

# JOINT MEETING

*of the*

*Pacific-Southwest &  
Northern California Chapters of the  
American Musicological Society*

Saturday, April 27 to Sunday, April 28, 2013  
Department of Music  
University of California, Los Angeles

For detailed driving/parking/dining information please refer to this link:  
<http://www.ams-net.org/chapters/psc/Meetings.html>



# SCHEDULE

## Saturday, April 27

*Panels will take place in Room 1325, Schoenberg Music Building*

8:30 – 9:00 Registration and coffee

9:00 – 10:30 Session 1: **Elizabeth Randell Upton** (UCLA), Chair

**Lauren Jennings** (USC), “Defining ‘Italianness’ through Song: The Role of Music in Modern Conceptions of the Medieval Italian Lyric Tradition”

**Lindsay Johnson** (UCLA), “Listening and Voice in the Early Modern Convent”

10:30 – 10:40 Break

10:40 – 12:10 Session 2: **David Brodbeck** (UCI), Chair

**Benjamin Court** (UCLA), “Imagining the Future: New Left Politics and Psychedelic Music in Post-’68 Germany”

**Andrea Moore** (UCLA), “Neoliberalism and the Entrepreneurial Musician”

12:10 – 1:40 Lunch (see restaurant map)

1:40 – 2:00 Chapter Business Meetings

2:00 – 4:15 Session 3: **Mitchell Morris** (UCLA), Chair

**Anthony Barone** (UNLV), “Der Jugend muntre Spiele? Richard Wagner’s *Seven Compositions for Goethe’s Faust*”

**Vincent Rone** (UCSB), “‘Do not ask me to abandon or forsake you!’: Maurice Duruflé and Jean Langlais Respond to the Second Vatican Council of the Catholic Church”

**Joseph Schubert** (Claremont), “The Solo Organ Works of Jean-Jacques Grünenwald: A Spectrum of Color and a Continuum of Consonance and Dissonance”

4:15 – 4:30 Break

4:30 – 5:30 Session 4: **Tribute to Robert Murrell Stevenson (1916-2012)**

**John Koegel** (CSU, Fullerton), “Robert Murrell Stevenson (1916-2012)”

**Walter Aaron Clark** (UC Riverside), “Robert Stevenson’s *Inter-American Music Review*: Thirty Years of Landmark Publishing”

**Craig B. Parker** (Kansas State University), “Robert Stevenson as Teacher, Mentor, and Friend”

## Sunday, April 28

*Panel will take place in Room 314, Royce Hall*

9:00 – 9:30            Coffee

9:30 – 12:00        Ingolf Dahl Memorial Award Competition: **Joel Haney** (CSU  
Bakersfield) for **Eric Tuan** (Stanford), Chair

**Gillian Gower** (UCLA), “On Earth as It Is in Heaven: Musical Representations of English Queenship in the Fifteenth Century”

**Valerio Morucci** (UC Davis), “Secular Patronage at the Orsini Court: Music, Poetry, and the Rhetoric of Early Monody”

**Natalia Bieletto** (UCLA), “*Las Carpas de Barriada* and The Struggle for the Control of Sonic Space in Mexico City in the Early 20th Century”

# ABSTRACTS & BIOGRAPHIES

**Lauren Jennings (USC)**

## DEFINING “ITALIANNES” THROUGH SONG: THE ROLE OF MUSIC IN MODERN CONCEPTIONS OF THE MEDIEVAL ITALIAN LYRIC TRADITION

The metaphor of marriage is often used to describe the relationship between poetry and music in the Middle Ages. The fuzzy semantic boundaries between these two disciplines, famously characteristic of troubadour song, extend into the realm of Italian poetry through genre names like *canzone* and *ballata*. Yet paradoxically, our image of the peninsula’s literary heritage is built around the absence of song, with a “divorce” between word and music identified by many scholars as the defining characteristic of Italian poetry, even if this view is increasingly controversial.

My paper explores the history of the “divorce” hypothesis in the work of Aurelio Roncaglia and others, and the origins of a related concept, “*poesia per musica*,” in the work of 19<sup>th</sup>-century Italian literary scholars, most notably Giosuè Carducci and Alessandro D’Ancona. While both ideas have shaped our understanding of the musico-poetic relationship in medieval Italy and of Trecento secular polyphony in general, I argue that neither accurately reflects how early Italian poetry and vernacular song were perceived in the Middle Ages. Instead these concepts have their roots in a nationalistic view of Italian culture that originated during the *Risorgimento* and continued to color the work of Italian philologists well into the 20<sup>th</sup> century. Tracing music’s role in this corpus of secondary literature, I demonstrate that somewhat paradoxically song became fundamentally intertwined with Italy’s literary identity even—and in fact especially—as scholars worked to extricate poetry from its grasp. Music’s absence in the realm of “high art” poetry is central to the image of an Italian tradition that is independent from and superior to its French predecessors. Meanwhile, its presence in the realm of “*poesia popola reggiante*” is essential to that tradition’s “Italianness,” implying associations with ancient Rome and with the Italian “Folk.”

