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at the

American Musicological Society
Eighty-third Annual Meeting

9–12 November 2017

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Rochester 2017
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Thursday Afternoon

Antebellum Women
Elizabeth Morgan (Saint Joseph’s University), Chair

From Russia to Paris via New York: An Antebellum Fantasia
Bonny Miller (Bethesda, Md.)

A single known imprint of Augusta Browne’s “Fantasia and Variations on a Celebrated Air a la Russe Vesper Hymn” survives in the Ruth Watanabe Special Collections at the Sibley Music Library. Browne’s solo piano fantasia, op. 35 (1842), received New York newspaper coverage that described a “brilliant and original composition of powerful execution,” a notable commendation at the time for music by a woman. This unique sheet music artifact links three outstanding American pianists from the nineteenth century whose little-known professional stories offer glimpses of music-making at a high level by antebellum women.

The overlap between composer Browne (ca. 1820–82), dedicatee Eliza Eustaphiève Peruzzi (1808–92), and consumer Julia Hill Newell (1836–92) of Rochester, who owned the music, connects three pianists whose careers spanned most of the nineteenth century. Julia Hill appeared in concerts in New York State and Canada as a child in the 1840s and traveled to Europe as a teenager to study and perform in 1851–52. She continued to concertize, accompany touring artists, and teach piano through the 1860s.

Browne herself performed the solo at an 1842 concert in Brooklyn. She dedicated this fantasia “a la russe” to Eliza Eustaphiève, daughter of the Russian consul to the United States. Eliza stood out as a singularly gifted young pianist in Boston and New York during the 1820s, when she received praise from journalist John Rowe Parker and dedications in music from composers including Anthony Phillip Heinrich. In Paris, Eliza became part of Chopin’s inner circle in 1832–33, and, following her marriage to the ambassador from Tuscany, she was acclaimed as a performer in salon and charity concert events. The revolutions that convulsed Europe in 1848–49 obliged the Peruzzis to return to Florence, where Eliza’s weekly salons were frequented by expatriate British and American literati.

In addition to its rarity as an antebellum virtuoso keyboard solo composed by a woman, Browne’s fantasia unlocks a nexus of the mid-century concert world in which women participated and performed.
Performing Paris in Antebellum Charleston: Music as Cultural Capital
Candace Bailey (North Carolina Central University)

During the 1820s, South Carolinian Harriet Lowndes (1812–92) amassed a music collection that differs from any others of the same period outside of Paris. White, wealthy, privileged, she had the means to acquire a substantial collection of music performed in Parisian salons but not heard in Charleston, including what may be the most pieces by both Antoine Romagnesi and Jean-Baptiste Roucourt in any single collection. Her music survives in four binder’s volumes bound before her marriage in 1831. It diverges from other southern collections in both size and focus; even her contemporaries among Charleston’s aristocracy did not own such an unusual repertory.

Why did Harriet acquire such a distinctive collection of music published in Paris and Brussels? She had yet to travel to Europe, but after her marriage would make at least six journeys there before the Civil War. She and her husband maintained an apartment and bought wallpaper, a silver service, artwork, architectural embellishments, and a stove (potager) in Paris. They brought their daughter, Henrietta Aiken (1836–1918) to Paris on four occasions and had her educated there, purchasing a substantial amount of music that she brought back to Charleston and performed for her peers.

This paper will introduce the unusual Lowndes and Aiken collections, briefly describe their musical experiences abroad, and then demonstrate how these women used French music as cultural capital in a conscious attempt to position themselves first and foremost among Charleston’s elites. For Harriet, her collection of French romances stands alone in its scope and depth (including fourteen manuscript pieces). I demonstrate that Harriet Lowndes put together a distinctive group of French romances that distinguished her from her contemporaries, and she furthered this cultural reputation by including outdated romances among her daughter’s music, even when such pieces had been popularly supplanted by Italian bel canto arias. Nonetheless, as Henrietta approached age twenty, her mother provided her with the latest Italian arias, as performed in Paris. I argue that Harriet Lowndes Aiken intentionally used music to situate her family in a superior social position, above her peers in Charleston—itself the cultural capital of the South.
Cross-Cultural Encounters
Danielle Kuntz (Baldwin Wallace University), Chair

Atlantic Counterpoint: Sailors, Song, and Slavery in Early Modern Africa and Europe
Brian Barone (Boston University)

From the first moments of European trade with sub-Saharan Africa—not least in what we know today as the Atlantic slave trade—European auditors were riveted by the sounds of African musics. Describing the first landing of a large number of captive west Africans in Lagos, Portugal in 1444, Gomes Eanes de Zurara writes in the *Chronica do descobrimento e conquista de Guiné* of families and neighbors sundered one from another by their captors. Some, Zurara says, “made their lamentations in the manner of song, according to the custom of their homeland, and although we could not understand the words of their language, it well represented the degree of their grief” (my trans.).

At the opposite end of the early-modern circuit between the western segments of the two continents, Africans also harbored an interest in European musics. Around the turn of the seventeenth century, West African marines interdicted a Dutch privateering vessel on the Ilha de Idolos—off the coast of what we now call Sierra Leone. Aboard the ship was a German horn player. He was quickly taken before the king of a polity called Fatema, pressed into service in the king’s court ensemble, and, according to the Jesuit missionary Baltazar Barreira, soon began teaching a cadre of young brass players.

In light of such examples—as well as others, like the use of ivory in European instrument manufacture, Isabella d’Este’s fascination with physiognomic blackness, and the provenance of strummed guitar dances—this paper argues for a rehearing of the relationship between Europe and Africa in the historiography of early modern music. That relationship may not be incidental, but rather constitutive. Building on the essential work of Noel Allende-Goitia, Geoffrey Baker, Olivia Bloechl, Rogério Budasz, Emily Wilbourne, and others, this paper argues—beyond a focus on “representation”—for attention to the human, material, and sonic presence of “Africa” in European musics, and of “Europe” in African musics. In doing so, it seeks to interrupt bounded notions of “musics” and “cultures,” and to reiterate the globalizing and hybridizing impulses of modernity in even its earliest forms.
Indian Workers and Black Slaves as Models for Christian Piety in Christmas Villancicos from Puebla in the Early Seventeenth Century
Ireri Chavez-Barcenas (Princeton University)

The villancicos for Christmas composed by Gaspar Fernández in Puebla in 1611 include two unusual scenes: the representation of an Indian who relates his poor conditions to the humble birth of Christ and thus disdains wealthy Spanish people, and another that portrays resolute African slaves that attempt to celebrate Christmas, even at the risk of getting punished by their irascible owner. What is remarkable is how Indians and Africans are represented as models for piety, while their patrons, likely members of the Spanish elite, are harshly criticized.

These somewhat puzzling representations are in fact part of a pastoral tradition inherent to a body of villancicos that promoted spiritual values of poverty and servitude that sympathized with the humility and suffering of Christ. These works, which were especially meaningful for the members of the laity who were encouraged to recreate the Nativity scene to worship the Child like biblical shepherds, were particularly powerful during the period when royal and church authorities were pushing for labor reforms to ameliorate the conditions of Indian workers, which would lead to a massive influx of African slaves in Central New Spain. Such reforms are extremely contentious in Puebla because they challenged the interests of the thriving textile industry and triggered relentless conflicts between mill owners, church and royal authorities, Indian workers, and African slaves.

In this paper, I focus on the Christmas villancicos as one of the central ways in which notions of the society were formed. I show how multiethnic societies are represented and I analyze the ways in which social struggles were integrated in the Nativity narrative. Only by understanding the essential components of this feast in the context of post-Tridentine spirituality do we begin to see the possible intentions and meanings—whether theological, religious or political—that villancicos acquired in Puebla's multi-ethnic society. Whether these villancicos captured a real or a superficial image of Indians and Africans in Puebla, they reveal the intricate tensions among marginalized social groups, viceregal authorities, and the growing middle class in emergent industrial capitals in Spanish America in the early seventeenth century.

Itinerant Phonographs and the Pursuit of Musical Novelty: Recording Expeditions through Latin America during the Acoustic Era
Sergio Ospina-Romero (Cornell University)

From the first years of the twentieth century, recording agents and talent scouts travelled the world on behalf of multinational recording companies. Producing foreign recordings not only became an effective way to open local markets for their phonographs; it also allowed for an unprecedented global circulation of local musics.
By studying the recording expeditions led by the Victor Talking Machine Company through Latin America between 1905 and 1928, this paper examines the processes of technological and commercial mediation in the production of these records as well as the musical characteristics and sound properties of these acoustic recordings. Building on the work of Gronow, Suisman, Leppert, Katz, Miller, Denning, and others, I argue that sound recordings were a crucial aspect of the music industry during the acoustic era, and not just a marginal area of the business as some scholars have maintained. Furthermore, the paper shows that recording field trips such as those undertaken by Victor throughout Latin America played a significant role in shaping the global contours of the industry and paving the way for the production of millions of electric recordings of vernacular musics after 1925. Drawing from original archival material, including the recording ledgers of the expeditions, I study the adaptations and transformations of local music practices as a result of both the limitations of the technology and the aesthetic preferences of the industry. Besides touching on issues of genre, the ambiguity of classical/popular/folk categories in the recording industry of the time, and the modernist gesture surrounding the emergence of popular music in tandem with recording technologies, the paper analyzes the extent to which the aesthetic horizon of the music collected during these expeditions differed from or related to the music already popularized by the phonograph. The study of these expeditions constitute a key contribution to the understanding of the commercial strategies, musical entanglements, and social networks that accompanied the consolidation of recorded popular music as a central facet of popular culture in general and of the nascent music industry in particular.

Orlando di Lasso’s Musical Representations of Black African Slaves in Sixteenth-Century Munich

Eric Rice (University of Connecticut)

Scholars of European history are only now coming to terms with the presence and cultural impact of enslaved black Africans on the European continent during the early modern period. While musical representations of black Africans are few, Orlando di Lasso’s music for the eighteen-day wedding celebrations of Wilhelm V and Renata of Lorraine in Munich in 1568 includes significant examples in the form of six moreche published in the composer’s Libro de villanelle, moreche, et altre canzoni (RISM 1581g). These are substantial re-workings of three-voice models by Giovanni Domenico da Nola and others that Lasso likely encountered during his time in Naples (1549–51). The relationship between this genre and a Neapolitan dance known as sfessania underscores its kinship with the genre of commedia dell’arte: both the dance and the moreche are populated with stock caricatures of African slaves who trade
insults and obscene requests in a combination of Neapolitan dialect and Kanuri, a language of central Africa.

The wedding festivities in Munich are described in Massimo Troiano’s 1568 Dialoghi, which explains the plot of the commedia presented, names its characters, and describes Lasso’s participation. Martha Farahat correctly posited that works in the 1581 Libro were performed as part of commedia performances that Troiano describes, but her suggestion about the performance of the moresche within the commedia is not correct. In fact, Troiano indicates that the moresche were performed for wedding guests in the bride’s chamber on a different evening.

The location of the moresche performance, together with sexual and scatological content that far exceeds that of the commedia dell’arte works performed, suggests that Lasso viewed the representation of black Africans as a particularly effective vehicle for mocking the marital couple. The dialogue invited the wedding guests to imagine the pair in compromising positions, but the Kanuri language and Neapolitan dialect—while contributing to the authenticity of the representation—were not well understood by the German audience. Lasso increased the number of voices, instrumentation, and rhythmic play of his three-voice models, which may also have obscured the text, thus shielding Lasso from accusations of embarrassing the couple directly.

**French Parody**

Christina Fuhrmann (Baldwin Wallace University), Chair

Parody Chaconnes as Subversive Discourse at the Comédie-Italienne

John Romey (Case Western Reserve University)

The Comédie-Italienne, the Parisian commedia dell’arte troupe, parodied several chaconnes from Lully’s operas in the years before 1692, when the company renovated its theater with machines capable of producing spectacles to rival those at the Opéra. These chaconnes served as prefabricated spectacles that parodied both song and dance. Scholars have long discussed the increasing importance of parody in French theater in the final two decades of the seventeenth century, but the political implications of these plays have yet to be unraveled. In this presentation, I will discuss how Fatouville’s Arlequin Jason—a parody of both Corneille’s La Toison d’or and the chaconne from Lully’s Amadis—deconstructs the official royal image of Louis XIV as formed through the tragédie en musique and the classical French spoken tragedy at the Comédie-Française. I will then contrast representations of the king in official almanacs with the iconography of Arlequin Jason from Bonnart’s calendar-almanac to further illuminate how complex political allusions subverted the official propaganda of heroism. Arlequin Jason, then, employs a mock-heroic symbolism and layers of contemporary political references to undermine the official representation of the king as constructed under the auspices of the royal image-making body, the Petite
Académie. I argue that the type of mock-heroism developed in Arlequin Jason and other plays, combined with a persistent ribald satire drawing from popular theatrical traditions, contributed to the decision of Louis XIV to ban the troupe from performing in Paris in 1697.

Two Revues de Fin d’Année at the Théâtre des Variétés during the Second Empire: Ohé! les p’tits agneaux! (1857) and As-tu vu la comète, mon gas? (1858)

Richard Sherr (Smith College)

The revue de fin d’année was a Parisian theatrical tradition that began in the eighteenth century and continued into the twentieth. At the end of any given year, a number of the secondary Parisian theatres (Variétés, Porte-Saint-Martin, Palais-Royal, etc.) produced elaborately staged satirical musical shows (songs, choruses, dances, stage effects) highlighting notable events of the past year (within the restraints of state censorship), always including a parody/review of the major theatrical/musical productions in Paris. The text of the revue was quickly published, but the music was not, since it consisted largely of airs connus, well-known tunes with contrafact lyrics. Theatre historians have studied this genre, but, to my knowledge, musicologists have not shown much interest, possibly because the music could not really be recovered. This situation has changed, at least for the Théâtre des Variétés, since the performing materials for many of its productions in the nineteenth century are now available, allowing reconstruction of the scores and study of the music.

This paper will consider the text and music of the revues de fin d’année 1857 and 1858. Comparison of the two revues performed a year apart at the same theatre is illuminating. The choices of what current events to satirize seem quite different and the hand of the censor can be discerned. The operatic parodies (a feature of the Variétés revues) are quite different. The materials of the revue of 1857 also show that almost all of the interpolated songs use tunes from earlier productions at the Variétés, a repertory consisting of an ever changing roster of light comedies with music called vaudevilles, more extravagant productions called féeries, and the annual revues. In other words, the theatre was recycling its fund of airs connus. This gives an idea of how the system of airs connus actually worked in Second-Empire Paris; the regular audiences of the Variétés could be expected to enjoy the way new words were set to tunes with which they were already familiar. It also means that while the revue itself was ephemeral, never to be repeated, its music was not.
French Religious Reform
Jacqueline Waeger (Duke University), Chair

The Cathedral’s Voice: Alfred Bruneau’s Le Rêve
and the French Reception of Gregorian Chant
Benedikt Leßmann (Universität Wien)

Alfred Bruneau’s opera Le Rêve, which premiered in 1891 at the Opéra-Comique, is one of the most striking examples of the predilection for religious topics and motives in French operas of the Second Empire and the Third Republic. Due to its libretto, based on a novel by Emile Zola that takes place close to a cathedral, Le Rêve contains numerous references to religious music: quotations from plainchants or cantiques, the demonstrative application of modality, and the use of organ and choir as liturgical instruments. Research has therefore often described this opera as naturalistic and, because of its use of leitmotifs, as an example of Wagnérisme. In this paper, however, I will examine Le Rêve in the context of the nineteenth-century reception of Gregorian chant in France. To the French especially, Gregorian chant appeared as primordial and universal, as a lost music in need of restoration. Furthermore, Gregorian chant was often seen as characteristically French, as opposed to the Lutheran chorale in Germany. Joseph d’Ortigue emphasized the alterity of chant, postulating a dichotomy between plain-chant and musique based on fundamental differences in harmony and rhythm. These ideas affected musical notions on a more general level, as can be seen in the debate about plainchant accompaniment, which bore new conceptions of modality and free rhythm.

It is no coincidence that Bruneau uses liturgical melodies in accompanied forms to reflect contemporary practices, using the organ or the ophicleide. Le Rêve, often seen as a precursor to the cathedral pieces of Satie and Debussy and to Debussy’s opera Pelléas et Mélisande, reflects some of these debates and can be regarded as an example for the application of a certain image of ancient religious music. Bruneau uses music evoking a religious context only in an incidental manner, as opposed to his antipode Vincent d’Indy, who in L’Étranger integrates Gregorian chant into the leitmotif structure to convey a religious message. This particular variant of couleur locale, which one might call couleur grégorienne, seems to be of considerable relevance for French music around 1900.
Restoring Religious Practice and Musical Devotion in Southwest France, 1800–1830
Maria Josefa Velasco (University of Chicago)

Musical scholarship on the period of the French Revolution through the Restoration has left much to explore about the construction of a universalized French identity and the continual resistance from France’s heterogeneous regions because studies have long focused on Paris and its musical institutions. I study the undervalued regional perspective of the Basques and Béarnese in the southwest of France by engaging with the musical material culture of local and national archives as much as with varied historical municipal records, trial testimonies, revolutionary festival reports, and confraternity papers. In asking how music was used to renew religious devotion after years of war and persecution, I also pose the methodological challenges of studying urban and rural contexts that do not always fall within institutional histories of church or state. By studying the local, musical reactions to dechristianization and nuancing the later nationalist idealization of such popular resistance narratives, I elucidate the complex social processes of politicizing musical and religious practices.

In this presentation, I focus on the musical traditions used to restore religious practice in the Basque and Béarnese regions in the first decades after the Revolution, using examples from local missionary efforts and emerging charitable societies. I compare the booming French catechism and cantique editions of the 1810s to ’30s with local vernacular collections, setting them in context with regional remissionizing efforts, in order to trace the ambiguous, if not conflictive, position of religious education at this time. These circulating repertories of Basque and Béarnese cantiques, along with growing collections of secular song traditions, played a significant role in the local clergy’s valorization and defense of vernacular languages, responding to the increased centralizing pressures to institute French as the official language. I argue that these traditional musical practices mobilized a contested sense of local identity, while they also reinforced a changing popular piety, a particular religious sentiment recovered in communal practice. By studying music-making in this diverse, outlying region of France during these years of religious restoration, my study illuminates the popular lay devotion that laid the groundwork for later regionalist movements.

From Motown to Hip Hop
Vincent Benitez (Pennsylvania State University), Chair

It’s a Man’s World? The Supremes in 1964
John Covach (University of Rochester / Eastman School of Music)

Standard accounts of American popular music usually cast 1964 as the year of the British Invasion—the storming of the U.S. charts by the Beatles, the Animals, and
later the Rolling Stones. These U.K.-based bands were white but with a complicated relationship to black pop, and almost exclusively male but with a passion for American girl-group hits. In August of 1964, amid the frenzy surrounding the Beatles’ first movie, *A Hard Day’s Night*, the Supremes topped the charts with “Where Did Our Love Go,” riding the number-one spot for two weeks in the middle of Beatlemania. In fact, the trio followed with a string of hits over the next two years that kept pace with the Beatles and the Stones, while establishing Motown as a top indie label. In what seemed to be a “man’s world” (following James Brown), a female act was supreme (at least some of the time).

The relationship between the music of the Supremes (and Motown more generally) and that of the mid-60s British groups, however, is far more complicated than such an account suggests. At the same time as the U.K. bands were invading the U.S. with reworkings of black pop tracks such as “Please Mr. Postman” (The Beatles, 1964) and “Go Now” (The Moody Blues, early 1965), Berry Gordy Jr. was mounting a “reverse invasion,” promoting his Motown releases in the U.K. The Supremes’ late-1964 album, *A Bit of Liverpool*, for instance, features cover versions of eleven British invasion songs. Gordy’s reverse invasion adds a new dimension to the standard historical narrative.

This paper will explore dimensions of gender and race in the music, performances, marketing, and success of the Supremes, placing emphasis on the multifaceted interaction between U.S. and U.K. pop, white and black artists, and male and female participants in the music’s creation and marketing. It will especially focus discussion on the Supremes’ first hit, “Where Did Our Love Go,” tracing the probable influence of the British invasion, (re)identifying Motown innovation, and arguing that this reciprocal influence enriched the development of both U.K. and U.S. pop during the mid 1960s.

“Woop! Woop!”: Listening to the Policing of Black Life through Hip Hop
Daphne Carr (New York University)

Hip hop culture has been a way for young black Americans to creatively respond to and challenge the multiple intersections of oppression encountered in urban life. In recording, hip hop producers and rappers are producing an aural representation of their experience as black urbanites. These musical soundscapes often include an invasion of the private sphere by the sounds of the state, an encounter historically marked by unequal shares of violence. Following Peter Szendy’s work on arrangements as inscriptions of listening, as well as the history of meaning in hip hop samples (Schloss,
Katz, Demers), this paper contextualizes three types of police sound as creatively re-contextualized within American hip hop tracks from the early 1990s to the present.

The ubiquitous mimetic vocalization of a police siren, “Woop! Woop!” is perhaps the most iconic example, made famous in the chorus of the class KRS-One song “Sound of da Police,” but also occurring with incredible frequency within many commercially recorded hip hop verses and within freestyle raps. In analyzing this ubiquitous vocal performance, I will suggest ways it could be considered a musical topic of urban American blackness, an aural manifestation of the prison-industrial complex that is somewhere between the hunt and the military. The second sound is that of police siren samples mixed in the background of commercial hip hop tracks made for radio playback, mixes that often produce aural hyperawareness of potential encounter with the state that is a condition of black experience in public space. The third type of state power sound is the lyrical re-voicing of police encounter, which will be interpreted within larger linguistic traditions (comedy, theater) that satirize whiteness and power through parodic performance (as per Loren Kajikawa). Together, these sounds represent ways in which musicologists can consider hip hop as sonic meditation on and creative resistance to the intrusion of state power in the aural space of black urban life.

**International Music Festivals in Interwar Europe: Questions of Aesthetics, Diplomacy, and Identity**

Annegret Fauser (University of North Carolina at Chapel Hill), Chair

After the establishment of Bayreuth in 1876, music festivals underwent a significant expansion in Europe, especially after the First World War. Motivated by the ideal of universal fraternity, these events were meant to “help to achieve perpetual peace”—as Hugo Von Hoffmansthal claimed when inaugurating the Salzburg Festival (1920)—and overcome the traumas of conflict. However, for the festival organizers, it was also a matter of enabling the public to discover varied repertoires: from the premières of contemporary works organized by the London Contemporary Music Centre, to the folksongs of the Fêtes des Nations in Nice. The festivals were creative spaces as well as places for the discovery of musics from elsewhere. They give the scholar a privileged perspective to observe the circulation of works, musicians, and musical genres in interwar Europe.

Nevertheless, this cosmopolitanism only accounts for one aspect of the festivals; they reveal many issues concerning aesthetics, diplomacy, and identity. They also gave nations the chance to display their best musical achievements in a sort of cultural one-upmanship. Festivals organized by the International Society for Contemporary Music often reinforced national borders and distinctions rather than promoted transnational accord. Similar observations may well apply to folk music festivals, such as the Fêtes des Nations (Nice, 1932–33) and the First International Folk Festival...
(London, 1935). Moreover, festivals served as a springboard to nascent cultural diplomacy in Europe. The logic of soft power explains the diversity of the actors involved: from musicians and musicologists to diplomats and international organizations associated with the League of Nations. While encouraging international openness, festivals participated in power relations between nations and fostered the affirmation of national imaginaries. These ambiguities also developed in the field of musicology, particularly during international events such as the First Congress of Popular Arts (Prague, 1928).

Bringing together three musicologists and one historian, this panel aims to focus on the history of international music festivals in order to shed new light on the links between both art and folk music, nationalism and transnationalism in the interwar period.

Festivals of Contemporary Music in Interwar Paris and London
Barbara Kelly (Royal Northern College of Music / Keele University)

This paper considers initiatives to promote international cooperation and exchange in music in the aftermath of the Great War after a period of limited contact. It focuses on contemporary music festivals in Paris and London, which showcased new musical developments in Europe with the purported aim to encourage dialogue across national borders. The festivals also gave nations the chance to display their best musical achievements in a sort of cultural one-upmanship. Recent research on the International Society for Contemporary Music (ISCM) has shown that festivals often reinforced national borders and distinctions rather than promoted transnational accord.

Drawing on archival materials in the U.K. and France, this paper focuses on selective festivals in the 1920s, including Walter Straram’s Quatre concerts de musique moderne internationale (1923), Henry Prunières’ Concerts de la Revue musicale, Edward Clark’s Contemporary Music Concerts (1921), and the London Contemporary Music Centre.

Promoted by entrepreneurial activists committed to ideals of internationalism, they faced the task of finding audiences receptive to challenging music. Prunières’s strategy was to nurture an elite audience, which sought proximity to world-leading musicians and craved the thrill of new cultural experiences. Clark admitted that the ISCM’s task of attracting the general public to new music had required twenty-five years of “arduous spade-work.”

The French Section of the ISCM articulated its motivations with clarity: “The French section aims to promote the knowledge and diffusion of foreign music in France and French contemporary music abroad by all possible means.” (RM, June 1923) In Britain, Granville Bantock expressed a renewed desire to develop closer connections with France. The critic Leigh Henry portrayed London musical life as equally vibrant as its continental counterparts. Reflecting on Clark’s international
concerts, which included Stravinsky, Schoenberg, Milhaud, Falla, Bliss, and Vaughan Williams, Henry described them as “extraordinary . . . one feels that London has definitely developed into the hub of present-day musical life.” (The Chesterian, June 1921). Thus, festivals of new music served the important purposes of asserting the identity and vitality of national traditions in an international arena.

**Folk Music and Cultural Diplomacy:**
The Political Ambiguities of Nice’s “Fêtes des Nations” (1932–33)

Martin Guerpin (Évry-Val d’Essonne University)

In 1932 and 1933, Nice welcomed two “Fêtes des Nations.” These international events gathered students from more than twenty different European and American countries. These events were organized by three public administration departments: the ministries of Foreign Affairs and Education; the city of Nice; and the “Renaissance Française” association, which was founded by Raymond Poincaré in 1915. During the Fêtes, folk music, songs, and dances from every country represented were performed almost all day long in the context of a Festival. Although the Fêtes des Nations have never been studied, they deserve close attention: they reveal the ambiguities of the political mobilizations of folk music in democracies in the early 1930s.

First, these ambiguities concern the cultural and political meanings attributed to folk music. The Fêtes booklets presented it as the incarnation of the spirit of the nation in sound (according to a conception borrowed from Johann Gottfried Herder’s writings); as the expression of regional diversity of one nation; or as a trace of transnational links uniting different peoples.

Second, these ambiguities focus on the diplomatic role of folk music. On the one hand, the organizers of the Fête des nations conceived it as a way for students better to understand the historical traditions and mentalities of each nation. The stated goal was to prevent the risk of confrontation, according to the principle of “collective security” and the internationalist-pacifist ideal championed by the First Congress of Popular Arts organized by the International Institute for Intellectual Cooperation (Prague, 1928). On the other hand, folk music was used to affirm individual identities and reinforce the legitimacy of nations that had been recently recognized by the Treaty of Saint Germain (1919). The Fêtes des Nations also provided the occasion for France to display its own cultural richness and to affirm its international reach.

This paper draws on a reconstruction of the Fêtes musical program and administrative archives, which are available at the Archives Nationales and the City of Nice Archive; it aims to contribute to the study of the role played by folk music in cultural diplomacy in the interwar period.
“Creating an atmosphere for world peace”:
The First International Folk Festival, London, 1935
Anaïs Fléchet (University of Versailles / Paris Saclay / Institut Universitaire de France)

“The impression grows that an understanding of world folklore will go far to strengthen the tangible bonds of racial understanding and ultimately aid in creating an atmosphere for world peace.” As the U.S. delegate Gertrude Knott asserts, the participants of the First International Folk Festival were unanimous in praising its success. Held in London 14–20 July 1935, the festival was organized by the English Folk Dance and Song Society and the British National Committee on Folk Art (a body affiliated with the International Institute of Intellectual Cooperation and the League of Nations). Combining indoor and outdoor performances, lectures, and conference, the festival was aimed to “promote understanding and friendship between nations” (Journal of the English Folk Dance and Song Society, 1935). Eighteen European countries participated, and delegates were sent from India, Egypt, and the U.S. But its political significance was much more ambiguous: patronized by Queen Mary, the event was supported by the Foreign Office as a tool for British cultural diplomacy. Moreover, while claiming the “annihilation of trans-continental distances,” the festival reaffirmed a conservative and nation-based conception of folklore against the dangers of “modern cosmopolitanism.”

Four years after its first and only iteration, the outbreak of World War II demonstrated how utopian the festival had been. However, the failure was not complete: in 1947, a new conference on folk song and dance was held in London, giving birth to the International Folk Music Council. Today it is the International Council for Traditional Music, a non-governmental organization in formal consultative relations with UNESCO, which aims to further the study, practice, and dissemination of traditional music and dance of all countries.

Drawing on archival materials from the English Folk Dance and Song Society and the International Institute of Intellectual Cooperation, this paper explores the history of the First International Folk Festival and discusses three major issues: 1) the role of festivals in shaping the new international musical scene; 2) the importance of music in cultural diplomacy; 3) the uses of notions such as “nationalism,” “internationalism,” and “cosmopolitanism” in discourses on music during the interwar period.

The International Congress of Popular Arts (Prague 1928) and the Politics of Folklore
Philippe Gumplowicz (Évry Val d’Essonne University / Paris Saclay)

Since the first collections of popular song (Alte Volkslieder) were produced in the Baltic countries by Johann Gottfried Herder at the end of the eighteenth century, the
need to preserve “folklore” took hold in the musical imagination of Europe. With the exception of a notable governmental project initiated by the French Second Republic, most of the initiatives that aimed to collect fragile popular expressions of oral traditions for preservation or for artistic uses were the results of personal initiatives. They were led mainly by musicians, folklorists or archivists.

The trauma of the Great War provoked a change of pace: the regional or national understanding of folklore (as the rejection of modernity and “a means to repair the assaults that oppression had inflicted on national feeling” according to Bartók) seemed to give way to the transnational ambition of the International Institute for Intellectual Cooperation (IICI), an offshoot of the League of Nations, which was responsible for promoting exchanges between scientists, academics, artists, and intellectuals worldwide.

Under the auspices of the IICI, an International Congress of Popular Arts was called in Prague in 1928. The participants, including Belà Bartók, shared a feeling of urgency: “Most popular songs and melodies are in the process of disappearing. . . . The Congress advises governments to start recording them as soon as possible.” This preoccupation was part of a renewed attention to popular expression, such as the publication of Arnold Van Gennep’s *Le Folklore* (1924) and the formation of a “French Folklore Society” (1927), which had its own journal (*Revue du Folklore français*). This movement relied on the remarkable burgeoning of the phonograph, and its mission, backed by ethnomusicologists, was to “establish archives of musical recordings of ‘primitive’ peoples.” By the same token, the festivals were responsible for creating specialized record companies (Folkways in the U.S., the first recordings of Alan Lomax, 1933).

The Prague Conference shows how folk music became a key issue in the political agenda of the IICI. The paper considers the extent to which it had a place in cultural diplomacy and explores the aesthetic and political representations.

**Mendelssohn and the Lied**

Angela Mace Christian (Washington, D.C.), Chair

Mendelssohn’s Lieder are often overshadowed by his oratorios and symphonies. In comparison to his contemporaries, Mendelssohn’s Lied aesthetic has been criticized as conservative, and the vocal Lied has been viewed as less important to his oeuvre than his *Lieder ohne Worte*. The presenters in this session rethink these assumptions through two traditional methodologies: biographical context and aesthetic analysis. While each paper takes a unique approach to these methodologies, their topics overlap and resonate with each other in productive ways.
“Time is, Time was, Time is past”: Felix Mendelssohn’s Songs of Travel
Susan Youens (University of Notre Dame)

Those who make their way through Felix Mendelssohn’s small but choice song oeuvre are bound to notice his repeated gravitation to certain poetic subjects, including travel. Mendelssohn, whose wealthy family could afford to fund his youthful travels and who in adult years needed to travel often for his profession, was singularly thoughtful about the different purposes for going to other places, about cultural norms elsewhere in the world, and about the different situations for musicians in other countries. He took note of the burgeoning tourist industry, the explosion of travel literature, and changing modes of transportation, the stagecoaches of his youth becoming the steam-driven railroads of his adulthood. He observed how one’s own sense of national identity was sharpened by travel and what it was like to feel “foreign,” and he understood how travel changes the perception of time and how it affects one’s sense of the relationship between the past and the present.

From eager anticipation of travel in youth to a final letter in which he cannot find the strength to journey to Vienna to conduct Elijah, he tracks physical and psychological changes in the process of going from Point A to Point B. It is no wonder that he was so often drawn to texts by poets who were contributors to Reiseliteratur (Heinrich Heine) or traveled to distant, daunting places (Nikolaus Lenau) or imagined Romantic voyages to distant lands. In this paper, I examine both Mendelssohn’s experiences of travel and two of his ten Reiselieder that take the theme of travel from the literal to the metaphorical: “Ferne,” op. 9, no. 9 and “Auf der Wanderschaft,” op. 71, no. 5, both having to do with Fanny. In “Ferne,” someone left behind at home travels in imagination to where her loved one (Fanny once called Felix her “alpha and omega and everything in between”) is journeying, while the Lenau song “Auf der Wanderschaft” is an expression of grief in the wake of Fanny’s death. Here, Mendelssohn found means both restrained and powerful for a beloved sister’s voyage into the “undiscovered country from whose bourn no traveler returns.”

Fanny Hensel’s Sechs Lieder op. 9: A Brother’s Elegy
Stephen Rodgers (University of Oregon)

Three years after Fanny Hensel died, some of her works were published as her opp. 8, 9, 10, and 11. Because the works were published with Breitkopf & Härtel, rather than with Fanny’s publishers, many scholars assume that Felix brought the manuscripts to his own publisher. This story seems clear enough, but little documentary evidence survives to support it. Who selected these pieces for publication? Fanny’s husband, her friend Robert von Keudell, and Felix himself have all been proposed as candidates. The siblings’ music, however, provides another form of evidence that
reveals Felix’s role in the dissemination of Hensel’s music, as well as how he paid tribute to his beloved sister.

My paper explores these questions using Fanny’s *Sechs Lieder* op. 9 as a case study. This collection is intimately connected to Felix’s own *Zwölf Lieder* op. 9, which contains three works by Fanny. Angela Mace Christian has argued that Felix’s op. 9 is a “co-authored song cycle” assembled as much by Fanny as by Felix. Fanny’s op. 9 is even more cyclic, and strikingly similar to the earlier op. 9: its key scheme likewise traverses a tonic-subdominant-tonic arc; its poetic narrative also moves from the promise to the loss of love; and certain songs from Felix’s op. 9 resonate with those from Fanny’s op. 9, especially songs 1 and 2 of Felix’s cycle (“Frage” and “Geständnis”) and songs 4 and 5 of Fanny’s cycle (“Der Maiabend” and “Die frühen Gräber”). These four songs are linked by related melodic motives, and two of them (“Geständnis” and “Der Maiabend”) feature the same motive in the same harmonic context. Furthermore, the earlier op. 9 cycle ends with a minor-mode song by Fanny, “Die Nonne,” which resembles the only minor-mode song of Fanny’s cycle, “Ferne”: both songs are in triple meter and a similar tempo, their accompanimental patterns are related, and they open with the same structural melody. Considering these intertextual resonances, the compilation of Fanny’s op. 9 by Felix becomes a sibling collaboration in its own right—a brother’s musical elegy to his sister.

Changes of Pace: Expressive Acceleration and Deceleration in Felix Mendelssohn’s Vocal Rhythms
Harald Krebs (University of Victoria)

The declamation in Mendelssohn’s songs garnered a considerable amount of criticism in the late nineteenth to early twentieth century. Luise Leven’s dissertation on Mendelssohn’s songs (1926), for example, provides long lists of passages supposedly exhibiting erroneous declamation. More recent scholars such as Thomas Stoner and Douglass Seaton have expressed favorable opinions of the declamation in Mendelssohn’s songs, and Susan Youens has hinted that some of his unusual declamation may have a text-expressive function. My paper demonstrates that Mendelssohn’s deviations from the expected declamation are indeed expressive.

I focus on one particular aspect of Mendelssohn’s declamatory practice: his use of changes of pace in the vocal delivery of text. Although some of Mendelssohn’s unexpected changes in declamatory pace are accelerations, decelerations (ranging from elongations of individual syllables to a reduced pace during an entire section) are much more common. The changes of pace serve one of two expressive functions: highlighting a particular word or words, or reflecting aspects of the meaning of the text. I shall briefly discuss a number of short examples, including excerpts from Mendelssohn’s autographs that demonstrate that the working out of expressive declamation was an important part of his compositional process. I shall conclude with more
detailed discussions of two songs in which Mendelssohn uses declamatory decelerations to bring out larger-scale aspects of the meaning of his texts. In “Reiselied,” op. 34, no. 6, the counterintuitive deceleration of text describing the quickest, most passionate actions in the poem (e.g. “I fly into her arms”) suggests the delusional nature of those actions (the final lines of Heine’s poem make clear that they do not actually take place). In “Neue Liebe,” op. 19, no. 4, the dramatic slowing of the declamation whenever the poem specifically mentions fast motion suggests that the persona stands apart from the fairies’ ride, paralyzed with wonder and fear. A permanent slowing of the declamation at the end of the song suggests not only the persona’s fearful immobilization, but also his death.

