

**Fall Meeting of the American Musicological Society – Southeast Chapter**  
**Saturday, September 8, 2018**  
**University of North Carolina at Chapel Hill (Kenan Rehearsal Hall, Kenan Music Building)**

8:45 Registration/Refreshments

9:15 Welcome and Opening Remarks:  
Allen Anderson, Chair of the Department of Music, UNC Chapel Hill

9:20 Morning Session: **Text, Performance, and Transmission in Early Music**  
Chair: Brandi A. Neal (Coastal Carolina University)

Tawnya Morse (Irmo, South Carolina), “Perotinian Novelties: Compositional Experimentation in the Three-Voice *Alleluia Pascha Nostrum*”

Marya Fancy (UNC Greensboro) “An Intentional Collaboration between Two Scribes in the *Tabulatura Ioannis de Lyublyn...*(1537–1548)”

Tim Carter (UNC Chapel Hill), “Who Sang Monteverdi’s (Mantuan) Madrigals?”

10:50 Break

11:00 Panel: **Is Music Studies an Interdiscipline?**  
Chair: Annegret Fauser (UNC Chapel Hill)

Aaron Allen (UNC Greensboro)  
Andrea Bohlman (UNC Chapel Hill)  
Roseen Giles (Duke University)  
Julie Hubbert (University of South Carolina)

12:45 Lunch

2:15 Chapter Business Meeting

2:45 Afternoon Session I: **Musical Border Crossings**  
Chair: Laura Kennedy (Furman University)

Amy E. Zigler (Salem College), ““What a Splendid Chance Missed!”: Critical Reception and Ethel Smyth, the First Woman Composer at the Met”

Jamie Blake (UNC Chapel Hill), “Transnationalism in Print: Russian Music and Musicians in *Musical America*, 1917–1939”

Destiny Meadows (Furman University), “Interconnection between Ballets Russes Productions *Les Sylphides* and *Les Biches*” [Poster Presentation]

3:50 Break/Poster Q&A

4:10 Afternoon Session II: **Constructing American Music**  
Chair: Kristen M. Turner (North Carolina State University)

Kathryn White (Mercer University), “The Reckoning of Loss in Laurie Anderson’s *Landfall*”

Kelsey Klotz (UNC Charlotte), “Dave Brubeck’s Southern Strategy: Marketing Integration”

5:10 Closing

Appreciation is extended to the following individuals at  
the University of North Carolina at Chapel Hill for their support of this program:  
Annegret Fauser (co-organizer) and Jennifer Walker (co-organizer).

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## ABSTRACTS

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MORNING SESSION (9:20–10:50 AM) – Text, Performance, and Transmission in Early Music  
Chair: Brandi A. Neal (Coastal Carolina University)

**Perotinian Novelties: Compositional Experimentation  
in the Three-Voice *Alleluia Pascha Nostrum***

Tawnya Morse (Irmo, SC)

Since the emergence of Roesner’s complete transcription of the *Magnus Liber Organi*, few have pursued Tischler’s vision of musical analysis to elucidate its chronology. Recent study tends to focus on isolated compositional techniques within individual works rather than examining the progression between works. Much like Smith’s investigation of *Alleluia* groupings, this paper compares the two and three-voice settings of the *Alleluia Pascha Nostrum* in an attempt to shed light on compositional relationships. First, I examine the use of ecclesiastical and rhythmic mode, sustained-note and discant styles, and original chant material in both settings. This examination reveals a heavy reliance of the three-voice setting on the two-voice setting, including formal divisions and alterations of the tenor. However, it also reveals significant differences, particularly in the placement of modal mixture and the use of chant motives. Second, I observe borrowings from the two-voice into the three-voice setting. The most significant of these is a large, exactly transferred portion of the duplum from the two-voice setting into the three-voice setting. Even more fascinating is the use of borrowed material as the model for and the foundation of apparently experimental techniques in the three-voice setting which include phrasal expansion and paraphrase. The three-voice setting also includes imitation, notably in the treatment of motives from the original chant. The inconsistency and incompleteness of these techniques, however, suggests that the tripla were transitional works, demonstrating an exploration of new compositional ideas which ultimately culminated in the quadrupla and the later polyphonic works of the Renaissance.

**An Intentional Collaboration between Two Scribes  
in the *Tabulatura Ioannis De Lyublyn...*(1537–1548)**  
Marya Fancey (University of North Carolina at Greensboro)

The *Tabulatura Ioannis De Lyublyn...*(1537–1548) is a rich source of 16<sup>th</sup>-century liturgical and secular organ music from a time when keyboard repertoire was emerging as its own genre. Prior research on this manuscript largely neglected its liturgical music. However, its versets for the mass ordinary represent a significant portion of the extant sacred organ literature from this time. In the process of creating a corrected performing edition of the mass ordinaries from the original manuscript, I have determined that a significant portion of the liturgical organ music was intentionally assembled by two scribes working together.