**Lindsay Johnson (UCLA)**

## LISTENING AND VOICE IN THE EARLY MODERN CONVENT

The acts of listening and prayer were the most important acts in which Early Modern nuns could engage. They listened to God for spiritual fulfillment; to their fathers, teachers, and abbesses for guidance; and to themselves as they sang and as they prayed. For every prayer they intoned, they listened inwardly to their own words and voices while listening outwardly for answers, for direction, or for comfort from God. Through their voices and through listening, nuns crafted their individual forms of spirituality and intensified their relationships with the Divine.

In this paper I use the concept of the convent as sonic space to theorize the primacy of listening and voice within Early Modern convents. Drawing from early Christian thinkers such as St. Augustine, from 17<sup>th</sup>-century Church documents, and from modern sound philosophers such as Veit Erlmann and Jean-Luc Nancy, I argue that nuns had their own distinctive listening culture borne out of a collective sonic environment, and that through their vocalized musical

practices they were able to combine Roman Catholic ritual, sacred eroticism, and corporeality into a meaningful spiritual life that often ran counter to what Church authorities deemed appropriate for the women under their control.

I bring these arguments to bear on a theoretical performance of Lucretia Vizzana's dramatic musical prayer *O magnum mysterium* (1623), using period ideas about the nature and meaning of the female voice, the physical performance spaces within the convent, and potential reactions of the other nuns listening, to demonstrate that the dual acts of singing and listening, inextricably linked to both body and spirit, merged seamlessly with both sides of the soul's lived experience—that on earth, tied up with humanity, and that in Heaven, bound forevermore with God.

**Benjamin Court (UCLA)**

IMAGINING THE FUTURE: NEW LEFT POLITICS AND PSYCHEDELIC MUSIC  
IN POST-'68 GERMANY

The rallying cry around the 1968 student movements in West Germany indicated a new flavor of utopianism amongst young leftists: *Phantasie an die Macht!* (All Power to the Imagination!) In the scant scholarship about psychedelic rock music from this time and place, scholars have noted cases of convergence between music and politics, primarily via anxieties regarding national identity (Adelt 2012; Putnam 2009; Vayo 2009). Yet, many musicians distanced themselves from overt political themes as leftist politics radicalized in the era of Baader-Meinhof and the Red Army Faction. My talk examines what the musician Irmin Schmidt termed a “symptomatic” relationship between music and New Left politics through the lens of contemporaneous utopian theorists Ernst Bloch and Herbert Marcuse. Using music from the psychedelic band Can as an example, I argue that despite some attempts to evade explicit politics, German psychedelic musicians nonetheless shared many ideals with the New Left, namely imagination, collectivization, and egalitarianism. To flesh out this contextual relationship, I draw on three forms of primary source evidence: (1) theoretical texts from Bloch and Marcuse, not only as methodological frameworks, but as intellectual history, (2) interviews with Can that detail composition and performance practices, (3) a close reading of Can's song “Mother Sky,” composed for the film *Deep End*. This close reading offers an explication of the aesthetic/political ideals of the era through musical (and filmic) details in a concrete example. Moreover, by analyzing Can's music we gain a nuanced understanding of the term “utopia” beyond the usual reduction of a “perfect world.” Between Can, the New Left, and Bloch and Marcuse we arrive at an historical understanding of “negative utopia” that elides many of the ideological leanings of radical leftism while upholding surprisingly materialist politics and realist aesthetics.

**Andrea Moore (UCLA)**

NEOLIBERALISM AND THE ENTREPRENEURIAL MUSICIAN

The 2012 MacArthur Fellowship recipients included a musician named Claire Chase, flutist and founder of the International Contemporary Ensemble (ICE). While music is generally well represented among MacArthur fellows, Chase was identified in official materials and subsequent reporting as an “arts entrepreneur and flutist.” This designation, unusual for the MacArthurs,

reflects a growing emphasis among musicians and educators on entrepreneurship in classical and new music concert culture. Arts journalists and high profile arts bloggers consistently link entrepreneurial practices and concepts to an ideal of classical music's "renewal" in the United States. ICE is only one of many recently formed contemporary music ensembles prized for their entrepreneurial conception and flexibility.