Reassessing Felix Mendelssohn’s Song Aesthetic through the Lens of Religion: The Case of “Entsagung”
Jennifer Ronyak (University of North Texas)

Mendelssohn’s Lieder do not exhibit some significant traits that normally attach to canonical German songs during the nineteenth century, a fact that opened them up to some later criticism. Unlike Schubert and Schumann, Mendelssohn preferred almost strict strophic forms and did not lavish obvious attention on the declamation of individual words, phrases, or stanzas; instead, he dwelt more upon an overarching image. Scholars have sought to defend this aesthetic by citing Mendelssohn’s teacher Carl Friedrich Zelter as an influence, pointing to Mendelssohn’s claim that music was more “definite” than words, and exploring the importance of topoi within the songs. Yet a few of Mendelssohn’s Lieder—those based on religious poetry—invite us to add additional nuance to this useful but incomplete view of Mendelssohn’s approach. Examining the song “Entsagung,” op. 9, no. 11, this paper explores how and why Mendelssohn’s approach to Lieder on religious poetry undercuts his otherwise apparent skepticism concerning the communicative power of words in relationship to music. “Entsagung,” which is based on a Protestant devotional poem by Droysen, employs a musical topos that itself foregrounds the deep importance of each word: the chorale. Mendelssohn’s topical choice puts into action his own views concerning the special status of religious words, which are based in his engagement with Protestant musical traditions and Protestant thought through figures including J. S. Bach and the contemporary theologian Friedrich Schleiermacher. In this Protestant context, Mendelssohn found textual clarity to be central and thought it could be achieved through the calm delivery of a text and a natural, innate fusion of words and music. Mendelssohn’s song also engages with larger questions involved in Protestant thought of the period and the tradition of non-liturgical Lieder on religious poetry. “Entsagung” thus exhibits a tension between views in Protestantism that put reason and teaching at the center of theology and musical practice, and those—like Schleiermacher’s—that grounded the essence of religion and worship in feeling. This
diminutive song thus carries a significant payload: it opens a new window onto not only Mendelssohn’s song aesthetic, but also the relationship between words and music in nineteenth-century Protestantism more broadly.

**Modern Spiritualities**

Christopher Scheer (Utah State University), Chair

“Drift Off to Sleep”: The Sonic Uncanny and Death in Crumb’s “Beautiful Dreamer”

Abigail Shupe (Colorado State University)

Death and mortality perform central roles in the music of George Crumb (b. 1929), especially his series of song cycles, American Songbook. From this series I analyze Crumb’s setting of Stephen Foster’s “Beautiful Dreamer” (1864) to show how sounds of the musical uncanny create a liminal affective space in which listeners may confront mortality. I define the uncanny as the effect of a familiar sound placed into an unfamiliar and frightening context. Drawing on the work of Christopher Partridge (2015) and Isabella van Elferen (2012), I demonstrate that Crumb’s sonic uncanny serves to combat a common denial of death in American culture and provides listeners with a way to confront death musically. In “Beautiful Dreamer” the sonic uncanny manifests through extended vocal techniques and Crumb’s unusual setting of the original lyrics. Here, one performer whistles the melody while another whispers the text, giving the impression of a disembodied narrator or narrators. It is as if we are piecing together a memory of the song. These eerie vocal timbres combine with scraped percussion sounds and sparse accompaniment to create a new, frightening context for Stephen Foster’s melody.

By situating Crumb’s use of the sonic uncanny in the larger discussion of death in American culture, I demonstrate that his music reflects changes in American attitudes toward death and dying. Death is no longer necessarily the natural culmination of a fulfilled, religious life, or an occasion for offering thanksgiving. It has instead become something frightening, to be avoided through cultural denial and postponed through modern medicine. Scholarship in death studies reveals the development of a shared denial of death on the part of many Americans that has endured since the Civil War (Bush, 2016), the same period in which “Beautiful Dreamer” was originally published. Combatting this denial, the uncanny specters in Crumb’s settings are neither restful nor reassuring. They force us to confront death as an inevitability that we would rather not consider. Ultimately my analysis shows that Crumb’s sonic uncanny stands as what Partridge calls “words against death,” resisting our collective denial by portraying death as integral to the American cultural imaginary.
Spirituality and Jazz Historiography
in Mary Lou Williams’s Classroom Presentations
Sarah Provost (University of North Florida)

By the 1970s, Mary Lou Williams had become well known for both her jazz performances and her educational performances detailing jazz history. From 1977 until her death in 1981, she also held an artist-in-residence position at Duke University. This position required her to teach the History of Jazz course, which she did with her collaborator Peter O’Brien, as well as lead a jazz ensemble. In this paper I examine archival recordings from Duke University of her classroom presentations for the History of Jazz course, presenting evidence that her performance-oriented lecture style brought her spiritual beliefs to her college audience. After connecting with religion in the 1950s, becoming a Catholic, Williams’s compositional output turned increasingly to spiritually oriented and sometimes clearly religious music. She avoided speaking specifically about God in her classroom, but her beliefs on the spirit of jazz performance and improvisations colored her lectures. While she located positive emotions and brotherhood in some artists’ outputs, she attacked others for lacking the spiritual feeling in their music. This group of others was primarily comprised of avant-garde musicians, making her a divisive figure in post-bop history. I suggest here that the controversial views advocated in her lectures that the bop and pre-bop music were superior to later styles were dictated by her general beliefs on spirituality.

Williams’s classroom presentations also show the manner in which jazz musicians, particularly female ones, position themselves on the landscape of jazz history and how they disseminate information in different ways than scholars. This research delineates the involvement of jazz performers in the telling of their own stories. It also contributes to recent discussions on gendered discourse in jazz history, particularly discussions about the feminine voice facilitated by the Melba Liston Research Collective.

New Intellectual Histories of Music
Tomas McAuley (University of Cambridge) and David Trippett (University of Cambridge), Conveners

This seminar explores the notion that music history can be told in terms of changes in our ways of thinking. In contrast to late twentieth-century scepticism towards intellectual history in many quarters of the humanities, the editors of a recent landmark collection stated confidently: “it is difficult to remember a time when intellectual history figured so centrally in the larger historical enterprise.” Recent moves in musicology arguably bear out this turn, engaging in particular the difficulties—and opportunities—of writing intellectual histories of a frequently nonverbal art-form.

This seminar seeks to assess the current state and future direction of what it calls “new intellectual histories of music”; to reflect on the historiographies underpinning...
such histories; and to ask what music can offer the intellectual-historical enterprise more generally. Pre-circulated papers engage specific moments within the history of music framed in relation to intellectual history, as well as offering methodological reflections on the opportunities and challenges that such approaches might afford. The seminar is not restricted to any particular period or genre, but aims rather to bring into dialogue scholars from a diverse range of backgrounds in order to address an issue of methodological relevance to the field as a whole.

Visit www.ams-net.org/rochester/new-intellectual-histories/ to access the papers.

Constructing Antagonists: Eduard Hanslick, Heinrich Schenker, and the “New Musicology”
Alexander Wilfing (Austrian Academy of Sciences)

Even though the term “New Musicology” does not designate a homogenous movement, bound by a unifying methodical perspective, New Musicologists do in fact share common ground in their rejection of “Old Musicology,” characterized by archival research, musical editions, and “objective” musical analysis. Thus, the “New” was defined by the “Old” that had to be overcome. The main targets were easily identified: formalism, positivism, and the “ideology of autonomy,” manifested in the American tradition of Schenkerian analysis. New Musicologists constructed a historical narrative of musico-aesthetical formalism from Kant’s *Critique of Judgment* to Schenker’s writings with Hanslick’s *On the Musically Beautiful* as an essential intermediary. According to this view, Hanslick repudiated any semantic aspects of “pure” music, thereby becoming the “origin” of formal analysis, laying the theoretical foundations of Schenker’s method. In contrast to this historical narrative of musical formalism, I will argue for a more complex function of Hanslick’s treatise regarding the institutional establishment of New Musicology, largely driven by polemical attitudes towards a retrospectively constructed adversary.

Initially, I will explore Hanslick’s ambivalent relationship to musical analysis, which forms no vital part of his theoretical framework, awarding musical analysis a purely negative function in his novel concept of scientific aesthetics. Even though Joseph Kerman’s opposition to organicist concepts of music finds an ample target in *On the Musically Beautiful*, Hanslick’s position as the historical predecessor of Schenkerian analysis has to be questioned. This will be done by a close reading of Schenker’s “Der Geist der musikalischen Technik,” which has sparked a vigorous debate between different readings of Hanslick and Schenker. This debate is ideally suited to highlight Hanslick’s function in recent discourse on “formal analysis,” revealing how individual interpretations of Hanslick’s monograph are partly driven by ulterior motives regarding “musical formalism.” Finally, my analysis will show how Hanslick’s function as the prime example of an antiquated conception of “pure” music is largely based on
reductionist interpretations of his text for the sake of constructing a refutable antagonist to “New Musicology.”

**Hearing Modernism: Entanglements of Intellectual History and Reception History**

Alexandra Kieffer (Rice University)

The premiere of Debussy’s *Pelléas et Mélisande* in late April 1902 occasioned a maelstrom of critical responses in the Parisian press—over a hundred reviews over the course of a few months and eighty-eight in the month of May alone. Listening to *Pelléas* was, for many of its early reviewers, a disorienting experience that pushed up against the limits of intelligibility. The reviewer for the large daily Parisian newspaper *Le Petit journal* could make no sense of it at all: “I confess in all humility,” he wrote, that the opera “is a work of art in which I hear nothing.” As historical documents, these critical responses open a unique window into the tension between the experience of music and the making-intelligible of that experience through discourse.

These responses were also, I argue, a flash point in the intellectual history of music in early-twentieth-century French discourse, as the experience of Debussy’s music itself spurred new engagement with ideas about the category of music and its ontological difference from speech and non-musical noise. In this paper, through a series of three short case studies drawn from the early reception of Debussy’s music, I consider the tangled relationship between reception history and intellectual history. While intellectual history, most straightforwardly, is a history of ideas, music’s intellectual history must contend with the extent to which the experience of music is a continual participant (if often an implicit one) in the discourse of musical ideas, even as musical experience often cannot be made fully intelligible in discursive terms. In this regard, intellectual histories of music—as they trace the give-and-take between frames of intelligibility, by which music participates in the circulation of ideas, and the listening experiences to which those frames of intelligibility are (always incompletely) applied—can contribute to a broader conversation in the humanities that is interrogating in new ways the relationships among experience, affect, and language. Such an approach, additionally, offers an alternative to the tendency in recent accounts of aesthetic experience to reify a problematic dualism between live, ephemeral “presence” and the inert historical artifact.

**The Rise of the Humanimal: From Schumann to Ravel, via Barthes**

Michael Puri (University of Virginia)

The recent heightening of concern about the relation between humans and their environment has been expressed not only in the coinage of “Anthropocene” but also in the development of the posthumanities, an interdiscipline within which critical
animal studies has played a central role. In an attempt to continue guiding musicology toward the posthumanities in general and animal studies in particular, I propose new ways to conceive of music as a medium for the interrelation of human and nonhuman bodies.

I begin with a fresh reading of Roland Barthes’s “Rasch,” an essay in which the author not only depletes the way professional pianists—“trained, streamlined by years of Conservatory or career”—cancel out the most idiomatic aspects of Schumann’s music, but also develops a vocabulary for these behaviors, postulates a virtual body to perform them, and invites us to inhabit this body. The behavioral spectrum involved turns out to be quite broad, stretching from the ostensibly human (speaking, singing, dancing) to the ostensibly nonhuman (snarling, swarming, slithering), while also emphasizing the involuntary motions common to both (flinching, ingurgitating, tumescing). Thus, according to Barthes a full experience of Schumann’s music allows us to commune not just with the composer’s body, but with all bodies across the animal kingdom—to accede to what some are beginning to call the “humanimal.”

The interspecies bridge built in “Rasch” is also advantageous for music historiography, insofar as it creates an unexpected rapprochement between German romanticism and French modernism. For example, the sudden outburst in the middle of Ravel’s “Oiseaux tristes”—presumably the moment the “sad birds” startle and take flight—is a strikingly literal instance of the instinctual flinching that, for Barthes, generates the Schumannian intermezzo. In addition to these new crosscultural genealogies, detailed consideration of other pieces from Ravel’s Miroirs and Histoires naturelles reveals that their careful tracking of animal behavior not only produces compositional innovations but also makes them as much sympathetic zoomorphisms of the human as the ironic anthropomorphisms of the animal that they are commonly assumed to be.

Musical Discourse and the Production of Ideology

Jeremy Coleman (University of Aberdeen)

This paper seeks to explore notions of the production of ideology as a sort of unregarded flipside to intellectual histories of music which nonetheless deserve a central place in them. To that end, it considers examples from late eighteenth-century music history, focusing on semiotic features of the so-called “Viennese Classical style” as a heuristic device for ideological production in historical context, a project that has hitherto eluded even recent methodological advances in musicology. If the paradoxical challenge of “thinking conceptually about the nonconceptual” betrays a quintessentially Romantic conceit of nineteenth-century musical culture, an understanding of intellectual history in late eighteenth-century music may rather start from the
This paper begins with a critical survey of intellectual histories of music of this period (e.g. Blažeković and Mackenzie, 2009), on the one hand, and music analyses that draw on “topic theory” (e.g. Monelle 2006, Sheinberg 2012, Mirka 2014), on the other. As I shall argue, not only was the musical discourse of Viennese Classicism constituted of signs with a variety of extramusical reference (predominantly to class and social life), the very system of signification—that of a semiotic “kaleidoscope” which rendered society in various “types” within a single coherent musical discourse of free exchange and equivalence—itself is a production of bourgeois ideology (Cf. Eagleton 1984). Moreover, I re-evaluate the distinction between “extroversive” and “introversive” semiosis (i.e. between the extramusical signs and immanent “grammar” or “syntax”) to suggest what it may offer to accounts of music history at this time seen from the perspective of ideological production.

Reformation Repertories
Gregory Johnston (University of Toronto), Chair

Sacred Music in the Lutheran Marketplace, ca. 1600–1670
Mary E. Frandsen (University of Notre Dame)

Nearly 170 inventories of sacred music prints survive from Lutheran institutions (churches, schools, and courts) in German-speaking areas. Around ninety of these include numerous titles, while another eighty report just a few. While many of these inventories have been studied individually, the entire set has never before been analyzed for what it might reveal about the repertorial preferences of seventeenth-century church musicians.

First, these inventories document the Lutheran fascination with music by Catholic composers from both southern and northern climes. Many institutions owned Italian music published in Germany, but some also possessed prints issued in Venice; while Monteverdi, Grandi, and Rovetta enjoyed a certain cachet, most popular was Viadana, whose works were also issued in Frankfurt. But more than half of these Lutheran institutions also owned liturgical music by German, Austrian, and Swiss Catholics, something not evident from the holdings identified in RISM.

Perhaps the most surprising fact to emerge from this study, however, is that for over thirty years, the Lutheran market was dominated a composer who today does not rate even a mention in most general music history texts: Andreas Hammerschmidt. In fact, the data suggest that Hammerschmidt was the most widely owned Lutheran composer of the entire seventeenth century. He issued fifteen collections between
1638 and 1671, and regularly outsold all of his major competitors—Schütz, Rosenmüller, Bernhard, Profe, and Capricornus—by a considerable margin.

In my paper, I will discuss my findings, and will also explore some of the possible reasons for Hammerschmidt’s success. The principal buyers of sacred music at this time were the many Latin-school cantors whose duty it was to perform polyphonic works with boys in church services every weekend. Many of these cantors had access to a rather small talent pool, and Hammerschmidt supplied them with works that, while they did not display the artistic depth and musical complexity of those of his competitors, were nonetheless melodious, well constructed, and readily mastered. Thus while the cantors of larger schools gravitated towards more sophisticated music (as these inventories also reveal), many others found themselves limited in their musical choices by practical realities.

To the Glory of Whom? Josquin’s Missa de Beata Virgine and Its Gloria in Catholic and Lutheran Ritual Contexts

Alanna Ropchock (Shenandoah University)

Unlike other polyphonic masses that are unified by a musical element such as the same melody in all five movements, Josquin des Prez’s Missa de Beata Virgine derives its unity from liturgical practice. As a result of heightened devotion to the Virgin Mary in the Middle Ages, composers developed a polyphonic mass tradition in which each Ordinary movement is based on a corresponding plainchant melody typically sung at Marian votive masses. Josquin’s contribution to this “Missa de Beata Virgine” tradition survives in an astonishing seventy-two sources, a number that expands with the consideration of multiple print exemplars. Early manuscript sources of the Missa de Beata Virgine affirm its original function as an Ordinary setting for Marian votive masses. Later sources, however, come from churches that severed ties with Rome and adhered to the teachings of Martin Luther, who abhorred the concept of votive masses and discouraged excessive Marian devotion.

Although Lutherans utilized all five movements of the Missa de Beata Virgine, the Gloria underwent the most modifications as a result of its newfound liturgical context. Like the plainchant Gloria IX on which it is based, this movement contains the popular “Spiritus et alme” Marian tropes. While the post-Tridentine Catholic Church worked to omit such Ordinary tropes in an attempt to unify its liturgy against the growing threat of the Reformation, Lutherans retained the tropes and simply altered the text in accordance with their own beliefs and rituals. For instance, the trope “to the glory of Mary” became “to the glory of God” in several sources. Moreover, in a curious dissemination pattern, twenty of the seventy-two Missa de Beata Virgine sources transmit the ending of the Gloria beginning at “Cum sancto spiritu” as an isolated section. Although this trend exists primarily in the instrumental music realm, I utilize sources from institutions such as the Leipzig Thomaskirche.
to propose that it originated in the liturgical music practices of Lutheran Saxony. The changing ritual context of Josquin’s Marian mass in the sixteenth century reflects the fluidity of liturgy and theology as Catholics and Lutherans came to terms with their differences and similarities.

**Sexual Expression as Freedom in Carl Orff’s**

*Trionfo di Afrodite and Die Bernauerin*

Elizabeth L. Keathley (University of North Carolina at Greensboro), Chair

Although Carl Orff’s most famous works are often debated in the political context of the Third Reich, scholars have tended to ignore the political and ideological subject matter of his compositions. Yet, a survey of Orff’s output reveals that the majority of his works are strikingly critical of authority, from the sacrifice of a child to a tyrant in his early *Gisei: Das Opfer* (1913) to the railing against Zeus in *Prometheus* (1967). Building on the work of Werner Thomas and Kim Kowalke, who suggest that Orff used gestic practices in his Brecht cantatas (1931–2), this session extends the discussion to *Die Bernauerin* (1946) and *Trionfo di Afrodite* (1951). While Thomas and Kowalke focused on the use of the gestic to invoke “the negativity of an ecstatic ritual for the heroization of stupidity” (Thomas), we extend the interpretation of the gestic to the critical and ironic role of the choruses in these later works.

The gestic also forms the backdrop for a discussion of Orff’s themes of sexual freedom, which we argue is informed by the 1920s German sexual reform movement, which posited that to be sexually free was to reject authority, statism, and utilitarian views of marriage. In *Trionfo di Afrodite*, Orff treats the wedding festivities and the incumbent invocation of the Marriage God’s protection of chastity as ugly reminders of fatuous social practices, reminding us that love and desire are the loftiest of expressions of freedom. In *Die Bernauerin*, Orff repudiates the idea that the individual’s needs are subservient to the state’s. He defends love against the tyranny of social codes and condemns the notion that a woman’s beauty and sexuality pose a threat to the social order. By bringing to light Orff’s principles of freedom and sexuality, and by illustrating his disdain for authoritarian precepts and rituals, this panel offers a new perspective on a composer whose works have been dismissed as reductive and prurient.

**Empty Ceremonies and Impassioned Desires in Orff’s Trionfo di Afrodite**

Kirsten Yri (Wilfrid Laurier University)

The third and final work in his *Trionfi* triptych after *Carmina Burana* and *Catulli Carmina*, Orff’s 1951 *Trionfo di Afrodite* dramatizes an ancient Greek-Roman wedding celebration, drawing on texts by Catullus, Sappho, and Euripides on the subject of marriage, sex, and desire. Scholars have done little more than euphemistically
describe it as an exploration of worldly and divine love. Part of this rejection may hinge on Orff’s inclusion of a rather graphic sex scene wherein the “pleasures” of the couple are quite audibly relayed. Some scholars, such as Michael Kater, have ventured that Orff had an “obsession with sex.”

Orff’s advocacy for the freedom to express oneself sexually is often set against the tyranny of social contracts and religious morals. Even as early as his 1918–9 incidental music for Büchner’s Leonce und Lena, the social contract of marriage is only meaningful when the couple have the freedom to choose each other. This paper explores Orff’s musical treatment of the ritual of marriage and freedom of desire to underscore what ideological and feminist stakes are involved in the “triumph” of the Goddess of Desire (Aphrodite) over the God of Marriage (Hymen). As I demonstrate, far from imitating the marriage customs described in the 1926 book he possessed on the sexual lives of the ancient Greeks, Orff amplifies the expression of female desire by borrowing fragments from Sappho’s erotic poetry and having them uttered by both the groom and bride. Orff highlights the experience of female sexual desire without the usual resistance or male coercion that was expected in a “normal” middle-class woman, and pays considerable musical attention to the Bride’s desire and ecstasy without casting her into an arena of madness or hysteria. I argue that Orff considers the expression of female desire as a critical tool in rejecting oppressive sexual mores, following liberal themes of the sexual reform movement.

**Martyred for Love and Freedom:**
**Sexual Repression and Tyranny in Carl Orff’s Die Bernauerin**

Andrew S. Kohler (University of Michigan)

Carl Orff conceived Die Bernauerin in 1942 upon seeing Friedrich Hebbel’s play Agnes Bernauer (1851), which recounts a famous episode in Bavarian history: the commoner Agnes Bernauer married the son of Duke Ernst, who then had her executed by drowning on 12 October 1435. The scholarship to date has focused on dramaturgy and the work’s distinctly Bavarian flavor, as Orff wrote his own libretto in a regional dialect, and this story of love condemned by society has been celebrated in Bavarian lore and literature. Missing from the musicological literature is any discussion of this work as Orff’s most powerful and emotional statement about unjust authority. Dedicated to the memory of his friend Kurt Huber, a martyr of the anti-Nazi resistance, it was written during the fall of the Third Reich as a penitent act of protest made too late.

The repression of romantic and erotic love plays a major role in the anti-authoritarian message of Die Bernauerin, as in several of Orff’s other works extending back to his early song cycle Eliland (1911). Die Bernauerin repudiates the two main theses of Hebbel’s Agnes Bernauer: the idea that the individual’s needs are subservient to the state’s and the so-called “tragedy of beauty,” that is, the patriarchal view that
female beauty and sexuality pose a threat to social stability due to their effect on men, encapsulating the idea of rape culture. Orff’s work problematizes this attitude through Agnes’s male antagonists, many of whom refer to her with sexually degrading language—revealing more about themselves than about her. The most harrowing example is the chorus of witches (voiced by male performers) who sadistically narrate her death. Like the Trionfi, Die Bernauerin features vivid musical celebrations of Eros and rejects the notion that sexuality should be treated with shame and fear. Die Bernauerin goes further than the Trionfi, however, by making the claim that repression and misogyny are dangerously allied with those who would destroy the individual for an alleged greater good. This work provides a link between Orff’s philosophy of sexual freedom and the anti-authoritarian worldview that pervades his oeuvre.

Spain
John Koegel (California State University, Fullerton), Chair

Transvestism and Allegory during Times of War: Representations of Cupid and Philip V in the Spanish Zarzuela (ca. 1700)
Maria Virginia Acuna (Kwantlen Polytechnic University)

An unprecedented shift in the portrayal of Cupid took place in the Spanish mythological zarzuela during the years surrounding the War of the Spanish Succession (1701–14). For the first time ever Cupid was depicted not as a god of chaste or erotic love but as a god at war with other deities. In every battle lost, Cupid lamented his defeat and struggled to regain his power. Also in every case, a female actor-singer, not a male performer, played the fiery but mournful character of Cupid.

This paper begins by exploring the cultural understanding of Cupid in early eighteenth-century Spain as articulated by Spanish mythographers of the era (Pérez de Moya, Baltasar de Victoria, and Juan Bautista Aguilar) and described in the earliest representations of Cupid in Spanish theatre. It then explores the intersection of myth, allegory, war, and music theatre in a case study—the zarzuela Las nuevas armas de amor (Love’s New Weapons, 1711)—while suggesting that in this work Cupid functioned as an allegorical representation of the Spanish king and that the deity’s struggles for power mirrored the monarch’s plight during a time of great political instability. Moreover, I suggest that the pre-existing local theatre practice of cross-dressing allowed for the portrayal of a defeated and sobbing Cupid in the zarzuela.

The analysis of this repertory—largely unexplored in both Spanish and Anglo-American musicology—illuminates Spanish musico-theatrical traditions during a little understood period in the history of Spain. More broadly, it contributes to our increasing understanding of eighteenth-century operatic history by directing attention toward an expanded range of female performance and gender performativity in the period.
Musicology and Folklore in Early Francoist Spain
Daniel Jordan (University of Cambridge)

During Francisco Franco’s dictatorship (1939–75), the Sección femenina, the women’s section of the fascist Falange party, propagated an idealized vision of Spanish peasant life through cinema, theatre, radio, and the education of the youth. This group sent young women to remote villages throughout the nation’s diverse cultural and linguistic regions to select, transcribe, and at times surreptitiously create folk music and dance. The material was documented in a highly standardized format by the musicologist Rafael Benedito and other prominent male fascist intellectuals to be used for publications and nationalist youth programs, as well as in national and international tours. Through a process of cultural editing and framing, the men who collaborated with the Sección femenina attempted to generate a “historical” musical tradition and aesthetic philosophy based on concepts of Spanish cultural and racial purity. These concepts were utilized by Franco’s musicologists to enforce a dichotomy between the “virtuous Spanish race” and the “corrupted otherness” of the exiled Republicans and Communists after the Spanish Civil War. In this way, the Falange party associated itself historically with the catholic “protectors” and warrior-monks of the Reconquista, while those of leftist ideologies were framed as morally degenerate Moors and Jews.

Yet, cultural policies regarding regional identity and musical ownership fluctuated drastically during the regime’s first decade. For example, in 1945 the Falange’s desire for a “beautiful confusion of regional music” was suddenly supplanted with laws enforcing the separation of regional traditions. Drawing upon theoretical literature regarding cultural nostalgia (Illbruck, 2012; Pistrick, 2015), this study explores how fascist musicologists adjusted their intellectual work to the ever-changing perceptions of “Spanishness” during the Franco regime. This was expressed in a hierarchy of aesthetic values which reflected the regime’s crusade against the supposed immorality of foreign media and popular culture. Referring to primary sources and delving into the lives and work of the members themselves, I will show that the musicological output of the Sección femenina was a form of cultural conquest and internal colonization that attempted to create historical links between Franco’s Spain and the imperial Castilian Golden Age.
uneven modernization in this city generated a social landscape of inequalities and a fragmented urban space. The meaning of sounds and musical practices was highly unstable as they interacted with one another in unpredictable ways. In that context emerged a choral society, namely, the Orfeón Socialista (1900–1936), which had a markedly socialist and revolutionary character manifest in its repertoire and the use to which it was put. The Orfeón’s public performances were enlisted by Madrid’s authorities to help spread an “aural hygiene” (Llano 2017) with which to sanitize public space and make it safe and suitable for the comfort of the rising middle classes—in line with existing legislation. This paper argues that the Orfeón Socialista’s revolutionary message was instrumental to this end as, in line with international socialism, it was predicated on an ideal of social harmony (Mitchell). The mainstream media appropriated that message in order to generate a selective form of social cohesion from which those responsible for the spread of unwanted sounds and “noises” were excluded. Sounds and musical practices deemed to be harmful or to run contrary to the well-being and morality of citizens were displaced, and those responsible for spreading them were often persecuted. One of the consequences of this was the scapegoating and persecution of organ grinders in Madrid during the late nineteenth century. In order to avoid its socialist message being misappropriated and used in this way, the Orfeón offered private performances that were closer to its ideological roots, and that conformed with the tendency shown by anarchism to produce a fragmentary social space (Goyens). The Orfeón Socialista’s public and private performances contributed to generating a multifaceted urban cartography (Lefebvre), and will be analyzed here as “spaces of resistance” against the spread of “aural hygiene” in Madrid, which was conceived as a technology of power.

**Keyboarding Song: The *Libro de Cifra Nueva* (1557) and Keyboard Pedagogy in Sixteenth-Century Spain**

Carlos Ramirez (Cornell University)

In 1557, Luis Venegas de Henestrosa published his *Libro de Cifra Nueva* (Book of the New Cipher): the first book of keyboard intabulations printed in Spain. The *Libro* is the only collection of instrumental music—among the ten printed in Spain in the sixteenth century—to include a compendium of the elements of plainchant, polyphony, and counterpoint (including how to improvise counterpoint). The *Libro*’s compendium on vocal practice is remarkably similar in organization and scope to a type of publication popular during the period known as the *Arte de Canto* (Art of Singing). In Spain, *Artes de Canto* showcase several key trends in sixteenth-century music pedagogy: the production of printed books in Spanish rather than Latin to be used as how-to manuals; a preference for brevity and conciseness in the presentation of the material to optimize learning time; and lastly, a shift in pedagogical focus from the speculative to the practical elements of music. That Venegas begins his book of
keyboard music with a compendium on singing has the potential to expand our view of early modern pedagogy because of the way in which it directly links vocal and keyboard practice. My paper argues for understanding the Libro’s vocal compendium as an Arte de Canto and highlights the ways in which vocal practice informs keyboard pedagogy; I will explain and demonstrate how the skills acquired through vocal practice are tailored for the keyboard pupil, and how the repertoire contained in the Libro is arranged to maximize Venegas’s pedagogical agenda. Further, I argue that this educational agenda is itself a product of new pedagogical trends influenced by the Spanish humanism promoted at the University of Alcalá de Henares, the city where Venegas developed and printed his keyboard method.

**Theory and Analysis**

Thomas Christensen (University of Chicago), Chair

Remaking Music Theory:
Seventeenth-Century Speculative Music in China
Sheryl Chow (Princeton University)

The conventional narrative of the transmission of European knowledge to other parts of the world from the sixteenth to eighteenth centuries often focuses on the role of missionaries as translators and that of indigenous receivers as learners. Revising such a narrative, this paper examines both the transmitter and receiver sides as active creators of knowledge through the writings of Portuguese Jesuit Thomas Pereira (1645–1708). Pereira wrote a music treatise in Chinese, entitled *A Summary of the Essentials of Music* (Lülü jieyao), which discusses the theories of the physical properties of sound, pitch, and consonance proposed by Galileo Galilei (1564–1642), Marin Mersenne (1588–1648), Thomas Hobbes (1588–1679), and Francis Bacon (1561–1626). The treatise fell into oblivion, except that its theory of consonance was discussed, in only four folios, in *The Correct Meaning of Music* (Lülü zhengyi), a Chinese music treatise whose authors gave no credit to Pereira. The transmission has been largely overlooked by modern scholars.

By a detailed examination of Pereira’s treatise and close comparison with Galileo’s theory of consonance, this paper shows that Pereira not only translated Galileo’s theory, but also modified it to better explain in mathematic-physical terms the ranking of consonances in practical theories. Pereira’s focus on the theory of consonance reveals his agenda of promoting polyphonic music, perhaps church choral singing, in China. Yet Chinese receivers of the knowledge had their own agenda. Pereira’s theory of consonance in pipes was used in *The Correct Meaning of Music* to explain a conundrum in tuning that had long existed in the history of Chinese music theory: the relationship between the pitch of a pipe and its length is not the same as the relationship between a string’s pitch and its length. Although the authors of *The Correct Meaning*
of Music presented Pereira’s theory differently from his original text, I do not see it as a misunderstanding. Rather, I locate the motivation behind their reinterpretation in the inherent problem of Pereira’s theory, and suggest that the authors of The Correct Meaning of Music creatively made sense of the foreign knowledge by remaking it.

At the Origins of Music Analysis
Craig Comen (University of Virginia)

My paper brings into focus the persistently enigmatic origins of music analysis. Only recently have scholars begun to contribute to the narrative, focusing on compositional treatises around the turn of the nineteenth century, particularly those of Heinrich Christoph Koch, Anton Reicha, and Jérôme-Joseph de Momigny (Bent 1994 and Burnham 2002), as well as on the critical writings of E. T. A. Hoffmann (Bonds 2006 and Watkins 2011). Yet, I argue, the roots of the analytical tradition recognizable today reside in the eighteenth-century music periodical. It was in the hands of the music critic, and most prominently initiated by Johann Nikolaus Forkel and Abbé Georg Vogler, that analysis became an established practice.

I claim 1778 to be a watershed moment, when Forkel and Vogler penned reviews of musical works unprecedented in scope. Over dozens of pages in journals of their own creation, they describe moments of works that strike them as inventive, employ specialized terms to explain components of the musical structure, and elucidate how the parts of the works relate to the whole. For example, in his review of a symphony by Peter Winter, Vogler highlights the composer’s use of motivic material in the opening movement, particularly eager to show how it contributes to the exposition’s transition between key areas. In a review of a C. P. E. Bach accompanied sonata, Forkel traces modulations throughout the rondo finale in order to explicate its inner workings. In short, the critics were practicing music analysis.

Forkel and Vogler conceptualized music’s inner structure and outer expression as unified domains, utilizing a “Hauptsatz” model to show that components like key areas and motivic development lined up with the work’s affective content. They employed analysis to demonstrate that the work compellingly synthesized music’s regulative principles and the composer’s imaginative freedom, developing these tenets in other writings in dialogue with the contemporaneous German aesthetic tradition of Kant, Lessing, Schiller, and Sulzer. Right from the start, analysis exhibited a level of sophistication and engaged with philosophical issues—well before we have usually recognized such features.
Skryabin’s Modernism: Process and Style in the Prefatory Action Sketches
Lindsey Macchiarella (University of Texas at El Paso)

Stored in the Skryabin Museum in Moscow, the sketches for Alexander Skryabin’s final work, *Prefatory Action*, have received little academic attention. This paper delivers a close examination of the compositional style and processes in the fifty-five-page manuscript, left unfinished by the composer at the time of his death in 1915. The sketches detail Skryabin’s struggles with and solutions to the problems that faced all progressive, fin-de-siècle modernists—how to compose in the absence of traditional harmonic function and tonally based forms. In addition to illuminating the compositional strategies for his late published works, the sketches also provide a means with which to place Skryabin more accurately in a historical narrative alongside his contemporaries.

Scholars such as Manfred Kelkel, George Perle, and Cheong Wai-Ling have commented on the pervasive octatonicism of Skryabin’s late works, but all have assumed the composer’s linear, scalar thinking. The sketches, however, clearly illustrate that he generated octatonic, hexatonic, whole tone, and acoustic collections by vertically stacking interval patterns. Skryabin’s collections are transposed and re-voiced to create harmonic progressions, which are then worked into short musical fragments. These strategies shed light on the composer’s preference for chromatic motion in inner voices, chordal planing, polyrhythm, and bass motion by minor third and tritone (in the case of octatonic collections).

Stylistically, Skryabin has often been interpreted in historical narratives as an outlier because of his “failure” to produce an aesthetic “school.” In addition to stylistic features—such as a pronounced focus on melody, reliance on non-diatonic collections, harmonic stasis, rhythmic ambiguity, and transposition in place of middle-ground harmonic drama—the compositional processes demonstrated in the sketches place him firmly with other early modernists such as Debussy, Satie, Stravinsky, and especially middle-period Schoenberg.

The Craft of Paul Hindemith’s Electronic Compositions
Alexandra Monchick (California State University, Northridge)

In his music-theoretical treatise, *Unterweisung im Tonsatz* (1937, later published in English as *The Craft of Musical Composition*, 1942), Paul Hindemith claimed that harmonic tension is grounded on perceived dissonance resulting from a natural occurrence: the overtone series. His impetus for writing his theory of harmony was not only to defend tonality, but to legitimize his own neo-tonal music during the heyday of serialism and other avant-garde musical styles. While Hindemith’s harmonic theory largely derived from the experiments of Hermann von Helmholtz (1821–94) and Carl Stumpf (1848–1936), he had put his theories into practice even before writing
the treatise with three heretofore understudied electronic compositions: *Des kleinen Elektromusikers Lieblinge* (1930), *Konzertstück for Trautonium and String Orchestra* (1931), and “Langsames Stück und Rondo” (1935). It seems that Hindemith did an about-face sometime between 1935 and 1937, turning away from technology towards naturalism. Paradoxically, his experiments with electronic music provided him the tools to explore the natural phenomena of acoustics and psychoacoustics.

