Joint Meeting of the

PACIFIC SOUTHWEST & NORTHERN CALIFORNIA CHAPTERS OF THE AMERICAN MUSICOLOGICAL SOCIETY

April 30 & May 1, 2011
University of California, Santa Barbara

Program

SATURDAY

8:30 – 9:00 AM Coffee and Registration

9:00 AM – 12:00 PM: Morning Session (Music 1145)

Opening Remarks

9:00 Apache Dances in the Futuristic Cellar: Erwin Schulhoff as Dresden *Überdada*
Derek Katz (University of California, Santa Barbara)

9:45 "Come Out of the Ghetto!": The *Goldmark-Bild* of Ludwig Speidel
David Brodbeck (University of California, Irvine)

10:30 Disciplining Song in 16th-century Geneva
Mindy O'Brien (University of California, Los Angeles)

11:15 From Anaheim to Wanganui: Pianist Albert Friedenthal's Tours Around the Globe, to California, New Zealand, and Beyond
John Koegel (California State University, Fullerton)

* * *

12:00 Lunch

* * *

1:40 PM – 5:00 PM: Afternoon Session (Geiringer Hall)

1:40 Pacific Southwest Chapter Business Meeting

2:00 "Unpardonable Negligence": Aesthetic Contingency and the Manuscript Dissemination of François Couperin's *Pièces de clavecin*
Byron Sartain (Stanford University)

2:45 "Eternal Spain": Federico Moreno Torroba, Miguel de Unamuno, and the Musical Aesthetics of the Franco Dictatorship, 1936–1975
Walter Clark (University of California, Riverside)

3:30 Court Piety, Popular Piety: The Lauda in Renaissance Mantua
William F. Prizer (University of California, Santa Barbara)

4:15 "Positions, shocks, simultaneities, dissociations": Zeus und Elida as Stefan Wolpe's Filmic Montage
Alexandra Monchick (University of Massachusetts, Lowell)

* * *

SUNDAY

9:30 AM – 12:00 PM: Ingolf Dahl Competition (Geiringer Hall)

9:30 The Sublime, the Beautiful, and the Status Quo: Wolfgang Rihm's *Sub-Kontur*
Jessica Balik (Stanford University)

10:15 From "Sermons in Tones" to Tin Pan Alley: Wagner and Gilded Age Music Publishing
Matthew Blackmar (California State University, Long Beach)

11:00 Italian Arias at the *Concert Spirituel:* a Skirmish before the *Querelle des Bouffons*
Beverly Wilcox (University of California, Davis)

* * *

ABSTRACTS

Saturday Morning Session

Apache Dances in the Futuristic Cellar: Erwin Schulhoff as Dresden *Überdada*

Derek Katz (University of California, Santa Barbara)

Erwin Schulhoff's *Zehn Klavierstücke* represent his most concentrated engagement with musical Expressionism, as exemplified by the early works of Schoenberg and Berg. These freely atonal works without bar lines were composed in 1919, immediately after Schulhoff had moved to Dresden, and at the same time as he was planning a series of "Fortschrittskonzerte" featuring works of the Second Viennese School, and was entering into a correspondence with Berg. By the summer of 1919, however, Schulhoff had made a radical break with this style, turning to ragtime and American popular dance music. The impetus for this sudden reorientation was a Dada soiree that Schulhoff attended in Berlin on May 24.

The *Zehn Klavierstücke* were published in a limited edition in 1920 alongside lithographs by Otto Griebel, a contemporary of Schulhoff's, and member of the *Dresdner Sezession Gruppe*. Like Schulhoff's piano pieces, Griebel's lithographs are easily read as the product of engagement with recent trends, in this case Kandinskian Expressionism, with elements of Cubism and Futurism. Like Schulhoff (albeit not as immediately), Griebel was inspired by Berlin Dada to shift his artistic goals, in this case towards what would eventually be labeled *Die neue Sachlichkeit*, or "Proletarian Realism." This paper will use Schulhoff and Griebel as a lens through with to examine the consequences of Berlin Dada for progressive art and music in Dresden in 1919 and in the early 1920s, eventually suggesting that, despite the very strong biographical connections between the protagonists, and despite the apparent parallelisms between Schulhoff's and Griebel's careers, the connections between art and music are less meaningful than they might appear.