The first one, who I call Scribe 2G, contributed only liturgical works to the tablature. Evidence from the original manuscript shows that Scribe 2G collaborated with another scribe, the primary scribe of the tablature, to produce the second and third complete mass cycles. I find that both scribes used common compositional models, which are also found in the Holy Ghost tablature. Analysis of overlapping sections among the three scribes suggests shared knowledge of compositional technique not just shared compositions.

I will illustrate my findings with recordings from a live concert of the masses performed in *alternatim* with choir and organ at Holy Cross Church in Krakow on May 29, 2018. The temperament of the organ uses one solution to the tuning instructions from the Lublin Tablature, thus providing additional auditory information. My findings form the rudimentary beginning of describing an early sixteenth-century local organ school from the greater Kraków region.

**Who Sang Monteverdi's (Mantuan) Madrigals?**  
Tim Carter (University of North Carolina at Chapel Hill)

We are accustomed to reading Monteverdi's Third (1592), Fourth (1603), Fifth (1605), and Sixth (1614) books of madrigals as reflecting the composer's responses to the new music he encountered on his move to Mantua, and also to his controversy with the theorist Giovanni Maria Artusi. However, they also need placing in the specific performance contexts newly available to the composer at the Gonzaga court, including the singers and instrumentalists under his supervision. The point has already been made in connection with the Fifth Book's "Questi vaghi concerti" linked to the performers of Monteverdi's first opera, *Orfeo* (1607). But can we discover similar voices in other of these madrigals, and if so, what does that offer for how we might read them?

The issue extends to Monteverdi's other "Mantuan" madrigal book, the Seventh of 1619 (by virtue of its dedication to Caterina de' Medici, the new duchess of Mantua). This book is carefully structured as an epithalamium, and it also seems clear that the most unusual setting in it, "Con che soavità, labbra odorate" (for solo soprano and "nine" instruments), was intended to give some kind of voice to Caterina herself. By newly uncovering the program underpinning the Seventh Book and explaining its clear erotic intent, I am able to answer two crucial questions concerning who might have ventriloquized the duchess, and why.

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AFTERNOON SESSION 1 (2:45–3:50 PM) – Musical Border Crossings  
Chair: Laura Kennedy (Furman University)

**“What a Splendid Chance Missed!”:  
Critical Reception and Ethel Smyth, the First Woman Composer at the Met**  
Amy E. Zigler (Salem College)

In December of 2016, the Metropolitan Opera performed Kaija Saariaho’s *L’Amour de Loin*. The performance was lauded as a milestone for the company, with scores of newspapers, magazines, blogs, and websites both celebrating and lamenting that it was only the second time in 113 years that the Met had performed a work by a woman. As a result of Saariaho’s achievement, British composer Ethel Smyth made news again as the *first* woman to have an opera performed at the Met.

The details of Smyth’s feat, however, have been largely forgotten. In fact, the rehearsals and performances of *Der Wald* in 1903 received several columns in the New York Times and other publications. Yet critics were unforgiving of this unknown British female composer who may have used her connections in high society to secure the performance. One critic highlighted that she was “the protégé of ex-Empress Eugenie” while another criticized the work for being “utterly unfeminine.” Others discussed her fashion as much as her music.

Through a detailed examination of newspapers and magazines, memoirs, and letters, this paper explores the history and reception of this milestone in American music history. The numerous reviews present an opportunity to address issues of classism and sexism that may have hindered the work’s success, beyond the quality of the music. By revealing both musical and non-musical prejudices we may better understand why it would be more than a century before the Metropolitan Opera would take a chance on a woman again.

**Transnationalism in Print: Russian Music and Musicians in *Musical America*, 1917–1939**  
Jamie Blake (University of North Carolina at Chapel Hill)

The specialized musical press has long held a prominent role in the discursive process of disseminating and interpreting music. In particular, *Musical America* has acted as beneficiary, contributor, and shareholder in the perception and reception of music in the United States. The artist profiles, reviews, promotional advertisements, and discussion pieces contained in its pages provide insight into the ways in which music and musicians were promoted to and received by an interested general public. Moreover, the journal served as a critical pivot for the American reception of music and musicians from abroad.

This paper examines *Musical America* as a critical contact zone in the formative years between 1917 and the Second World War, and puts Russian musicians, including visitors, permanent émigrés, and second-generation Russian-Americans, into dialogue with contemporaneous musical happenings. As a result, multidimensional transnational networks emerge mediated and recontextualized by the physicality of the press, allowing a reconstruction of a richer and more nuanced network than is typically represented by major canonic figures. This paper, for example, restores Bronislava Nijinska to her famous brother’s side, chronicles the students of pedagogue Sergei Klíbanky, and outlines the curious career of pianist Olga Samaroff. Though less influential as individuals, when taken as a group, these artists are critical to understanding the geography and politics of reception in the

United States. Furthermore, bringing *Musical America* into conversation with other reception documents reveals the multidimensional vectors of social and professional networks, the complex levels of public engagement, and varied constructions of transnational artistic identities.