In this paper, I consider musical entrepreneurship in the larger context of neoliberalism, defined by political theorist David Harvey as the proposal that "human well-being can best be advanced by the maximization of entrepreneurial freedoms within an institutional framework characterized by private property rights, individual liberty, unencumbered markets, and free trade." Neoliberalism's proponents have promoted entrepreneurship in almost all aspects of public and private American life, pushing to create markets in areas previously sheltered, however slightly, from market pressures. Concert culture is one such area. Neoliberal concepts of "flexibility" and "innovation" have made particular inroads in music education, where they are promoted in the growing number of programs and courses in musical entrepreneurship.

In neoliberal labor discourse, entrepreneurship offers a welcome alternative to old-fashioned, hierarchical labor conditions, union shops in particular. This conception of organized labor is pronounced in the discourse around American orchestras' financial crises, which are often blamed on union contracts, and by extension on orchestras' "inflexibility." Drawing on Harvey and political theorist Wendy Brown, I examine the relationship between neoliberal ideals and the push for musical entrepreneurship, considering especially the tension between some of neoliberalism's realities for musical workers and the extent to which entrepreneurship is increasingly upheld as the most viable—and desirable—point of entry into a 21st century concert music career.

**Anthony Barone (UNLV)**  
DER JUGEND MUNTRE SPIELE? RICHARD WAGNER'S  
*SEVEN COMPOSITIONS FOR GOETHE'S FAUST*

*Seven Compositions for Goethe's Faust* (1831) marked the beginning of Wagner's life-long contemplation of the poet's magnum opus. Deathridge, Borchmeyer, and others have described the compositions' genesis and putative connection to performances of *Faust* that followed its Saxon premieres in August 1829. Wagner composed the settings in 1831, stirred by his sister Rosalie's Leipzig appearances as Gretchen, but abandoned them in 1832, leaving a fair copy unpublished. In this paper, I examine, first, overlooked poetic-musical techniques in the compositions that illuminate Wagner's early development as a musical dramatist and, second, previously unremarked historical and theatrical circumstances of their composition.

In regard to their poetic-musical techniques, I will demonstrate Wagner's deployment of chromaticism as a signifier of transgressive impulses—an early stage in his evolving semiotics of desire. A precedent for this use of chromaticism is found in the *Faust* settings of Anton Radziwill. In regard to their historical circumstances, I argue that the compositions did not have an unmediated connection to particular *Faust* performances, but were written and then abandoned because of diverse literary, theatrical, and political stimuli. My argument correlates Wagner's testimony with a close examination of *Faust* performances in Saxony. Eyewitness

accounts, such as those by Friedrich Rochlitz and Ludwig Bechstein, indicate that some of the *Faust* texts Wagner set were omitted from performances on account of censorship and other exigencies, and Wagner would have known in 1829 that some of his settings were unlikely to be heard on the stage. I propose that Wagner composed at least some of the settings and contemplated their publication in a gesture of defiance toward censorship and ecclesiastical authority, a gesture stimulated by the July Revolution in Paris (1830) and the convocation of a liberal Saxon Bürgerverein (early 1831). Wagner's enthusiasm for *Faust* was meanwhile diminished by three countervailing factors that can have led him to abandon his settings: first, Goethe's equivocal status at the Leipzig theater; second, contemporary *jungdeutsche* Goethe criticism; and third, a tectonic shift in the aesthetics of incidental music away from the late eighteenth-century paradigm upon which Wagner largely relied.

**Vincent Rone (UCSB)**

**“DO NOT ASK ME TO ABANDON OR FORSAKE YOU!”:  
MAURICE DURUFLÉ AND JEAN LANGLAIS RESPOND TO THE SECOND VATICAN  
COUNCIL OF THE CATHOLIC CHURCH**

Beginning in 1965, the implementation of Vatican II's liturgical reforms led to the replacement of Gregorian chant and the organ—the Church's traditional musical heritage—with popular musical styles and instruments. Parisian church organists Maurice Duruflé and Jean Langlais deplored these changes in their published writings, protesting the increasing banishment of these musical traditions from the Mass. They also fought to preserve Gregorian chant and the organ through contemporaneous musical works, which they consistently accompanied with *fin-de-siècle*, “mystical” harmonic accompaniments.