"Come Out of the Ghetto!": The *Goldmark-Bild* of Ludwig Speidel

David Brodbeck (University of California, Irvine)

Johannes Brahms and Eduard Hanslick are indelibly linked in the historical consciousness to the musical culture of "Liberal Vienna." Although comparatively less well known today, Carl Goldmark and Ludwig Speidel once played roles of nearly commensurate importance in the same artistic milieu. Goldmark's compositions were heard more often in Vienna during the later nineteenth century than those of any other composer with the exception of Brahms himself. And Speidel not only served as the cultural editor-in-chief and theater critic for the *Neue Freie Presse*—the same liberal tastemaker that employed Hanslick as its music critic—but also wrote much-talked-about music reviews for another prominent daily, the *Fremdenblatt*.

In his memoirs, Goldmark mentions both critics together in connection with their response to the two compositions upon which his international reputation had been founded — the programmatic overture *Sakuntala* and the opera *Die Königin von Saba*. These works owed their widespread popularity to the composer's expert handling in them of Oriental local color. Yet for this very reason they ran into strong (and often strongly worded) opposition from Hanslick and Speidel. What had drawn the two critics' disapproval, Goldmark explains, was not the music itself (his *Stück*), but rather something about what they imagined to be his very intellectual and mental being (his *Gemüt*). That the composer was the son of a Jewish cantor in a West Hungarian ghetto was by no

means irrelevant to the discussion. This paper, which focuses on Speidel's Goldmark reception, argues that the crux of the matter involved questions of Jewish assimilation, cultural *Deutschtum*, and social identity. By reading Speidel's reviews of the composer's music (with their frequent use of metaphors that relate to the ghetto) in tandem with several of his essays on assimilated Jewish writers (ranging from Moses Mendelssohn to Theodor Herzl), we gain an especially sensitive lens through which to view the ideological outlook inherent to the critic's *Goldmark-Bild* and find the basis for some his more striking and inflammatory rhetoric.

Disciplining Song in 16th-century Geneva

Mindy O'Brien (University of California, Los Angeles)

Song was the frequent subject of discipline in the sixteenth-century Consistory court of Geneva. Jean Calvin accorded to the practice of singing a power to profoundly influence individual and social behavior for either moral or immoral purposes. Therefore, the strict regulation of illicit songs was, by his logic, both a religious and a civic duty. In this paper, I will focus on women and the role that the Consistory disciplining of song played in shaping their participation in Genevan life and worship in the sixteenth century. Through an examination of specific court cases involving illicit singing, I argue that disciplining women's vocality in Geneva played an important role in the creation of a new Reformed public that included both male and female subjects. However, this nascent Reformed public wrestled with a fundamental contradiction in the formation of its female subjects. On one hand, women were discursively and juridically marked as a distinct, gendered group that was always in danger of vocally disrupting and subverting the sexual and religious underpinnings of the Reformed body social. At the same time, however, women were theologically positioned as coequal with men in the spiritual realm and thus, on an ontological level, demanded full inclusion into that imagined community of Reformed participants. The disciplining of song was one important way that the Reformed community worked out this fundamental contradiction regarding its female subjects. The inclusion of women in the newly altered Reformed liturgy created a sonic space reflective of the spiritual equality of men and women while the disciplining of illicit female vocality through the activities of the Consistory court ensured that the nascent Reformed public included women as members in a collective spiritual body, rather than as individual, corporeal, sexed bodies.