In this paper, I argue that only after experimenting with the electronic manipulation of sound was Hindemith able to develop his influential harmonic theory. Hindemith’s first sketches of the treatise, located at the Hindemith Institut Frankfurt am Main, show his indebtedness to electronic music, even though the final published version hardly mentions it. With the trautonium, an early synthesizer-like instrument, Hindemith was able to produce subharmonics, combination tones, and formant regions from electronic sounds to create various new timbres. Throughout his career Hindemith virtually ignored any discussion of timbre, but analysis of his electronic music from the 1930s proves that he was thinking about the internal properties of sound. Hindemith reproduced technological counterfeits of acoustic instruments with the trautonium and composed (and recomposed) music in the 1940s and 1950s based on psychoacoustics. In these pieces, he demonstrated how the composer can increase and decrease dissonance partly based on the capacities of the subconscious ear, a concept which he famously referred to as “harmonic fluctuation.” Hindemith’s technologically-mediated concept of timbre, which he applied to his late œuvre, suggests a “proto-spectral” approach to composition.

**Things are People Too**

Timothy Cochran (Eastern Connecticut State University), Chair

Voicing the Clone: Laurie Anderson and Technologies of Reproduction

Maria Murphy (University of Pennsylvania)

In the 1980s, new reproductive technologies such as in vitro fertilization and embryo transfer became commercially available in the United States, and somatic cell nuclear transfer—the cloning process by which Dolly the Sheep would be conceived in 1996—was in its experimental phase. While anxieties concerning these new technologies escalated in the popular sensorium, Laurie Anderson explored the phenomenon of cloning in a short musical film called *What You Mean We?* in which Anderson consults a design team to clone herself in order to manage her demanding workload. The videographic image of the clone is Anderson herself, performing in drag, and her clone’s body is partially created through the use of a pitch-shifter which changes Anderson’s voice to that of the cloned—but male—version of herself. In this video, the reproduced voice participates in the production of the clone’s male body,
demonstrating how the voice is endowed with significant political investment in the perception and, in this case, fabrication of gender.

Recent scholarship has established that the political, sonic, and material elements of voice are inextricably bound (Ochoa Gautier, 2014; Eidsheim, 2015; Kane, 2014) and that the relationship between voice and body can be materially changed through technological intervention in the form of sound reproduction (Sterne, 2003) and mechanical modification (Gordon, 2011). In this paper I investigate Anderson’s technological consideration of the body, which extends beyond her own corporeality to interrogate the biological and affective capacities of clones. I consider how Anderson addresses the convergence of reproductive technologies, the market, and the creation of subjects within this market as participating in a shift in how voices are heard across the nature/culture binary and how bodies are governed and even (re)produced in the twentieth century. I demonstrate how her clone’s technologized voice sounds the intersection between biopolitics and technocapitalism in order to form a critique of how we think about the constitution and distribution of bodies and the modes of communication through which these processes take place.

Highly Strung Vocalities: Marionette Opera, Sound Technologies, and the Poetics of Synchronization

Hayley Fenn (Harvard University)

Marionettes have been singing opera for centuries. Composers since Haydn have deemed them worthy performers of original works, while Marionettenspieler—the name given in German-speaking lands to puppeteers of marionettes—have long considered these wooden homunculi to be ideal for performing canonic operas. The aesthetic, socio-political, and technological traits that result from the fusion of a pervasively elitist entertainment and a popular commercial enterprise have left marionette-theater opera on the outskirts of conventional opera-historical enquiry. Yet, it is marionette opera’s very cultural hybridity that questions the assumptions and expectations associated with its constituent genres. This paper examines the phenomenological paradox engendered when two such identifiers collide: the voice’s centrality in opera and the marionette’s voicelessness.

When marionettes sing opera, they of course sing nothing at all. As a consequence of this apparent muteness, scholars have rendered the marionette a vehicle of primarily visual expression. To consider it mute, however, is to misunderstand the nature of the marionette’s vocality. In today’s performances of marionette opera, the individual human singer is displaced by a multi-part performance network involving several distinct media and material objects: the marionette, a unique backstage architecture, an unseen puppeteer, a recorded singer, a sound system, and an audience. Shaped by and for this network, expressive agency is productively diffuse, generating a manifestation
of voice that confounds conventional binaries. This acoustic presence is what I term the marionette’s “highly strung vocality.”

In this paper, I analyze contemporary German and Austrian productions of marionette opera, live performances, and verbal testimonies of Marionettenspieler in light of recent scholarship on audio-visual relations, organology, and performing bodies. Positing Die Zauberflöte as a test case, I present the performance network fundamental to marionette opera and argue that the phenomenological and technological configurations of specific networks reveal a poetics of synchronization, which raises important questions regarding puppetry’s representational capacities and its relationship to music’s efficacy. By unmuting this unlikely operatic performer, I propose the marionette as a novel—and necessary—lens onto perennially slippery issues in opera studies (such as voice, phenomenology, and staging) that are current touchstones in musicological inquiries concerning music’s materiality.

Feeling Thinghood through Debussy’s Toys

Timothy Coombes (University of Oxford)

While composing La Boîte à joujoux (The Toy Box) in 1913, Debussy remarked that the “doll’s soul is more mysterious than even Maeterlinck imagines.” In doing so, he hinted at his composition’s engagement with an important cultural discourse, established in antiquity, which took toys as vehicles for reflecting upon the nature of subjectivity. As Zamir (2010) suggests, adult interests in toys reveal “a wish to revisit a different relationship with objects and with oneself qua object.” This paper investigates how La Boîte, as embodying an act of play, manifests this wish, when realized in the domestic performance mode that the original storybook version invites. The paper brings to scholarly attention music’s contribution to a primarily literary discourse running from Baudelaire to Rilke, and reappraises the significance of a work that remains neglected by Debussy scholarship (notwithstanding one recent study).

As an illustrated musical story, La Boîte is music to be watched at the piano. Subtitled “ballet for children,” it mimics the form of a ballet scenario. This paper develops the suggestion of Morrison (2013), in relation to the work’s possible choreographic realizations, that La Boîte “embraces the imagined over the real.” The storybook invites an exercise comparable to a thought-experiment in Bergson’s Matière et mémoire, which attempts to find kinaesthetic empathy with inanimate matter. Contemporaneous theories of perception proposed that both musical listening and artistic spectatorship entailed subliminal bodily imitation of motion implied by objects of perception. With La Boîte, this kinaesthetic predisposition seeks out the corporeal understanding of the “toy-like” articulated by Debussy’s music and André Hellé’s illustrations. Imaginatively inhabiting a toy’s corporeality is to pretend, as Bergson did, to shift one’s position across the continuum spanning thinghood and personhood. La Boîte indulges a humorous fantasy of acquiring what Connor (2011) calls “a thing’s power
of declining to be subjected to subjecthood.” The paper’s conclusion explains this power’s appeal to the early twentieth-century urban subject, drawing from commentary on the idea of the toy-world by Stewart (1992) and Walter Benjamin (1928), who referred intriguingly to La Boîte in some notes for an essay on toys.

On the “Instrumental”: Music, Bodies, and Objects
Jeff Warren (Quest University)

This paper explores Michaël Lévinas’s conception of the “instrumental” and how his idea developed in dialogue with Emmanuel Lévinas, Iannis Xenakis, OlivierMessiaen, Gerard Grisey, and Tristan Murail. Composer and pianist Michaël Lévinas studied composition with Messiaen, and was part of the Ensemble l’Itinéraire, a group whose work was central to what was later called “spectralism.” In 1982, Lévinas delivered a speech entitled “Qu’est-ce que l’instrumental?” at Darmstadt. In it, he argues that instrumental sound bears a trace of the body while at the same time remaining outside of the instrumentalist. Michaël’s conception of the instrumental builds upon a statement from his father, the prominent philosopher Emmanuel Lévinas, that “music is pure abstraction, and yet, the body makes the song,” and is also in dialogue with his teacher Messiaen and classmates Grisey and Murail. In Michaël Lévinas’s idea of the “instrumental” we see a composer exploring issues that prefigure contemporary discussions surrounding performance studies, relational musicology, and object oriented ontology. This paper includes discussion of two pieces important to the development of the notion of the “instrumental”: Xenakis’s “Nomos Alpha” (1965), which Michaël introduced to his father and Emmanuel wrote about in Otherwise than Being, and “Arsis et Thésis ou La Chanson du soufflé” (1971), a piece by Michaël Lévinas for solo bass flute presented to Messiaen at his exit exam and inspired by the labored breathing of his sick father.

Voice
Deirdre Loughridge (Northeastern University), Chair

Giving Soul to a Music Box: Character and Voice in fin-de-siècle Vienna
Melanie Gudesblatt (University of California, Berkeley)

In an 1896 article about singers “then and now,” an anonymous writer for the Neue Musik-Zeitung dispensed with the nostalgia for lost voices of the past so typical of operatic journalism, instead asserting that if “modern audiences” were to hear Sontag or Catalani perform they “would be appalled by these lifeless figures with music boxes in their throats.” The sterility ascribed to vocal technique in this essay could be read as a product of the shift away from vocal virtuosity towards arresting declamation and
effective acting that Karen Henson has documented in France at the fin de siècle. But while German opera houses and critics also experienced a sort of “dramatic turn” at this time, I will argue in this paper that this new aesthetic sensibility was construed specifically in terms of the rift between “voice” and “character.” As conductor at the Hofoper, Mahler famously pushed his singers to prioritize the embodiment of character over pure vocal sound. At the same time, critics such as Julius Korngold began to express a distinct preference for singers who muted both voice and offstage persona in order to disappear into the characters they portrayed.

This paper examines the fin-de-siècle Viennese fixation on the relationship between a compelling character and the human voice, a tension shaped both by the emergence of new conceptions of selfhood rooted in psychology and by a shifting economy of musical expression. The search for “deep,” “soulful,” (in the words of contemporary critics) and affecting performances meant that the inner lives of characters exerted pressure on the ways in which singers embodied emotions, including through their voices. At the same time, as contemporary opera composers experimented with less traditional forms of vocality, ideas about what constituted a believable vocal utterance had begun to shift. Using critical reactions and singer accounts, I examine new productions of Beethoven’s *Fidelio* (1904) and Mozart’s *Don Giovanni* (1905) to illustrate how operatic revivals, unlike new works, allowed ideas about character and drama to become particularly freighted.

**Voice Boxes**

Ellen Lockhart (University of Toronto)

As evidenced by the recent JAMS colloquy, new histories of singing, and a proliferation of research institutes, voice studies is experiencing a disciplinary moment of arrival. These conversations represent an extraordinary convergence of modes of knowing, from the scientific and historical to the materialist and critical-theoretical. Yet they are arguably hampered by the flexibility of the term *voice*, with its array of usages and centuries’ accumulation of competing disciplinary claims.

This paper focuses on a crucial stage in the development of modern notions of voice, in London of the 1830s and 1840s. These decades saw parallel advances in the technology and language of voice, and a proliferation of voice-related disciplines, from laryngology to phonetics, vocal acoustics, and synthesis. In 1835 an anatomist gave us the first recorded instance of the term “voice box,” to denote the larynx as a discrete cartilaginous container of voice; the same year, London scientist Charles Wheatstone publicly presented his new box-shaped speaking machine, the first vocal synthesizer to dispense with outward signifiers of humanness such as head or face. Together, these developments attest to a new conceptual independence of “voice,” inscribed in the English language during the period 1830–50 as the term gained status as a reflexive verb (things or ideas could “voice themselves”); as a property (a person
or thing could “find a voice” or simply “find voice”); as the quality of a literary text or writer’s proprietary tone.

This newfound independence allowed voice to partake of the characteristics of a commodity. The “voice box” mirrored the boxes proliferating in merchandise-mad London, from snuff-boxes and bazaar displays to the vast box-like docks and warehouses built to accommodate the colossal flow of capital and wares. In the 1830s and ’40s, critics compared singers’ voices to gems and precious metals for sale in jewellers’ velvet cases; and these comparisons emerged alongside musical genres such as the Gem or Jewel to denote instrumental accounts of voice (as in Moscheles’s Gems à la Malibran). The historical emergence of the “voice box” thus serves as an incentive to meditate on the practices of bounding, reproducing, and commodifying voice.

Giovanni Sbriglia’s Belt, Stauprinzip, and the Wagnerian Voice
Sean M. Parr (Saint Anselm College)

Common perceptions of Wagnerian singing center on its sheer volume, its muscular and heroic tone. This paper examines how the last century of Wagnerian singing has been shaped by a school of singing defined not by theories of resonance and phonation, but by the disciplining of the breathing body. I argue that certain ideas of singing technique adapted to and then defined this Wagnerian ideal. My point of departure is an invention known as a “Sbriglia Belt,” a device created by Giovanni Sbriglia, a late nineteenth-century tenor-pedagogue. Sbriglia used the belt in his teaching to help singers press their torsos outward as they sang, thereby achieving greater air pressure and greater volume, a technique that anchors and confines the breath while also empowering the voice, allowing baritones such as Jean de Reszke to push their voices upward, into the heroic tenor domain. A German pedagogue, George Armin, extended this breathing technique further and defined a new school of singing by introducing the idea of “breath damming” in his Das Stauprinzip (1909), a method of breath retention that focuses on increased sub-glottal muscular pressure. This technique became a trademark of the twentieth-century Helden sound. In addition to exploring how breathing affects singing more generally, the essay demonstrates the importance of locating singing in the material, physical body, building on the work of Mary Ann Smart, James Davies, Emily Wilbourne, and Karen Henson. The paper also adds to the conversation on voice recently brought to the fore by Martha Feldman and Nina Sun Eidsheim. However, instead of focusing on how the voice is either disembodied or located primarily in the laryngeal region, I argue for a recasting of the singer as a body fully engaged in creating sound from breath, in a sense re-attaching the body to the voice. In so doing, the paper upsets the conventional notion that singers are defined by and as their voices. As one of the first musicological studies to approach singing as practice from the perspective of breath, I hope to demonstrate that the “work” of the operatic singer involves much more than having “a voice.”
“Soul Craft”: Bad Brains, H. R.’s Throat, and the Instrumentalization of Human Resources
J. Griffith Rollefson (University College Cork, National University of Ireland)

The 1989 album *Quickness*, by the seminal Washington D.C. hardcore punk reggae band Bad Brains, begins with a vocal performance that both rehearses and prefigures the massive and distorted opening guitar riff. Famously, the lead singer/screamer/crooner/whiner/growler of the group, H.R., is listed not as singer or lyricist in album liner notes, but simply as “throat.” Using recent theories of embodiment from performance studies and the musicologies, this study focuses on H.R.’s voice/throat/body as both an instrument and an instrumentalizing and embodied “human resource.” In so doing, it places the sonic materialities of timbre, groove, and form as the focus of analysis, suggesting that H.R. and the other members of Bad Brains are engaging in musical forms of “Soul Craft”—the title of the opening track. That is, on this and the tracks that follow—“Voyage into Infinity,” “The Messengers,” and “With the Quickness”—Bad Brains fashion musical vessels/vehicles/crafts to convey their Rastafarian “overstanding.” Notably, they do so through H.R.’s highly cultivated growls, squeals, and velvety-toned lyricism as much as through the band’s technical mastery of their instruments, ranging from virtuosic solos to rhythmic, metric, and formal complexities.

This technical mastery—a second valence of “craft” on the album—is underpinned through the recurrent theme of “quickness,” which serves as an *idée fixe* throughout the album in both lyric and musical sound. While the word implies the speed and nimbleness of the musicianship displayed on the album, the term gestures more directly to spiritual consciousness and capacity for change. Indeed, in the context of the album’s Rasta episteme and Coptic Biblical lexicon, “quickness” refers to “life” (as, for instance, in the memorable construction from 2 Timothy, “the quick and the dead”). As Bad Brains’s anti-anti-essentialist double signification of the term “craft” implies, music is both process and product—*idéal et matériel*. Technical mastery and musical variation (timbral, rhythmic, formal, and generic)—the ability to change course—is offered as sonic evidence of, in the album’s opening words, “Life and creation.” Both “hardcore” and “soul” essences are thus read as dynamic.
I have found the titles that composers bestow or that their compositions acquire an irresistible stimulus to research. Because musical titles, score inscriptions, and genres themselves are by no means transparent to the work, they have always been contested terrain for studying meaning and reception: philosopher Arnold Berleant even argues that “Instead of titles telling us what the music means, the music tells us what the titles mean.” The sometimes entertainingly nasty contributions to the field of “title theory” from the eighteenth century (e.g. Diderot, Lessing, D’Israeli) to the present (e.g. Adorno, Hollander, Levinson, Ferry, Yeazell) have yielded highly divergent results not entirely explained by differences in the forms of art, while recent title-inflected studies in music (e.g. Cypess, Brittan, Ossi) have uncovered an extraordinary range of desires and practices. This talk reopens the issues arising from Haydn’s powerfully expressive but diversely titled Andante with Variations in F minor (1793), called both “Sonate” and “Un piccolo divertimento” by the composer and “almost a free Fantasy” by its first reviewer (1799). Newly identified threads connect the work as an exemplar of Haydn’s late style to Muller’s Kunstgalerie in Vienna with its mechanical music by Mozart, to Burney’s social circle and the didactic poetry of the London scene, to Beethoven’s funeral marches, “Moonlight” sonata, and Pastoral Symphony, as well as to Schubert’s late music and beyond. What emerges, I propose, might be termed “thick inscription.”
Thursday early evening

Diversity through the Pipeline

Michael Figueroa (University of North Carolina at Chapel Hill), Chair
John Spilker (Nebraska Wesleyan University)
Honey Meconi (Eastman School of Music, University of Rochester)
Zachary Wallmark (Southern Methodist University)
Lester Hu (University of Chicago)
Jessica Holmes (University of California, Los Angeles)
Suhnne Ahn (Peabody Institute, Johns Hopkins University)
Charles Carson (University of Texas at Austin)
Annegret Fauser (University of North Carolina at Chapel Hill)
Travis A. Jackson (University of Chicago)
Alejandro L. Madrid (Cornell University)

Sponsored by the Committee on Cultural Diversity, Committee on Women and Gender, and Pedagogy Study Group

In response to ongoing concerns about issues of diversity both within the AMS and in the profession at large, the Committee on Cultural Diversity, in partnership with the AMS Pedagogy Study Group and the Committee on Women and Gender, presents a session on the practical work that can be done to diversify musicology, from the undergraduate classroom to the professoriate. The speakers will give lightning talks about their experiences diversifying syllabi and curricula, developing inclusive assignments and classroom activities, recruiting and retaining minority students and faculty, and creating opportunities for underrepresented scholars and teachers in the field. This panel will encourage a holistic view of diversity and generate ideas and materials for building policies of inclusion into the profession.
Thursday Evening

Confronting the Public in Public Musicology

Amanda Sewell (Interlochen Public Radio), Organizer
Naomi Barrettara (Metropolitan Opera Guild)
William Gibbons (Texas Christian University)
Allison Portnow-Lathrop (Ackland Art Museum, University of North Carolina at Chapel Hill)

In recent years, the many roles musicologists play outside the academy have become the subject of significant scholarly discourse. Both Eric Hung and Bonnie Gordon, for instance, have raised thought-provoking questions about what we as musicologists can (and cannot) bring to the public. Typically these conversations contemplate best practices for how we can disseminate our acquired knowledge to a broad audience. This panel, however, asks somewhat different questions: what does the public actually want from public musicology, and how do we reconcile those expectations with our own goals?

The gap between what audiences want to hear and the messages we hope to convey presents unique challenges to musicologists. Although members of the public may be quite knowledgeable about their preferred styles and genres, for example, in many settings they look to musicologists primarily to validate or affirm their own musical values and experiences. Economic imperatives underscore public musicology work in many ways, and unlike classroom settings, public scholars often have very little time to present nuanced perspectives. Public scholars who alienate their audiences risk putting themselves out of work, but to what extent must public musicologists conform to their audiences’ expectations? How might they best address symphony-goers who loudly opine, for instance, that popular music is morally bankrupt? Do audiences paying exorbitant sums to see productions of Puccini’s Madama Butterfly or Verdi’s Otello really want to consider the works’ problematic racial histories—and should they be forced to? How, in other words, can we fulfill our ethical and educative obligations as musicologists without removing the entertainment value for our audiences?

Each of the four scholars on this panel brings a unique perspective gained from working with public audiences, though in a variety of capacities. Amanda Sewell balances giving radio listeners the familiar works they want while at the same time fulfilling an educative mission to expand their musical horizons. William Gibbons addresses the challenges of avoiding elitist music-historical narratives when engaging audiences in traditional pre-concert talks and program notes at major classical performance venues. Naomi Barrettara focuses on creating content that is thought-provoking and substantive while also appealing to ticket buyers and entertaining live and podcast audiences. In considering how musical selections can affect non-musical
Defining Russia Musically Today

Peter Schmelz (Arizona State University), Chair and Organizer
Pauline Fairclough (University of Bristol)
Marina Frolova-Walker (University of Cambridge)
Olga Manulkina (St. Petersburg University)
Klára Móricz (Amherst College)
Simon Morrison (Princeton University)
Svetlana Savenko (Moscow Conservatory)
Elena Dubinets (Seattle Symphony)
Margarita Mazo (Ohio State University), Respondent

Richard Taruskin’s Defining Russia Musically (DRM), first published twenty years ago (1997), contributed to a renaissance in studies of Russian, Soviet, and post-Soviet music. Its essays addressed most of the leading figures in Russian music from the nineteenth and twentieth centuries, including Glinka, Tchaikovsky, Musorgsky, Scriabin, Stravinsky, Shostakovich, and Schnittke. It also tackled issues of hermeneutics, nationalism, identity, and politics that have become central to the discipline of musicology writ large. Polemical, witty, and informative, it continues to provide fruit for developments in Russian music studies worldwide. This panel of leading international experts revisits Taruskin’s book and considers its impact in the United States, Europe, and Russia. How has DRM defined the field of Russian music studies? What new does it say to us from the vantage of 2017, with upheavals in American foreign policy and a resurgent Russia on the international stage? How might the arguments from DRM be applied to current debates surrounding its central composers, often mediated or inflected by digital technologies? Beyond marking the significance and impact of DRM, this panel also continues the discussion from the notable panel on contemporary Russian music studies at the 2016 AMS Annual Meeting, furthering ties between Russian, European, and North American scholars during the present time of tense geopolitical maneuvering.

Each panelist gives a brief presentation responding to or elaborating on a chapter, composer, or theme from the volume, or the volume itself. The panel is divided in two, moving roughly chronologically by topic. The first three papers are followed by a response from Margarita Mazo and a general discussion, then another four papers are followed by another response and a general discussion. The first three include Simon Morrison, who will build on Taruskin’s chapter on Tchaikovsky the imperial composer by reconsidering Tchaikovsky’s encounters with the imperial print censors;
Klára Móricz, who will elaborate on the Russian roots of Stravinsky’s neoclassicism; and Svetlana Savenko, who will speak about the controversies surrounding the portrayal of Stravinsky in DRM. The second grouping of papers moves into the twenty-first century and comprises: Pauline Fairclough, who will consider the ways in which digital media has transfigured Shostakovich’s public persona since DRM; Olga Manulkina, who will use the chapter titled “Italianshchina” to cast light on the current study of foreign and domestic opera in Russia, much of which is still beholden to Soviet-era verities; Elena Dubinets, who will discuss the vexed Russian reception of DRM itself; and Marina Frolova-Walker, who will engage with the chapter in DRM called “Who am I? and who are you?” in relation to Russian nationalism today.

**A Dialogue on Current Directions in Ecomusciology**

Jessica A. Schwartz (University of California, Los Angeles), Chair  
Aaron S. Allen (University of North Carolina at Greensboro)  
Eric Drott (University of Texas at Austin)  
James Rhys Edwards (SINUS-Institut, Berlin)  
Mark Pedelty (University of Minnesota)  
Denise Von Glahn (Florida State University)  
Kerry Brunson (University of California, Los Angeles) and Jacob A. Cohen (Macaulay Honors College, CUNY), Respondents

Sponsored by the Ecocriticism Study Group

*Current Directions in Ecomusicology: Music, Culture, Nature* (ed. Aaron S. Allen and Kevin Dawe, Routledge, 2016) describes itself as “the first sustained examination of the complex perspectives that comprise ecomusicology—the study of the intersections of music/sound, culture/society, and nature/ environment.” The study of these intersections, from a musical and sound-based perspective treated historically, is crucial at a time when we are increasingly challenged to articulate the how operations of power reduce the importance of our work (as musicologists, as scholars, as teachers) through categorical distinctions that denigrate the humanities, the arts, and the environmental contexts through which they are sustained. Beyond the broad sweep of why studying musical processes historically and culturally matters, the particular questions, theoretical models, and case studies *Current Directions* presents offer insights into the formative conversations in the burgeoning field of ecomusicology. Yet musicology is itself a historically interdisciplinary field that draws topical content and methods from diverse disciplines (history, literary studies, art history, *inter alia*). Thus, a dialogue about the field of ecomusicology simultaneously encourages us to reflect on the discipline of musicology.

This roundtable aims to continue discussions that began in the Ecocriticism Study Group that led to *Current Directions* and to invigorate further conversations the collection has initiated. We will focus on selections from Parts III and IV; in particular
we will draw together our examples with questions concerning spatio-temporal connections, environments, and critical lacunae in the emergent subfield. For example, why does the collection have so little music before the 1900? How might a broader conceptualization of ecosystems with attention to the global, or processes of globalization, help think before 1900 and across cartographic distinctions?

In Part III (“Critical Directions”), James Edwards focuses on the scholarly genre of critical theory, ecomusicology and crisis, and ethics concerning listening with particular attention to Japan. Mark Pedelty examines conventions, activism, and ethical environmental communication regarding global popular music from Mexico. In Part IV (“Textual Directions”), Eric Drott considers the pastoral landscape and postcolonial ecocriticism through Luc Ferrari’s tape piece, Petite symphonie intuitive pour un paysage de printemps. Denise Von Glahn focuses on contemporary composer Libby Larsen in the context of ecofeminism and bioregionalism. Aaron S. Allen considers nineteenth-century opera criticism and soundscapes in the context of ecocriticism and environmental history (particularly as they relate to current dialogues in ecomusicology).

This dialogue will take place in two roughly equal halves. In the first, we will begin with introductory remarks by Current Directions co-editor Aaron S. Allen. Then, each of the five authors on the panel will provide a brief précis of their contribution. The roundtable chair will conclude with remarks that articulate connections of the five authors with the rest of the collection. In the second half, the two respondents will begin with brief response papers, which will lead into a roundtable discussion that will open up to include audience conversation and Q&A. Although advance reading is not required, attendees will be better able to engage in robust dialogue if they read the panelists’ contributions to Current Directions (chapters 1, 11, 15, 17, 19 and 20).

**Intersectionality Topics**

Albin Zak (University at Albany, SUNY), Chair
Stephan Pennington (Tufts University), Invited speaker

Sponsored by the Popular Music Study Group

“They Start the War and We Paid the Dues:” Heavy Metal and Traumatic Coping during the Iraq War
Jillian Fisher (University of California, Santa Barbara)

Heavy metal’s extra-musical connotations of violence and aggression often inflect the content and function of the music itself. In contrast to these preconceived notions, this paper explores a much less rigid potential for heavy metal in its ability to serve as a coping mechanism for traumatic wartime experiences. I suggest that heavy metal has the potential to reveal the intersections between cultural identity and political oppression in the context of Iraqi civilians who turned the genre into a form
of psychological therapy. While there is a growing body of scholarship addressing the American militaristic use of heavy metal during the Iraq war, there is considerably less research on the role of music in the lives of civilians placed at the center of politically motivated combat. In my paper, I focus on the ways in which heavy metal has been used by Iraqi civilians to configure both personal and cultural identities as forged through their intersections with trauma. Using psychiatrist Judith Herman’s models of therapeutic healing, I explore how the Iraqi heavy metal band Acrassicauda’s complex use of music has acted as a form of healing from traumatic experiences while simultaneously revealing the oppression perpetuated by the American military. By incorporating elements of Middle Eastern musical traditions in order to reconstruct an Iraqi cultural identity that incorporates shared experiences of trauma, Acrassicauda reconstructs moments of pain and violence to highlight the intersection between culture and trauma. Adapting Judith Butler’s concept of “grieveable lives,” I reveal the significance of Acrassicauda’s reconstruction of Iraqi trauma through a globally recognized musical genre in its ability to reframe the dialectics of the Iraq war and reassert the humanity and value of Iraqi lives.

Queer Outta Compton: Race-ing the Closet in Hip Hop Historiography

Samuel Dwinell (University of Akron)

The recent release of several films and television shows about the history of hip hop has reignited debate regarding the racial, gendered, and sexual contours of hip hop’s early years. The biographical film Straight Outta Compton (2015) returns to the 1980s and 1990s with a history of the West Coast rap group N.W.A., while the 2016 Netflix series The Get Down tells a story of hip hop’s origins in the 1970s South Bronx. Both Straight Outta Compton and The Get Down convey historiographies of hip hop that eschew the rhetoric of “closeting” and “gay panic” that have previously shaped much discussion of black queer masculinity in hip hop. While rapper Eazy-E’s death in 1995 from HIV/AIDS was met at the time with speculation about his sexual identity, and was quickly followed by a sensationalized quest to find a “gay rapper,” Straight Outta Compton depicts the decline of Eazy’s health as brutally mundane. The Get Down features scenes of male same-sex intimacy and draws attention to disco’s tastemakers in New York’s gay clubs.

While many critics praised Straight Outta Compton and The Get Down for their purportedly progressive treatment of queer black male sexuality, in this paper I ask at what cost these texts “update” the history of hip hop for an era in which homosexuality perhaps no longer compels such a sensational allure. In doing so, I revisit debates from the 1990s about female emcees, especially critiques from black feminists of the way in which news media seemed to extol women rappers as the apparent solution to hip hop’s alleged moral shortcomings in such a way that redoubled accusations of misogyny in hip hop. As I argue, Straight Outta Compton and The Get Down make hip
hop history amenable to today’s audiences by decontextualizing black queer sexuality; in each case, queer blackness is isolated from historical conditions, ironically shoring up a racialized image of early hip hop culture as both homophobic and incipiently lascivious.

Listening for the Nation of Islam in Early Hip Hop
John Klaess (Yale University)

In 1982, as hip hop transitioned from a community-based art form into a commercial music, the genre and many of its practitioners adhered to the cultural and theological imperatives of the Nation of Islam (NOI). DJ Afrika Bambaataa’s Universal Zulu Nation organized around a capacious interpretation of NOI ideologies of racial uplift and non-violence. Early MCs incorporated rhymes about the Black-man-as-God into their verses, while DJs interpolated recorded speeches by Louis Farrakhan and Elijah Muhammad into their mixes. Far from a fringe influence, by rap’s nascent commercial period Black Muslim culture informed the aesthetic and discursive core of hip hop.

Drawing on cassette recordings of live hip hop and rap radio programs between 1977 and 1983, this paper demonstrates the indelible influence of the Nation of Islam and Five-Percenter Nation on the aesthetic and social trajectory of hip hop. Previous studies of Black Muslim culture in hip hop have looked for evidence in the lyrics of MCs in the studio records of the mid-1990s. Reading informal cassette recordings against interviews with New York based MCs and DJs, I argue that Black Muslim cultural influence inflected the sounds and subjectivities of hip hop more than has been represented. These sources reveal the ways in which Muslim MCs and DJs reconciled their culture and faith with the new technological and artistic affordances of hip hop. In listening to radio skits about the pitfalls of consuming pork, modes of radio address rooted in the Nation of Islam’s cultural lexicon, and DJ mixes that layer sounds from the Black Muslim archive over hip hop records, I argue that many of the themes and sounds that would characterize hip hop’s golden age were ubiquitous at the genre’s inception. These sources suggest new ways of hearing the intersections of race, religion, and sound in early hip hop.

From New York to Chicago and Back Again: The Influence of the Blues and Gospel on Hip Hop: Pebblee Poo, Sha-Rock, and Roxanne Shanté
Laura Nash and Andrew Virdin (Fairfield University)

In researching and developing a 2017 Summer Institute for the National Endowment for the Humanities entitled From Harlem to Hip-hop: African American History, Literature, and Song we were confronted by many conflicting histories regarding the
Abstracts

Thursday evening

unfolding story of black music, as well as vacuums of research in areas of critical importance, particularly when it came to the contributions and influence of women.

By tracing musical influences of the blues, spread widely by the Great Migration, to gospel in Chicago, and then to the streets of the South Bronx, we have discerned patterns of marginalization among the women who were pioneers in each of these genres, as well as sustained cultural and musical influences that resulted from such marginalization.

A mythology exists that espouses that hip hop was born in a vacuum on the streets of the South Bronx in the 1970s. Further, the oft-repeated narrative, which is becoming codified as history, relegates the role of women at the beginning of hip hop to a footnote. We contends that some of the early hip hop artists, who happened to be women, were instrumental in establishing the foundational element of hip hop. A similar narrative is found in the blues and gospel, where women were early pioneers, but were marginalized as commercialization of the genres becomes more dominant.

Our presentation will illustrate the ongoing patterns, challenges, and forgotten, but impactful, successes of women in blues and gospel, and how these patterns manifested themselves in the early years of hip hop, affirming an intersectional hierarchy that continues to resonate in popular music.

Jewish Studies, Music, and Biography

Amy Beal (University of California, Santa Cruz), Chair
Amy Lynn Wlodarski (Dickinson College)
Lily E. Hirsch (California State University, Bakersfield)
Howard Pollack (University of Houston)
David Josephson (Brown University)
Evan Rapport (New School)
Ralph Locke (Eastman School of Music, University of Rochester)

Sponsored by the Jewish Studies and Music Study Group

The panel addresses the writing of critical biographies about musical figures with Jewish connections. The intersectional nature of human lives, while it creates rich subjects, poses methodological challenges. The biographer is tasked with evaluating and articulating the significance of a person’s overlapping cultural identities—among them race, ethnicity, gender, religiosity, sexuality, class, nationality, and political orientation. The biographer in turn must balance the examination of these identities with the progression of the narrative. This issue of identity is then a thorny one—compounded by the complexities of a Jewish identity, be it self-identification, external identifier, national label, ethnic marker, or racial stereotype. But identity is only one of many issues. Consider the following questions: How does one express the entangled complexities of human experience without creating a narrative so dense that it may alienate the reader? Are there exploitative dangers in emphasizing one
facet of a person’s life over another, especially given the historical ambiguities of Jewishness? What roles do estates and living external parties, such as interviewees and family members, play in the process, and, if those parties are Jewish, what impact may their Jewish self-identities have on the author’s interpretive freedom? What role do publishers and presses play? In what ways do representations of infinitely complex inner identities reflect the writer, rather than the person being portrayed or discussed? How do writers deal with living subjects who are invested in their own representation? Ultimately, are there ideal methodological practices for biographical research and writing, and if so, what are those practices?

The panel seeks to address these and other questions by sharing, in short presentations, the experiences of individuals who have worked or are working on biographies of Jewish musicians, defined as such externally and internally in complex ways. Howard Pollack, biographer of Aaron Copland, George Gershwin, and most recently Marc Blitzstein, among others, considers his approach as it both remains the same and differs in dealings with his subjects’ backgrounds and attitudes towards identity. David Josephson, who has written on John Taverner, Percy Grainger, and the émigré scholar Kathi Meyer-Baer, investigates his subjects’ sense of self and the gulf between it and the identities given to them by others. Lily Hirsch, at work on a biography of the Jewish musicologist Anneliese Landau, describes a nuanced approach to national and Jewish identity as well as to gender identity, with all possible deference to Landau’s surviving family. Amy Lynn Wlodarski, working on George Rochberg, explores the sensitive negotiation inherent in examining an individual through the lens of a specific identity, one from which Rochberg distanced himself over time. Evan Rapport presents on approaching biography through repertoires rather than questions of personal identity, and the issues attending close personal relationships between scholar and subject. Ralph Locke, an author himself, rounds out the panel with perspectives from his experience as editor of the Eastman Studies in Music, published by the University of Rochester Press, and with a brief account of his Copland interviews (in 1970 and 1972) and the composer’s attitude toward his Jewish identity.

**Music, Disability, and Intersectionality**

Samantha Bassler (New York University and Rutgers University at Newark) and Jessica Holmes (University of California, Los Angeles), Co-Chairs

William Cheng (Dartmouth College), Respondent

Sponsored by the Music and Disability Study Group

Since the 1990s, disability studies has shared the constructivist perspective of feminist theory, queer theory, and critical race theory: disability is a socially and environmentally bound form of difference and not biologically determined, as it is often portrayed in medical discourse. Moreover, scholars and activists are increasingly attuned to the ways disability intersects with gender, sexuality, race, and other positions.
of marginality and categories of identity. These interlocking sites of difference shape musical experience in profound and complex ways. Intersectionality is thus a fruitful and timely critical lens through which to examine the relationship between music and disability as our scholarship moves forward. This panel will feature four position papers, followed by a response from William Cheng, and then longer discussion with all four presenters, the respondent, and attendees.

The Deep Velvet of Your Mother
Steven Moon (University of Pittsburgh)

In her 2017 Grammy Awards performance, Beyoncé appears pregnant onstage, centering the black mother as progenitor of a black-femme future. Reading this performance through histories of American slavery and the forced sterilization of black women, I ask, how has black motherhood been historically situated and functioned as disability in the United States? Working against constructs of the “crack baby” and “welfare queen,” each a tool for continued subjugation, Beyoncé’s performance reworks the black mother’s body as a site of futurity—one built upon histories of violence and abuse, one that gives birth to new social possibilities.