### **Interconnection Between Ballets Russes Productions *Les Sylphides* and *Les Biches***

Destiny Meadows (Furman University)

Around 1907, Alexander Glazunov began orchestrating music for an experimental ballet commissioned by Michel Fokine. This work, which eventually became *Les Sylphides*, would be presented as the first ballet based solely on “mood.” When Sergei Diaghilev’s Ballets Russes performed it in Paris in 1909, the combination of classical aesthetic and modernist simplicity made *Sylphides* highly popular with audiences. In the early 1920s, Diaghilev decided to commission a ballet in the same model as *Sylphides*. This new work, *Les Biches* (1924), would be choreographed by Bronislava Nijinska to music by Francis Poulenc. Like *Sylphides*, *Les Biches* was to focus on mood rather than narrative, marrying avant-garde choreography to musical pastiche.

Contemporary critics were quick to note similarities and subsequent scholarship has acknowledged what Christopher Moore called a “creative debt” between *Biches* and *Sylphides* (Moore 2012; Garafola 1989). Yet discussions of *Les Biches* have tended to focus on its progressive sexual ideals, its neoclassical choreography, and its non-narrative structure. My poster suggests that while *Les Biches* was presented as new and modern, it actually expresses a return to a previously presented idea.

By analyzing and comparing the components of both works (music, dance, design), I explore the ways in which *Les Biches* might be considered a “derivative” or an “evolution” of *Les Sylphides*. I also demonstrate ways in which the later ballet was distinctly different from the first, suggesting that these two works reveal one of the ongoing tensions within the Ballets Russes. For Diaghilev and his collaborators, *Les Sylphides* and *Les Biches* expressed both the desire for creative innovation and the need to identify reliable artistic models.

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AFTERNOON SESSION 2 (4:10–5:10 PM) – Constructing American Music

Chair: Kristen M. Turner (North Carolina State University)

### **The Reckoning of Loss in Laurie Anderson’s *Landfall***

Kathryn White (Mercer University)

In the wake of natural disasters, musical responses tend to emphasize community, healing, and support. For example, many scholars have recently explored how music ranging from hip hop to jazz has served as a tool for recovery in New Orleans after Hurricane Katrina (2005). As another illustration, blues artists often incorporate common themes into their lyrics and music, such as loss of home, distance from home, or the alteration of the natural landscape surrounding home, using the blues itself as a hopeful means to overcome sadness.

The composer Laurie Anderson problematizes music’s healing potentials in *Landfall* (2018), a composition featuring the Kronos Quartet, written after the devastating events of Hurricane Sandy (2012). Anderson’s home in Manhattan was flooded after Sandy made contact with the New Jersey

coast. In *Landfall*, Anderson paradoxically uses musical devices and spoken text in order to augment rather than to mitigate the impact of profound loss. These devices include spare textures, frequent ostinato patterns, and fragmented melodies that emphasize space, vastness, and uncertainty; paradiddle rhythms that create the effect of stasis; and mixtures of electronic and acoustic sounds that convey distortions and abnormalities. While such musical elements are present in many postmodern works, including much of Anderson's own repertoire, they are unique here in their ability to magnify the loss on a grander scale. Loss becomes global rather than local. By emphasizing what is no longer, Anderson transforms her personal experience into ours, questioning our being, our mortality, and the beauty and fragility of both.

### **Dave Brubeck's Southern Strategy: Marketing Integration**

Kelsey Klotz (University of North Carolina at Charlotte)

In 1960, white jazz pianist Dave Brubeck made headlines after 22 colleges and universities across the American south refused to allow his interracial quartet to perform (the group included two other white members, saxophonist Paul Desmond and drummer Joe Morello, and black bassist Eugene Wright). As Brubeck navigated early Civil Rights politics, he worked to find a new marketing strategy that suited his image and career, which he and his wife, managers, record producers, and advertisers had cultivated for nearly a decade. From the beginning of his career, Brubeck was known for bringing new audiences to jazz through his college tours, and his 1960 tour was meant to expand his base deeper into the south than ever before. But with an interracial quartet, a key method of his original marketing strategy—college tours—was now impossible. This paper analyzes Brubeck's musical campaign for southern audiences, which married commercial interests with political ideology in two albums full of southern songs: *Gone With the Wind*, recorded just months after the University of Georgia refused to allow the quartet to perform (1959), and *Southern Scene*, released in the middle of the planned southern tour (1960). The result was a new musical and promotional approach for Brubeck, one that marshaled song choices and arrangements (including "Ol' Man River," "Nobody Knows the Troubles I've Seen," and "Georgia On My Mind"), cover art featuring distinctly southern iconography, and liner notes that explicitly argued Wright's importance to the group, to support integration efforts in the South.