From Anaheim to Wanganui: Pianist Albert Friedenthal's Tours Around the Globe, to California, New Zealand, and Beyond

John Koegel (California State University, Fullerton)

German virtuoso pianist and musical folklorist Albert Friedenthal (1862–1921) was an incessant traveler and piano recitalist from the 1880s until his death. His touring activities mirrored those of other solo performers during the long nineteenth century, such as Gottschalk, Herz, Thalberg, and Rubenstein, who preceded Friedenthal in their American tours and also traveled great distances to give concerts in both small towns and large cities. Few musicians traveled as extensively as Friedenthal, however. His recital tours are documented in newspapers stretching from Europe to the United States; throughout Latin America; from Australia and New Zealand to the Dutch East Indies, Singapore, Hong Kong, Macau, and Beijing; and to South Africa and India. Friedenthal claimed that he "toured all civilized countries in the world." Newspaper reviews demonstrate that he was one of the first to introduce the piano music of Beethoven and Chopin to provincial and

metropolitan audiences in Latin America, Asia, and Australasia.

Although Friedenthal's recital tours and their multiple implications have never been studied previously, his collection *Stimmen der Völker in Liedern, Tänzen, und Charakterstücken* (Berlin, 1911), containing Latin American folk and salon pieces for voice and piano (with extensive commentary), from Mexican California and Latin America, is known to some scholars. His book *Musik, Tanz und Dichtung bei den Kreolen Amerikas* (1913), which describes his American travels and the music he heard, is hardly known. Both collections reflect Friedenthal's understanding of Herder's concept of the *Volk*, as represented in his *Stimmen der Völker in ihren Liedern* (1773).

Three developments made Friedenthal's burst of touring and folk song collecting possible: improvements in sea and land travel, growing European colonization, and increasing industrialization. I examine his worldwide recital tours in these contexts to understand better the dissemination and acceptance of European piano repertory and the education of concert audiences in newly established American and Antipodean provincial towns in frontier regions such as those in Southern California (Anaheim) and New Zealand (Wanganui), as well as in older and larger cities such as Mexico City. His Latin American folksong collections preserve and analyze important musical repertory and also demand close examination.

Saturday Afternoon Session

"Unpardonable Negligence": Aesthetic Contingency and the Manuscript Dissemination of François Couperin's *Pièces de clavecin*

Byron Sartain (Stanford University)

Frustratingly little evidence testifies to the everyday value of François Couperin's music within his community. Of the few sources available, his treatise and published scores have provided some access into his musical world, but musicologists have generally ignored manuscript copies and instrumental transcriptions of Couperin's pièces de clavecin because of the redundancy of their contents and their distance from the composer. Yet these manuscripts, viewed collectively, expose unrecognized themes of Couperin's eighteenth-century reception.

The 56 manuscripts known to me demonstrate that the Parisian community of amateur musicians knew Couperin merely as a composer of a few popular melodies. First, only about 20 of Couperin's pieces appear frequently across the manuscripts. These are primarily simple pieces, half of which correspond to texted parodies that circulated concurrently with Couperin's publications. Several of these immediately follow the introductory dance pieces in the première ordre from Couperin's first keyboard collection—a prioritized placement that suggests their popularity preceding the publication. Furthermore, some manuscripts share dissimilarities from the printed editions, indicating the circulation of exemplars other than the published keyboard settings.

These dissemination patterns provoke reassessment of Couperin's historical position. Scholars have assumed that his fellow Parisians appreciated him as we do: for his synthesis of national styles, his exquisite dance pieces, and the refined character pieces that liberated him from traditional forms. Yet Couperin's most musically sophisticated pieces were rarely copied, suggesting a lack of interest in these works. The few pieces that did circulate fluctuated without respect for the integrity of his published settings, despite his disdain for unfaithful performances as "une négligence qui n'est pas pardonnable." Thus I argue that a principle of aesthetic contingency allowed Couperin's popular tunes to live haphazardly, resisting his claims of artistic authority and subverting his attempts to elevate himself above the standard practices of his time.