This paper argues that select compositions by Duruflé and Langlais reflect their written critiques of Vatican II's liturgical transformation. The “Sanctus” from Duruflé's *Messe “cum Jubilo”* (1966) transmits a determination to change the state of immediate post-conciliar liturgical music and worship. He accompanies the Gregorian melodies with harmonic symmetry: whole-tone techniques and “polytonal” sonorities based on major-third rotations, suggestive of high-church eschatological imagery particular to the Sanctus. The *Imploration pour Croissance* by Langlais (1970), however, represents a painful resignation to the post-conciliar changes. He starkly juxtaposes a Gregorian “Credo” intonation with chromatic clusters and simultaneous modal mixture. These sonorities violently negate the implications of chant and the theology of uniform prayer in the Credo.

I critically examine how Duruflé and Langlais foreground chant and the organ in resistance to an increasingly hostile liturgical environment. While scholars of these composers discuss Vatican II exclusively through biography and writings, there have been no attempts to treat their compositions analogously, as socio-cultural documents through harmonic analyses. Moreover, the composers polemicize symmetrical harmonic techniques—longtime markers of the “mystical” in French religious music of the twentieth century, especially that of their mentor Charles Tournemire. Through music and letters, both composers ultimately engage in a battle for orthodox interpretations of Vatican II's reforms, an issue that continues to surface in church-music discussions fifty years later.

**Joseph Schubert** (Claremont)  
THE SOLO ORGAN WORKS OF JEAN-JACQUES GRÜNENWALD:  
A SPECTRUM OF COLOR AND A CONTINUUM OF CONSONANCE AND DISSONANCE

Jean-Jacques Grünenwald—organist, composer, concert and recording artist, and pedagogue—was part of a group of contemporaneous French musicians that included Olivier Messiaen, Jean Langlais, Jehan Alain and Gaston Litaize, and who occupied a specialized yet important niche in twentieth-century music. These musicians contributed to a style of music which was inexorably linked to the capabilities of the symphonic organ, exemplified in the instruments of Aristide Cavaille-Coll; the liturgical requirements and customs of pre-Vatican II French Catholicism; and a musical language that had roots in both Impressionism and *cantus*, rather than in the atonal, dodecaphonic, and even neo-classical trends that predominated elsewhere.

Although Grünenwald did write two large works for solo organ based upon serial and dodecaphonic techniques, as well one work that is atonal, the majority of his remaining compositions in this genre are chromatically saturated yet pitch centric, using, for the most part, triad-based harmonies. In examining the factors that differentiate Grünenwald from his contemporaries, one notices his unique methods of scalar organization, not only as a means of governing melody and harmony and regulating his use of chromaticism, but also of creating a spectrum of color and a continuum of consonance and dissonance. By extending theories of triadic transformation to seventh chords and other complex harmonies, as well as to Grünenwald's use of the four locally diatonic Pressing scales, one gains insight into this musical organization. Moreover, informing these observations with theories of harmonic color, based upon the writings of W. A. Mathieu, reveals even further how the composer achieves his sometimes kaleidoscopic effects. Utilizing selected compositions that span the course of Grünenwald's career, a consistency will be established that shows that these characteristics are present as a natural part of his rhetoric, even if not explaining that rhetoric in its entirety.

**John Koegel** (CSU, Fullerton)  
ROBERT MURRELL STEVENSON (1916-2012)

**Walter Aaron Clark** (UC Riverside)  
ROBERT STEVENSON'S *INTER-AMERICAN MUSIC REVIEW*:  
THIRTY YEARS OF LANDMARK PUBLISHING

**Craig B. Parker** (Kansas State University)  
ROBERT STEVENSON AS TEACHER, MENTOR, AND FRIEND

**Gillian Gower** (UCLA)  
ON EARTH AS IT IS IN HEAVEN: MUSICAL REPRESENTATIONS OF  
ENGLISH QUEENSHIP IN THE FIFTEENTH CENTURY



My research focuses on the representation of English queenship in music at the end of the fifteenth century. In this paper, I argue that the unique role of English queen-consorts as intercessors demanded representation and praise on par with that offered to the Virgin Mary. Just as the Virgin was known to intercede with God on behalf of mortals, so were queens expected to intervene with their royal spouses on behalf of their subjects. This duty became particularly significant during the period of civil unrest that marked the so-called Wars of the Roses (1455-1485), necessitating its commemoration in music composed by contemporaries such as William Haute (1430-1497) and Robert Fayrfax (1464-1521) and held in manuscripts containing larger bodies of Marian devotional antiphons, such as Old Hall and the Eton Choirbook.