Libby Larsen’s “Five Days”: A Maternal Accommodation Narrative
Pamela H. Pilch (Westminster Choir College of Rider University)

In American composer Libby Larsen’s 2015 art song, a pregnant woman “accommodates” the death in utero of her fetus by continuing her pregnancy for “five days.” In text and music, Larsen explores liminality, death salience, personhood, and maternal autonomy in a manner that invites intersectional feminist and disability analysis.

“Miss Misery” and the Mythos of Authenticity: Intersections of Whiteness, Masculinity, and Depression in the Singer-Songwriter Tradition
Beth Keyes (Graduate Center, CUNY)

In this paper, I investigate the multifaceted, intersectional relationship between race, gender, and discourses of depression in the singer-songwriter tradition of the twentieth century. After outlining the social construction of major depression as a diagnostic category and contextualizing the history of melancholy in the musical arts, I argue that musical representations of depressed states are often mediated through the white male body; here, appropriated modes of emotional expression reinforce the ways in which depression is experienced, conceptualized, and described in cultural discourses throughout the West.
Blindness, Race Records, and Cultural Memory

John Bagnato (University of Pittsburgh)

In 1926 blindness was foregrounded as a significant aspect of a group of musicians central in the transformation of Black popular music. In this presentation I address this phenomenon as a site relevant to the construction of African American cultural memory.

New Spanish Music Studies: Challenges in Early Modern Historiography

Susan Thomas (University of Georgia), Chair

Sponsored by the Ibero-American Music Study Group

The aim of this roundtable is to explore and promote engagement with the challenges faced in early modern music historiography today. Beyond the problematic stylistic periodization of teleological narratives, the panel approaches music as an activity influenced by the tug of war between rising secularizing trends and the need to legitimize sacro-monarchal structures of sociopolitical order, a phenomenon that largely defined the character of the early modern period. New Spanish studies is a field most relevant to this conversation because it highlights the gendered and racial dimensions of this historical tension. As these presentations show, European social and political structures promoted a western epistemological normativity that transpired in ways of thinking and behaving, and that made aspects such as reason, refinement, sensibility, and innovation, bases to denote non-western difference, as well as to designate inclusion or exclusion from narratives of history. In this light, coloniality appears as a necessary condition to the idea of “progress,” the cornerstone of the project of western modernity. Thus, the panel hopes to initiate a conversation that can broaden our current historiographical frame of inquiry for the study of music practices of the early modern period.

Rediscovering the New World: Narratives of New Spanish Music in the Seventeenth Century

Ireri Chavez-Barcenas (Princeton University)

Music in the New World is still *terra incognita* for most scholars of the seventeenth century. By adopting Craig Russell’s approach for the California missions, this presentation asks: what constitutes the history of music in the seventeenth century and where does New Spain fit in that discussion? Italian opera has long been considered the starting point of a linear narrative of the baroque music history that begins with Monteverdi as the “inventor of modern music” and continues through Buxtehude,
Couperin, and Bach. Scholars have begun to question the artificiality of this trajectory and the omission of other repertories, such as the music from the entire Spanish Empire. In the case of New Spain, scholars have suggested that the almost exclusively sacred repertoire in viceregal archives is overwhelmingly congruent with conservative European practices, which all but erases any hope of discovering local exotics or evidence of innovative styles that are the usual preoccupations of music historians. In this presentation I propose an alternative narrative that engages with current debates of the early modern period from its globalizing character, such as the expansion of imperial powers, urban history, and Post-Tridentine devotional practices, or even, from an obvious geographic and demographic interest, a comparative approach to the music of the empires of the Atlantic World. These differing perspectives would reveal that while sacred music in New Spain and other Catholic territories is not so different, its particular character may be determined by local social, cultural, and ethnic experiences.

**Women’s Voices: Gender Confrontation in Eighteenth-Century Puebla**

John Swadley (Universidad de Guanajuato)

The 1766 arrival in New Spain of Antonio Lorenzana, archbishop-designate of Mexico, heralded a time of conflict between the absolutist/centralist pretensions of the Spanish monarch Charles III and the traditions of his New Spanish subjects, New World “others” whose institutions had become lethargic and decadent in the Peninsular view. The publication of the *Tomo Regio* (1769), a royal decree which mandated Church authorities to “exterminate relaxed and new doctrines, replacing them with the old and healthy,” brought unwanted changes in religious music practices among other things. During the proceedings of the Fourth Provincial Mexican Council (1771), a synod that had been entrusted by the king to Lorenzana, the archbishop aimed to impose plainchant, wishing to banish polyphonic music and musical instruments, particularly the violin, from the cathedrals of Mexico. However, the figure of chapel master and the presence of polyphonic music were established in the founding bulls of cathedrals, though no such provision existed for convents or monasteries. Thus, the Council proposed that, along with the *vida común* (austere communal lifestyle), regulars should abandon the practice of the *villancico*, the concerted mass, and motets. In such convents as the Santísima Trinidad (Most Holy Trinity) of Puebla, the *vida común* proved to be highly unpopular, with many nuns unwilling to give in to Lorenzana’s changes. In this context, archival documents point to a war of attrition against convent music, which came to be seen as the irrational practice of the female New World “other.”
Musical Texts as a Source for Understanding Racial Attitudes in New Spain
Andrew A. Cashner (University of Rochester)

Music in New Spain both expressed and shaped peoples’ attitudes toward racial differences. In villancicos, ensembles of Spaniards caricatured the speech, song, and dance of Africans. Among the many sources of evidence for the study of race in Spanish America, musical texts allow unique insights into this aspect of historical lived experience. Following Charles Seeger I posit that music constitutes its own way of knowing and experiencing the world, distinct though never completely separate from verbal discourse about music; and that a crucial aspect of this musical knowledge can only be shared through musical experience. Our insight as musicians enables us to make a singular contribution to an interdisciplinary conversation through analysis and interpretation of performative texts. To do this, we need to develop a holistic approach to musical performance as an active way of creating social relationships, thus connecting text, action, and community. Drawing on philosophical hermeneutics and ritual theory, this presentation sketches the outlines of this methodology and applies it to a corpus of previously unstudied “black villancicos” from New Spain. It shows how these musical texts can show us what place race should have in the broader project of writing early modern history, while also acknowledging the limitations and challenges of focusing on musical sources.

Music, Knowledge, and Difference: Racial Dimensions of Modern Music in New Spain
Jesús Ramos-Kittrell (University of Connecticut)

In Spanish America blood lineage defined political and fiscal identities, which is why royal decrees ordered the church to log separately birth, baptism, marriage, and death records for Spaniards, Indians, Negroes, Mestizos, and Mulattoes, the categories comprising the racial caste system. However, as Mestizos and Mulattoes increasingly claimed Spanish ancestry authorities grew wary of skin color to determine the origin of people. For this reason, claims of blood lineage among Spaniards became increasingly peppered with references to social appearance. Attributes such as education and occupation informed views of “Spanishness” and largely defined the position of people in society. This was because ideas about knowledge, institutional affiliation, and careers not only reflected efforts in self-industry and achievement proper of enlightened thinking. These traits were central to the construction of difference in terms of the effects that Western thought had on the body. Thus, blood lineage became a currency to enter the military, the university, or the church to build a Spanish profile based on knowledge acquisition. For musicians, music was a strategy to enter the latter institution and engage in this process, which made music—and notions of
music knowledge—sensitive to this racializing phenomenon. This presentation sug-
gests that racialization related not to the recognition of biological characteristics, but
to readings of the body that sought to find the inscription of Western thought as a
distinctive feature. In this context, music articulated race as a category of difference
based on knowledge acquisition, a phenomenon central to the civilizing project of
modernity.

**Playful Identities**
Sarah Teetsel (University at Buffalo, SUNY), Chair
Sponsored by the Ludomusicology Study Group

**Playing and Performing Digital Naturalism: The Ludic Video Game**
**Soundscape and Composing Spatial Identity in *Proteus* and *Flower***

Kate Galloway (Wesleyan University)

Video games can serve as environmental texts, forging connections with the en-
vironment and participating in identity formation through sensuous experiences of
place. Human beings are “placelings,” Edward S. Casey argues, “we are not only in
place but of them” (Casey 1996: 19). Game audio serves as an entry point to un-
derstanding how visual, ludic, and game audio design models ecological processes,
environmental stewardship, and human identification with virtual representations
of nonhuman materiality and musicalities. Human existence is situated in time and
place, and place—even the virtual and non-specific environments of *Proteus* (2013)
and *Flower* (2009)—participates in identity formation. Through exploratory game-
play emphasizing interaction with the spatiality of the game world, players fashion
a spatial identity by performing the virtual environment. Players control, play, and
perform the environment, manipulating its physical and sonic materiality through
their gameplay as they explore the spatiality of the virtual environment. In *Proteus*,
for example, the soundscape changes in response to players’ movement, location,
and mode of sensing place, communicating to players that their activity and naviga-
tion composes the “virtual” soundscape, just as they are collaborative composers of
their “real” soundscape. Informed by ethnographic sources from technoculture and
gameplay fieldwork of these environments that play and are played, I argue that the
interactive game audio of *Proteus* and *Flower* connects players with nonhuman na-
ture, using game audio to model ecological principles, facilitate ludic interaction with
the materiality of nature, and sense the spatiality of the game environment’s digital
naturalism, thus, identifying with place.
“He’s Hooked, He’s Hooked, His Brain is Cooked”: Technomasculine Display in Video Game Novelty Songs of the Early 1980s

Katherine Rogers (Case Western Reserve University)

Early video games like Space Invaders (1978) and Pac-Man (1980) began to appear in bars, laundromats, and other public places throughout America in the 1970s and 1980s, and increasingly demanded venues all to themselves in the form of video arcades. These arcades served as spaces for youth to socialize and display their technological virtuosity, while outsiders to arcade culture often aligned these spaces with teenage delinquency or frivolity. The sounds and topics of the arcades, as well as the cultural tensions they provoked, soon made their ways into popular music in the form of the novelty song.

In this paper, I argue that performers of popular novelty songs in the early 1980s used game sounds and narratives to construct musical representations of technomasculinity and provide an aural identity for the figure of the “arcade addict.” Embossing “Pac-Man fever” with their music and lyrics, these musicians juxtaposed social concerns surrounding arcade culture with modes of gender performance that differed from the hypermasculine images common in the mainstream media at the time. Some musicians incorporated game sounds into their songs, harnessing seemingly irrational bleeps and bloops within newly-designated rhythmic or melodic contexts, and in some cases combining them with late 1970s rock tropes alluding to presentations of masculinities seen and heard in rock ’n’ roll and heavy metal music. I examine these songs with a critical eye and suggest that novelty songs, often discarded as trivial, can serve as vehicles for social critique and alternative performances of gender.

Pipe Organ in the Japanese Video Game as Antagonization of the West

Brent Ferguson (University of Kansas)
and T. J. Laws-Nicola (Texas State University)

Multimedia works since eighteenth-century opera have employed the pipe organ to evoke a range of indexical signs. In Western culture, we attribute various pipe organ timbres to the church, marriage, death, and antagonism. Western film and television draws on these representations, expounding on some and subverting others. Through globalization, these tropes have been transferred to non-Western cultures, but not necessarily with the same intertextual baggage. This research focuses on the adoption and transformation of the pipe organ in Japanese video games. Through a study of thirty games, this paper demonstrates how the pipe organ has come to represent antagonistic elements, including vampires, large-scale destruction, and the corrupt church. Given the Western origins of the instrument and its Western tonality, the pipe organ in Japanese culture acts as a signifier for a nationalistic view of the world from which the pipe organ came, the West. This antagonism toward the West often
Abstracts

Thursday evening

parallels the video game’s antagonist—the boss(es)—including the ancient vampire in *Suikoden* (1995), an evil mime in *Final Fantasy VI* (1994), or the church itself in *Tales of Berseria* (2016). However, xenoneutral yet equally destructive enemies such as the turtle Bowser from *Super Mario 64* (1996) and the space alien Lavos in *Chrono Trigger* (1995) are accompanied by pipe organ themes as well.

**Rancière**

Jairo Moreno (University of Pennsylvania), Chair

Ignorant Readers
Delia Casadei (University of California, Berkeley)

The Low Music
Patrick Nickleson (Mount Allison University)

Triangulating Rancière
Katharina Clausius (University of Cambridge)

Music’s Singularity
Benjamin Court (University of California, Los Angeles)

Sponsored by the Music and Philosophy Study Group

The work of French philosopher Jacques Rancière (b. 1940) has become increasingly influential for those interested in rethinking the relationship between politics and aesthetics in the modern world. Of what value might his writings be for music? Though Rancière has not written about music beyond the occasional mention of well-known figures like Rousseau or Wagner, his writings have much to offer scholars of music and sound. In particular, his approach to the cultures of the working class, his three broad historical schemas that describe the linkage between aesthetic and politics, and his overarching theory of the “distribution of the sensible” hold fruitful possibilities for scholars seeking to understand why certain kinds of music and sound are rendered audible or inaudible, and how we, in communities of scholars and artists, might move towards a more equitable soundscape of what politically counts within the framework of aesthetic perception.

This session engages Rancière’s thinking as it might relate to music. Delia Casadei draws on Rancière’s ideas about literacy, emancipation, and non-hierarchical learning; she asks whether and how musicology could redevelop a reading of Antonio Gramsci’s *Prison Notebooks* (1929–35) into an open-ended, even iconoclastic practice that draws powerful links between aesthetics and politics. Patrick Nickleson examines Rancière’s use of the terms noise (*bruit*) and stultification (*abrutir*), and argues that musical metaphors have played a central role across the philosopher’s published writing. For Katharina Klausius, Rancière’s *The Ignorant Schoolmaster* (1987) and his essay “Politics, Identification, Subjectivization” (1991) are taken to exemplify what
she describes as a “geometrical” approach to aesthetic historiography, which, in her view, embodies the model of a triangulation that resists pinpointing its third angle. Finally, Benjamin Court revisits the age-old question as to whether or not music can still have a unique or singular status among the arts. In dialogue with recent works by Kanye West and Frank Ocean, Court contends that Rancière’s “distribution of the sensible,” when applied to the worlds of contemporary popular music, must also account for the constitutive and instructive character of “all the mysteries which lead theory into mysticism.”

Thirty Years Forward: The Past, Present, and Future of Film Music Scholarship

Joan Titus (University of North Carolina at Greensboro), Chair and participant
James Buhler (University of Texas at Austin)
Krin Gabbard (Stony Brook University)
Daniel Goldmark (Case Western Reserve University)
Julie Hubbert (University of South Carolina)
Frank Lehman (Tufts University)
Neil Lerner (Davidson College)
Martin Marks (Massachusetts Institute of Technology)
Jeff Smith (University of Wisconsin-Madison)
Robynn Stilwell (Georgetown University)

A thriving subfield has grown in the thirty years since the publication of Claudia Gorbman’s Unheard Melodies: Narrative Film Music (1987), a pivotal book that created a common discourse for musicologists and film theorists studying the interdisciplinary topic of music in screen media. Building on Gorbman’s work and that of musicological pioneers such as Martin Marks, a subsequent generation of scholars has overseen a proliferation of work that has generated an impressive array of conferences, journals, books, and articles. Yet despite this outburst of scholarship, the two parent disciplines of musicology and cinema studies still function largely independently of each other, with only a handful of scholars straddling both fields; a shared language and disciplinary coherence therefore remains elusive. Topics of inquiry within film music studies include: interrogating the definitions and practices of silent cinema; examining sound and music practice in Hollywood cinema and other cinemas; the common ground between film theory and music theory; representational and analytic discussions in film histories and music histories; the possibilities of an interdisciplinary archival methodology; and the combination of film historical methods from cultural studies and critical theory combined with musicological expertise.

The aim of this panel is to provide a broad set of perspectives on film music studies, with the intent of 1) identifying the key trends, scholarship, and scholars in the subfield for the past thirty or more years; 2) examining the position of film music studies
as organically interdisciplinary, but requiring the musical specificity often demanded from musicology; 3) speculating on the possible future developments within music studies broadly construed and particularly within musicology.

The participants for the panel range from early pioneers to newer scholars. Martin Marks developed foundational interpretive frameworks for primary source research. Krin Gabbard’s work connects popular music study with film. Neil Lerner innovates diverse scholarship in music and screen media, including documentaries, horror film, and video games. James Buhler and Robynn Stilwell employ hermeneutics and interpretive approaches to film music. Daniel Goldmark pioneered scholarship on cartoon music, and studies the history of film music scholarship. Jeff Smith and Julie Hubbert study the relationship of industry, popular music, and technology from the disciplinary perspectives of media studies and musicology. Joan Titus develops models for examining film music and cultural politics, particularly in Russia and the former Soviet Union, and Frank Lehman works with Hollywood and film music theoretical models. Each of these participants has shaped film music studies for the past thirty years within different facets of music/media studies and will share their perspectives on that process.

The participants will each give short presentations, and open discussion will follow.
Musical Authorship in Female Communities: The Case of Maria Anna von Raschenau and Vienna, ca. 1700
Janet Page (University of Memphis)

Three anonymous scores can be attributed to the Viennese nun-composer Maria Anna von Raschenau (ca. 1650–1714, Chormeisterin at St. Jacob auf der Hülben) through the survival of libretti naming her as composer. These scores prompt questions about musical authorship. Why is her authorship acknowledged in printed libretti but not musical scores? What is the significance of naming a male composer as responsible for two choruses in the manuscript of Le sacre visioni di Santa Teresa (ca. 1703)? What attitudes toward composition prevailed in Viennese convents at this time? What was the public’s attitude toward nun-composers?

A document produced for the convent of St. Laurenz in Vienna describes the duties of a Chormeisterin without mentioning composition. Yet it was probably a requirement of the position at a convent as musical as St. Jacob. Raschenau’s training included it, and other Chormeisterinnen at St. Jacob belonged to composers’ families. Paratexts such as title pages and dedications of libretti stress the corporate nature of the convent’s musical productions, the canonesses’ humility, and the aim of honoring the imperial family. They also deny Raschenau professional status; she is identified only as “Professa.” The score of Santa Teresa names Ferdinand Tobias Richter, “organist to his Sacred Imperial Majesty,” as composer of two choruses. Raschenau, capable of writing splendid choruses, was perhaps ill and unable to complete the work; the naming of a court composer may have increased the value of this work to the imperial family, to whom all three scores were presented. The texts set by Raschenau have many small roles, preventing a focus on any individual. Musical units typically move through solo to ensemble to coro, a style of organization that was going out of fashion in the 1690s, but served the needs of the convent in demonstrating the subsuming of individual expression into the group, thus reinforcing both political and monastic concepts. Male composers had long been recognized as creative individuals possessing genius, belonging to a professional lineage, but for Raschenau and others nun-composers in Austrian convents, monastic humility and medieval attitudes toward the creative persona prevailed into the eighteenth century.
Contesting Ideologies of Womanhood: The Great Depression and the Reception of American Women Modernists

Tonia Passwater (Graduate Center, CUNY)

The impact of gender on the careers of American women modernists in the early twentieth century is undeniable. The exact nature of that impact, however, is contested. In her 1994 essay “A Distinguishing Virility” Catherine Parsons Smith argues that modernism is inherently masculine and precludes the success of female modernists. Ellie Hisama, in her 2001 book *Gendering Musical Modernism*, argues to the contrary that women created a distinctive space within modernism. I complicate both stories by illustrating two distinct phases in musical modernism: before the Depression, when women could ride the wave of feminism to a place in the avant-garde and during and after the Depression, when anti-feminist rhetoric emerged as economic insecurity increased, creating a much more hostile environment for women composers. Using newspaper reviews and reviews from specialized publications such as *Modern Music* and *The Musical Leader*, I illustrate the changing nature of the reception of music by modernist women during the years from 1925 to 1945.

During these decades, America experienced an ideological shift from first-wave feminism back to the Victorianism of an earlier time. This transition, provoked by the Depression, altered views concerning acceptable roles for women. In this paper, I show the impact of these views on the lives, careers, and music of female modernists, including Ruth Crawford, Johanna Beyer, Marion Bauer, and Jessie Baetz. I argue that ideological shifts during the Depression and the resultant “contesting ideologies of womanhood” had a stronger impact on the careers of modernist women than has heretofore been acknowledged.

Clara Wieck-Schumann and the Piano Romance in the Early Nineteenth Century

Julie Pedneault-Deslauriers (University of Ottawa)

Romances are the most recurrent instrumental genre in Clara Wieck-Schumann's oeuvre, with eight pieces or movements out of her thirty-four extant instrumental works so titled. Yet these pieces have received scant attention in comparison to her lieder (Burstein, Hallmark) or her larger-scale compositions (Lindeman, Walker-Hill, Klassen). This paper delineates markers for the then-thriving but understudied genre of the keyboard romance, which, in Jeffrey Kallberg's words, “was one of the most gappy generic categories of the early nineteenth century” (2000). It also argues that Wieck-Schumann's romances offer a revealing window into her still underappreciated compositional aesthetic.

I begin by discussing the keyboard romance in light of nineteenth-century theoretical and pedagogical writings (by Castil-Blaze, Fétis, Koch, Schilling, Czerny) and
of examples by Wieck-Schumann’s contemporaries (e.g. Kalkbrenner, Thalberg, and Henselt). These documents and examples help elucidate links and differences with closely related genres, in particular the vocal romance and the nocturne. Building on Cheng’s work on vocal romances (2011), the paper also shows how the gendered vocabulary in theoretical sources ties the romance to the feminine/dilettante musical sphere. I then examine selected romances and excerpts of correspondence by Wieck-Schumann to illuminate her approach to the genre. A discussion of texture, ornamentation, and harmony in Op. 11, No. 2, Op. 21, No. 1, and the posthumous Romanze in B minor shows how these works both conformed to current generic markers and circumvented and reconceived others, thereby blurring the line between the amateur/professional spheres. In sum, rather than a genre that “never [strays] far from banality” (Orrey 2007), Wieck-Schumann’s romances are a site for stylistic, textural, harmonic, and formal explorations that transcend contemporary generic expectations, and that sound her own distinctive compositional voice.

Leonora Duarte (1610–78): Converso Composer in Antwerp
Elizabeth Weinfled (Graduate Center, CUNY)

At the end of the seventeenth century, Leonora Duarte (1610–78), a Jewish Converso living in Antwerp, published seven Sinfonias for viol consort—the only known seventeenth-century viol music written by a woman. This music is testament to a formidable talent for composition. Born in Antwerp to a prominent family of merchants and art collectors (friends of Ruckers, Vermeer, and possibly Rubens), Duarte received a superb musical education that included instruction on harpsichord, lute, and viol, as well as lessons in composition. Duarte’s musical evenings at home with her siblings quickly became well-known ports of call for traveling diplomats and literati, among them Constantijn Huygens, Dutch poet Anna Roemers Visscher, composer Nicholas Lanier, and singer Anne de la Barre.

As both a Jew and a woman, Duarte received no commissions from church or court, and thus the existence of the published Sinfonias presents a remarkable opportunity to consider music within the domestic sphere. This paper will consider Duarte’s extant works as products of her interactions with a vibrant, urban community; as evidence of a complex and symbiotic relationship with her male contemporaries, among them Elizabethan composer, John Bull (1562/3–1628), likely her tutor, as well as Alfonso Ferrabosco II (ca. 1575–1628), and John Jenkins (1592–1678); and as vital testimony to the cultural accomplishments of women Conversos in early modern Europe. What emerges is a narrative in which music performance allowed Duarte to navigate the waters of social diplomacy within the broader context of Antwerp’s outward dedication to cultural exchange.
Exotic Models in Glass
W. Anthony Sheppard (Williams College)

Exotic representation has been central to opera throughout its history. Here I investigate the impact of earlier forms of operatic exoticism on one of the most prolific opera composers of the past forty years, Philip Glass. Detailed analysis of Glass’s operas reveals continuity with Orientalist models. In turn, Glass’s operas have served as models for multiple contemporary composers.

My focus is on the intersection of gender and exotic representation in three of Glass’s operas: *Satyagraha* (1980), *Akhnaten* (1983–84), and *The Voyage* (1992). Indian culture is highlighted in *Satyagraha*, particularly in the libretto and in the original production. The exotic spectacle of Egyptian funeral rites is central to *Akhnaten*. Commissioned to commemorate the five hundredth anniversary of Columbus’s expedition, Glass and his librettist David Henry Hwang aimed to explore cultural confrontation in *The Voyage* in “an allegorical rather than literal way.” Specific passages in Hwang’s libretto raise the possibility that a postmodern parody of exoticism is in play.

A primary focus of my analysis is on Glass’s text setting techniques. In *Einstein on the Beach* (1976), Glass had employed numbers and solfège syllables as text, suggesting a complete break with standard operatic procedures. The deliberate use of ancient languages throughout both *Satyagraha* and *Akhnaten* was equally distinctive. Glass has explained that he “was using those languages as an exotic medium and even played on their exoticness in *Akhnaten*. I wanted the exoticness of the language to give it an esoteric sound.” Despite the composer’s gestures of distanciation, a submerged form of text setting is evident, for Glass responded in musical detail to his exotic and ancient texts.

The paper concludes by pointing to Glass’s influence on subsequent opera composers. The model offered by Glass’s exoticism has been acknowledged by John Adams, particularly in relation to *Nixon in China* (1987), and is relevant to an understanding of Meredith Monk’s 1991 *Atlas*. Glass’s model is also apparent in the association of musical exoticism with representations of sexuality in Evan Ziporyn’s *A House in Bali* (2009) and Nico Muhly’s *Two Boys* (2011). Exoticism has repeatedly served the transnational operatic aspirations of contemporary American composers.
Familiarizing the Foreign: Images of European Instruments in Japanese Yokohama-e Prints, ca. 1860

Matthew Richardson (University of Wisconsin-Madison)

Woodblock prints and illustrated books from 1850s and ’60s Japan often included flashy images of European fashion and technical culture, like steam engines, hot-air balloons, and stovepipe hats, aiming to elicit the interest of the country’s large reading public. Musical performance was a well-established subject for Japanese printmakers, and European music, especially brass bands and string soloists, became a staple of this new genre of prints depicting the West, known as “Yokohama-e.” Curiously, these music-themed images circulated widely among a Japanese public that had no first-hand knowledge of what Western instruments sounded like. Only a few shogunal officials would have heard the musicians in the diplomatic entourages of Matthew Perry, Townsend Harris, and others.

This presentation will investigate the iconographic style of Yokohama-e prints and draw from diaries and diplomatic records, along with the prints themselves, to uncover the process of cultural translation the silent musical prints aided. Japanese prints since the 1780s had used visual techniques from physiognomy, natural science, and mechanical design to depict celebrities, current events, and fashion with a sense of proto-photographic clarity. Yokohama-e print artists dovetailed with these iconographic techniques to present the European music culture within discourses of technology and render the performances more legible to the prints’ viewers. Crucially, the prints show that artists did not depict performances of European music exotic in the senses of musical style or racial theory.

Several musicologists have written recently on the methods European iconography used to interpret other music cultures, and I will contrast European practices with the parallel processes occurring in nineteenth-century Japan. My discussion will employ contemporary discourses on nativism in tandem with visual analysis of two musical prints by prolific artist Gountei Sadahide: “Picture of a Foreign Business Establishment” and “Sunday Parade of Foreigners.” I also identify the British periodicals where Sadahide found models for his instrument images. Even the factual inaccuracies in such images reveal that the artists’ aims were to demystify foreign habits and make them more legible to the Japanese public, thus providing a rare case where flawed depictions of “Others” aspire to familiarity and understanding.
Late Medieval Musical Meanings
Laurenz Lütteken (University of Zürich), Chair

Notating the Sounding Spheres: Baude Cordier’s Tout par compas as Diagram, Image, and Transformative Space
Rachel McNellis (Case Western Reserve University)

Baude Cordier’s Tout par compas, included in the Chantilly Codex, is intriguing because it was notated as a set of concentric circles. Although the musical characteristics of the composition have been discussed at length in scholarly literature, the significance of its unique visual form remains largely unaddressed. In this paper, I argue that, although music and text are central to the performance of Tout par compas, the full meaning of the work is imparted through its visual connections with three ubiquitous medieval image types. This analysis reveals that Tout par compas is not only an exemplar of Ars Subtilior music but also a reflection of prominent late-medieval artistic, theological, and scientific trends.

First, the visual configuration of Tout par compas mirrors diagrammatic images of Christ in Majesty, which depict Christ and the Four Evangelists at the Apocalypse. These images visually represent the apocalyptic visions narrated in Scripture. Second, the scribe of Tout par compas used an actual compass to notate the work, recalling images of God as Divine Architect, in which God creates the world with a compass. The ideological basis for these images was that art should imitate Nature. The work of art becomes an image of God’s Creation and the artist an image of God Himself. Finally, Tout par compas mirrors the visual form of medieval cosmological diagrams taking the rotae form. These diagrams represented the created universe and served as contemplative aids for understanding the relationship between the corporeal and the divine.

Each of these traditions emphasizes a specific aspect of eschatological time: the apocalyptic events, the process of creation, and the entire created universe. When interpreted in light of its visual, textual, and musical characteristics as a whole, Tout par compas has the potential to serve as a transformative space in which the performer comes to understand his place in eschatological history. Tout par compas may be understood as performative work through which one simultaneously imitates the work of the Four Evangelists, becomes an image of God, gains knowledge of cosmological realities, and may hope to obtain salvation at the end of time.
Form and Matter in the Long Trecento: Salimbene, Dante, da Firenze
Jamie Reuland (Princeton University)

This paper charts an itinerary of concern about the relation between form and matter in the musical thought and compositional practices of trecento Italy. I take as my starting point the Cronica of Salimbene of Adam (1282–87), a neglected source of musical commentary that prefigures questions central to fourteenth-century ontologies of music: about the status of the voice as a natural instrument; the reliability of sense perception; and the shadowy affinities between music and language. Salimbene’s vivid, often macabre anecdotes about music’s material and formal properties echo in Dante’s poetics and in the music theory of Marchetto da Padova. I then turn to the compositional practices of trecento composers, to show how the earliest generation of Italian polyphonists imported these concerns into aspects of compositional design in ways that foreground closure as a defining potential of form. My analysis of Lorenzo da Firenze’s caccia, A poste messe, shows how the “matter of voice” “takes form” in a later representative of a genre which, I argue here, is predicated on the patterning of formal closure.

In this way both chronicle and composition lend themselves to discourses about sound’s materiality that have lately engaged medievalists and musicologists working under the broad rubric of sound studies. If the 2015 JAMS colloquy “Why Voice Now?” suggested that instances of voice—musical or otherwise—have been historically resistant to scrutiny, the 2016 Speculum cluster “Sound Matters” showed medieval thought to be resonant with current epistemological problems in the discipline—problems that have pressed music and sound historians to tender arguments under collective titles of “Why . . .?” or as pleas for what “. . . Matters.”

In part, this essay is concerned with the way in which form matters, and a claim that the form and forming of sound in the Middle Ages were inevitable correlates to considerations of sound as matter. In making this argument, I mean to contribute to a growing recognition of the links between modern critical practices (here sound studies, the history of the senses) and the intellectual history of the Middle Ages.

From the Meadows to the Streets:
Encountering Landscape in Medieval Song and the Motet
Jennifer Saltzstein (University of Oklahoma)

The songs of the thirteenth-century trouvères often begin with a conventionalized introduction describing a springtime landscape. Alone in a meadow, the trouvère gazes at greening grasses and budding flowers, hears birds singing, and is inspired to compose a song of love for his lady. Long derided as an insincere gambit or simply ignored by musicologists and literary critics, the “springtime opening” of the trouvères represents the largest body of nature imagery in medieval vernacular song. Recent
musicological studies have illuminated the sacred resonances of springtime in vernacular motets (Rothenberg) and have explored the meanings of animal imagery in polyphonic songs and motets (Leach and Zayaruznaya). Building on these accounts as well as critical perspectives from art history, cultural geography, and ecomusicology, this paper offers an ecocritical reconsideration of the springtime opening in a corpus of over a hundred songs and motets.

I begin with a phenomenological analysis of the songs of Gace Brulé, exploring how his lyrics and melodic structures work together to represent a harmonious experience of being in a landscape, specifically, the medieval aristocratic estate. Comparing Gace’s approach to nature imagery to other songs across the repertory reveals sharp distinctions between the way aristocratic trouvères and non-aristocratic trouvères invoked landscape in their songs. Aristocratic trouvères, who had ready access to open expanses of land, used the opening often and earnestly. In contrast, an emerging group of trouvères connected to booming cities like Paris, many of whom were educated clerics, rarely used the springtime opening. When clerics did use the springtime topos, they subjected it to witty inversions and parody. This is particularly true in the genre of the polyphonic motet, where the contrapuntal musical fabric was often a vehicle for clever commentary. These diverging reactions to the springtime opening coincided with major shifts in land management that accompanied the rapid urbanization of Northern France, revealing changing relationships between medieval people and their environment.

Out of Proportion: *Nuper rosarum flores*, Cathedralism, and the Danger of False Exceptionalism

Emily Zazulia (University of California, Berkeley)

Guillaume Du Fay’s *Nuper rosarum flores* has been ground zero for symbolic interpretation in musicology ever since Charles Warren suggested that the structure of the motet reflects the architectural proportions of the cathedral of Florence. More recent analyses have continued to begin from the premise that the motet’s form has extramusical significance—in particular, that mensural and architectural proportions can be directly analogized. And of course the very text of the motet makes clear that Du Fay wrote this music in conjunction with the 1436 dedication of Santa Maria del Fiore, possibly even for performance as part of the elaborate consecration rite. These tantalizing connections have caused scholars to canonize this motet, which has become a mainstay of music history textbooks. Indeed the extent and specificity of the extramusical associations *Nuper rosarum flores* enjoys—an occasion, place, patron, even an unquestioned attribution—is rare in the fifteenth century. This in itself makes the piece seem special.

This wealth of information makes it hard to read *Nuper rosarum flores* in any context other than the consecration ceremony. Nevertheless, it is just one of many motets
Du Fay composed for specific occasions. In this paper I return to first principles, reading *Nuper rosarum flores* against the norms of genre and notation and against the grain of the work’s modern historiography. I suggest that it is not all that special—or, at least, that it is no more special than Du Fay’s other ceremonial motets. This, in turn, leads me to ask what *Nuper rosarum flores* and pieces like it can tell us about text, form, and notation, and about how fifteenth-century music constructs meaning.

**Listening**

Gurminder Bhogal (Wellesley College), Chair

**Making Moves in Reception Studies:**

Models of Sensory-Perceptual Experience on the *belle-époque* Stage  
Davinia Caddy (University of Auckland)

Nowadays synonymous with the not-so-New Musicology of decades past, reception studies remains a busy and burgeoning field. From the abundance of literature on critics and the press, turn-of-the-century Paris has emerged as a focal point: important studies by Katharine Ellis, Annegret Fauser, and Jann Pasler recount spectators’ perceptions as recorded in print, exposing underlying aesthetic biases, political allegiances and prominent strands of socio-cultural influence. Putting some critical pressure on this body of literature, its research practices and goals, this paper proposes a redirection of scholarly attention—a shift from text to act—that affords new historical and interpretive insights into Parisian music listening, both inside and outside the theatre. Inspired by recent attempts across the so-called cognitive humanities to explode the concept of listening as a cerebral-textual affair, as well as by specifically musicological calls to re-engage with the hoary problematic “the music itself,” this reception-themed project passes from critics in the stalls to performers on stage, words in print to bodies in motion, discourse analysis to an exploratory kind of “choreo-musical” hermeneutics.

My focus on dancers—specifically, early modern dancer-choreographers active in belle-époque Paris—makes for an excellent workshop on this methodological maneuver, primarily because these performers preached an intimate, sensory response to music. What can we learn about listening, I ask, by looking at these dancers? What can their aural receptivity, soma-sensory experience and physical shape-shifting tell us about the epistemology of the senses, the history of sound and musical aesthetics? Interpreting reconstructed choreographies by Loie Fuller and Vaslav Nijinsky, I explore how modern dancers could stage—literally, embody and enact—models of listening emblematic of early modernism, thus bringing into the theatre the sensory-perceptual dynamics of the world outside. Tracing the emergence on stage of what literary historian Steven Connor has called “the modern, auditory I,” my discussion initiates a perspectival shift in reception studies that not only sheds new light on histories of
listening and musical attention, but prompts us to rethink the decisions we habitually make about how music can carry meaning—in performance as well as in print.

The Well-Tempered Listener: Manners, Music, and Class in the Domestic-Public Sphere of the Nineteenth Century
James Deaville (Carleton College)

The wealth of nineteenth-century etiquette books in English includes instruction on how the “well-tempered” (bourgeois) person should behave at urban domestic-public functions (McKee 2005), i.e. at invited social events in private residences. The upwardly mobile members of the emergent middle class needed guidance in conducting themselves in these fraught yet socially indispensable gatherings. (Kasson 1990, Foster 2000, Puckett 2008) The production and consumption of music and sound figured prominently among the books’ prescriptions, which typically extended to manners during impromptu musical entertainments at teas, evening parties, and musicales, where the invited guests were requested to perform. Although the public’s behavior in concert halls and opera houses of the nineteenth century has received critical attention (Johnson 1995, Cavicchi 2011, Borio 2016), the issue of listening at musical events in domestic-public spaces remains to be explored, despite its centrality for the construction of class at the time.