"Eternal Spain": Federico Moreno Torroba, Miguel de Unamuno, and the Musical Aesthetics of the Franco Dictatorship, 1936–1975

Walter Clark (University of California, Riverside)

In his 1935 lecture to the Real Academia de Bellas Artes de San Fernando, Federico Moreno Torroba (1891-1982) maintained that Spanish composers could only achieve international relevance by delving ever more deeply into the musical traditions of their own country. This sentiment revealed a debt to philosopher Miguel de Unamuno (1864-1936), who had declared that "the real tradition—the eternal tradition—lives beneath history, in the present and not in the past." Unamuno asserted that it was this timeless cultural inheritance that should inform Spanish arts and letters. Both Torroba's conservative musical orientation and Unamuno's emphasis on the *tradición eterna* would seem to have been ideally suited to the Franco regime, which exhibited a xenophobic and anti-intellectual contempt for foreign influence and modernism.

This paper problematizes that history by revealing the philosophical gulf that actually separated Torroba and Unamuno from Franco, who despised nineteenth-century liberalism and sought to return Spain to the *Siglo de Oro*. In fact, Unamuno came to reject and denounce the extreme nationalism of *Franquismo*. And though Torroba was a monarchist and a Catholic, he ran afoul of Franco's censors in several works, especially one of his best zarzuelas, *Monte Carmelo* (1939). In reality, the Franco regime had no official policy regarding music and art, and it was mostly concerned with suppressing sedition and anti-clerical sentiment. It displayed nothing like the Nazi vilification of "degenerate art" or the Soviet abhorrence of "formalism." Ironically, the Franco government eventually promoted avant-garde music in an attempt to rehabilitate its image abroad and attract economic assistance. Though this music served as propaganda, it was nevertheless antithetical to the nationalist orientation that both Torroba and Unamuno had promoted. Thus, the examination of musical aesthetics in Franco's Spain adds a new and distinctive chapter to the study of music and dictatorship.

Court Piety, Popular Piety: The Lauda in Renaissance Mantua

William F. Prizer (University of California, Santa Barbara)

Despite their interest in Italian Renaissance patronage, music historians have rarely emulated cultural historians in extending their enquiries beyond the circles of the patriciate to popular culture. In fact, there are obvious problems with such an attempt, since the preserved repertories represent for the most part products intended for the cultural elite. In Italy, however, there is one repertory that represents the tastes of patrons from the artisan culture: the lauda, the Italian devotional song, generally in the vernacular.

Mantua, in southern Lombardy, offers a particularly instructive example of the lauda of both the patrician and the popular cultures. In fact, there are two distinct repertories of laude there. The first is the body of laude by Mantua court composers published in Petrucci's *Laude, libro secondo* (1508). Included in this publication are some eighteen laude by composers like Bartolomeo Tromboncino and Marchetto Cara, both in the employ of the reigning Gonzaga family. These works are for four or more voices and follow the fixed poetic forms of *poesia per musica* of the day: *barzelletta*, *strambotto*, *capitolo*, and sonnet. Seven feature texts written in the Latin of the Church. Petrucci's laude are clearly patrician adaptations of the originally artisan genre.

There is, however, another repertory of laude from Mantua: the nine included in Paris, Bibliothèque Nationale, MS Rés. 676, a manuscript copied in the city in the fall of 1502. These

laude differ strongly from those in Petrucci's book: they are much simpler, often for two or three voices instead of four; they only loosely follow the fixed poetic forms of the court laude; they are not set to a purely Latin text; and they often betray traces of Mantuan spellings and even dialect words.

