Huebner probes a labyrinth of select examples, critically guiding the reader through a sampling of aesthetic implications surrounding perfection as a standard in criticism and reception. In response to Huebner's emphasis on classicist and symbolist perspectives, I call attention to another aspect of perfection as it relates to Ravel's documented fascination with East Asian visual art and what Gurminder Bhogal has described as "the French preoccupation with ornament" in modernist music and visual arts.

In various writings there is a thought stream linking Ravel's striving for technical perfection and even his overall aesthetic to a non-European sense of beauty as reflected in Chinese and Japanese art objects and ornament. It is true that during Ravel's lifetime Japanese and Chinese graphical influences often mingled indiscriminately and intertwined with other world traditions of design. It is equally true that the styles of Claude Debussy and Igor Stravinsky, among other modernists, were influenced by these decorative graphical forces. In more than one instance, however, there is significant emphasis on Japan as a geographic source of perfection when writing about Ravel's perfection, making Ravel and Japan an effective pairing. I focus on the idea of Japan as a perceived nucleus of artistic perfection and its relationship to *style japonais* or the decorative "Japanese style." I consider the connotations of other comparable descriptors: *japonisaient* ("japanizing"), *japonisant* ("Japanese inspired"), and references to the Japanese artist Katsushika Hokusai. Writing samples by French poet Léon-Paul Fargue, violinist Hélène Jourdan-Morhange, and musicologist-critic Louis Laloy serve as points of departure. Supporting my interpretation of these examples are correlations of Japanese craftsmanship with perfection found in Siegfried Bing's influential industrial design journal *Artistic Japan* (1889-1891), as reflected in articles by *art nouveau* practitioner Bing, critic Louis Gonse, symbolist painter Ary Renan, and art historian Victor Champier.

What might be called Ravel's link to *style japonais* helps us to better understand critical responses to his decorative approach to musical architecture and why his style is often characterized as a miniaturist's pursuit of perfection. This is not to suggest that Ravel's music sounds Japanese; *style japonais* refers to a specific approach to formal design that is additive in nature, similar to additive harmonic practices used in Parisian modernist repertoire circa 1889-1940. Writers who did associate Ravel's aesthetic with the spirit of Japan used this metaphor to positively or negatively describe a *nouveau* modernist quality of his compositional style: the bringing together of seemingly unrelated musical ideas or objects. Exploring perfection through the perspective of *style japonais* offers a japonist view of Ravel's talents as a musical raconteur, who utilized pastiche and an interruptive style of musical storytelling to transport the imagination of his audiences.

Prokofiev's Neoclassicism:
His "New Simplicity" in the Finale of the Fourth Symphony, op. 47

Joel Mott
(The University of Texas at Austin)

Numerous studies refer to works from Prokofiev's Soviet émigré years (1918 – 1934) as emulating "neoclassical" characteristics, but none offers a specific definition of this term as it applies to his music. The most explicit description comes from the composer himself in 1934 when he characterized these pieces as emulating a "new simplicity" and further promoted this aesthetic as a model for all new Soviet compositions. Perennially longing to dominate his native musical sphere, even during this Parisian-based period, Prokofiev's goal was to write "serious" Russian music that remained accessible to the Soviet citizen. He described this aesthetic as a "light-serious" music based on "simple, yet original terms": accessibility without sacrificing originality.

This paper analyzes an emblematic work from this period, the finale from the Fourth Symphony, op. 47 in C major (1929), in order to understand what Prokofiev's "new simplicity" means for his music. Specifically, "accessibility" in this work manifests itself in the *varied* repetition (as opposed to "trivial," exact repetition) of melodies as miniature theme-and-variation structures. Also, generally diatonic melodies allow Prokofiev to construct period phrase analogues in his themes with chromatic mediant relationships, and a clearly-articulated sonata design results in a familiar formal layout.

In using the term "originality" in the above assessment on "new simplicity," I point to those characteristics which differ from the classical-era ideals connoted previously. For example, Prokofiev incorporates material from the introduction into the primary theme by way of interruptive, parenthetical passages between the original melody and each of its subsequent variations. While the aforementioned sonata design conveys a sense of formal stability, the addition of a monumental 84-measure coda brings about an asymmetrical, end-accented format. In examining these seemingly oppositional aspects of Prokofiev's finale, I argue that their simultaneity and synthesis constitutes the characteristic makeup of his own self-proclaimed neoclassical analogue.