This paper investigates the imposed listening practices for the informal music-making and their implications for social class in late nineteenth-century Anglophone society. As a study of over seventy-five etiquette books reveals, they attempted to produce the “docile bodies” that Michel Foucault identified as endemic to modern society. (Foucault 1975) However, unpublished letters and diaries by bourgeois event hosts—Julia Allen Channing, Sara B. Conrow, Gertrude Swift Nuckols, among others—document how, towards century’s end, guests increasingly transgressed the prescriptions for auditory behavior. Behind the rules hovered the challenge to order created by the societal move toward the modern “crisis of attention,” as theorized by Jonathan Crary (1999). Indeed, growing inattention to music at the social events became major concerns for the writers of the published (and unpublished) sources, which led to greater rigor in the manuals’ policing of sound. In the context of the ever more confusing, distracting modern soundscape, the guidebooks’ regulations bespeak society’s fear of the loss of control over auditors’ bodies, which undermined the (self-) disciplining of bourgeois subject-listeners in the later nineteenth century. This study contributes to the growing literature about the interrelationships of space, sound, listening, and embodied behavior developed by Feld (1996), Sterne (2003), and Born (2013), among others.
Musical Immersion in the Late Eighteenth Century
Anne Holzmueller (Musikwissenschaftliches Seminar, Freiburg)

With our research project “Leisure and Musical Immersion,” part of the Sonderforschungsbereich “Muße” (“leisure,” SFB 1015) at the University of Freiburg, we attempt to historicize the concept of immersion that is now becoming more virulent each day as VR technologies are on the rise. The specific phenomenality of the immersive experience is widely discussed already in media theory and sound studies (Thon 2008, Bull 2012) as well as in parts for the visual arts (Grau 2001) or narratology (Murray 1995). Sound plays a decisive role for immersive phenomenality. Media theorist Frances Dyson calls sound “the immersive medium par excellence” (Dyson 2009), for music can create a virtual realm by the aesthetic configuration of time and space similar to current media technologies. Second world experiences enabled by specific musical works are witnessed by a great number of listening documents that date back to the fifteenth century and that peak in the late eighteenth century on the verge of romantic musical aesthetics.

In my paper I would like to present our research project and address specific aspects of our work. The research project focuses on the last decades of the eighteenth century. One impressive example for immersive music experiences is provided by various documents that enthusiastically report on the performance of Roman-Catholic church music such as Allegri’s “Miserere” in the Vatican Capella Sistina during Holy Week (i.a. by Wilhelm Heinse and Friedrike Brun). I would like to highlight three aspects: (1) In which way does the experience described by these sources refer to immersion as theorized in current debates? (2) What can be said about the musical design of works that historically evoked such states of aesthetic rapture (tendency towards spatially surrounding polychoral settings etc.)? (3) Last, I want to discuss under what circumstances it is possible or methodologically legitimate to deduce certain immersive composing strategies and how sociocultural aspects can be taken into account.

Discrediting Sight: Visual Perception and Romantic Music
Feng-Shu Lee (Tunghai University)

In the nineteenth century, new ways to interpret human vision emerged, challenging the credibility of visual perception. Whereas optical scientists showed that what the eye perceived could be deceptive, philosophers asserted that truth was necessarily invisible. These new theories of human vision prompted Romantic artists and composers to explore the incorporeal and the unseen. In both a physical and philosophical sense, seeing was no longer believing.

This paper explores how this re-definition of visual perception inspired Romantic composers’ use of visual illusion. I start by relating the new “viewpoint” to technological advances in glass-making and theories of afterimage. Drawing on the example
of the Crystal Palace, the glass building that hosted the 1851 Great Exhibition in London, I will show how the experience of looking through an all-glass construction translated into sensations of shock and eeriness to visitors to the event. Coupled with new findings in optical science and color theory, this new visual experience resonated with Romantic composers’ creative uses of offstage sound, their interests in scenes involving hallucination, and their enthusiasm for dramatic devices such as shape-shifting and invisibility cloaks. I conclude with a close reading of Die Frau ohne Schatten through the lens of this new visual perspective. While working on this opera, Strauss and Hofmannsthal struggled over how to present the illusory nature of sight in conjunction with special sound devices. While Strauss deployed offstage sound to portray the supernatural characters’ power to create and manipulate visual illusions, Hofmannsthal not only created scenes with mesmerism to convey such illusions, but also compared the empress to a glass sheet, invoking the new contemporary visual experience while presenting her Otherness.

Musicological scholarship on visual perception has focused primarily on opera staging and film music. My discussion shows how the Romantics’ changing visual experience provides new insights on the motivation behind their experimental use of sound and their growing awareness of sound’s connection to space. This in turn suggests that significant traits in Romantic music derive from and expand on, rather than merely reflect, the theories and practices in contemporary science and technology.

Music and War
Michelle Meinhart (Durham University / Trinity Laban Conservatoire of Music and Dance), Chair

Staging Dual Patriotism: Cleveland’s German-Language Theater and the Great War
Peter Graff (Case Western Reserve University)

Throughout the First World War, the American public grew increasingly suspicious of German Americans harboring allegiance to the Fatherland. Hysteria escalated as the war raged on, eventually leading to proposed national bans on all German cultural products, including music, theater, and even use of the language. Programming music and drama for the German American stage, therefore, became a political act that now offers a unique lens through which to view the community’s response to the conflict. Cleveland’s only German-language venue, the Deutsches Theater, staged works that navigated the boundaries of a divided loyalty to both the United States and their ancestral homeland. German theater in Cleveland remains largely outside the purview of extant scholarship on immigrant theater, the only scholarly study on the topic, while impressive in scope, suggests that the tradition vanished at the first sign of conflict in Europe. My findings, however, demonstrate that the Deutsches
became more active during the war and increasingly programmed material that directly engaged the topic.

In this paper, I analyze the Deutsches Theater’s programming from 1914 to 1918 and examine the musical themes and dramatic narratives of four contemporary war-themed works. Drawing on firsthand accounts from English and German newspapers as well as archival materials for these productions, I chart the evolving public image projected by Cleveland’s German community in light of global events. Productions and exhibition methods indicate a conflicted identity, caught between American patriotism and German cultural pride that frequently employed Bavarian folk culture. The staging of the pro-German *Lieb’ Vaterland* (Beloved Fatherland, 1914), for example, displayed this duality during a musical interlude in which the audience sang “Columbia, the Gem of the Ocean,” “Die Wacht am Rhein,” and “The Star-Spangled Banner.” Scrutiny of this four-year period reveals how Cleveland’s German community used music and the arts more generally to position itself and articulate a public identity during a time of heightened scrutiny and antagonism. Although my paper looks closely at one localized community, it offers a productive model for showing how local musical entertainments interacted with and even influenced evolving definitions of ethnic identity in early twentieth-century America.

“Americanism is to be plugged!”: Music, POW Reeducation, and the United States’s “Intellectual Diversion Program” during World War II

Kelsey McGinnis (University of Iowa)

In February 1945, an inspector from the Special Projects Division (SPD) of the Provost Marshall General’s Office visited a rural POW camp in Algona, Iowa (which housed roughly ten thousand German POWs during its operation). The inspector, sent to report on the success of a semi-secret reeducation program (the “Intellectual Diversion Program” or IDP), evaluated the activities of the camp’s musical ensembles. In his report, the inspector expressed concern about the lack of American music in the camp and in a separate memo wrote “Americanism is to be plugged!”

Roughly 375,000 German POWs were held in the United States during World War II, and most large camps had orchestras and choirs, often dedicated to performance of German masterworks and folk music. German music was, as one POW wrote in a letter, “a piece of home, the purest, perhaps, that we have.” But for their American captors, musical ensembles presented inroads for reeducation. In 1944, the United States began implementing the IDP in POW camps. The program aimed to “offset the common idea of prisoners that America [was] a wasteland of culture” (SPD memo, 13 April 1945) and to use American art and media to sway Nazi minds toward democracy.

Examination of the SPD’s musical directives reveals that the effort to promote democracy and pro-American sentiment through music was complicated by the
struggle to define a musical “curriculum” or repertory. Should certain German works be banned in camps? Should jazz be promoted as a symbol of American pluralism? What kinds of American music might combat Nazi ideology? This archival study examines the mobilization of American music, but in contrast to the promoters of American concert music documented in such studies as Fauser’s *Sounds of War*, the “mobilizers” were American military officers attempting to identify and put “good American music” to use. In conversation with Fauser’s work and the work of historians who have documented the efforts of the SPD, this study of the division’s plans for American music in German POW camps will consider how the differing agendas and pressures shaping American musical identity during World War II also shaped POW reeducation.

**Music for Liberté: Musical Mobilization in Nazi-Occupied Paris 1940–44**

*Julie VanGyzen (University of Pittsburgh)*

From 1940 to 1944, France endured a traumatic and dark period while under occupation by Nazi Germany. The dramatic ramifications of this period on the country’s musical production included the banning of music by certain French composers, blacklisting French musicians from symphonic and radio orchestras, and overtaking France’s musical scene by importing German performers and filling concert halls with German soldiers and music. This paper will explore how French musicians employed music to mobilize French citizens for resistance forces and also frame individual experiences under totalitarian regimes.

I will focus specifically on the French Jewish composer Elsa Barraine (1910–99), one of the leaders of the resistance organization the Front national des musiciens (FNM). Barraine, the fourth woman composer to win France’s famed Prix de Rome in 1929, has been given scant acknowledgment in both French and American historical musicology despite her rather important and brave efforts during the Occupation. A young *intellectuelle communiste*, Barraine vehemently denounced fascism that she believed the German invaders represented. Many composers walked a particularly tricky line of collaboration and resistance during the Occupation, but Barraine seemed driven only to resist and risked her own life to protect vulnerable French musicians, a responsibility she held as a Jewish citizen with hopes of liberation.

This paper will study the mechanisms in which Barraine and the FNM employed music as a means to promote and enact resistance. Using archival materials obtained from the Bibliothèque nationale de France and the Musée de la Résistance nationale, including underground newspapers, letters, meeting notes, and music manuscripts, I aim to produce a clearer understanding of how resistance groups during the Occupation used music as a tactic of mobilization. Although previous literature has situated this organization historically, this study will bring to the foreground the music and
methods employed as a mobilizing force and the significant role that Elsa Barraine held as a leader of this effort. Lastly, I will discuss how musical mobilization frames musicians’ experiences and lives under the traumatic conditions of occupation, especially as a target of the Nazi regime.

Singing the Nation: Amiati, Bordas, and the chanson patriotique of the Café-Concert
Kimberly White (Université de Montréal) and Kathleen Hulley (Québec City, Québec)

After France’s defeat at the Battle of Sedan and the outbreak of the Commune, two café-concert stars rose to prominence with stirring renditions of La Marseillaise and other chansons patriotiques: Rosa Bordas (1840–1901), dressed as a Revolutionary heroine, and Amiati (1851–89), wrapped in the Tricolor. For a public marked by humiliation and the trauma of war, Amiati’s and Bordas’s patriotic singing provided a collective catharsis, their performances serving to mourn French losses and to reconstruct the nation. At one level, the women functioned as “symbols of timeless national virtue” (L. S. Kramer, 2011), passive conduits for channeling nationalistic sentiment, in a similar fashion to the widespread iconography of Marianne and Jeanne d’Arc. And yet Amiati and Bordas—conscious of their symbolic power—were active agents in the café-concert milieu and in the construction of their own celebrity; their focus on the patriotic genre was at once benevolent and a clever strategy in a competitive entertainment market. Their divergent careers were shaped significantly by the political circumstances: Bordas’s involvement in the Paris Commune would have negative repercussions once the revolution was repressed, whereas Amiati avoided such political associations, instead cultivating repertoire that focused on protest and revenge.

This paper re-situates Amiati and Bordas, who have been largely overlooked by historians and musicologists, within the literature on musical responses to political conflict. The popular music of the café-concert provides a unique window into quotidian responses to the political fallout, while also revealing the construction and circulation of patriotic musical discourse. We analyze the deployment and manipulation of national symbols in the cover illustrations of patriotic songs, highlight the singers’ performing activities in the years following the conflict, and contextualize key songs in their repertoire, such as Amiati’s La fille d’auberge and Le fils de l’allemand, which present the plight and resistance of women. Delving into contemporary and retrospective reviews, we address how Amiati and Bordas moved their listeners—through the use of symbolic costuming, musical and physical gestures, vocal quality—as well as the role of memory and nostalgia in the interpretation of these singers as “les muses du peuple.”
Opera and Subjectivity

Nina Sun Eidsheim (University of California, Los Angeles), Chair

Operatic Fantasies in Early Nineteenth-Century Psychiatry

Carmel Raz (Columbia University)

In a celebrated essay on insanity from 1816, renowned French psychiatrist Étienne Esquirol reported on his experience of accompanying patients to the opera: “I once accompanied a young convalescent to a Comic Opera. He everywhere saw his wife conversing with men. Another, after the space of a quarter of an hour, felt the heat in his head increasing—and says, let us go out, or I shall relapse. A young lady, being at the Opera, and seeing the actors armed with sabres, believed that they were going to assail her.” Esquirol’s account of the dangers of the opera on the mentally ill foreshadows well-known debates around the pathological effects of the music of Gioachino Rossini, Giacomo Meyerbeer, Richard Wagner, and others (see Walton 2011, Kennaway 2013, and Davies 2014). However, during the first half the nineteenth century, similar discourses played out within psychiatry as well, as the presence of musical and theatrical entertainment in insane asylums became both increasingly prominent and contested.

I propose that late Romantic discourse around the pathological effects of the opera can be traced in part to the scandal surrounding the Marquis de Sade’s stagings of comic operas, plays, and ballets at the Charenton insane asylum between 1805 and 1813. Linking de Sade’s theatricals to role-playing therapies explored by the psychiatrist Philippe Pinel and other pioneers of the “moral treatment” of the mentally ill around the turn of the century, I examine the subsequent medical controversy regarding the benefits and dangers of using music and dramatic spectacle in patient treatment. I then present a close reading of two case histories from Peter Joseph Schneider’s System einer medizinischen Musik (1835). The first concerns a young lady mourning the death of a beloved Spanish tenor; the second recounts the cure of a sailor who can only communicate through song. Exploring Schneider’s elaborate portrayal of staging dramatic musical enactments to treat mental illness, I argue that his accounts reflect a transitional moment in the medical sciences in which opera was regarded as both dangerous and therapeutic.

“Nosological” Investigations of the Postmodern Grotesque

Knar Abrahamyan (Yale University)

Spectators have reacted to Shostakovich’s The Nose with the following adjectives: absurdist, surreal, phantasmagoric, satirical, hilarious, cacophonous, breathless, unnatural, soulless, shocking, pandemonial, and so on. There is one word, however, that
appears most frequently not only in the reviews of this opera, but as an attribute of Shostakovich’s entire oeuvre—grotesque. Scholars who have addressed the grotesque in *The Nose* have given minimal consideration to staging and media as activators of the grotesque. In this paper, I examine various productions of the opera to explore how material and digital technologies, in conjunction with *mise-en-scène*, engender different types of grotesque. Three of the types—the Medieval-Renaissance, Romantic, and Modern—I adopt from Mikhail Bakhtin, while the fourth, Postmodern, I develop as a (chrono)logical extension. Among the productions I analyze are those by Boris Pokrovsky (Moscow Chamber Opera Theatre, 1974), William Kentridge (The Metropolitan Opera, 2013), and Barrie Kosky (Royal Opera House, 2016).

The disappearance of the main character Kovalev’s nose poses peculiar technical questions: How, if at all, do stage directors depict the flatness on the face of a singer? How do they mediate the nose’s subject-to-object metamorphosis from an amputated body part to a State Councilor? Not only the “nosological” materiality, but the appearance of other weighty objects, such as a coffin in Kossky’s rendition of the Cathedral Scene, influences the audience’s view of scenic action: does Kovalev inhabit a world of mystical reality, drunken hallucination, or devilish nightmare?

Although Shostakovich and his librettists enable interpretations in terms of Bakhtin’s grotesque types in the opera, it is Kentridge’s use of digital animations that brings forth the Postmodern grotesque. The video projections that are layered over tactile objects communicate ideological messages and amplify narrative ambivalence to an extreme degree. There is a danger for the Postmodern grotesque to deteriorate from celebratory life affirmation—the key element of Bakhtin’s grotesque—to total disintegration. For instance, Kentridge’s expansion of media spaces causes the loss of a clear reference to historical timeframes. Nevertheless, I interpret productions as protuberant extensions of opera which presents an ever-evolving entity akin to Bakhtin’s carnivalesque body.

**On the Bildungsroman in George Lewis’s *Afterword***

Alexander Rothe (Columbia University)

Premiered in 2015 at the Museum of Contemporary Art in Chicago, *Afterword* is a two-act chamber opera composed by George Lewis to celebrate the fiftieth anniversary of the Association for the Advancement of Creative Musicians (AACM), a collective of African American musicians founded on the South Side of Chicago in 1965. The libretto, also written by Lewis, is based on the final chapter of his 2008 book *A Power Stronger Than Itself: The AACM and American Experimental Music*—a chapter in which he depicts a fictional meeting between past AACM members who are reunited to discuss the organization’s history and hopes for the future. The discussion draws on recordings of past meetings and interviews conducted by Lewis. The opera presents this meeting as a series of episodes in which the same three singers
Abstracts

Friday morning

serve as avatars of the organization’s thoughts and beliefs. Lewis refers to the opera as a “Bildungsoper,” a term derived from the “Bildungsroman”—a coming-of-age novel. Lewis’s choice of terms here is especially significant, since the bildungsroman has traditionally been associated with white European values. In the bildungsroman, as analyzed by Jennifer Heinert (2009), a young hero is confronted with a series of obstacles that, once overcome, lead him—the protagonist is usually male—to embrace the values of the dominant (i.e. white European) culture. I argue that Lewis presents a revision of the traditional bildungsroman—a revision that critically engages the genre’s values, assumptions, and conventional narrative techniques. Like the bildungsromans of Toni Morrison (e.g., *The Bluest Eye*), Lewis eschews the linear and teleological trajectory of the traditional bildungsroman in favor of the juxtaposition of multiple narratives and historical moments. In doing so, *Afterword* offers listeners a positive model of development that does not reduce African Americans and women to the role of the other. Ultimately, Lewis’s opera contributes to what Guthrie Ramsey (2012) refers to as the outstanding task of “denaturaliz[ing] some of the conventions that have governed blackness’s presence in opera.”

The Devil Made Her Do It: Penderecki’s *The Devils of Loudun* (1968–9) and the Crisis of the Subject

Lisa Cooper Vest (University of Southern California)

When writing the libretto for his first opera, Krzysztof Penderecki turned to Aldous Huxley’s “documentary novel,” *The Devils of Loudun* (1952), as source material. Huxley’s lurid psychoanalytic narrative examines the encounter of two historical protagonists: Sister Jeanne of the Angels, a seventeenth-century French abbess, and Father Urbain Grandier, a priest who was executed after Jeanne accused him of afflicting her with demonic possession. Huxley and Penderecki were by no means the only artists after World War II who found themselves drawn to the Loudun tale: among other treatments were Polish author Jarosław Iwaszkiewicz’s lyrical novella (1942–6), French poststructuralist Michel de Certeau’s philosophical deconstruction (1970), and British director Ken Russell’s notoriously profane (and heavily censored) film (1971).

In discussing these various twentieth-century manifestations, scholars have focused primarily on the tragic parable of Father Grandier’s fate in the face of totalitarian (Church and State) power. And, indeed, it is Penderecki’s treatment of Grandier that critics have most often praised in his opera. It is the contention of this paper, however, that Jeanne’s fate is far more revealing. A comparison of the reception following the 1969 premieres in Hamburg, Stuttgart, and Santa Fe exposes a consistent and profound discomfort with Penderecki’s Jeanne. Her possession raises unsettling questions about the fundamental vulnerability of the female subject—questions that
resonated powerfully in the second half of the twentieth century, attracting both the obsessive attentions of artists and the distaste of critics and audiences.

I argue that this negative reaction is particularly marked in relation to Penderecki’s opera because the composer’s treatment of the Loudun tale is unique in its refusal to reassure audiences that Jeanne has faked her possession. A consideration of Penderecki’s writing for Jeanne’s voice, which remains consistent across the opera’s multiple revisions, demonstrates his commitment to destabilizing her subject position, thereby confronting his audience with the fiction of their own subjective agency. In so doing, Penderecki empowers his Jeanne, among all of the other Jeannes, to lay bare the real anxieties that lurked beneath the midcentury “crisis of the subject.”

**The Other Within: Confluences of Exoticism and Indigenism in Early Twentieth-Century Latin America**

Leonora Saavedra (University of California, Riverside), Chair

Far from mere imitations of a European construct, Latin American orientalist practices resist the colonialist hegemonic discourse condemned by Edward Said in *Orientalism* (1978). Erik Camayd-Freixas presents an alternative panorama in the introduction to *Orientalism and Identity in Latin America* (2013), focusing on the ways in which Latin American subjects indulge in the cosmopolitan pleasures of (re)imagining an oriental Other. This engagement with an exoticized Other, Camayd-Freixas argues, is not necessarily a stance from which the so-called “Western self” emerges—in opposition to the Other, generally speaking—but also “a reflection of the Other within, variously and conflictually affirmed or denied.”

Saturated in early twentieth-century discourses of cultural and racial mixture(s), Latin American Orientalism—alongside its discursive twin, primitivism—arises as an alternative to Western constructs of Otherness. Thus, processes of exoticization and self-exoticization call for an examination of the layered subjectivities by the former colonized from the point of view of the periphery. This is particularly evident when considering orientalist conceptualizations of the origin and nature of indigenous communities in Latin America, ranging from theories of Eurasian settlement of the Americas before Spanish contact, to civilizing impulses aimed at correcting the purportedly Oriental barbarisms of Latin American societies.

While studies on the representation of the Other in Western music have focused primarily on European subjects, the members of this panel will examine the role of music in the construction of an internal Other in Latin America at a time when nation- and state-building initiatives were actively deployed, and particularly in cases where symbols of indigeneity stood as markers of nationhood (a movement known as *Indigenismo*). We strive to understand the motivations behind representing an internal Other in music, whether it was used as commemoration (Gordillo Brockmann), urban modernization (Velásquez Ospina), national myth (Castro Pantoja),
or a Pan-American icon (García Sudo). Similar internalizations of the Other might help us reveal ideological and aesthetic affinities among modernist Latin American composers.

**From Europhilia to *Indigenismo*: Uribe Holguín’s *Bochica* and the Construction of an Indigenous Imaginary in Colombian Art Music**

Daniel Castro Pantoja (University of California, Riverside)

On 3 August 1923, during a public lecture at the National Conservatory of Music in Bogotá, Colombian composer Guillermo Uribe Holguín (1880–1971), a student of Vincent D’Indy and then director of the national conservatory, embarked on a diatribe against his detractors. Leading the other side of the contention was Emilio Murillo (1880–1942), a composer who understood Colombian music as derived from the essence of the peasant—a metonymy for indigeneity. Unlike his critics, Uribe Holguín set out to “discard, once and for all, the outlandish hypothesis of the indigenous origins of Colombian music, finding it even infantile to discuss such matters.” What Uribe Holguín did not anticipate at the time was that this lecture, and not his body of work, would grant him a permanent place in the Colombian imaginary: he was judged an enemy of folklore, an unredeemable Europhile.

Nearly two decades after his infamous lecture, however, Uribe Holguín conducted the premiere of his symphonic poem *Bochica* (1939), a first attempt at representing indigeneity in music. Inspired by a local legend, Uribe Holguín drew from a bag of exotica to depict the story of how Bochica, the civilizing god of the Chibcha-speaking people (personified by an elderly “white” man with a snowy beard who came from the *Far East*) saved the Chibchas from the flooding of the savannah they inhabited. Filled with allusions to the primitive and the oriental, however, the representational strategies in this orchestral work parallel the discourse that Uribe Holguín had once vehemently criticized.

Based on archival material from the Centro de Documentación Musical and the Fundación Guillermo Uribe Holguín in Bogotá, I will show the complicated cultural landscape in which Colombian, mestizo (racially-mixed) musicians constructed an indigenous imaginary in the early twentieth century. Specifically, I analyze *Bochica* in relation to discourses about indigeneity by the Colombian elite, which I argue were partially built upon Latin American orientalist practices. Finally, I explore the manner in which scholars have fashioned Uribe Holguín’s persona into that of an anti-nationalist composer, and look to understand the role of Europhilia in the creation of a national postcolonial project.
Music, Noise, and Space: 
Music and Urbanization in Colombia, 1903–50
Juan Velásquez Ospina (University of Pittsburgh)

Despite recent efforts in exploring the relationship between music and urban soundscapes in the Global South, urban musicology and sound studies remain predominantly concentrated on the geographic regions of North America and Western Europe. This paper contributes to a broader understanding of urban development history by introducing the Colombian postcolonial city as a changing sonorous space. Through an analysis of documentary evidence collected at the Biblioteca Nacional de Colombia and the Archivo General de la Nación, I show that between 1903 and 1950—a period of political, economic, social, and cultural (re)formation—urban modernization processes promoted changes in the listening practices of Colombian urban residents. This fostered a reconfiguration of musical experiences in spaces where the opposition of music/noise was informed by ideas of progress, order, and civilization.

Beneath the classification of noise versus music lies an exercise in power that, as suggested by Jacques Attali, reinforced the hegemonic position of the elite. As explained by Leonardo Weismann, this opposition in Latin America also fixed the city as a center for imposing civilization and order since the colonial period. In Colombia, noise control was often exercised through legal means, and public health campaigns designed to establish models of behavior that corresponded with concrete images of citizenship and nationhood. Although elites and government institutions promoted noise control and certain musical repertories as a means for creating cosmopolitan subjects during the postcolonial era, other urban residents found that new technologies of sound reproduction, such as the phonograph and the radio, produced alternative means for creating and experiencing their own sonic identities, negotiating and sometimes subverting the disciplinary logic imposed by the urban elite and institutions.

Thus, I suggest that both the implementation of such policies and dissimilar experiences of urban modernization by local residents shaped the urban soundscape, promoting a set of practices around music that produced a model of Otherness imbricated in and by issues like race and social class. Paradoxically, this process implied that musical traditions informed by Indigenous and African sonorities at once became contemptible expressions of “barbarism” and representations of the “authentic roots” of Colombian music.
“What Talent Mayans Have!”: Pre-Columbian Invocations and Primitive Self-Fashioning at Mexico City’s Pan-American Chamber Music Festival (1937)
Alejandro García Sudo (University of California, Los Angeles)

Mexico City’s Pan-American Chamber Music Festival took place in 1937 under the auspices of Elizabeth Sprague Coolidge, Mexican composer Carlos Chávez, and the Committee on Cultural Relations with Latin America, a U.S.-based organization that promoted good-neighborly hemispheric relations. As the first gathering of its kind, this Festival showcased an array of modernist works by renowned North and South American composers.

U.S. and Mexican critics greatly praised the “Mexican Orchestra,” an ensemble featuring the interplay between European and pre-Columbian instruments. Chávez and his students conceived it as a medium to experiment with eclectic techniques and to display Mexico’s ethnic and musical diversity. Enthusiasm for such project can be explained by the growing international appeal of Latin America’s indigenous cultures, as well as the official support that certain forms of folk-inspired art received throughout the Americas in the 1930s. The Mexican Orchestra reinforced the view that indigenous American arts were an untapped fountainhead with the potential to further the career of composers throughout the continent.

In this paper I focus on a Mexican Orchestra piece that represented indigenous music from Mexico’s Yucatán Peninsula: *U Kayil Chaac* (*Mayan Chant for the Rain*). Critics agreed that this piece stood out for its use of Mayan chants, pre-Columbian percussive instruments, and other primitivist signifiers. That said, its composer Daniel Ayala (1906–75) was not regarded as a crafter of artful exotica. Instead, he was acclaimed for looking inward, into his Mayan roots, and for channeling a primordial indigenous spirit deemed exemplary for any American composer in quest of originality. Rather than presenting a distancing act, primitivist self-garbing for a Mexican Orchestra performance was understood as a ritual embrace of the “Other within.” I will first trace the history of Mayan self-exoticizing rituals back to turn-of-the-century literary, musical, and theatrical practices in the city of Mérida, Yucatán, where Ayala grew up. Then, with the aid of concert reviews and the score of *U Kayil Chaac*, I will show how such regional practices had become emblematic of the Pan-American movement by the late 1930s.

The Raja’s Nicaraguan Dream: Exoticism, Commemoration, and Nostalgia in Luis A. Delgadillo’s *Romance Oriental*
Bernard Gordillo Brockmann (University of California, Riverside)

Toward the end of a protracted U.S.-American intervention in Nicaragua (1912–33)—a period marked by foreign political paternalism, economic protectionism, and
military occupation—a catastrophic earthquake and fire razed most of the capital city of Managua on 31 March 1931. The human toll and destruction of property were historic injuries to the city that accompanied the profound insult of compromised state sovereignty. Later that year, while residing in New York City, Nicaraguan composer Luis Abraham Delgadillo responded to the tragedy with his Romance Oriental (Eastern Romance) for flute and orchestra, dedicated to María Huezo, a woman he personally knew who had perished in the earthquake. The work appears to fall within the nineteenth-century French exoticist musical tradition, but its commemorative purpose is a departure from the typical dramatic or instrumental Orientalist representation: Delgadillo memorialized Huezo by exoticizing her as an “angelic creature out of a Raja’s Eastern dream.” He musically transformed her memory from that of a “virtuous” woman in life into an alluring, voiceless female Other—an exotic object of male desire. Moreover, he revealed other forms of desire in the process.

Drawing on archival research undertaken at the Instituto de Historia de Nicaragua y Centroamérica in Managua, and employing a Full-Context Paradigm in which musical and extra-musical elements are considered in the examination of exoticist works, I will show that Delgadillo’s exoticization of Huezo in the Romance Oriental points to a veiled escapist desire and an acute nostalgia for home—Managua. His musical response to the tragedy, evoking an “Eastern” dream world of voluptuous melodies and ear-caressing accompaniments, exhibits a binary interplay of geographic (Here/There) and temporal (Present/Past) landscapes. From New York City he yearned for a return to the Managua of his childhood, the metropolis as it existed long before the earthquake and prior to the intervention. Delgadillo’s Romance Oriental is important for our understanding of exoticist works, especially those by Latin American composers.

**Pauline Oliveros and Meredith Monk**

Leta Miller (University of California, Santa Cruz), Chair

Radical Intelligence: Consciousness and Communication

in Pauline Oliveros’s Sonic Meditations (1974) and

Meredith Monk’s Dolmen Music (1979)

Kate Doyle (Case Western Reserve University)

In the 1960s and ’70s, performance artists, experimental composers, and poets ruptured traditional modes of consciousness through their shaping of time, voice, and body. Two such artists and innovators, Meredith Monk and Pauline Oliveros, created communicative networks in a space between semantic certainty and pure sonority. Positioned on either side of the United States, Monk and Oliveros developed creative
voices that would connect them with audiences throughout the following decades of their careers.

This paper considers Monk’s and Oliveros’s repertoires from the 1970s as dynamic enactments of new expressive and cognitive paradigms. Critics have constantly commented on the power of both artists’ abilities to communicate with an audience; I argue that this power comes from their use of sound to access deep, intuitive structures. My discussion of Oliveros centers on her *Sonic Meditations* (1974), in which she develops a timbral and harmonic language that embraces the use of sonic telepathy and validates the body as a sophisticated interface. In my consideration of Monk, I analyze *Dolmen Music* (1979) and contend that her vocalizations evoke the memory of caretaker/infant pre-verbalization and sonic play. My analysis of both works considers sound, timbre, and form in relation to communication, time, and consciousness.

This project centers on analysis of musical and sonic structures and draws from studies of sound, cognitive linguistics, aesthetics, and gender. Ultimately, I aim to illuminate the intellectual virtuosity, complexity, and ingenuity of Monk’s and Oliveros’s expressive processes—processes often identified as anti-rational and primeval. I consider how this work validates a communicative system built on musical and empathetic expression, challenges our perceptions of rationality, gender, and sound, and defies prescription, both linguistic and aesthetic.

**Scoring the Body: Meredith Monk’s *Atlas* as Operatic Work**

Ryan Ebright (Bowling Green State University)

In May 1990, Houston Grand Opera impresario David Gockley penned a strongly worded letter to Barbara Dufty of Meredith Monk’s House Foundation. After a decade of site-specific multimedia productions, Monk had parlayed the success of *Dolmen Music*—one of her first pieces to be notated—into an opera commission. With less than nine months remaining before the premiere, however, Gockley was concerned that the piece lacked a definite title, plot, and musical score. Whatever did exist was embodied in the performers. “We must deal with reality,” Gockley wrote, “and then go forward to the next phase: that of Meredith’s unencumbered creativity within the parameters that we jointly have established.”

These parameters, hammered out over three years, exemplify the relationships forged between avant-garde artists and American opera companies thanks to Opera America’s “Opera for the Eighties and Beyond” initiative. Even as artists gained access to new resources and companies capitalized on these artists’ prestige, their different production methods and aesthetics sometimes collided. The Monk-HGO contract for *Atlas* reached in November 1989 allowed for sixteen weeks of group rehearsal—an allotment that constrained Monk’s usual collaborative creative process while marking an unprecedented personnel expense for HGO. I argue that, in this instance, the friction between artist and institution reflects contrasting positions on the role of the
body in opera. For Monk, the human voice and body are generative, central not only to operatic performance but also to its formation.

Drawing on HGO records and Monk’s archives, as well as twelve new interviews with the cast and creative team, in this paper I trace the development of Atlas, focusing especially on the translation from body and voice to score. I build on the scholarship of Nina Sun Eidsheim, Lydia Goehr, and Carolyn Abbate to present a case study on the corporeality and ephemerality of opera in an era when the genre had become, per Abbate and Roger Parker, “a wonderful mortuary full of spectacular performances.” Ultimately, the history of Atlas reveals the competing visions, demands, and expectations of American artists and administrators as they sought to redefine opera in the late twentieth century.

Excavating Pauline Oliveros’s “Expanded Instrument System”

Theodore Gordon (University of Chicago)

Pauline Oliveros (1933–2016) may be most well remembered for Deep Listening, a technique of perceiving sound. Yet Oliveros was also deeply involved with developing technologies for the production of sound. From her first encounter with an Eico tape recorder in 1953 to her more elaborate experiments in the mid-1960s, Oliveros’s technology involved recording improvisation onto tape, listening to her composerly signal, and then adjusting her own performance in real time. She called this the “Expanded Instrument System” (EIS). This paper argues that Oliveros’s EIS invites complex philosophical questions about the technological and musical relationships between bodies, minds, and both electronic and traditional instruments—questions that have been central to recent musicological discussions about technology, technique, and embodiment.

To explore these questions, I turn to two works—Alien Bog and Beautiful Soop—produced with an early iteration of the EIS in 1966–67. Scored as electronic block diagrams, these pieces record Oliveros’s improvisatory interaction with multiple tape machines, a customized sound mixer, and an instrument that “black-boxed” an entire electronic studio: the Buchla Modular Electronic Music System. With her hands on the EIS’s controls, eyes at its blinking indicators, voice speaking into its microphone, and ears listening to the tape-delayed signal, Oliveros reported that the EIS overloaded her intentional mind, instead allowing for intuitive musical reactions to the system. As a result, she began to explore cybernetic and spiritual challenges to mind-body dualism to account for her new improvisatory creativity with the EIS. This technology created a new space for the enmeshing of musical and bodily organs, emergent in the event of performance, that extended beyond the experimental practices of many of her peers.

Oliveros’s EIS generated a unique, performative technology of the self. Drawing from archival research at UC San Diego and the New York Public Library, and
technical study of Oliveros’s instruments and schematic scores at Mills College, I show how this embodied technology emerged in the post-war San Francisco Bay Area, and produced a fleshy, material challenge to contemporaneous discourses of experimentalism.

Pauline Oliveros’s *Sonic Meditations* and Experimentalisms of the Self

Kerry O’Brien (Yale University)

In 1967, composer Pauline Oliveros relocated to San Diego to begin a university job, and soon after her move, she assembled a small improvisation group to perform experiments in listening and embodiment. The collection of text scores that resulted from these years, her *Sonic Meditations*, were published in two installments: Oliveros published eleven in 1971 and released a second batch of thirteen scores in 1974. The scores consisted of short scripts; in her *Sonic Meditation*, no. 1, “Teach Yourself to Fly,” for instance, Oliveros invited participants to focus on their breath, “gradually allow your breathing to become audible. Then gradually introduce your voice.”

While Oliveros published these scores in the early 1970s, the *Sonic Meditations* developed orally over many months in weekly group meetings at Oliveros’s home. Considering these scripts as traditional text scores obscures the nature of Oliveros’s experimentation and overlooks her participation in a broader experimentalist trend in the late 1960s. Writing in her 1971 score, Oliveros explained that these experiments were not exclusively, or even primarily, musical; while music was a “welcome by-product” to this process, the *Sonic Meditations* were created as a “tuning of the body and mind” and an experiment on the self.