This paper argues that the laude in Paris 676 were the products of the artisan culture, precisely of the nine confraternities of *disciplinati* active in Quattrocento Mantua. Through unpublished documents, it examines these confraternities and their use of the lauda and demonstrates the ways in which the laude of Paris 676 functioned in their services and processions. The Mantuan laude are thus clear cases of the patterns of patronage and function determining the nature of the art work, and of the interpenetrations of the patrician and popular cultures. The presence of the flagellant confraternities in Mantua and their singing of laude afford the music historian a richer, enhanced view of the city's society and its music. It demonstrates, too, that our single-minded concentration on the products of the high culture deprives us of an important facet of musical life that is worthy of study both in itself and for its effects on the music of the elite.

"Positions, shocks, simultaneities, dissociations": Zeus und Elida as Stefan Wolpe's Filmic Montage

Alexandra Monchick (University of Massachusetts, Lowell)

Known for his use of "found objects" in colorful musical montages, Stefan Wolpe (1902-1972) has been considerably marginalized in the twentieth-century musical canon largely due to his outsider status in several musical circles. Wolpe's involvement with the Bauhaus, Dada, and agitprop theater has been recently explored by scholars, yet his work with film has been virtually neglected. Wolpe accompanied films at his father's cinemas, penned an essay "Was ist Kino Musik" for the journal *Das Kunstblatt,* and wrote music for Communist propaganda films during the 1920s. While previous studies have made a case that Wolpe learned his distinctive montage technique at the Bauhaus, I argue that he further developed it by drawing on film and film music.

Through Wolpe's unpublished diaries, recollections, and essays, I reconsider the effect of film on his music. The impact of film on Wolpe is particularly reflected in his short satirical opera Zeus und Elida (1928). I consider Wolpe's Zeus und Elida as a filmic opera based on the montage principles borrowed from contemporary silent film. One film in particular may have served as the inspiration for Zeus und Elida. Set in Berlin's famous Potsdamer Platz in the 1920s, Zeus und Elida has ties to Walter Ruttman's montage film Berlin: Sinfonie der Großstadt (1927) with a score by Edmund Meisel. Ruttmann and Meisel's film contains no plot, but in five acts, shows of pastiche of images from a typical day in Berlin. Zeus und Elida begins as somewhat of a sequel to the film, picking up in Berlin's busy Potsdamer Platz where the last scene of Ruttmann's film lets off. In this paper, I will reveal not only plot similarities, but also musical links between Meisel's and Wolpe's scores. In addition, the relationship between Wolpe's left-wing politics and film music aesthetic will be examined.

Sunday Morning Session: Ingolf Dahl Competition

The Sublime, the Beautiful, and the Status Quo: Wolfgang Rihm's *Sub-Kontur*

Jessica Balik (Stanford University)

Sub-Kontur (1975-76) is an early symphonic composition by Wolfgang Rihm (b. 1952). In several ways, *Sub-Kontur* can be understood to channel the music of Gustav Mahler. The evocation fits within the so-called "Mahler Renaissance," or a swell in Mahler's popularity that began around the centenary of his birth in 1960.

Although the German "Mahler Renaissance" was still surging when Rihm composed *Sub-Kontur*, it had fractured into at least two distinct strands. Some people appreciated Mahler's music for resisting expectations of listeners; the perceived resistance resonated with countercultural ideals of the 1960s. But others appreciated its sheer sound, which reflects a broader trend within German musical composition of the 1970s: the revitalization of historical musical idioms.

I relate Rihm's piece to both these strands by associating each with a particular aesthetic category. The first, which previous scholarship has suggested, is T.W. Adorno's formulation of the sublime. The second, which hitherto has been unconsidered, is Herbert Marcuse's idea of the beautiful. From the mid-1960s onward, Marcuse was a hugely important theorist for German counterculture. In the 1970s, he began endorsing "beautiful" art that hinged upon affirming, rather than exclusively resisting, traditional aesthetic norms. Nonetheless, these two aesthetic categories share an underlying goal of challenging the established social reality.