To Cut or Not to Cut?
George Gershwin, Rouben Mamoulian, and the Debate Over the Score of *Porgy and Bess*

Eric Davis
(University of Southern California)

George Gershwin's opera *Porgy and Bess* is considered standard repertory and is regularly performed in the United States and around the world. The opera that is known to most audiences nowadays, though, is not the same *Porgy and Bess* that opened on Broadway at the Adelphi Theatre on October 10, 1935. Since the work was embraced by opera companies in the 1970s, producers and directors have generally based their productions on the vocal score Gershwin published shortly before tryouts for the original production, thus restoring many of the passages that were cut with the composer's approval before its Broadway run. Two major arguments have arisen to support the continued use of the vocal score: (1) the cuts were made during the original production due to realistic concerns over the vocal stamina of the cast during a lengthy Broadway run and are no longer necessary when *Porgy and Bess* is produced as an opera; (2) the cuts spoil the musical integrity of the score, which research has shown Gershwin designed with great attention to its formal architecture. What these arguments fail to take into consideration, however, is the evolution of Gershwin's theatrical aesthetic as his opera shifted from composition to production. While a growing body of scholarship has emerged identifying sophisticated formal, harmonic, and thematic strategies in the opera demonstrating Gershwin's growing awareness of the European operatic tradition as well as his efforts at compositional planning and modeling, it also appears as though the

composer agreed to make numerous cuts in his opera for significant theatrical reasons that clarify the setting, sharpen the characters, and tighten the drama.

The person primarily responsible for making these editorial choices was director, Rouben Mamoulian, whose significant role in reshaping the opera for Broadway has been partly responsible for the Theatre Guild version being dismissed as contrary to Gershwin's artistic intent. However, Mamoulian's editorial choices in two key sections at the beginning of the opera—the Jasbo Brown section and the dice game—show that his primary concern was not so much to shorten the work as it was to improve its dramatic pacing and integrity and align its setting and characters with those from the original play. Viewed in this light, the cuts no longer appear as a collection of pragmatic capitulations addressing temporary concerns, but rather as critical decisions during pre-production that presented the audience with a radically different perspective on the community of Catfish Row and the principal characters than what we find in the unadulterated vocal score. Investigating the specific *theatrical* purpose of the cuts, therefore, can not only lend insight to the question of whether the composer would have preferred them to be retained in future productions; it also reveals much about Gershwin's artistic values and broader aesthetic goals for the American musical theatre.

Arnold Schoenberg and Hollywood Modernism

Kenneth H. Marcus
(University of La Verne)

When Arnold and Gertrud Schoenberg first arrived in Southern California in 1934, they knew scarcely more than four people—composer Hugo Riesenfeld, composer Adolph Weiss, screenwriter Salka Viertel, and conductor Otto Klemperer—and three of them had connections to Hollywood. This paper considered Schoenberg's multiple connections to Hollywood, as a place and as a metaphor, which included friends, students, commissions, and recordings, in terms of modernism in Southern California and the role that Schoenberg played in that movement. One of the only places in the United States in the 1930s where American and foreign-born artists had a chance of doing exceedingly well, Hollywood was also a rare site of religious toleration: a city where Jews and Gentiles intermingled relatively freely. The multiple advantages of living either in or near Hollywood intrigued Schoenberg during his entire stay on the West Coast (1934-51), and while he had no plans of becoming a serious film composer, he hoped to profit from the film industry in other ways: by teaching composition and harmony to musicians in the entertainment industry and by receiving commissions from those working in the industry. Hollywood thus became an early and important source of income and connections, where he found not only students but also friends and colleagues.

How did Schoenberg hope to achieve his goals of teaching and composing in Hollywood? What network of students and colleagues in the entertainment world did he benefit from? And what ties did he have to other émigré composers in Hollywood—among them Igor Stravinsky, Ernst Toch, and Hanns Eisler—who shaped modernism in Southern California? Drawing on interviews and archival research at the Arnold Schoenberg Center in Vienna; the Paul Sacher Foundation in Basel, Switzerland, and the University Archives at USC and UCLA, I argue in this paper that the film industry was not only a major factor in enticing Schoenberg to the West Coast, but that it continued to be a critical influence and presence for Schoenberg, even if he always insisted on meeting that industry on his own terms.