Extending and challenging Benjamin Piekut’s notion of “actually existing experimentalism,” this paper aims to recapture the period of experimentalism during Oliveros’s weekly meetings. Drawing from research in Oliveros’s archives at UC San Diego and the New York Public Library—including group meeting notes, sound journals, and dream journals—this paper reconstructs a less stable version of “the work” that privileges the contingent and interpersonal nature of such experimentation. By shifting the scholarly lens toward the bodies experimenting, rather than the musical scores, this paper scrambles typical modes of writing musical histories and offers an alternative history of Oliveros’s contribution to experimental music.
Playing and Dancing
Rebecca Cypess (Rutgers University), Chair

Chirographic Cultures of the Sixteenth-Century Instrumentalist:
Orality, Literacy, and Compositional Consciousness
Lynette Bowring (Rutgers University)

The musical literacy of instrumentalists underwent a revolution during the sixteenth century. Previously, professional musicians who specialized in instrumental performance were often excluded from literate musical cultures: string and wind players passed down an oral heritage of convention and improvisation, and little written music survives from the presumably rich instrumental traditions of earlier centuries. By the end of the Renaissance however, these instrumentalists were frequently intersecting with the literate cultures of churches and courts, and benefiting in many regions from a vast growth in general education. In addition to their literacy in language, they could now write down the music they played in precise notation, have it published for wider dissemination, and read and perform music by other composers.

This paper sets out to probe the transitional period between oral and literate instrumental cultures through a focus on the instrumentalists of northern Italy in the sixteenth and early seventeenth centuries. Drawing on the theories of Walter Ong’s *Orality and Literacy* (1982), and on the knowledge (long recognized in the field of Medieval song) that literacy and the act of writing have the potential to transform approaches to music, I argue that literacy and chirographic educations in music contributed to dramatic changes in instrumental playing and composition by the turn of the seventeenth century. The act of notating key aspects of an oral tradition—in particular the practice of ornamentation using *passaggi* (diminutions)—instigated methodical understandings of previously instinctual, rote playing. Conceptualization of these ornamental practices developed in an unexpected direction, with a previously ephemeral practice being exposed to analytical viewing and new methods of study, organization, and development. I also propose that the act of learning instrumental music from written sources refocused the instrumentalists’ priorities and concerns, bringing about interest in structure, motivic usage, and harmony. Through some brief examples from the Italian instrumental repertoire of the *stile moderno*, I argue that composers such as Dario Castello and Biagio Marini developed a new compositional consciousness that may have been responsible for some distinctive, idiomatic features of instrumental music during the early baroque period.
Surprises from the Suitcases: Dance Music from Eighteenth-Century Grotteschi
Rebecca Harris-Warrick (Cornell University) with Hubert Hazebroucq (Les Corps Eloquents)

Two substantial collections of instrumental music from the middle of the eighteenth century—one published in France, the other in England—offer a window onto the parts of theatre-going that historians tend to ignore—the dancing that took place between the acts of plays and operas. The English collections (eight volumes published between 1741 and 1761 entitled Hasse’s Comic Tunes, even though most of the music is anonymous) have been mined only to identify dancers who performed in various theaters in London (Milhous, 1984); the other series (eight multi-movement danced sequences, each published individually in Paris in 1739–40) has received no scholarly attention, except, once again, to note the appearances of the dancers named. Yet when the musical contents of the two collections are juxtaposed, concordances emerge whose contours can then be filled out from librettos, scenarios, journalistic accounts, and even one choreographic source. A composite picture reveals not only the internal workings of several pantomimic ballets, but the professional strategies of these so-called “grotesque” dancers, most of them Italian, who traveled the international circuit carrying their own “suitcase dances.” The music to which they performed bears only occasional resemblance to French dance music: the individual movements generally eschew generic dance titles in favor of Italian tempo words; much of the writing is violinistic; lively tempos are favored; and there are frequent abrupt changes in character and dynamics. This repertoire, which challenges received notions about the hegemony of French dance during the eighteenth century, reveals that even the august Paris Opéra was not immune to the commercial attractions of Italian dancing: the eight ballet sequences published in Paris by Fossano were all performed on its stage as additions to beloved operas. French composers of subsequent generations were paying attention; more and more of the dance music within French operas began to exhibit the Italianate musical styles favored by the grotteschi.

This presentation will be illustrated by French dancer Hubert Hazebroucq (dir., Les Corps Eloquents), who will perform contrasting character dances from this repertoire, set to music drawn from the two collections.

Matching Melodies and Poetry: Popular Songs and Dances in the Earliest Spanish Violin Manuscript (Salamanca, 1659)
Ana Lombardia (Instituto Complutense de Ciencias Musicales, Madrid)

Velazquez’s painting The Three Musicians (ca. 1617) testifies to the common practice of performing popular songs and dances with violin and guitar in seventeenth-century Spain. The varied types of musical-poetical structures associated with this
performance practice require an interdisciplinary approach that embraces poetry, harmony, and melody. Poems have survived in a relatively high proportion, and many chord patterns are known through contemporary guitar manuals, such as Sanz’s *Instrucción* (1674). However, melodies have hardly been preserved, for this music was mostly transmitted orally.

The discovery of a six-page violin manuscript copied in Salamanca in 1659, the earliest Spanish violin source located to date, sheds new light on this practice, revealing close connections with the guitar notation and repertory. First, the manuscript contains violin melodies in four-line tablature indicating pitch but not rhythm. Second, it contains explanations on how to tune the violin to the five-course guitar. Furthermore, the repertory is very similar to that of *Instrucción*, with Spanish zarabandas, Portuguese chaconas, Italian ruggeros, and Latin American zarambeques. No doubt, this source is telling about seventeenth-century popular music, not only in Spain but also in most territories ruled by European courts.

Transcribing these pieces requires the comparison with contemporary guitar repertory and with music-theoretical, vocal, and literary sources, as well as analysis based on violin technique. It also raises issues of modality versus tonality, and patterns of word-setting. This will be illustrated by four different examples from the genres mentioned above; they allow for alternative readings that seem equally valid from a musical standpoint, but involve different interpretations of the text. This, in turn, suggests that not all seventeenth-century musicians performed in the same way.

This interdisciplinary study offers an unprecedented opportunity to expand our knowledge about the performance practice of genres that were key in the internationalization of seventeenth-century popular music. Moreover, it is revealing about instrumental-music performance practice in mid-seventeenth-century Spain and, consequently, about the impact of the introduction of Italian sonatas from the 1680s. In the broader picture, the study foregrounds the need to find a middle point between rigor and creativity in historically-informed performance.

Replicating the Romanesca

Mark Rodgers (Yale University)

Among the musical examples in the preface to Giulio Caccini’s *Le nuove musiche* (1602) is the fragment of a song in “aria di romanesca,” two verses beginning with the words “Ahi dispietato amor.” Historians generally consider “Ahi dispietato amor” to be a work of Caccini’s; the fragment is listed, without further qualification, among his works in *Grove Music Online*. Yet the fragment shares many of its features with other songs designated “aria di romanesca,” which ought to complicate its status.
as an authored work. When Caccini’s earliest readers encountered the fragmentary song, how did they reconcile his authorship with the identity of the well-traveled romanesca?

My paper argues that the identity of the romanesca was not fixed, and should instead be understood as the emergent outcome of a socially mediated process of negotiating resemblance. Thus I align myself with a recent consensus more inclined to interpretive flexibility than to the categorical distinctions that preoccupied previous generations of scholars. Facing the ontological complexity of the romanesca, however, historians have continued to rely on the conventional schematic representations of its identity. Such representations obscure the historicity of its form by proposing decontextualized prototypes, and thus they also fail to capture a shift in the way the romanesca was conceived around the turn of the seventeenth century.

To bring this shift into focus, I adopt terminology from a recent art-historical intervention. In their Anachronic Renaissance (2010), Alexander Nagel and Christopher Wood identified two paradigms that guided the apprehension of historical artifacts in the Renaissance: the substitutional and the authorial. Arguing for the salience of these categories to music as well, I show that although the romanesca enjoyed extraordinary popularity both before and after 1600, significant differences among the surviving sources from the two periods evince a changing conceptual balance between the paradigms. Implicated in those differences was the receding significance of improvised polyphony to the identity of the romanesca in the seventeenth century. Whatever Caccini’s role in this shift, the complex authorial dynamic of “Ahi dispietato amor” was symptomatic of broader changes in the history of the romanesca.

Politics, Performance, and Style in Jazz

David Ake (University of Miami), Chair

Speaking Truth to 2017: Jazz and the Poetry of Black Lives Matter

Vilde Aaslid (University of Rhode Island)

At times of political urgency, jazz musicians have often turned to spoken word to deliver their messages. Political turmoil has surged in recent years, and it has been followed by a marked increase in works of jazz that include spoken components. Samora Pinderhughes’s Transformations Suite directly addresses the Black Lives Matter movement in two spoken roles that use the aesthetic immediacy of the movement to appeal for racial justice. With fists in air, the performers incant a call-and-response demand for the audience to “put your bodies on the line.” Mike Reed composed his Flesh & Bone in response to an encounter with a neo-Nazi rally, and poet Marvin Tate gives voice to the anger and fear Reed felt about the events. At the storied Apollo
Theater, Arturo O’Farrill combined his Afro-Latin jazz with the fiery oratory of Cornell West in a suite addressing broad themes of social justice.

Drawing on the work of Fred Moten and Aldon Lynn Nielsen, I contextualize these works within a black radicalist tradition of combining spoken word and jazz. I hear the immediacy of the works as an aesthetic echo of the nationalist pieces of the Black Arts Movement. In that period, poets and musicians came together in improvised calls for freedom and resistance. Poet Amiri Baraka led the way with many recorded collaborations with free jazz musicians. Improvisation, so prominently featured in these projects, served as a metaphor for the freedom that the works demanded. In contrast, today’s jazz scene values large-scale composition to an unprecedented degree. I argue that the current climate favors works of irony and detachment, and that this environment creates a critical challenge to jazz composers looking to join the voices of the Black Lives Matter movement. Without the famously strident sounds of free jazz, the pieces risk falling into the most maligned of all modern categories: the sentimental. In an analysis of the music and poetry of Transformations Suite and Flesh & Bone, I examine how these jazz composers navigate the combination of the earnest language of Black Lives Matter with the detachment of current jazz compositional language.

This Is Their Music: The Politics of Blackness in Postwar Jazz Styles
Jonathan Gomez (Michigan State University)

Discourses surrounding musical representations of black nationalism in the twentieth century have previously centered on either free jazz and its cultural link to the nascent Civil Rights Movement or the bebop “revolution” of the 1940s. The respective work of Eric Porter and Ingrid Monson exemplifies this trend by treating the 1950s as either a function of post-1940s or pre-1960s jazz scenes, overlooking the political, cultural, and even temporal milieu that give the period a distinct identity from those that came before or after. The preference for counter-cultural musics as arbiters of black culture, however, has profoundly affected historiographical practice through the omission of popular, non-New York-centric styles. In this presentation, I elucidate the ways that black jazz musicians asserted a sense of nationalism within both real and imagined communities during the postwar era through their music. In particular, I examine genres which have not generally been identified as having overt “political” sensibilities; most notably, what would come to be known as hard bop in the 1950s.

Looking beyond stereotypical readings of the 1950s as America’s “golden age,” I situate hard bop within the cultural landscape of the United States as both a nuclear nation competing in the Cold War and space race, and one divided by racial upheavals accelerated by the nascent Civil Rights movement. I illuminate the ways in which the black nationalism of hard bop is enacted sonically through a rejection of
the highbrow/lowlbrow dialectic often at the core of much jazz writing, and one of the basic pillars of the canon. Additionally, I explore how the music and musicians of hard bop have been “silenced” within jazz scholarship due to their perceived “middle-brow” status that complicates the discursive and historiographical practices of jazz scholars. By examining performances of well-known hard bop musicians such as Art Blakey, Lee Morgan, and Clifford Brown, I demonstrate that hard bop’s place at the intersection of popular culture, race, and politics makes it an effective carrier of black nationalist sentiment in the postwar United States.

At the Margins of Music: Miles Davis, Sound Reproduction, and the Artistry of Mistakes

Darren Mueller (Eastman School of Music, University of Rochester)

Mistakes, miscues, and moments of informality permeate Relaxin’ with the Miles Davis Quintet, the iconic 1958 LP featuring Davis’s so-called “first” great quintet. “You're My Everything,” for example, humorously begins with Davis giving orders while simultaneously breaking them: “When you see the red light on, everyone’s supposed to be quiet.” After a back and forth with engineer Rudy Van Gelder, pianist Red Garland starts his introduction. Davis immediately interrupts with a whistle and some instructions: “Play some block chords, Red. [Pause.] All right, Rudy? Block chords, Red.” This exchange draws attention to the relaxed nature of the session while also demonstrating the musicians’ virtuosity through effortless execution and instantaneous adjustment. Without another word, the quintet records a nearly flawless performance. Davis’s authority over the recording session and the album’s artistry is equally on display—he never gives requests, only commands.

This paper examines the mistakes and other informalities that appeared on Davis’s 1950s recordings for Prestige Records. Missed entrances, flubbed notes, and mishandled introductions are part of the musical everyday in jazz, yet their inscription onto commercial records was new, made possible by several interrelated innovations in sound reproduction during the late 1940s. These seemingly innocuous interactions—initially intended to foreground the “liveness” (Auslander; Taylor) of jazz performance—also reveal how many black cultural producers increased their agency within the notoriously uneven power structures of the music industry.

Despite an increased musicological interest in recording technologies and historiography (Katz; Tackley; Ake; Ashby), the appearance of mistakes on commercial jazz records in the 1950s has received little scholarly attention even as their presence illustrates how issues of race, labor, and capital shaped approaches to sound reproduction and record production. Following media theorists Jonathan Sterne and Lisa Gitelman, I shift the focus away from understanding records as objects of historical documentation. Instead, I analyze records as a product of artistic creation, marketplace experimentation, and cultural negotiation. Bringing listeners into the spaces of
professionalized music making, I argue, pushed the boundaries of what constituted musical performance on record and simultaneously reveals how race functioned as a vital category of record making at midcentury.

Stylistic Adaptation and the “Progressive” in 1970s Jazz-Rock
Justin Williams (University of Bristol)

While jazz had always hybridized with other styles, the development of so-called “jazz-rock” or “fusion” in the 1970s was held to higher scrutiny, with critics accusing artists of “selling out” alongside race-based critiques of “whitening” an African American style. Referring to Return to Forever’s jazz-rock album *Romantic Warrior* (1976), Stuart Nicholson posits that it combined “the worst of two worlds: a fusion of jazz’s populist urges and rock’s elitist ambitions” (2002, p. 229). Despite such an opinionated dismissal here and elsewhere, the rock influence on jazz musicians was simply more than Baraka’s condemnation of fusion as “dollar-sign music” (Baraka 1987, p. 177). This repertoire is in need of re-evaluation, not only for how its reception reflected specific anxieties regarding race and changing global economic systems, but in identifying the sonic markers of its invoked genres as key component to its reception.

This paper examines the relationship between media reception and the cross-stylistic influences from English progressive rock (Covach, Moore) in 1970s jazz-rock. In particular, I will apply Soviet composer Alfred Schnittke’s concept of “stylistic adaptation” (1973) to explore the intertextuality in RTF’s use of elements also found in progressive rock. Closer investigation of intra-musical features of seminal recordings such as *Romantic Warrior* will show how artists from different musical backgrounds and training came to sound strikingly similar despite their generic separation. Study of jazz fusion’s sonic elements and reception reveals anxieties around race in the contentious U.S. jazz canon, transatlantic cross-influence, and the relationship between style and genre in jazz and its intersecting encounters with other artistic worlds.

Teaching Democratic Principles
David Blake (SUNY Potsdam), Chair

What Kind of Democrat Was Elliott Carter?
Robert Adlington (University of Huddersfield)

Elliott Carter’s obituarists hewed to a common theme: Carter was “the most democratic of composers,” his music presenting “the ideal form of American democracy,” “a pristine and utopian town-hall democracy,” even a “vision of America resembling that of the Founding Fathers.” This interpretation was substantially based upon Carter’s fondness for musical textures made up of multiple distinct voices, which Carter
himself likened to “the democratic attitude.” It sat less easily with Carter’s oft-stated view that serious composition was threatened by the democratic preferences of modern Americans, and with his “self-mythologization” as a stubbornly asocial frontiersman (Guberman).

The numerous allusions to democracy in Carter’s public statements have to date received no sustained analysis. My paper assesses the apparent contradictions of his position in terms of the schisms affecting the idea of American democracy mid-twentieth century. Carter regarded Tocqueville’s *Democracy in America* as a touchstone for sound democratic practice. But this reading failed fully to register later appropriations of Tocqueville in the service of divergent models of democracy, bearing out Kramnick’s observation that Tocqueville’s study was “capable of being stretched and adapted to serve just about everyone.” Cold war intellectuals, including associates of the Congress for Cultural Freedom, deployed Tocqueville’s account of early American direct democracy to argue for “a world made safe for differences,” in which self-reliant individuals were free to pursue their chosen ends. This is the model of democracy governing Carter’s textural “polyvocalism,” in which (the composer asserts) “each member of a society maintains his or her own identity.” But Carter was also heir to American writers from Whitman to Lewis and Stevens, who amplified Tocqueville’s concerns for the future of art under democracy, arguing that guided deliberation and the mediation of representatives were essential to counter the “tyranny of the majority.” This model—which seeks to intervene upon rather than maintain existing identities—lies behind Carter’s claims for the importance to democracy of concentrated listening, and for the role of foundations in protecting advanced music from untutored democratic choices. Carter’s appeals to democracy consequently encompassed multiple positions on the questions of freedom and equality in American society.

Teaching Musical Democracy: Cornelius Cardew’s Pedagogical Hierarchy and the Politics of Musical Knowledge

Benjamin Court (University of California, Los Angeles)

Between 1967 and 1973, Cornelius Cardew taught at three drastically different schools in London: the Royal Academy of Music, Morley College, and the Anti-University of London. Working at a traditional music conservatory, an adult education college, and a politically radical free school exposed Cardew to students with wide-ranging technical musical abilities, including amateurs, virtuosos, and variations in between. Through his work with these students, Cardew developed a pedagogy that he believed challenged the division between experts and amateurs fostered by traditional institutions of music education. Based on his pedagogy, Cardew founded the Scratch Orchestra in 1969 upon the basic principle that this new ensemble would include any willing participants, regardless of their training or skill level. Countering what he perceived to be the elitist practices of new music ensembles in his time,
Cardew asserted that the Scratch Orchestra “breaks down the barrier between private and group activity, between profession and amateur—it is a means to sharing experience.”

Drawing on archival research and original interviews with members of the Scratch Orchestra, I challenge Cardew’s assumptions about how to democratize music education. First, I reveal through primary documents how Cardew’s pedagogy upheld a unidirectional transferal of knowledge that encouraged a hierarchical division between master and students. Cardew’s model of knowledge production was based on the assumption that avant-garde music is singularly capable of transforming social relations. With the Scratch Orchestra, Cardew dictated the primacy of this model of musical knowledge to amateurs and audiences rather than allowing them to contribute their own. I then critique Cardew’s pedagogy by setting it in dialogue with Jacques Rancière’s main arguments in *The Ignorant Schoolmaster*. Rancière claims that an egalitarian form of pedagogy can emancipate students to seek their own findings. Specifically, Rancière’s idea of “universal teaching” offers an effective lens through which to critique the shortcomings in Cardew’s pedagogy. Through a combination of archival research, oral history, and critical analysis, my paper unveils how enforcing a specific model of musical knowledge, even when intended to include a broader public, can effectively exclude the full participation of this public.

Of the People, For the People: Kurt Weill, Olin Downes, and the Democratization of Opera

Naomi Graber (University of Georgia)

The notion that there are “two Weills,” a forward-thinking, politically active German and a commercially successful but politically indifferent American, has haunted reception of the composer. While scholars have demonstrated musical stylistic continuities in Kurt Weill’s oeuvre (Kowalke, Hinton, mcclung), his politics in the United States are still misunderstood. As a result, compositions like *Down in the Valley* (1948)—Weill’s most-performed piece during his lifetime—are dismissed as “merely—and only—sentimental” (Hirsch, 2002). But new archival evidence shows that Weill and critic Olin Downes (who instigated and advised the project) had political ambitions for the piece, hoping a folksong-based opera would emerge as a “genuinely democratic art” in a time when oppressive government practices threatened domestic international politics. This paper considers *Down in the Valley* in the context of the early Cold War issues like de-Nazification and the HUAC, shedding light on Weill’s later political life and the politics of opera in the late 1940s.

Weill wrote *Valley* for radio performance, then revised it for schools. The score weaves together several American folksongs to tell the story of a young man sentenced to hang for a crime he may not have committed. Both Downes and Weill felt democracy began with racial justice. Although the characters in *Valley* are presumably
white, race is represented by Weill’s use of African American styles, something Downes stressed in promotional materials. Downes believed the miscegenation of folksong in the United States resulted in music that could both represent and transmit the “democratic spirit” of America, and that Valley might be “an antidote to pernicious and undemocratic doctrine” in Germany. The ways Weill and Downes hoped to disseminate Valley are reminiscent of Weill’s German Lehrstücke (didactic plays). They believed that radio would democratize art, and that opera in schools could encourage civic-minded behavior. Thus, Valley recalls Der Lindberghflug (1929) and Der Jasager (1930), encouraging radio audiences or students to work through the dilemmas presented in the story. In the case of Valley, as HUAC cast suspicion on numerous important artists and intellectuals, Valley asks the audience to consider unjust imprisonment and execution.

**Britten’s Classroom: Music Rhetoric as Pedagogy in Postwar Britain**

Kevin Salfen (University of the Incarnate Word)

The passing of the 1944 Education Act heralded a new era for the democratization of education in Britain: making secondary education mandatory for all, establishing the minimum school leaving age as fifteen, and creating a framework for a tripartite system of grammar, technical, and secondary modern schools. Despite the importance of this legislation for music education, musicologists have only recently (e.g., Guthrie 2015) begun to integrate research related to it with the study of major British postwar composers. In this paper I negotiate the disciplinary divide between musicology and the history of music education by placing Benjamin Britten’s work in the 1940s in the context of education reform, taking into account not only compositions such as The Young Person’s Guide to the Orchestra (1945), Saint Nicolas (1948), and Let’s Make an Opera (1949), but also the active role that Britten played in CEMA (Council for the Encouragement of Music and the Arts), his work for the BBC, and his co-founding of the English Opera Group and Aldeburgh Festival. Meeting minutes and correspondence, much of it unpublished, between Britten, his artistic collaborators, and members of the Civil Service active in the 1940s reveal the extent to which this decade, so crucial to the composer’s career, was occupied with what might be broadly characterized as music education.

Britten’s concern with educating the young about music and through music led him, I claim, to develop a special cache of music rhetorical devices particularly suited to the task. In the second section of this paper I summarize my efforts to make a compendium of these devices, as found in Britten’s “educational music” of the 1930s and ’40s, and I describe in detail one such device—counterpoint leading to communal expression—that appears in a number of Britten’s works of the period. This device rewards exploration because of what it could teach young performers and audiences.
about technical and aesthetic aspects of music and about how music and performance could provide models for postwar British society.

Western Art Music and China: A Chapter in Global Music History

Gavin Lee (Soochow University), Chair and participant
Nancy Yunhwa Rao (Rutgers University), Respondent
Hong Ding (Chinese University of Hong Kong)
Deng Jia (Soochow University)
Zhu Huanqing (Soochow University)

Today, Western art music is growing at an unprecedented rate in China, with the setting up of new conservatories every few years, and the continual emergence of star Chinese performers such as Lang Lang. With China set to spearhead the global growth of Western art music in the twenty-first century, a consideration of the history of Western art music and China is timely. Rather than focusing merely on how Western art music is taught in China (AMS 2011 panel on “Teaching Western Music in China Today”), there is a critical need to examine the reception and practice of Western art music in China. (The definition of the “West” as a cultural unit—and by extension “Western music”—can be taken from Cook 2014, which tracks 1) the global reception of Europe as the musical reference point of the last five centuries, 2) the impact of American popular music, and 3) the Euro-American consumption of “world” music.) As detailed in McCollum & Hebert eds. 2014, the history of music around the world has been documented since the nineteenth century. Even with the rise of interest in historical ethnomusicology (which focuses mostly on non-Western music), however, it is clear that there is a hunk of global music history which falls outside the purview of both ethnomusicology and musicology—Western art music in the non-Western world. This panel addresses that lacuna.

Recent scholarship building towards a global history of music includes the 2016 AMS panel led by Bloechl and Solis, Bohlman ed. 2014, and Strohm’s Balzan Prize project. However, these projects often replicate the current state of scholarship by continuing to privilege Western academic voices. There is a need to involve the voices of others who speak for themselves as co-creators of knowledge in a “pedagogy of the oppressed” (Freire 1970). This panel features large-scale collaboration between researchers from different disciplinary traditions. While most of us are located in an innovative institution set up in China in 2013 with a majority of international faculty—Soochow University School of Music, we work across the research traditions of China, Hong Kong, and the United States.

The opening paper by Gavin Lee advances a global history of Western art music, through the case of China, as: 1) the history of contested reception, 2) the history of adaptation to local musical culture, and 3) comparative historiography. The use of the Folk as an organizing concept in Chinese music historiography creates conceptual
Abstracts

Friday morning

distortions (e.g. the concept of the Folk Music Era, 960-1911), as well as an opportunity to rewrite a people-focused, global history of Western art music. Lee chairs the panel and has published and presented in conferences across musicological and ethnomusicological lines.

The remainder of the session comprises three historical papers and a response by Nancy Yunhwa Rao (Rutgers University), who is known for her extensive research in Chinese, Chinese-American, and American composers and musical culture. The three historical papers are presented by bilingual researchers who are mining Chinese texts in order to write the Chinese chapter of the global history of Western art music. All of them focus on the years before, during and after the Cultural Revolution (1966–76), and document the shifting reception and practice of Western art music during these tumultuous years. Aside from the obvious topical relevance of this time period, the increasing number of Chinese publications on cultural and musical issues from 1950 onwards makes research in this time span possible. The meticulous work in the three historical papers builds on the general narrative of Western art music and China, as well as on more detailed studies, in existing scholarship (e.g. Melvin & Cai 2004, 2015).

The second half of the twentieth century saw the large-scale professionalization of Western art music—barring the period of the Cultural Revolution when Western art music was banned—as well as the attendant contest of cultural values. Hong Ding examines the reception of one of the only eight officially approved works which could be performed during the Cultural Revolution, the Peking opera Victory at Tiger Mountain, which however uses the Western symphony orchestra. He analyzes discourse on the opera to track how the use of the symphony orchestra served as a political lightning rod that variously received approbation during the Cultural Revolution (when no opposition could ever be voiced), and criticism after 1976 when the political movement was officially refuted.

The final two papers focus on the years before and after the Cultural Revolution through case studies. Deng Jia examines the controversy which erupted over Debussy in 1964 in Wenhuai newspaper, in which proponents of the composer were pitted against communist critics who refuted Debussy on the grounds that he is “capitalist.” Zhu Huanqing examines the cultural background of the work of Debussy-influenced composer Wang Lisan, whose post-Cultural Revolution piano suite The Paintings of Dongshan Kuiyi (1979) was inspired by the titular Japanese artist. Using the discourse (recorded in print in the Chinese journal Music of the People) of Chinese and Japanese composers who visited each other’s countries in 1981, Zhu elucidates the surprisingly successful re-establishment of diplomatic-cultural ties between the two countries after China’s multiple and catastrophic defeats at the hands of the Japanese.

Together, the papers in this panel articulate a framework of global music history, and elaborates on it through the case study of Western art music and China. In line with the postcolonial thought of Homi Bhabha and Achille Mbembe, we focus on untangling the morass of factors affecting the local context where Western art music
was introduced, examining reception, composition, and orchestration. It is by delving deeply into historical details that we can contest the notion of a “Western art music” which preserves a constant identity as it is disseminated throughout the world.
Rock 'n' roll rose to prominence just as television supplanted radio as the main source for entertainment in the household. Unlike radio, television made the physical performance visible, and rock 'n' roll artists—many coming from the country music world—harnessed its marketing potential to reach millions of viewers. The body language of these musicians communicated emotional and narrative elements of the music to the television viewing audiences.

Studies of performers, especially those by Jane Davidson, recognize gestures associated with musical performance as serving three primary functions: physically executing the musical material, self-representation, and coordinating and communicating with the audience and fellow performers. Studying the body language of the Everly Brothers in their late-1950s television appearances reveals that performers accustomed to radio work developed physical gestures that helped capture sound for radio transmission and extend beyond the scope of our traditional view of body language in performance. Actions such as leaning in to the microphone and raising the guitar to the microphone when playing solos were not necessary for the execution of the music or for communicating with others but instead were requirements of the radio broadcast technology. While those gestures were unnecessary in the television studio—where performances were often lip-synched—they were preserved by the Everly Brothers and entered the rock 'n' roll performance lexicon. In learning to perform for the visual medium of television, the Everly Brothers and others transformed the performance practices of instrumentalists and singers in popular music and influenced the following generation of players.
Constructing the Philippine Lowbrow: The Musical Variety Program *Eat Bulaga!*

James Gabrillo (University of Cambridge)

There may not be any television program as popular and influential in the Philippines as *Eat Bulaga!* ("Lunchtime Surprise!"), which peaked in popularity in the 1990s and continues to be the longest-running musical variety show in the Philippines. Broadcast daily, the three-hour program features musical performances and singing contests starring a group of presenters, musicians, and amateur performers.

Providing an overview of *Eat Bulaga!’s* four-decade run, this paper examines the program’s pioneering influence on the rise of a lowbrow musical culture in the Philippines. Specifically, I survey the program’s run in the 1990s, focusing on musical examples including the show’s opening musical credits and a segment called *Bulagaan*, where the program’s presenters deliver jokes in the form of songs. I also look at the numerous singing contests organized by the show throughout the decade, most of which emphasized contestants mimicking foreign musicians. I argue that the show’s unique brand of comedic entertainment, characterized by an intermingling of local sensibilities with Western styles, produced not only a distinctly lowbrow musical culture but also a genre of hybrid musical performances that had never before existed in the Philippines.

Through ethnographic fieldwork such as attendance of multiple tapings of the show, as well as interviews with the program’s producers, stars, contestants, and fans both old and new, I assess the show’s cultural significance, revived popularity in recent years, and expanding audience reach both online and offline.

Disentangling the Sound of Modern China: The Reappropriation of the *Guqin* in *Hero*

Dani Osterman (Eastman School of Music, University of Rochester)

The negotiations between traditional Chinese music and Western art music became increasingly tumultuous over the twentieth century, as the Chinese state grappled with modernization without losing access to China’s rich history. The *guqin*, the instrument of the scholar-bureaucrats of imperial China, bore the brunt of this conflict: unlike other Chinese instruments (*pipa*, *erhu*, etc.), the *guqin* had never been a folk instrument, leading to Chairman Mao singling the *guqin* out for destruction during the Cultural Revolution.

In this paper, I argue that the use of the *guqin* in Zhang Yimou’s 2002 film, *Hero*, is a reclamation of both the instrument and its sound, reinterpreting the instrument’s history and cultural associations into a more culturally-acceptable format. The film, which documents an assassination attempt on China’s first unifier and emperor, Qin Shi Huang, is expressly nationalist, coupling communist ideals to the origin of the
Chinese Empire itself. As the first exclusively-Chinese film to reach international acclaim (*Crouching Tiger, Hidden Dragon* resulting from international collaboration), *Hero* is an important case study in understanding contemporary Chinese cinema. Through contextualizing the film and *guqin* and closely reading the instrument’s two appearances in *Hero*, I untangle how the instrument’s presentation affirms or subverts the *guqin*’s historical associations with nature, martial arts, and enlightenment and thereby reclaims it for modern China.

**Navigating the Tenure Process**

Jessie Fillerup (University of Richmond) and Sarah Fuchs Sampson (Syracuse University), moderators

Gurminder Bhogal (Wellesley College)
Amanda Eubanks Winkler (Syracuse University)
Jessie Ann Owens (University of California, Davis)
Andrew Granade (University of Missouri–Kansas City)

Sponsored by the Committee on Career-Related Issues

Landing a tenure-track job brings the thrill of winning a major prize, but when the job begins, the thrill is gone—often to be replaced with bewilderment and anxiety. This panel examines issues faced by faculty pursuing tenure, such as preparing for the third-year review, developing a research agenda that aligns with institutional expectations, identifying external reviewers for the tenure dossier, and parenting before tenure. In the first half of the session, tenured faculty from public and private research institutions and small liberal arts colleges will share their experiences, whether working on the tenure track or advising pre-tenure faculty as an administrator. In the second half, each panelist will lead an informal break-out session in which attendees may ask questions, share materials, and discuss individual concerns.

**Victoria Bond’s *Mrs. President*: Celebrating One Hundred Years of Women’s Suffrage in Rochester**

Denise Von Glahn (Florida State University), convener
Victoria Bond, composer/conductor
Susan McClary (Case Western Reserve University) and McKenna Milici (Florida State University), panelists

Sponsored by AMS Committee on the Annual Meeting

When composer Victoria Bond wrote her opera *Mrs. President* in 2001, she had no thoughts of Hillary Clinton’s future bid for the office in 2016. She was, instead, looking backwards to the campaign of little-known Victoria Woodhull, a controversial, entrepreneurial suffragist, who in 1872 was the first woman to seek the office
of President of the United States. Running on the Equal Rights Party ticket with an unknowing Frederick Douglas as her Vice-Presidential candidate, she waged a vigorous campaign against the preacher Henry Ward Beecher, which included her accusing him of being a hypocritical womanizer. Beecher had her jailed on charges of obscenity and she spent Election Day and the following month incarcerated. Like all those who change history, Woodhull did not allow reality, in this case that women did not yet have the right to vote, or that she was too young to run for the presidency, get in her way. From her prison cell Woodhull threatened and challenged those who followed: “From my ashes a thousand more will rise. They will seize what I’ve begun, hold it high and carry it on. Arise!”

This panel features Victoria Bond, Susan McClary, McKenna Milici, and Denise Von Glahn discussing the lessons contained in the opera and the importance of Rochester to the suffrage movement. It includes a live performance by members of the cast of the Rochester Lyric Opera, who will be performing the work the following week, and the opportunity for audience members to offer comments and questions. An open rehearsal of Mrs. President by the Rochester Lyric Opera is scheduled for Saturday afternoon, 11 November, to which attendees are also invited.
Uncovering Two Lost Virtuoso Fantasias by Joseph Joachim

Katharina Uhde (Valparaiso University), violin
R. Larry Todd (Duke University)
and Michael Uhde (University of Music, Karlsruhe), piano

Program

Notturno (1858) Joseph Joachim (1831–1907)

(R. Larry Todd, Piano)

Fantasy on Hungarian Motives (1850) Joachim

Allegro moderato quasi Tempo di Marcia
Andante
Var. 1
Adagio
Più Allegro quasi doppio
Allegro non troppo
Allegro molto

(Michael Uhde, Piano)

Fantasy on Irish Motives (1852) Joachim

Allegro ma non tanto
Poco più mosso
Andante con moto
Animato Andantino
A tempo
Allegro con spirit

(Michael Uhde, Piano)

This program begins with Joachim’s Notturno—a curtain riser—but its most significant portion is Joseph Joachim’s early virtuoso fantasias, which had been lost since World War II. At the height of the Second World War, in 1943, boxes filled with rare books and materials belonging mainly to the “Philipp Spitta Nachlass” left the library of the Berlin Staatliche (formerly Königlich) Akademische Hochschule für Musik, the institution Joachim had founded in 1869, and were relocated to Poland. Two years later, they resurfaced at the library of the newly founded University of Lodz. Two
fantasias for violin and orchestra, one on Hungarian, the other purportedly on Irish (but, in fact, Scottish) motives, left Berlin in “Box 18.” The catalogue number on the manuscript cover—10849—matches that of the hand-written library record. Until 1989, when Christoph Wolff unearthed the Spitta Nachlass in Lodz, Box 18 seemed to have vanished. The two fantasias garnered scant attention, remote and in hiding as they were, though their titles appear in surviving, albeit outdated or incomplete, thematic catalogues and biographies.

If the manuscript’s whereabouts from 1943 was turbulent, its provenance from its origins until 1943 was no less unusual. During Joachim’s lifetime, the volume seems to have passed to at least two people. However, only scant documentation survives. Unlike many of the composer’s early works, the fantasias were not shared with friends and supporters. A single passage in Joachim’s published Briefe acknowledges that on 22 August 1852 he revised the “[G-minor] concerto and fantasias.” Joachim resisted performing the fantasias widely and left them unpublished after the premiere of the “Irish” in 1852, and after a handful of performances of the “Hungarian” Fantasy, all between 1850 and 1853. According to Andreas Moser, we are fortunate that a “pessimistic impulse” of Joachim’s did not destroy the fantasies—a fate that had befallen several of his other early compositions. These fantasias reveal a young virtuoso composing like a violinist, without the later acute awareness of his historical aesthetic position. Instead, the works create strong ties to an older generation of virtuosos, such as H. W. Ernst.

Lecture Recital
The Proleptic Cosmonaut: Toward Reconstructing Scriabin’s Music, Mysticism, and Russian Identity

Becky Lu, piano

Program

Piano Sonata No. 4 in F-sharp Major, Op. 30

Alexander Scriabin (1872–1915)

I. Andante
II. Prestissimo volando

Piano Sonata No. 5, Op. 53

Scriabin

Alexander Scriabin and his music have never been comfortably “Russian” in academic reception in the West. On the one hand, his works have arguably more affinities with the music of Wagner, Liszt, Chopin, and Schumann, than they do with the music of his compatriots, but on the other, Scriabin’s Russian Symbolist and theosophical credentials are undeniable. The crux of the debate, however, is not where Scriabin’s compositional or spiritual allegiances lie, but the question of what constitutes fin-de-siècle Russianness in music.