My analysis provides historical and aesthetic contexts for *Sub-Kontur*, a piece that helped to secure international renown for Rihm. It also illuminates complexities within Mahler's reception: although he was undoubtedly popular in the 1960s and 70s, arguably there are conflicting reasons why. These conflicting reasons, moreover, ambiguously coexist in *Sub-Kontur*. Finally, although the beautiful and the sublime have historically been understood in contradistinction to each other, here they comparably lend sociopolitical significance to this piece of autonomous instrumental music.

From "Sermons in Tones" to Tin Pan Alley: Wagner and Gilded Age Music Publishing

Matthew Blackmar (California State University, Long Beach)

The 1890s have been described as a historical watershed in the musical life of New York City— a period in which Wagner mania reached its zenith just as the modern popular song was born on Tin Pan Alley. Historians have widely interpreted such developments as evidence of the emergence of cultural hierarchy in American musical life, contrasting the sacralization of concert halls and opera houses with the rapid development of popular musical theater and vernacular styles such as ragtime. While Wagnerism surely perpetuated the musical idealism polarizing "high" and "low" cultures from the "top" down, sheet music publications of the era reveal that Wagner's music itself penetrated both spheres.

By the turn of the century, Wagner arrangements had become staples in the popular repertoire of parlor pianists, military bands, department store organists, choral singing societies and glee clubs. This diverse body of instrumental excerpts of Wagner's stage works may be understood to have divorced the composer's music from its dramatic context, opening up a range of new potential meanings that spanned the yawning gap between art and vernacular music traditions— from hymn settings of "sacred" excerpts from Tannhäuser and Parsifal to the parody and pastiche of Tin Pan Alley composers' use of the same music for comic effect.

This paper traces the aesthetic transmission of Wagner's music from "high" to "low" genres

through musical and textual analysis of an assortment of arrangements of two ubiquitous excerpts—the "Bridal Song" from Lohengrin and "Pilgrim's Chorus" from Tannhäuser, emphasizing how changes in musical settings, language, and marketing permitted new genre associations and new performance contexts. Ultimately, Wagner's canonic place in the Gilded Age zeitgeist is shown to have owed as much to the intellectual diversity of his audience as to the elite discourse among critics and performers who championed his music.

Italian Arias at the *Concert Spirituel:* a Skirmish before the *Querelle des Bouffons*

Beverly Wilcox (University of California, Davis)

During the *querelle des bouffons*, much ink was spilled in Paris over the relative merits of French and Italian opera; the former was typified by Lully, Rameau, and Mondonville, and the latter by Hasse and Jommelli. But Paris was the one major European city where Italian *opera seria* was never performed: few *querelle* pamphleteers—perhaps only Rousseau and Grimm—had any direct experience with it. Where did Diderot, d'Alembert, abbé Raynal, and the others hear the music about which they wrote so passionately? I argue that they heard it at the *Concert Spirituel.*

Airs italiens had appeared on *Concert Spirituel* programs ever since the series began in 1725, but they disappeared when the Opéra managed the concerts in the 1730s and 1740s. When the series returned to private hands, its entrepreneur, Pancrace Royer, re-introduced them in August 1751 with a performance by Giulia Frasi, one of Handel's Italian singers in London. The reviews were lukewarm. In August 1752, *La Serva Padrona* disconcerted Parisians by bringing *opera buffa* into a hall dedicated to more elevated works. Within a few months, the *querelle* began in earnest. Meanwhile, Royer made *airs italiens* a regular part of his programs, presenting Dorothea Wendling from the Mannheim court opera and Regina Mingotti from Dresden.

The published concert reviews named the singers, but not the arias they sang. But a newly discovered inventory of Royer's music library identifies them by composer and title. I have traced them, not only to productions in Mannheim and Dresden, but also Naples and Rome, showing that soloists transmitted the music to Paris during their peregrinations between Italy, Germany, and England. From this modest beginning, contemporary Italian music became a cause célèbre, and within twenty years, the musical barriers that had isolated France from the rest of Europe were swept away forever.