A close reading of the relationship between music and text reveals a parallel between both the melodies and chord progressions venerating the Virgin Mary and Elizabeth of York (1466-1503), the wife of Henry VII, in *Aeterne laudis lilium*, a five-voice anthem written by Robert Fayrfax. Fayrfax's compositional technique may have roots in a fourteenth-century polyphonic piece composed anonymously, *Singularis laudis digna*, in which Edward III's queen, Philippa of Hainault (1314-69), is described as petitioning the Virgin Mary on behalf of her husband's subjects. This emphasis on intercession as a central responsibility of English queen-consorts signifies the growing identification of earthly queens with the Virgin—both Queen of Heaven and archetype of motherhood—in the minds of listeners and composers alike. In order to contextualize this practice, I draw on historical studies dealing with patronage and court life, changing theology, and the religious life of laymen and women during the later Middle Ages and the revitalized field of court studies.

**Valerio Morucci (UC Davis)**

**SECULAR PATRONAGE AT THE ORSINI COURT:  
MUSIC, POETRY, AND THE RHETORIC OF EARLY MONODY**

The emergence of monody, and consequently opera, epitomizes a complex phenomenon instigated by profound intellectual and artistic controversies. The re-discovery and study of Greek literature and art during the Renaissance led to the formation of academies, where music had an active part in humanist discussion, and imitation of the classics became the prerogative of artistic creation. In the last two decades of the sixteenth century, Florence and Rome were home to musicians, poets and thinkers whose collaborative efforts to revive ancient Greek rhetoric were conducive to the shaping of a union of music and poetry.

The recognition given to Bardi's circle for the invention of a new monodic style is now viewed as an excessive generalization of historical reality, as scholars have gradually acknowledged the importance of the group around Emilio de Cavalieri, Jacopo Corsi, and the *Accademia degli Alterati*. However, the role of Italian patrons and their connection with literary academies in the development of early monody has not been fully investigated by music historians. Based on newly discovered letters and previously unexamined documentation this study will discuss the patronage of music and poetry at a vital center of Italian Renaissance culture. I will focus on the artistic activity at the court of Virginio Orsini, second Duke of Bracciano (1572–1615), and his liaison with contemporary academic circles. In addition to providing new information on composers working under Virginio's secular sway, among whom

we find Luca Marenzio, Giulio Caccini, Emilio de Cavalieri, and some prominent singers of that time, I will also demonstrate the existence of a Roman-Florentine group of poets and musicians who gravitated around the courts of the Orsini and the Medici, and who had a profound impact on the flourishing of monodic practice.

**Natalia Bieletto (UCLA)**

*LAS CARPAS DE BARRIADA AND THE STRUGGLE FOR THE CONTROL OF SONIC SPACE IN MEXICO CITY IN THE EARLY 20<sup>TH</sup> CENTURY*

During the Porfirian regime (1874-1910) Mexico underwent profound physical changes to comply with postcolonial exigencies to transform the country into a modern nation. After the war of Revolution (1910-1917) the city government changed the allegoric names of the streets such as *Calle de la machincuepa* (Somersault street) or *Calle dela escobilla* (Bottlebrush's street) into numerals, hoping that such neutrality would showcase the city's advancement to "progress." However, traditional entertainment in these streets did not recede easily. The *carpas*, or tent shows, were informal musical-theater companies that persisted in the crevices of modernization and whose musical activities disharmonized with the Europeanized ears of the elites. Performing an array of popular musical genres, these itinerant theaters preserved a sonic dimension that conflicted with official aspirations for modernity.

This paper explores some of the cultural, ideological, racial and class conflicts visible through struggles for the control of sonic space in downtown Mexico City. Considering notions of 'noise' not as an acoustic phenomenon but as a form of cultural prejudice utilized to construct 'otherness' (Hagood, 2011; Bloechl, 2008; Tomlinson, 2007; Solie, 1993), I analyze the discourses that the ruling class used to justify the segregationist laws that affected local musical practices. As maps, legal registers, press, chronicles and oral accounts suggest, these policies determined the 'geography of public entertainment' (Schteingart, 2010; Lorenzo, 2009) in the city. I claim that the Mexican elite's 'colonized subjectivities' disclosed by these discourses (Quijano, 2007) demonstrate how the foundational racism of the colonial social order lingered among the liberal post-revolutionary Mexican ruling class. I conclude that their prejudice served not only to define the 'postcolonial city and its subjects' (Verma, 2012)—the legitimate uses and users of urban space—but also to derivatively set the standards for Mexican citizenship in the modern State.