In this lecture-recital, I offer a new, interdisciplinary perspective on Scriabin’s Russianness by reconsidering his music in nonmusical contexts. Through analyses—both on the page and in the performing body—of his fourth and fifth piano sonatas, I argue that Scriabin’s reconception of musical space and time corresponded to how concurrent advances in aviation technology revolutionized the way modern subjects understood physical space and time. Though every culture has Aspired to achieve human flight, Scriabin’s musical manifestation has strong associations with a literary genre that was prominent in fin-de-siècle Russia: science fiction. According to Anindita Banerjee in We Modern People (Wesleyan University Press, 2012), science fiction not only fueled the Russian imagination, it was also “a mode of awareness” about modern Russia. A genre popular with Symbolist poets and average Russians alike, it served a “unique performative function” in the Russian search for modernity. Scriabin’s music, I venture, was a sonic manifestation of that search. The association of his music with this nation’s future continued into the Soviet era. Despite the seemingly endless list of traits that should have made him and his music anathema to the Soviet state, it was Scriabin’s music that provided the soundtrack for Yuri Gagarin as he became the first man in the world to successfully fly into outer space.

The lecture portion of the presentation sets the stage for a sci-fi hearing of Scriabin’s music. I reformulate Scriabin’s brand of mysticism, in which mastery of time and space is at least as important a goal as spiritual transcendence. His fourth and fifth piano sonatas serve as examples of how Scriabin’s music might be heard within
the science fiction framework. Scholars have identified these works as transitional in Scriabin’s output or outlook; whether from tonal to atonal in compositional terms, according to James Baker, or artist to mystic in metaphysical terms, according to Richard Taruskin. I propose that these views are compatible and can be subsumed under the broader idea that Scriabin, through sound, was able to enact flying through the cosmos avant la lettre. The fourth sonata hints at this possibility, but Scriabin achieves liftoff, as it were, with the fifth. Following the lecture, I will perform the sonatas in order, so that listeners may decide for themselves whether the music could indeed be meaningfully heard this way.
Wishing to unmask the folly of the avant-garde, the respected critic and BBC broadcaster Hans Keller in 1961 presented to his radio audience a work by an emerging composer called Piotr Zak who, in reality, did not exist: the piece, entitled Mobile, was instead conceived and executed by Keller himself in the studio. In a roundtable program with other critics to debate the merits of his ruse—its title, “The Strange Case of Piotr Zak”—he adamantly denied Mobile the status of “musical work” and criticized as bankrupt a milieu in which listeners could not discern “whether something is music or not.”

Today’s readers might detect, looming over those words, the shadows of two figures famous for celebrating the same classificatory ambiguity in art that Keller bemoaned: John Cage and Marcel Duchamp. But Keller’s debate over the limits of artistic ontology unfolded at a time when those artists’ twin projects—their efforts to “transfigure the commonplace,” per the philosopher Arthur Danto—remained little known, let alone understood, by Britain’s leading critics. Cage’s ideas would soon be widely disseminated through the publication of his 1961 book Silence, however, and Duchamp’s flagging reputation resurrected in turn, due in part to the advocacy of Cage and a younger generation of conceptual and performance artists. Within five years, few critics would fail to recognize, as Keller had, that the philosophical interrogation of art’s nature though its own mediums constituted the essential mission of many living artists.

This paper draws upon the transcript of Keller’s roundtable program (housed at the BBC archives), the reception of his stunt in the British musical press, and the work of Danto to offer the first sustained analysis of the Zak affair in historical context, positioning this neglected episode at the precipice of important changes in the critical reception of the avant-garde. It draws particular attention to the structural parallels between Keller’s actions as Piotr Zak (however reactionary their intent) and Duchamp’s own as “R. Mutt,” the pseudonym under which he created the intentionally provocative and now vaunted work Fountain exactly one hundred years ago.
Karlheinz Stockhausen’s Plus Minus (1963) employs a unique form of indeterminacy. In contrast to the myriad compositions of the 1960s that allowed participants to translate experimental notation in real time, its text requires a complicated process of realization prior to its performance. It is, as one interpreter describes it, “deliberately designed to be unperformable” (Fox 2000). In this paper, I discuss the raw material of Plus Minus and the procedures necessary to turn it into a playable score, as well as the details of two key realizations: the 1964 New York Avant-Garde Festival (AG Fest) and the 1967 Creative Associates’ Evenings for New Music concert in Buffalo. The American premiere, given by Charlotte Moorman and Nam June Paik at the second annual AG Fest, is notable for its inclusion of Paik’s “robot opera.” The 1967 event included percussionists Jan Williams and Edward Burnham, as well as Stockhausen’s former assistant Cornelius Cardew, whose polemical writings convey the piece’s burdens. I introduce these performances’ sketches, archival recordings, and reception history, all of which illuminate the challenges and rewards of engaging with this repertoire.

If in Plus Minus “the process of composition has become part of the performance” (Coenen 1994), it is crucial to recognize the compositional labor of those who interpret it. This interpretive labor is best understood in terms of translation. Putting translation theorists Sandra Bermann and Barbara Godard in dialogue with the writings of Cardew and Stockhausen, I argue for understanding the realization of indeterminate works as a process of co-composition. Musicians such as Paik and Williams have worked to create a legible score out of Stockhausen’s text, a form of labor imbued with ethical and political weight: who is the author? What power abides in the “composer” label? Despite their efforts, though, the translators’ labor remains under-recognized. By continuing to attribute Plus Minus to Stockhausen, we enable the composer effectively to outsource his compositional responsibilities. With this in mind, and building on the accounts of those who created realizations of this work, I make a case for radically reframing indeterminate music performance-practice as a mode of production.

John Adams and the Avant-garde, 1971–72
Michael Palmese (Louisiana State University)

Prior to 1977, the year of his earliest mature works, John Adams struggled to find his compositional voice. Experimental and avant-garde music served as an important influence on the young Adams during this under-researched, youthful phase of his career. Drawing on unexamined sources from Yale’s Oral History of American
Music, archival radio broadcasts, and materials from Marquette University’s Haggerty Museum of Art, the Juilliard School, and the San Francisco Conservatory, this paper sheds new light on Adams’s juvenilia by focusing on three works he composed between 1971 and 1972. Each demonstrates Adams’s struggle to engage with the post-war avant-garde, what he found untenable about this undertaking, and his gradual abandonment of it.

*Heavy Metal*, completed in 1971 and considered lost by the composer, is a tape piece inspired by electronic music of John Cage and Karlheinz Stockhausen as well as the cut-up technique of William Burroughs. A single recording of the work does in fact exist as part of a larger April 1973 interview conducted by Charles Amirkhanian on KPFA in Berkeley, Calif. Resembling a chance-inspired collage, *Heavy Metal* suggests Adams’s superficial attempts to absorb the ideas of both Cage and Stockhausen.

Written and premiered in 1972 on a commission from the San Francisco Conservatory, *Ktadn* demonstrates Adams’s efforts to reconcile Cage’s procedures with his own creative sensibilities. Most striking is evidence suggesting that Adams modeled *Ktadn*, at least in part, on a specific Cage work. With musical selections and performance instructions transcribed from the unpublished score, I argue that there are strong correspondences between *Ktadn* and Cage’s *Song Books*.

Lastly, Adams’s 1972 electronic score *Hockey Seen* conflates elements of musique concrète and sound spatialization derived from Stockhausen with conventions associated with minimalism, particularly drones and repetitive figures. As in *Ktadn*, these minimalist elements lend the work a sense of coherence and generate interest for the listener. This compositional circumstance in *Hockey Seen* and the correspondences with *Ktadn* indicate that Adams was incorporating aspects of minimalism into his work several years before *China Gates* and *Phrygian Gates* in 1977—the pair comprising his self-described opus one.

The New Musical Imaginary: Description as Distraction in Contemporary Classical Music

Ian Power (University of Baltimore)

It is a common practice in contemporary classical music (or “new music”) to preface concert works with descriptive and explanatory imagery, whether in program notes, interviews, publicity materials, or grant applications. Imagery has long accompanied concert music as something tangible to grasp while wading into post-tonal music, and extramusical language increasingly ties concert music to a social issue to claim relevance or necessity in an increasingly competitive field. Such imagery can, however, betray a gap between what is at stake in that language, and what is at stake in the description’s explicit connection to the sounds and processes of the music.
Indeed, imagery that is explicit in its own terms is often used to effectively disclaim any concrete judgment about how successfully the music bears these terms out.

In her book *The Philosophical Imaginary*, Michele Le Doeuff examines how philosophers use imagery and tropes precisely where their argument is at its weakest in order to obscure rhetorical gaps, and provide an indistinct rhetorical space which cannot be clearly judged or criticized. Using Le Doeuff’s rhetorical framework, I examine music writing from recent new music festivals, university concert series, composer and ensemble publicity, and grant applications, and point out instances where rhetorical flourishes sidestep responsibility for the music having to accomplish what the text claims it will. I also argue that in opening up a vast field of subject matter to appropriation by new music musicians, this language maintains the illusion of new music being “without genre,” rather than what it actually is, a discrete genre with attendant conditions of mode of address, appropriate subject matter, and demographic makeup like any other. Using a recent history of new music analysis by Judith Lochhead, and genre theory by Robin James and Carolyn Miller, I argue that this imagery has deeper societal functions: to preserve the outdated idea of absolute music while claiming to denounce it, and to shunt questions of identity politics onto the abstract text rather than onto the sociopolitical realities of the genre itself.

**Criticism and Discourse**

Jennifer Shaw (University of Adelaide), Chair

Edward Prime-Stevenson’s Queer *Repertory*

Kristin Franseen (McGill University)

Better known to historians of sexuality as the author of the early gay novel *Imre: A Memorandum* (1906) and the history of homosexuality *The Intersexes* (1908), American expatriate Edward Prime-Stevenson (1858–1942) was acclaimed during his lifetime as a freelance music critic and editor active in the New York City concert scene. While Prime-Stevenson’s significance to the development of LGBTQ literature has been analyzed in detail, his role in preserving early twentieth-century queer musical knowledge and listening practices remains largely unexplored in musicology. Following his move to Europe around 1900, Prime-Stevenson self-published and personally distributed his music criticism, research on sexuality, and fiction to a select group of friends and colleagues. His last book, *A Repertory of One Hundred Symphonic Programmes* (1932–3) presents a look into his idiosyncratic approach to the phonograph as a vehicle for music appreciation and queer nostalgia.

Organized as a collection of “playlists” of symphonic excerpts intended for communal listening, *Repertory* also includes numerous references to Prime-Stevenson’s music criticism and to his poetry on musical subjects. These writings contain intriguing overlaps with his research into homosexuality, including a concern with the lives...
and work of “bachelor composers,” the search for so-called “homosexual messages” in symphonic music (which Prime-Stevenson believed especially useful for concealing emotional meanings), and the idea of musical understanding as the basis for shared experiences. While his choice of repertoire in Repertory does not explicitly reinforce the queer modes of listening espoused in The Intersexes, the focus on Wagner, dedication to ex-lover Harry Harkness Flagler, and spaces for personal reflections all align with Prime-Stevenson’s idealized views on musical, sexual, and social connections. I argue that, while Repertory at first appears to be a conventional guide to music appreciation with the aid of phonograph recordings, a close reading of the introduction and appendices reveals how he saw the musical experience as closely tied to his views on sexuality and lifelong pursuit of a musical-sexual social network. Instead of viewing record-collecting as a largely solitary pursuit, Prime-Stevenson ultimately focuses on intimate relationships between listeners in the present as well as across time and space.

Not for Morons Only: Paul Eduard Miller and the Rise of the “Serious” Jazz Writer

Ken Prouty (Michigan State University)

During the last few decades, jazz scholarship has made tremendous inroads into the academy, both within musicology, and from the interdisciplinary “New Jazz Studies” project. Many scholars have attempted to separate their work from that of jazz critics; such a disjunction was highlighted in a 1988 essay by Lewis Porter, who called for the development of a new, professional class of scholars who would treat jazz with a greater sense of objectivity and scholarly engagement. Yet such developments were foreshadowed in jazz writing even in the early decades of the music’s discourse. In this paper, I examine the work of Paul Eduard Miller (1902–72), a Chicago based writer whose work regularly appeared in leading music publications in the pre-World War II era. Despite his leading role as one of the most prolific jazz writers active in the late 1930s and 1940s, Miller today remains largely unrecognized in jazz scholarship.

For Miller, jazz writing in this period necessitated a new approach which paralleled what he saw as the music’s increasing complexity and sophistication; jazz was no longer, as he provocatively argued in a 1939 Downbeat column, “fit only for morons.” In this sense, Miller’s work, like that of Porter a half century later, makes a sharp distinction between what he regarded as an uninformed and amateurish jazz critical establishment, and a new generation of jazz writers (in which he included himself) who would employ a higher degree of intellectual rigor, drawing upon specific skills and techniques of stylistic assessment.

Among the primary sources for this paper is Miller’s unpublished manuscript, begun in 1936, for a comprehensive jazz history text. If published, this manuscript might have been an important early example of the broad, stylistically-inclusive approach to
jazz later associated with scholars like Marshall Stearns. In this work, Miller outlines both the history of jazz to that point, as well as a framework for discreet, objective analysis. Miller’s manuscript exhibits the ambitiousness of a writer engaged in a conscious act of canon formation, as well as the pitfalls of such an approach. As such, it stands as a fascinating document in early jazz historiography.

The Leipzig Conservatory and the Pedagogical Production of Werktreue

Joshua Navon (Columbia University)

Since the publication of Lydia Goehr’s *The Imaginary Museum of Musical Works*, much musicological work has explored questions of Werktreue and its predominance in the field of art music. (Goehr, 1992) Taking Goehr’s and others’ insights into new conceptual and historical territory, this paper discusses a little-explored element of this history: the social mechanisms through which Werktreue has been, and continues to be, extended into the working practices of musicians.

I do this by first positing an understanding of Werktreue as a kind of musical expertise, an ensemble of tacit sensibilities and competencies that must be transmitted to and learned by musicians. Viewed from this perspective, Werktreue does not simply trickle from the writings of music critics and aesthetic philosophers down to rank-and-file practitioners, but is continually produced “from the bottom up” through pedagogical practice. In order to assess this bottom-up mode of dissemination at a single site, this paper analyzes the educational regime instituted during the initial decades of the Leipzig Conservatory, Germany’s first conservatory, since its founding in 1843.

Drawing from the correspondence and memoirs of teachers and students like Felix Mendelssohn, William Rockstro, and Ethel Smyth, as well as archival documents of the institution itself, I show how the faithful interpretation of musical works was “packaged” as the central object of learning through the coadaptation of pedagogical techniques used in the study of performance and music theory. (Lenoir, 1997) Isolated as a discrete subject of training, the performance of musical works also functioned as the most visible mode of student assessment through end-of-semester performances. At the same time, pupils’ capacities in instrumental Technik and their knowledge of music-theoretical principles employed in canonic compositions became essential targets of conservatory pedagogy. Ubiquitous visibility between students, and the intense competition that this visibility engendered, became part and parcel of institutionalizing styles of musical expertise now all too familiar. In exploring these developments, I ask how the productive power of institutionalized training might explain not only Werktreue’s rise to prominence over a wide geography, but also the remarkable stability with which it has pervaded musical practice across multiple generations.
"A New Species of Musical Genius": Blind Tom, Black Musicality, and Discourses of Talent

Lindsay Wright (University of Chicago)

The renowned nineteenth-century pianist Thomas Wiggins, known as “Blind Tom,” was an enigmatic figure: he was the first black musician to perform in the White House; he was also the last legal slave in the United States. Though he was born blind on a Georgian plantation in 1849 and deemed mentally impaired, his astonishing musical skills attracted audiences for decades. Throughout his career, Wiggins’s performances elicited conflicting reports: he was variously dubbed a “genius,” a “savage,” the “soul of Beethoven in the body of an idiot,” a “human phonograph,” and more. Regardless of their veracity, these accounts provide a vivid window into changing American perceptions of the concept of musical talent and its intersections with race during that period.

Although scholars like Dierdre O’Connell, Terry Rowden, and Joseph Straus have offered important insights into the interactions between race, disability, and musicality in Wiggins’s career, this paper draws attention to concomitant discourses of giftedness, genius, and talent. I argue that receptions of Wiggins’s performances and broader understandings of talent were co-constitutive. Significantly, many present-day conceptions of musical ability trace back to historical developments during Wiggins’s lifetime. Francis Galton’s 1869 *Hereditary Genius*, and the first instances of intellectual and musical aptitude testing, contributed to the popular myth that talent was an objectively defined trait bestowed upon a privileged few. During the same time, Wiggins’s black, disabled body and eccentric personality provoked new questions about racial difference, innate ability, and creative capacity. Was this virtuosic pianist a musical genius or an expert imitator? Was he musically talented in spite of his disabilities and his race, or because of them? In this paper, I analyze correspondences, reviews, advertisements, and other texts that grapple with these questions over the course of his lifetime.

While Thomas Wiggins’s story merits further consideration in its own right, the extensive discourse surrounding his multi-decade career offers a rare opportunity to examine emerging debates over meanings and implications of musical talent in the late nineteenth century. The influential case of Blind Tom provides evidence that talent is a historically and culturally contingent concept inseparable from the social discourses surrounding it.
Early Modern Women
Linda Austern (Northwestern University), Chair

For Death of Her: An Early English Remembrance through Song
K. Dawn Grapes (Colorado State University)

The composition of musical funeral elegies reached unprecedented heights in Early Modern England, as evidenced by inclusions in printed volumes and extant manuscript collections of the time. Vincent Duckles first studied these miniature musical treasures in a 1966 festschrift article, but as a group, they have been largely neglected. These works provided an acceptable means of grieving during the Post-Reformation era while allowing legacy creation for the departed. Most Elizabethan-Jacobean funeral elegies were composed in honor of men with reputations, accomplishments, and such immediate recognition during life that they did not need additional publicity to ensure continued presence. For these monarchs, war heroes, and esteemed courtiers, elegies may have enhanced legacy, but did not create it. One exceptional elegy, and the topic of this paper, is William Cobbold’s consort song “For death of her,” written in honor of the 1588 death of Mary Gascoigne, who died giving birth to her thirteenth child. Cobbold’s composition, found in BL Add. MSS 18936–9, is marked because Gascoigne was not a recognized public figure, had no remarkable achievements, was not especially wealthy, and may have been completely forgotten were it not for this musical tribute. She is, however, representative of the many women of the time who quietly went about their lives, bearing and raising children, managing their households, and practicing the feminine arts.

This paper recreates the compelling circumstances of Gascoigne’s life through the compilation of genealogical records and other primary sources gathered from the National Archives at Kew, the British Library, and the London Metropolitan Archives. It allows a glimpse of the “preferred” woman of the day, one who was silent and obedient and left little trace behind. Yet it also explores evidence of Mary’s subtle resistance to societal expectations. A close reading of Cobbold’s musical setting shows adherence to many common characteristics of commemorative musical tributes of the time, but also reveals differences that reflect Mary’s status and gender. This study of Mary Gascoigne and her song richly lends a human face to what before was simply a collection of words and notes on a piece of paper.

Dangerous Beauty: Stories of Singing Women in Early Modern Italy
Sigrid Harris (University of Queensland)

Lying at the heart of the tradition of poetry about music is a preoccupation with female singing and its implicit dangers. In the fifteenth and sixteenth centuries, the
sirens, sorceresses, and nymphs that inhabited the mythical landscape inspired countless verses in which women were both blamed and praised for the power of their voices. The importance of early modern ideas about music and gender has been increasingly acknowledged in recent scholarship, with a number of seminal studies emerging on the related topics of feminine music and women’s musical performance as they existed during the early modern period. But little attention has been paid to the accounts of female song found in two influential epics written for the court at Ferrara, Matteo Boiardo’s *Orlando innamorato* (1494) and Torquato Tasso’s *Gerusalemme liberata* (1575). These epics both echoed and shaped contemporary attitudes to women’s music in the Italian courts. In these romances, singing is deeply entwined with love, seduction, and magic, and can be seen a signifier of female sexuality; while music is sometimes associated with feminine chastity, it is more frequently a tool used by fairies and maidens to gain control over—or even physically transform—men.

This paper draws parallels between the singing seductresses in the works of Boiardo and Tasso and real-life courtesans such as Tullia d’Aragona, arguing that the ambivalent responses to music in these poems reveal deeply entrenched male anxieties about femininity which carried over to the reception of actual women’s musical performances. Just as the enchantresses of Boiardo and Tasso used music to wield power over men, so too did courtesans ensnare men through their music, rendering their victims pliant to sins of sexual excess; but the singing of the cortegiane could also inspire men’s souls to the spiritually refined state of Neoplatonic love. Similarly, while the angelic voices of the ladies of the Italian courts presented a potential connection to the divine through their arousal of listeners’ affetti (or affects), they also had the potential to inflame desires strong enough to trigger lovesickness and even death.

Preserving Repertoire, Preserving Practice:
The Musical Heart of a Mid-Sixteenth-Century Florentine Convent

Laurie Stras (University of Southampton)

The manuscript B-Bc 27766, dated 1560 and identifiably from a Florentine convent, contains seventy-six polyphonic works in three and four voices, of which all but two are for voci pari, or equal voices. Lucia Boscolo catalogued the manuscript in 1996, but its music has not been thoroughly described or analyzed. Its value to musicians and scholars lies in its unique preservation of a working repertoire for a moderately prestigious sixteenth-century Clarissan convent.

The variety of genres and styles collected in 27766 is striking: polyphonic masses, antiphons, responsories, gospel motets; a Te Deum; polyphonic and homophonic psalm and Magnificat settings; hymns; litanies; Latin and vernacular laude. Most conspicuously, it contains polyphonic antiphon settings for the Office of St Clare: Vespers I and II, and Lauds. Other settings suggest the convent was dedicated to an
The manuscript also documents performance practices that in other contexts might not have been fully notated: unconventional transpositions of psalm tones; falsobordone written out longhand; laude built on cantus fractus, or rhythmicized chant, similar to those found in the fifteenth-century Franciscan codex, Rsi 88; and a representation of harmonized canto fermo—the antiphon Salve sponsa Dei, written in four voices in quadratic notation.

This paper proposes circumstances for the manuscript’s compilation, considers the implications for conventual musical practice of those texts set as both motets and laude, and shows how the musical outcomes of advanced improvisational techniques might be approximated by singers with only limited access to musical tuition.

Seeking Independence: The Career Adventures of Maria Rosa Coccia, First Female Maestra di Cappella, from Rome to Saint Petersburg

Miriam Tripaldi (University of Chicago)

1774 was an important year for women in music history. Maria Rosa Coccia became the first woman to receive the title of Maestra di Cappella in the prestigious Accademia of Santa Cecilia in Rome. She also became a member of the Accademia Filarmonica in Bologna in 1779, nine years after Mozart had been granted the same honor. Her compositions were highly regarded by Metastasio and Farinelli, who defended her against those who thought her unworthy of the recognition traditionally granted exclusively to men. Because Italy remained fundamentally hostile to female composers, Coccia attempted to find career opportunities in Saint Petersburg, celebrated by Paisiello and Cimarosa as a place of social mobility during the reign of Catherine the Great (1762–96). Richard Stites has aptly described Imperial Russia as a place where even serfs, especially those who excelled in the arts, could become free. Male ex-serfs like Dmytri Bortniansky, Maksym Berezovsky, and Mikhail Matinsky achieved prominence writing operas at the Russian court, and their experience shows that artistic skill granted them the means to overcome barriers to social mobility. If women, too, imagined Saint Petersburg as offering previously denied opportunities, the path of Coccia shows that they faced a tougher reality than men. My discovery of
a cantata by Coccia in Saint Petersburg, as well as my research on archival materials in Rome, provides additional evidence of Coccia's mastery in counterpoint, and it sheds new light on her ability to produce a creative and original synthesis of Western and Russian elements. While the dedicatees of the cantata are Paul I and Maria Federovna (the son of Catherine the Great and his wife), who were touring Europe between 1781 and 1782, the addressee is Catherine the Great, who becomes a mythological figure in the cantata, and on whom Coccia's hopes were pinned. Nonetheless, despite her skill and endorsements, Coccia could not secure a position in Saint Petersburg, and her tale reveals that gender was a barrier to social mobility that not even great art could overcome.

**Fifteenth-Century Finds**

Joseph Sargent (University of Montevallo), Chair

Gaspar van Weerbeke and Mass Composition ca. 1500:

Implications of a New Mass

Paul Kolb (University of Salzburg)

Today Gaspar van Weerbeke is best known for his motet cycles, a musical phenomenon apparently stemming from the unique liturgical practices of Milan, but his surviving output of conventional mass cycles, all unambiguously composed for the Roman Rite, is much larger. Details of transmission attest to a significant performance tradition of nearly all of Gaspar's masses in Rome, even if perhaps only half of them were composed while he was resident in the city. His masses from the 1470s and 1480s fit more or less easily within the contemporary tradition of cantus-firmus masses. The masses from the following two decades, however—including the Missae octavi toni, N'as tu pas, and brevis and the independent Credo cardinale—have structural, textural, and stylistic aspects which stand out among the mass settings of Gaspar's contemporaries at the Sforza court and in the Papal Chapel.

An anonymous mass that survives as a *unicum* in Jena, Universitätsbibliothek MS 21 may shed some light on this somewhat idiosyncratic repertoire. Immediately following Gaspar's Missa brevis in the manuscript, the unnamed mass shares many of the characteristics which make the composer's late masses unusual. Direct parallels with the Missa brevis make it clear that these two masses could not have been composed in isolation: indeed, Gaspar was probably the composer of both. A partially cut-off inscription may provide the missing attribution. If attribution by modern scholars based on style is often problematic, this case is unusually clear because certain elements of Gaspar's late style are so unusual. Looking at this mass alongside the composer's other late masses, this paper will propose new theories about their compositional origins amidst the contradictions of their transmission.
Hobrecht and His Singers: The Musical Economy of a Flemish Church
Robert Nosow (Jacksonville, N.C.)

When Jacob Hobrecht (Obrecht) arrived at the collegiate Church of St. Donatian in Bruges in October 1485, he entered a nearly ideal situation for a young composer. As succentor, he had charge of the boarding and training of four choirboys under a newly strengthened foundation. Simultaneously, he worked with a group of polyphonic singers known as the socii de musica, or companions of music, drawn from the ranks of the ordinary singers and chaplains. Every morning, the succentor and choirboys performed the polyphonic Missa de Salve in the chapel of the Virgin Mary. Every evening, the succentor organized a lof, or praise service, underwritten by the city of Bruges and open to the public, also in honor of the Virgin Mary, with the choirboys, four of the socii de musica, and organist.

Drawing upon a comprehensive, original archival study, I will analyze how these musicians earned a living at the Church of St. Donatian. The diverse responsibilities of the succentorship rewarded Hobrecht richly for his efforts. At about £114 per year, the lof provided more than half his earnings. In contrast, the church gave its tenoriste, Johannes de Vos, £48 in salary, while the succentor of Sint-Salvator in Bruges—for which detailed account books also survive—received about £30, a comfortable annual income. Like the other socii de musica, de Vos was paid one Flemish groat for each lof; his attendance at 180 services would bring in £9 annually. The socii de musica also were called upon to sing at more than two dozen yearly services by 1500. With the notable exception of the succentor, the hierarchical social structure in the church thus correlated with economic rewards, with the ordinary singers at the bottom. Nevertheless, Hobrecht came into dispute with the canons in June 1489 for habitually excusing himself from Matins in order “to compose songs or motets,” a situation in which the requirements of the position conflicted with the methods employed to fulfill them.

Intellectual Roots Reviewed
James Currie (University at Buffalo, SUNY), Chair

Silence and Shapelessness in the Acousmatic Experience:
Signs of Taoism in Chinese Electroacoustic Music
Annie Yen-Ling Liu (Soochow University)
and Blake Stevens (College of Charleston)

When Chinese electroacoustic music emerged in the 1980s, lagging behind European and American developments by forty years, its composers self-consciously developed a “Chinese” model that both adopted and questioned aspects of the Western
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tradition. Several of the most prominent Chinese composers during this period studied in France; while adopting studio techniques in the tradition of musique concrète, they confronted Pierre Schaeffer’s project of “reduced listening” by asserting the importance of recognizable semantic content in their works, just as composers in France such as Luc Ferrari were recuperating the once denigrated concept of the “anecdotal.”

This paper locates these points of assimilation and difference in the work and musical thought of Zhang Xiao-Fu and Hsu Shu-Ya. Their work mediates between traditional Chinese arts and Western technologies of production, asserting a rhetoric of immediate accessibility: both composers use programmatic titles to allude to specific extra-musical content and to aid the comprehension of listeners. The path toward this “Chinese model” and the questioning of abstraction and reduced listening, however, departs from the strategies of the anecdotal that emerged in the 1970s in France. Considered within the Post-Schaefferian tradition, the music of Zhang and Hsu offers the possibility of a solution to the challenge of reduced listening through its incorporation of Taoist concepts of nothingness. Zhang’s Make-Up expresses the concept of “the most beautiful sound without sounds” through the use of silence. Hsu Shu-Ya’s Taiyi II uses diverse transformations of sound materials to express the concept of “the most beautiful figure without shapes.” By focusing on fundamental ontological concepts of Taoism, these composers present musical signs linked to a longstanding spiritual tradition that also point in the direction of the type of “acousmatic” experience Schaeffer proposed for the electroacoustic medium. These philosophical markers guide the listener in focusing on the phenomenon of sounds without seeking further semiotic grounding or narratives, a psychological framing that may render something like Schaeffer’s reduced listening possible. When listeners encounter obscure and abstract sounds that symbolize “silence” and “shapelessness” in Taoism, the listening experience itself becomes the experience of understanding the Tao within an open acousmatic field.

Philosophies of the Body in Feminine Endings: The Feminist Roots of Music Theory’s Embodied Turn

Vivian Luong (University of Michigan)

Alongside musicology’s material turn (Dolan 2015; Watkins and Esse 2015), bodies—such as listeners’ bodies, performers’ bodies, and sonic/musical bodies—have become key music-theoretical objects of study in recent decades. Beginning with Suzanne Cusick’s feminist critique of music theory’s mind/body problem (1994), accounts of embodied musical experience continue to proliferate across diverse areas of scholarship from performance and analysis (Fisher and Lochhead 2002) to music cognition (Kozak 2015) and music and disability studies (Lerner and Straus 2006). While Cusick’s article and other feminist music-theoretical texts are often referenced in embodied music theory (Hasty 2010; Mead 1999), both music theorists and
musicologists have yet to consider a historical account of the feminist-philosophical context out of which these influential writings on the body emerged.

My paper illuminates the philosophical orientations that color one such text, Susan McClary’s *Feminine Endings* (1991). While a significant contribution to new musicology, I argue that McClary’s book also opened a space for bodily inquiry in subsequent feminist and embodied music-theoretical scholarship. Drawing on philosopher Elisabeth Grosz’s history of feminist approaches to the body (1994 and 2011), I contextualize *Feminine Endings* in relation to three categories of feminist thought: egalitarian feminism, social constructionism, and sexual difference. Specifically, in contrast to McClary’s critics who understand her work as an imprecise borrowing of écriture féminine (Higgins 1993; Sayrs 1993–94), I demonstrate how the observed inconsistencies in McClary’s feminist project arise out of two factors: 1) an underlying tension between her investments in egalitarian feminism and social constructionism; and 2) the historical moment in which her text emerged as theories of sexual difference by Grosz, Judith Butler (1990 and 1993), and Donna Haraway (1991) were taking hold. The vacillation in McClary’s writing from the socially-contingent body to the biologically-sexed body, I argue, perfectly encapsulates the contentiousness of talking about the body during this moment in feminist philosophy. In contextualizing McClary within the history of feminist thought and the emergence of embodied music theory, this paper provides a model for understanding the philosophical investments that informed and continue to inform approaches to music-theoretical bodies today.

**Musicology as Mysteriology: Jankélévitch and Brelet in Post-World War II France**

Benjamin McBrayer (University of Pittsburgh)

The name Vladimir Jankélévitch, within anglophone musicology, has recently come to betoken a radical French form of philosophizing about music. The perilous quality of Jankélévitch’s writing has enticed some (Abbate, Gallope, Puri, Rings) while deterring others (Currie, Hepokoski, Kramer, Lochhead). Regardless of reaction, however, none has situated Jankélévitch’s ideas sufficiently with respect to the specific historical moments in which they arose. This paper argues that the acute perception of music’s mysteriousness, which compelled Jankélévitch to interrogate the limits of analysis and interpretation, was not a singularity but reflected a broader intellectual trend. After the Second World War, a cultural practice of listening to mystery emerged in the work of a number of French philosophers and musicologists, including Jankélévitch (1903–85), Gisèle Brelet (1915–73), Jeanne Vial (1912–2009), and others. Though Jankélévitch has received more attention of late, it was Brelet who wrote more intensively and prolifically in the immediate postwar period, having published well over a thousand pages on music during 1947–51. Indeed, juxtaposing Jankélévitch and Brelet produces a distinct and dynamic polarity. Complementary
modes of mysteriological thinking focalize, pivoting on notions of temporality, alterity, and askesis. In this paper, I trace the movements of these notions within and across three planes, from Jankélévitch and Brelet’s texts themselves to the philosophical roots of mysteriology in postwar France to the present moment of scholarly reflection in musicology. I describe the exercise of rigorous self-discipline in order to reach, through time, a glimpse of something professedly timeless (the singularity of the subject for Jankélévitch, the unity of the collective for Brelet) in their philosophies of musical creation. Finally, I articulate the asceticism that regulates their intellectual actions as philosopher-musicologists, and so reflect on the dialectics of discipline and care that informs my own practice of listening to their voices.

Charles Darwin vs. Herbert Spencer: Reinterpreting a Historic Debate about the Evolutionary Origins of Music
Miriam Piilonen (Northwestern University)

In this paper I compare Charles Darwin’s evolutionary music theory and Herbert Spencer’s lesser-known (and often mischaracterized) ideas, in order to explore the implications of what I interpret as the musicking body suggested in Spencer’s theory. Where Darwin understands music as an unconscious proto-language that emerges in the instinctual milieu of the urge for domination, conquest, and ultimately sexual reproduction, Spencer describes the biological activity of music as an advanced province of the human species, which alone possesses the emotional “force” and “variation” necessary for musical expression. For Spencer, what is primal is not sexuality but rather the unique receptivity of a musiking body to emotions, both pleasurable and painful. In order to sharpen the distinctions in this evolutionist debate, I propose that Spencer’s idea of the musicking body is a significant alternative to Darwin’s view (which presently dominates scholarship on evolutionary origins of music) and can help explain an uneasy relationship between present evolutionary music theory and its nineteenth-century history.

In 1857, two years before the publication of Darwin’s *Origin of Species*, the philosopher and biologist Herbert Spencer published “The Origin and Function of Music” in *Fraser’s Magazine*. This widely read article introduced an evolutionary theory of music, which Bennett Zon has described as central to “the non-Darwinian revolution” in Victorian musical culture. Darwin’s own perspective on the evolutionary origins of music did not appear until *The Descent of Man* (1871), where he placed the origins of music in the spontaneous formation of rhythms and cadences in animal courtship rituals, corresponding to the pre-linguistic phase of human evolution. By contrast, Spencer proposed that music is an advanced form of the type of bodily expression found in humans and animals alike, that is, the direct transfer of feeling into muscular activity. Spencer’s musicking body offers a broader framework for interpreting the human species’ expression of emotion through movement and sound,
which, in contrast to animals, becomes conscious and intentional. Unlike Darwin, who potentiates a rigidly heteronormative view of human musical practice, Spencer's musicking body enacts a view of music that can account for the multifariousness of musical expression.

**Messiaen Research in Light of the Composer’s Archive**

Andrew Shenton (Boston University), Chair

In the twenty-five years since his death, knowledge of Olivier Messiaen has significantly changed with the discovery of new sources and a wave of critical scholarship rethinking the composer’s life, creative sources and processes, teaching, and faith, among others. The donation of Messiaen’s personal archive to the Bibliothèque nationale de France, some 150 linear meters of previously unseen material, makes it certain that these relatively new perspectives will themselves be significantly extended and, in many cases, substantially revised. Of particularly immediate interest are the collection’s extensive sketch materials; until now, only a few fragmentary Messiaen sketches were available for study.

This session’s participants will report on their early work on the sketches in the BnF’s new Messiaen Collection. Although these documents will also be important in fine-tuning knowledge of the chronology and development of Messiaen’s individual compositions, we have chosen to exploit the seemingly incidental information of these sketches to open inquiries into persisting questions concerning the origins, development, and contexts of Messiaen’s creative activity. If traditional sketch research can be compared to paleontology’s study of amber that has captured primitive forms of contemporary plants and animals, the “incidental” details of the sketches under scrutiny here might be seen bubbles of ancient atmosphere that amber also traps, time capsules of elemental context. Mobilizing contrasting questions and types of sketch materials from different periods in the composer’s life, the presenters propose new paths and strategies for future Messiaen research with potential applications to sketch studies and historiography in general.

**On the Emergence of Messiaen’s Musical Language**

Christopher Brent Murray (Université Libre de Bruxelles)

The recent publications of Balmer, Lacôte, and Murray (Twentieth-Century Music, JAMS, 2016) show that musical borrowing was central to Olivier Messiaen’s creative process, demonstrating its importance in even early student pieces composed in the late 1920s under the tutelage of Paul Dukas (Préludes, Diptyque). Other contemporary scholarship has examined Messiaen’s creative relationship with musical tradition from a more general angle. Stefan Keym (2007) and Christoph Neidhöfer (2013) traced the composer’s attachment to particular formal and contrapuntal techniques,
whereas Christopher Murray (2010) linked traits of Messiaen’s early works to the teaching practices of the “classes d’écriture” at the Paris Conservatory of the 1920s, a curriculum progressing through instruction in harmony, fugue, and in Messiaen’s case, organ, that prepared and complemented classes in so-called free composition. My contribution bridges these strands of inquiry and studies the emergence of the composer’s distinctive voice by tracing interactions between personal innovation and academic tradition in a newly available notebook of Messiaen sketches from the early 1930s (BN Vma MS 1492). This document shows learned techniques of thematic development, textural variation, and formal modeling in juxtaposition with examples of Messiaen’s unique transformations of existing musical material. The sketchbook notably contains several examples of work on variation forms including Messiaen’s sketches for the *Thème et variations* for violin and piano of 1932. These are of particular interest, not only because they allow for the study of Messiaen’s creative evolution over a critical ten-year period in the development of his style, but also because apprenticeship in variation forms based on existing material (*thèmes donnés*) formed a cornerstone of Conservatory composition instruction in the 1920s. The terminology of Marcel Dupré’s *Traité d’improvisation* (1925) is also present in these early sketches, offering concrete evidence of Dupré’s importance in the constitution of Messiaen’s creative character. Combining recently acquired knowledge of Messiaen’s musical education and compositional strategies with previously unstudied sketch materials from a key period in the composer’s development, this study questions the degree to which elements of a composer’s language might be understood as learned, invented, conventional or innovative.

**Listening in Görlitz: The Quartet for the End of Time in Context**

Yves Balmer (Conservatoire national supérieur de musique et de danse de Paris)

Among the documents in the newly opened Messiaen Collection is a manuscript for “Abîme des oiseaux,” the iconic solo clarinet piece Messiaen composed for his fellow prisoner of war, Henri Akoka, before reusing it as a movement in his celebrated *Quartet for the End of Time*. The unexpected verso of this page, written in Akoka’s hand rather than Messiaen’s, bears transcriptions of popular songs and familiar classical melodies including Saint-Saëns’s “Le Cygne,” Schubert’s “Die Forelle,” and André Hornez’s “Sérénade sans espoir,” a popular hit of 1939 also known as “Penny Serenade.” Considered together, the two hands of this document offer a precious snapshot that reframes musical life in the Stalag during the winter of 1940–41. The page speaks to the range of musical activity in which Messiaen’s *Quartet* coalesced,
a spectrum of practices that was later obscured by focus on the *Quartet*’s fascinating genesis stories which, in turn, contributed greatly to Messiaen’s current renown.

Beginning with Rebecca Rischin’s *For the End of Time* (2003), several recent studies have sought to bring deeper context and critical counterpoint to Messiaen’s accounts of his *Quartet*’s composition and 15 January 1941 premiere. They do not, however, give much attention to the varied cultural activities of the prisoner of war camp in which concerts and recitals played a central role. Informed by the strategies of sensory history, my contribution draws upon the extensive material in the Messiaen Collection relating to the composer’s time in the Stalag. Particular focus is given to scores performed by the musicians of Messiaen’s quartet including several previously unknown works and arrangements that Messiaen composed in captivity, as well as versions of his *Quartet* incorporating trumpet and percussion. By concentrating on the previous audiences and uses of the *Quartet*’s movements before they were bound into the work as we know it today, I will resituate the place of music in the lives of French prisoners of war and the place of the *Quartet for the End of Time* in the musical life of the Stalag VIIIA.

**Sound without Text? Reenacting Messiaen’s Registrations**

Thomas Lacôte (Conservatoire national supérieur de musique et de danse de Paris)

Among the documents musicologists study to understand musical creativity, some remain silent or illegible without methods that allow invention to become a tool as well as an object of research. Timbre and its role in composition present a special dilemma because the parameter tends to elude conventional modes of writing and reading music. Among the manuscripts in the newly available Messiaen Collection, forty examples of the composer’s notes on registrations for organ improvisations made in the 1940s and 1950s are emblematic of this quandary. Predating the few surviving recordings of Messiaen’s improvisations from the 1970s and 1980s, these registrations, most of which were never used in works, offer precious testimony of an essential driving force for Messiaen’s creative activity.

The sort of information contained in these documents is comparable, on a certain level, with that of the composer’s sketches for written works. Unlike his sketches, however, these registrations are accompanied only by terse verbal indications such as “expressive melody,” or “stirring harmonies in the middle-bass.” Their primary content, the language of registration, evokes specific timbres that can only be understood via a process of reenactment on Messiaen’s former organ.

Organist at La Trinité since 2011, I have the humbling privilege of near daily contact with this particular instrument. This familiarity, coupled with the desire to hear the ideas contained in Messiaen’s sketches, emboldened me to experiment with a process situated somewhere between creation and reconstruction. Building upon Nicholas
Cook’s ideas on performance in *Beyond the Score*, and the work of Nicolas Donin and Rémy Campos on the “reactivation” of compositional processes (2016), I have attempted to recreate the sounds of Messiaen’s registrations and fill in the “blanks” of these sketches. Using recordings of my research on the Trinité organ, I will present the process and findings of these experiments and show their capacity to create new unexpected interactions between the fields of sketch studies, sound studies, and research on authenticity in musical performance. On a broader level, this work questions the place of the instrument’s sound in the ontology and genesis of musical ideas.

**Middle-Aged Style: On Messiaen, Edward Said, and Lateness**

Christopher Dingle (Birmingham Conservatoire)

The notions of late works and late style are persistent paradigms in musicological discourse, notably with Adorno’s writings on Beethoven, given fresh impetus by Edward Said’s posthumously published *On Late Style* (2006). Joseph N. Straus’s “Disability and ‘Late Style’ in Music” challenged the chronological fallacy of “lateness,” but the unusual example of Olivier Messiaen raises the possibility that traits frequently identified as “late” are actually middle-aged. The logical period for seeking a “late style” for Messiaen is at the end of his life, yet this comes after what he expected to be his final work, the opera *Saint François d’Assise*. Several scholars, notably Peter Hill and myself, assert that the post-*Saint François* works constitute a new creative phase. In particular, my 2013 monograph, *Messiaen’s Final Works*, argues that the music underwent “a discernible change in style.” Although it refers to Adorno, Said, and Straus, my book does not give sustained attention to their writings. In fact, while a case can be made for a “last style,” Said’s writings are remarkably pertinent for understanding earlier periods of Messiaen.

I first consider existing assertions about the final works in light of hitherto unseen sketches in the Messiaen Collection for the fourth, fifth, and final movements of *Éclairs sur l’Au-Delà . . .* (1987–91), which add credence to the contention of a modified stylistic approach. I then examine the nature of Messiaen’s style at key points in his career through the lens of “lateness,” noting especially correspondences between the composer’s experimental period and Said’s chapter “Timeliness and Lateness,” and *Saint François* with the chapter “Return to the Eighteenth Century.” I also contend that Straus’s “disability style” applies for much of Messiaen’s output. I conclude by arguing that the principal expression of “late style,” as applied to Beethoven by Adorno and Said, applies equally to Messiaen. Crucially, these traits do not occur “late” in his chronology. Instead, Messiaen’s extended chronology has implications for the historiography of many composers for it marks these characteristics as part of a mid-life crisis, to which the misleadingly undramatic epithet “middle-aged style” could be applied.
Music, Politics, and Place
Suzanne G. Cusick (New York University), Chair

Taking It to the Streets: Music and Resistance in Post-Katrina New Orleans
Benjamin Doleac (University of California, Los Angeles)

As New Orleans prepared to mark the tenth anniversary of the Hurricane Katrina disaster in 2015, civic and business leaders pushed a media narrative that emphasized the “resilience” of its residents and its world-renowned culture alongside the purported success of rebuilding efforts. But for many of the musicians who keep this culture alive and thriving, and who serve as the engine that drives the city’s multibillion-dollar tourist economy, the effects of recovery efforts have been far more ambivalent. Providing the formative context for the emergence of jazz more than a century ago, the brass band parades known as second lines have drawn more spectators and media attention to New Orleans’s historically black neighborhoods than ever before, and several of the bands that play second lines now tour the world on a regular basis. Yet these same neighborhoods, which numerous musicians still call home, are plagued on one side by underfunded schools and internecine violence, and on the other by the rising tide of post-disaster gentrification and the redlining-in-disguise of neoliberal urban policy. Furthermore, many of these neighborhoods are still struggling to rebuild the bonds of community and family that were broken through the destruction of the storm and attendant government policies of dislocation and displacement that followed in its wake.

From the spiritual drum-and-dance ceremonies performed by enslaved Africans in the colonial-era Congo Square marketplace to the second line parades of the late nineteenth century, black musicians in New Orleans have consistently responded to the often-traumatic changes in their political, economic, and social situation with coded forms of resistance in rhythm and dance. Drawing from three years of field and archival research, nearly thirty interviews with local musicians, dancers, and educators, and close musicological analysis of several field and commercial recordings of local brass bands, I detail herein how participants in New Orleans second line culture utilize the parade, its rhythms, and its dances to negotiate the contradictions of the post-disaster city, to historicize and reclaim neighborhood space, and ultimately to forge an expressive counter-narrative of resistance and pride against the threat of cultural erasure.
Black Atlantic Dialogues: Detroit, Zimbabwe, and Performative Cultures in the New Global South

Austin Richey (Eastman School of Music, University of Rochester)

In 2013, diasporic Zimbabwean artist Chido Johnson established the Zimbabwean Cultural Centre of Detroit (ZCCD), a space that serves as a portal between Detroit and Zimbabwe through its Residence Exchange, a reciprocal program between performing and visual artists in the two communities. By blending elements of these cultures, the exchanges uncover deep connections between these marginalized places, illustrating the dislocated geography of the Global South.

Through ethnographic work centered around the ZCCD’s musical exchanges, I argue that Detroit and Zimbabwe, though geographically distant locations, are linked through what Halifu Osumare calls “connective marginalities,” namely the experience of the socially disadvantaged who, existing in similar states of disenfranchisement, affirm their affinity via cultural means (Osumare 2001:171). Bridging the space between Zimbabwe and Detroit, my work adopts the framework of the Global South, which stresses the significance of theory that emerges from the marginalized, former “Third World” space of the southern hemisphere (Connell 2007, Santos 2012). In particular, I will discuss how theories of the Global South reveal emerging conditions that are global in scope, such as “uncertain development, unorthodox economies . . . and nations fraught with corruption, poverty, and strife” (Comaroff and Comaroff 2012:113).

Based on my fieldwork there in the summer of 2015, I contend that the ZCCD’s Residence Exchange exemplifies its mission to “dismantle naturally occurring and constructed boundaries . . . with a view to promote community with the global and local in mind.” The 2015 Exchange utilized musical and dance cultures to blur borders; Detroit break dancer Haleem “Stringz” Rasul and Zimbabwean dance promoter Plot Mhako traded places to explore connections between the dance styles of Detroit Jit, which emerged out of the city’s Techno music scene, and Zimbabwean Jit, which emerged from a confluence of Zimbabwean and Congolese musics. The aural, visual, and processual correspondences between the two Jits suggest a connective thread that binds these performances to a Black Atlantic superculture. While the exchanges destabilize distinctions between the borders of Detroit and Zimbabwe, they simultaneously construct a space for the expressive cultures of the Black Atlantic to interact, thereby re-mapping the boundaries of the new Global South.
Selling Drones with Beethoven’s Fifth: Neoliberalism, Corporate Marketing, and Classical Music in the U.S.
Marianna Ritchey (University of Massachusetts, Amherst)

For Intel’s 2016 marketing campaign, “Experience Amazing,” the composer Walter Werzowa created a remix of the first movement of Beethoven’s Fifth Symphony, in which the famous four-note motive is answered, and ultimately replaced, by Intel’s four-note mnemonic tone. This symphonic remix appeared in many of the promotional materials associated with the new campaign, including a short film documenting the moment that Intel set the world record for having the most unmanned drones in the sky at once. The film intercuts close-up shots of musicians unpacking their instruments with shots of Intel technicians unpacking drones, and then shows the drones triumphantly launching into the sky as a live orchestra performs the Beethoven remix.

Big Data and the U.S. military are two of the primary entities that are served by the kind of surveillance technologies being developed by Intel and other tech corporations. But since many citizens find these entities at least somewhat sinister, corporations must strive to naturalize products like drones by giving them the appearance of historical precedent and associating them with virtuous ideals. I argue that the aura of timeless grandeur and artistic genius surrounding Beethoven provides the perfect marketing foil for corporations hoping to present as wholesome the technological developments that contribute to military imperialism, social instability, and the erosion of civil liberties at home and abroad.

After discussing Intel’s “Experience Amazing” campaign and the way it reconfigures Beethoven for the neoliberal era, I branch out into an examination of neoliberalism’s infiltration of classical music in the U.S. more broadly. Neoliberal values are evident in many recent musical undertakings, from the LA Philharmonic’s use of Oculus virtual reality headsets to market their performance of Beethoven’s Fifth, to the widespread promotion of the truism that classical music must “innovate” in order to reach younger audiences. I dissect this complex discourse, arguing that it not only co-opts classical music into the service of corporate capitalism but that it also contributes to our uncritical adoption of corporate values as common-sense beliefs—a transmutation of market logic into morals that ultimately serves capital.

Women Composers at the White House: Phyllis Fergus and the Concerts of the National League of American Pen Women
Marian Wilson Kimber (University of Iowa)

Two women composers’ concerts, arranged by the Chicago composer Phyllis Fergus, were held for First Lady Eleanor Roosevelt in the East Room of the White House in 1934 and 1936. They featured music by members of the National League
of American Pen Women, an organization for writers, artists, and composers. Pen Women member Amy Beach became the centerpiece of the League’s musical events at their Washington meetings; the 1934 recital was the climax of a “Golden Jubilee” celebrating her long career. However, the White House concerts were also central to a substantial agenda proposed by Fergus, the NLAPW’s music director and later president, to achieve national recognition for its composer members.

Drawing on Fergus’s privately held scrapbooks, Beach’s papers, and documentation in the FDR Presidential Library and the Pen Women’s archives, this paper explores the various concerts of women’s music in the 1930s that Fergus helped to organize. These included events in Miami and Chautauqua, New York, and a concert by members of the Women’s Symphony during Chicago’s Century of Progress World’s Fair. Fergus’s ambitious idea was to promote women composers through concerts in every state, culminating with the White House musicale. Appearances by Beach allowed the NLAPW to emphasize their members’ professional status, and the nationalistic tone of League publicity, urging audiences to “Buy American” during the Depression, also worked to distract them from both age-old assertions of women’s lack of creativity and modernist critiques of their lingering Romantic styles.

Fergus’s ultimate goal was somewhat undercut by the domestic nature of the musicale for Mrs. Roosevelt, who received the Pen Women “at home” rather than recognizing them as paid professionals. Ultimately, the NLAPW’s composers were overshadowed by its dominating literary members. Nonetheless, the group was a significant force in promoting women’s music in the 1920s and 1930s; by 1944 the Knoxville, Tennessee, branch reported that it had programmed music by some seventy Pen Women composers. Despite their continuing separation from a male mainstream, women’s clubs’ networks established during the Progressive Era continued to be an important source of support for female composers.

**Musical Forensics**

Jacquelyn Sholes (Boston University), Chair

**Silk, Rayon, and “That Late ’70s Feel”: The “Blurred Lines” Copyright Infringement Case and the Ethics of Forensic Musicology**

Mark Davidson (Bob Dylan Archive, University of Tulsa)

On 10 March 2015, after six days of trial and two days of jury deliberation, Judge John A. Kronstadt of the U.S. District Court for the Central District of California ordered Robin Thicke and Pharrell Williams to pay $7.4 million dollars in damages to the family of Marvin Gaye. At issue was Thicke and Williams’s 2013 “song of the summer” titled “Blurred Lines,” which the Gaye family claimed infringed upon Gaye’s “Got to Give It Up,” a single from his 1977 album *Live at the London Palladium.*
Although the settlement was later reduced, at the time of the verdict it was the largest financial award ever given in a music copyright infringement case.

Judge Kronstadt’s ruling sent shockwaves throughout the music industry and popular media, not simply because it was a high-profile case filled with unseemly characters and tabloid intrigue, but rather because the ruling seemed to attack the core of what had been largely presumed to be covered as music copyright infringement—in this case whether one can copyright a groove. The trial hinged on the testimony and expert witness reports of the forensic musicologists hired by the Gaye family, who, despite the lack of evidence typically used to prove substantial similarity as well as an inability to use actual sound recordings due to a stipulation in the U.S. Copyright Code, claimed that the Thicke/Williams composition displayed a “constellation” of features that made the evidence for infringement undeniable.

This paper examines the legal precedent of the “Blurred Lines” copyright infringement case through the use of court filings, videotaped depositions, witness testimony, and musical and legal analysis. By scrutinizing the work of the forensic musicologists involved in the case, I explore the ways in which the privileging of musical literacy and the performance of musical expertise, like “legalese,” can be willfully deployed as a tool for intimidation and obfuscation in “lay listener” jury trials. In so doing, I address the myriad ethical concerns facing music scholars who work in such high-profile—and financially lucrative—copyright infringement cases.

Chopin’s Little Jew
Barbara Milewski (Swarthmore College) and Bret Werb
(United States Holocaust Memorial Museum)

In 1880, the writer and educator Marceli Antoni Szulc contributed an article to the leading Polish music journal, Echo Muzyczne, elaborating concerns he had taken up nearly a decade earlier when he published Poland’s seminal book-length study devoted to Chopin and his works. The discussion concerned Chopin’s ability to conjure programmatic “scenes” through his music. To illustrate his point, Szulc turned to a select number of works, among them the popular A minor mazurka, op. 17, no. 4. For Szulc, this particular composition evoked a purportedly humorous, if somewhat crude, scenario featuring an encounter between a drunken Polish peasant and a bewildered Jewish innkeeper. Szulc lent authority to this phantasmagoria by identifying the A minor mazurka with a work of juvenilia the fourteen-year-old Chopin had called his Zydek (Little Jew) in an 1824 letter to his parents. As subsequent generations of scholars increasingly came to view Chopin’s mazurkas in light of their presumed folkloric content, Szulc’s fabricated account of the A minor mazurka’s genesis not only eluded close scrutiny but continued to be elaborated and improved upon. Even
today, the tale can be found cited in academic literature as “proof” of the composer’s familiarity with, and appreciation for, Jewish folk music.

But what kind of music was the teenaged Chopin’s Zydek? And why has its association with a celebrated work from the composer’s maturity persisted to the present day? Relying on a wide range of ethnographic materials and historical sources heretofore overlooked by Chopin scholars, we first establish the nature of musical encounters between Poles and Jews during the early part of the nineteenth century. Having examined contemporaneous nativity plays and other folk sources featuring Jewish characters and Jewish-styled songs and dances, we then reconstruct the most plausible contours of Chopin’s no-longer extant “Jewish dance.” Based on a thorough consideration of the available evidence, we argue against the current conventional practice of retrofitting later-nineteenth to mid-twentieth-century readings of Polish-Jewish history on to Chopin’s time. Instead we offer that such an anachronistic approach can only distort and obscure our understanding of Chopin and one of his most celebrated mazurkas.

Schubert’s “Untrue” Symphony: Fragments, Forensics, Forgery
Frederick Reece (Harvard University)

For well over a century, Schubert’s “Gastein” symphony was the great white whale of nineteenth-century music. The mystique surrounding this missing composition began when Joseph von Spaun asserted in the Viennese press that his late friend had written a grand symphony at Gastein in 1825 “for which he [Schubert] had a very special predilection.” In the decades that followed, the lost “Gastein” symphony became a cultural obsession. George Grove and Otto Erich Deutsch published newspaper articles urging the public to search for the work, Joseph Joachim attempted to “reconstruct” it, and—during the centennial of Schubert’s death—a $1,500 reward was offered for its recovery. Yet it was not until 1971 that a set of antique orchestral parts matching every specification for Schubert’s “Gastein” emerged from an attic in East Germany. Or so it seemed.

This paper tells the story of how the “rediscovered” symphony rang false. Now considered a compositional forgery, in the 1970s and ’80s the work was upheld as authentic by scholars including Harry Goldschmidt, a leading East German musicologist who believed it to be a nineteenth-century completion of a fragmentary Schubert sketch. West German institutions including the Neue Schubert-Ausgabe responded by using source criticism in an attempt to repudiate the composition. Yet, despite this evidence, the town-hall debate that preceded the symphony’s 1982 premiere in Hannover concluded with the majority of lay listeners siding with Goldschmidt—in favor
of Schubert’s authorship—when asked to vote on the matter in an unprecedented act of “public” musicological judgment.

The case was only resolved two years later when the Bundesanstalt für Materialprüfung (BAM) in West Berlin used groundbreaking forensic technologies to test the ink and paper of the score itself. Yet the uncomfortable fact remained that it was laboratory analysis—not the work’s sources or its sounding structure—that had resolved the debate about Schubert’s “untrue” symphony. Drawing on original stylistic analysis of the work alongside German-language archival sources, my paper situates this cold-war forgery in the context of entrenched factional struggles (between style and source; laboratory and library; East and West) to reassemble the authentic historical past.

Plagiarism and the Napoleonic Potpourri

Shaena Weitz (New York, N.Y.)

By the mid- to late nineteenth century, the genre of potpourri was essentially a medley of tunes from a single popular opera strung together, described recently as “hackwork for the amateur or impoverished musician.” But when the potpourri first appeared in France around the turn of the nineteenth century, it was understood in thoroughly different terms. In its original form, the potpourri was a vehicle for witty musical commentary through the borrowing and juxtaposition of passages from diverse musical genres. This type of potpourri was made illegal by Napoleonic copyright law: using excerpts from multiple works at a time was banned. The potpourri was more than a string of copied phrases, however. The relationships between the chosen passages and their adjacent and nearby neighbors were layered and nuanced, drawing on a web of instrumental and staged works for a complex musical game. While each potpourri and its badinage were individual, most of them made some remark on one central topic—musical resemblance—thereby creating a body of commentary on originality in music.

Musical similarity was so central to the potpourri that one critic, reminiscing about the genre after it had been banned, explained that the potpourri had been “especially useful for denouncing plagiarists” because one could group together pieces that were harmonically or melodically analogous. But the strength of the charge was more variable than the critic remembered. Potpourris highlighted musical resemblance to differing ends and showed a wide range of feelings about authorial rights and originality in music: from shameful in one extreme to playful in the other. By examining the piano potpourris of Louis Jadin (1768–1853), Hyacinthe Jadin (1776–1800), Daniel Steibelt (1765–1823), and Sébastien Demar (1763–1832), this paper examines concepts of musical authenticity, borrowing, and plagiarism in late eighteenth- and early nineteenth-century France. The way that these potpourris deconstruct, reconstruct, and play with preexisting music shows how French musicians found originality by toying
with resemblance in a genre that was, ironically, banned for the plagiarism that it sought to highlight.

**Opera Productions**

Kristi Brown-Montesano (Colburn Conservatory of Music), Chair

Universal History, Posthistory, and Globality
in Robert Wilson’s *the CIVIL warS*

David Gutkin (Peabody Institute, Johns Hopkins University)

Billed as an “international opera,” *the CIVIL warS* was a massive collaborative project organized by avant-garde director Robert Wilson involving numerous composers, theater artists, and writers from three continents. Following its development in segments in Tokyo, Cologne, Rome, Marseilles, Rotterdam, and Seattle, the twelve-hour spectacle, intended to encompass the totality of human history, was to be assembled as a whole at the 1984 Los Angeles Olympics. But this grand production never happened: Wilson could not raise the requisite funds and the Olympic Committee canceled the performance. This talk picks up the fragments that remain of the fiasco—a trail of paper, video footage, and audio recordings spread across the world—and argues that despite, or even because, of its failure, *the CIVIL warS* might help us grasp elusive relationships between aesthetics, economics, and historiography in the early 1980s.

I begin with a question: What kind of relationships can we posit between *the CIVIL Wars*’ ostensible theme—that of humanity’s struggle toward universal “brotherhood”—and the socio-economic context of its production? What, in other words, would an image of universal history rooted in the late eighteenth century have meant in the early 1980s, during which time the world was crossing the threshold of a new era of globalization roughly corresponding to the advent of neoliberalism? (Privately funded, the 1984 Olympics were dubbed the “Neoliberal Games.”) Seeking answers to this question, I interweave a series of archive-based musical-textual analyses—of David Byrne’s entr’acte “Knee Plays,” Philip Glass’s contributions to Act V, and Wilson’s early libretto drafts—with readings of the director’s hyperactive solicitations for corporate funding. The murky concept of “posthistory” is shown to mediate between *the CIVIL Wars*’ narrative invocation of universal history and its enmeshment in a global economic order. I conclude by interpreting the piece as a postmodern *Gesamtkunstwerk* with outsized ambitions. Intended to transform the world into a total work of art, to achieve utopian globality, *the CIVIL warS* was reduced to an episode in the history of globalization.

The paper relies on archival research and interviews carried out in the United States and Japan.
Resistance through Complicity:
Opera and Race in Apartheid South Africa
Juliana Pistorius (University of Oxford)

When the Eoan Group’s production of La Traviata opened at the Cape Town City Hall on 10 March 1956, critics hailed the event as “a miracle.” Performed by a largely musically illiterate cast consisting entirely of members of the so-called “coloured” race, it was not only the first South African production to be sung entirely in Italian, but also the first to be performed by non-white musicians. Anti-apartheid activists, however, condemned the group for participating in what was commonly regarded as “elite white culture,” and for accepting financial support from the apartheid government. Thus, the Eoan group’s La Traviata became embroiled in a crisis of political complicity. Despite this controversy, over the next twenty years the group continued to stage elaborate government-funded productions. They participated in symbolic celebrations of state power, and advanced the official policy of racial segregation by complying with demands to perform to separate white and colored audiences. As a result, they were branded as aspirational and complicit in the apartheid agenda, and were ostracized by their own community. Despite being responsible for the establishment of an operatic tradition in South Africa, the Eoan group remains largely ignored in South African music history.

This paper aims to disentangle the complex thread of complicity woven into the Eoan group’s operatic activities. Drawing on previously unexplored material from the group’s recently-discovered archive, I argue that the Eoan performances were ambiguous moments in which the verbal and visual hierarchies of language and race yielded to the excess of the aesthetic encounter. The polyphonic nature of the operatic moment is shown to create multiple points of contact between ruling class and oppressed, thus undermining the simple dichotomy of collaboration and anti-colonial resistance, and establishing the operatic stage as a locus for Edward Said’s “forgetting.” My paper builds on recent scholarship by Naomi André, Karin M. Bryan, and Mary Ingraham in coming to terms with the ambivalent relationship between opera, coloniality, and race. Transferring this discourse to the hitherto neglected Global South, I highlight opera’s ability to fracture colonial conflations of race, culture, and nation in contexts of racial oppression.

Enclosed in the “golfo mistico”:
The Orchestra Pit at the Teatro alla Scala, 1907
Laura Protano-Biggs (Peabody Institute, Johns Hopkins University)

When Richard Wagner created a lowered orchestra pit at the Bayreuth Festspielhaus in the 1870s he famously described the decision in terms of concealment; an attempt to hide the means of sound production. In view of the modifications made
to numerous opera houses in the decades that followed to create similar orchestra pits, scholars have tended to assume that the Festspielhaus was both the stimulus and model for such spaces. If this tends to flatten out important variations in architectural design among theaters, it also narrates the introduction of orchestra pits from the perspective of audience members alone. While lowered orchestral platforms might have functioned as so-called “mystical chasms” from which sound floated upwards towards awed spectators, these also had a crucial role in the creation of enclosed, protected spaces for musicians.

The 1907 construction of the so-called “golfo mistico” at the preeminent Teatro alla Scala in Milan, under the supervision of Arturo Toscanini, was to a considerable extent an experiment in the creation of a more professional atmosphere than performance at audience level allowed. However much the term golfo mistico betrays a Romantic conception of the space, it was not, I argue, merely coincidental that the pit was constructed in the same moment that trade unions for musicians were establishing themselves. Meanwhile, musicians were also becoming familiar with other sorts of enclosures calibrated to control acoustics and eliminate distractions, in the form of the earliest sound studios. Placing La Scala’s golfo mistico in the context of these dual developments in the music industry at the time, I reveal the extent of the orchestra pit’s entanglements in a musical landscape which increasingly placed musicians at one remove from their audiences; in tandem, I offer a new framework in which to make sense of the new (and enduring) fashion for this architectural innovation.

Opera as Verb: Liveness and Labor in Alternative Opera
Megan Steigerwald (Eastman School of Music, University of Rochester)

Performed in limousines across Los Angeles and transmitted by audience members via livestream, The Industry’s 2015 opera Hopscotch challenges conventions of operatic spectatorship, and more broadly, the genre of opera itself. This production participates in a dynamic shift in operatic performance in the twenty-first century: a move beyond the opera house to alternative performance spaces dependent on both technology and the particularity of place. Philip Auslander and Nick Couldry’s theories of digital liveness and mediation have been used to put pressure on contemporary definitions of these categories in performance. These theories, however, do not consider the potential sociological consequences of digital spectatorship upon which this new form of opera relies (Auslander 2008; Couldry 2004). Moving operatic practice outside the institutional boundaries of the opera house allows for financial and creative flexibility beyond the conventions of traditional productions; however, the often financially-contingent performers of alternative opera experience the potential negative effects of this move firsthand.

Through interviews with participants, I assess audience and performer experiences as unpaid and contingent labor on the operatic stage—or in this case, in limousines,
under bridges, and on top of buildings in L.A. Although this new form of opera emphasizes the live presence of performers who interact with audiences, the performance is reliant upon technological mediation. I argue that operas such as *Hopscotch* potentially cast performers as repetitive media-based content, ontologically distinct from the “live” experience of audience-participants. Extending Jen Harvie’s critique of labor redistribution within participatory theater, I present an analysis that accounts for audience members who, through digital modes of viewership, are cast as participants within the operas themselves (Harvie 2013). By taking on a participatory role in *Hopscotch*, audience members enact forms of online liveness resembling those experienced through digital media platforms and mobile networks. Performer experiences of mediation, by contrast, have the opposite effect: singers are isolated and reduced to repetitive, fragmented content. Although such productions promise “ever closer” experiences of opera, they in fact, create even wider gulfs between the experience of performers and audiences.

**Poster Session**

Jacob J. Sawyer (1856–85):
Rediscovering a Pioneer of Black Minstrel Music

Nico Schüler (Texas State University)

For James M. Trotter’s famous book *Music and Some Highly Musical People* (Boston, 1880), only thirteen pieces of music were selected for inclusion. One of these pieces was by African American composer Jacob J. Sawyer. The inclusion marks Sawyer as an exemplary and well-known composer, despite his young age at the time. His early death from tuberculosis let him sink into oblivion. So far, little is known about Sawyer. A very sketchy and erroneous biography was published in Southern’s *Biographical Dictionary of Afro-American and African Musicians* (Westport, 1982). The present author recently discovered Sawyer’s birth and death records as well as numerous newspaper articles from the late 1870s and early 1880s that provide biographical information and information about Sawyer’s work as a musician and composer. This poster will display some of the discovered artifacts and a bio, and will focus on Sawyer’s collaborative work with famous musicians of his time and on his leadership in well-known Black Minstrel ensembles of the time:

- 1878–80 Pianist for the Hyers Sisters
- 1881 Musical Director of the Haverly’s Colored Minstrels
- 1883 Pianist of the Slayton Ideal Company
- 1884–85 Musical Director of the Nashville Students

The Hyers Sisters were well-known singers and pioneers of African American musical theater, while Haverly’s Colored Minstrels was a successful black minstrelsy group owned and managed by Jack H. Haverly (1837–1901). The Slayton Ideal Company
was a jubilee troupe by well-known and at the time widely celebrated African American actor and singer Sam Lucas (1840–1916). Lucas had also performed with the Hyers Sisters; it is not yet known whether Sawyer met Lucas through the Hyers Sisters, or vice versa, but Sawyer performed with Lucas throughout his career. Finally, the financially successful and very popular Chicago-based “Original Nashville Students” was managed by the African American H. B. Thearle; it toured nationally, performing vocal and instrumental music, dance, and comedy.

This poster will provide information about Sawyer’s work and his collaborations, and it will start discussing, for the first time, his Minstrel music, specifically providing an analytical score of his composition *I’m de Captain of the Black Cadets* for voice and piano (1881).

“The Rhythm of Life is a Powerful Beat”:
Following Fosse’s Musical, Physical, and Visual Rhythms
Alexander Ludwig (Berklee College of Music)

No matter what role Bob Fosse performed, or where he performed it, his artistic vision was driven by an impulse derived from rhythm. This impulse defined a career not only as a dancer and choreographer, but also as a director, where he helmed five feature films, three of which were musicals. Fosse’s greatest achievement arguably lies in his film *Cabaret* (1972), which won eight Academy Awards, including a virtual sweep of the technical awards. Fosse discovered, while working on this film, that he could further manipulate its rhythmic makeup as the de facto editor, thereby manipulating its underlying rhythmic impulse in additional ways. By examining Fosse’s role as choreographer, director, and film editor, I seek to assess one artist’s approach to one musical element from three different perspectives and to analyze their interaction and influence upon one another.

Fosse directed five films in the span of one ten-year period: *Sweet Charity* (1969); *Cabaret* (1972); *Liza with a Z* (1972), a live television special; *Lenny* (1974), the only non-musical in this collection; and *All That Jazz* (1979). Although these five films vary in terms of their genre and dramatic content, they carry a common rhythmic thumbprint. Using analysis of key scenes, including “Rhythm of Life” from *Sweet Charity* and “Take Off with Us” from *All That Jazz*; research undertaken at the Bob Fosse/Gwen Verdon collection, housed at the Library of Congress; and interviews with key associates of the film editors, David Bretherton and Alan Heim, I have found that Fosse accentuates rhythm in three different but interrelated ways: *musically* (the performed musical score), *physically* (the staged choreography), and *visually* (the edited cuts). Fosse’s films are a unique data set in which to explore the interaction of these three elements. In this paper, I will illustrate the coordination of visual rhythms with their corresponding musical and physical ones in two separate sequences drawn from the terminal ends of Fosse’s filmography. Such a consideration
might better illuminate the complex nexus of rhythmic impulses—visual, physical, and musical—in the films of Bob Fosse.

Cultural Musical Codes in Baby-Boomer Era Social Guidance Films
  Molly Cryderman-Weber (Central Michigan University)

Owing in part to successful use by the armed forces in World Wars I and II, 16 mm instructional films became widely used as classroom teaching tools in the United States in the 1940s and 1950s. As such, they provided a vehicle for teaching cultural musical codes—a language of associations based on instrumentation, rhythm, melody, and harmony—to the baby boomer generation. Scholarship on cultural musical codes deals primarily with feature films and television, neglecting thousands of relatively ephemeral, yet still broadly viewed, instructional films.

This poster presents the results of research investigating the contribution of music to ideologies sustained through cultural musical codes in the 104 instructional films tagged as “social guidance” films in the Prelinger Archives of the Library of Congress, conducted by analyzing the conditions under which music occurs in each film. Special attention is devoted to a subset of sixty-three films produced by Coronet Instructional Films, Encyclopaedia Britannica Films, and McGraw-Hill Films, studios notable for their prolificacy and frequent use of music. The Prelinger Archives’ “social guidance” films are an ideal repertoire for a study of cultural musical codes aimed at baby boomers, as the clear intent of each film and presence of stock cues support rather narrowly-defined codes.

Rethinking the Conductus
  Thomas B. Payne (College of William and Mary), Chair

Seeking Song: Locating the Conductus between Orality and Literacy
  Mary Channen Caldwell (University of Pennsylvania)

As a genre, the conductus has suffered in recent decades from benign scholarly neglect, especially in comparison with continually thriving and innovative work involving its thirteenth-century contemporaries, the motet, organum, and French chanson. To be sure, the conductus does present significant problems, not least a lack of clarity around its boundaries as a genre and possible function(s) and performance contexts. Rather than be stymied by such ambiguities, the complexity and diversity of the conductus repertoire should serve as an invitation to rethink the genre and expose its countless subtleties. A number of musicologists, most notably Mark Everist, Thomas Payne, and the scholars involved with the Cantum pulcriorem invenire project, have begun to answer this call, shedding light on issues ranging from compositional
technique and dissemination, to authorship and performance. Yet, the conductus remains relatively untouched by analytical as well as interpretive approaches usefully enlisted in the study of closely related medieval genres.

One constructive, if thorny, approach to rethinking the conductus engages with heated debates around orality, literacy, and medieval song. Drawing on the work of Leo Treitler, Anna Maria Busse Berger, Susan Boynton, and others, I argue that a subsection of the conductus repertoire—characterized by the inclusion of refrains—ought to be repositioned within a paradigm of orality and literacy. Addressing the notation of refrains in particular within conducti, I connect scribal practices of cueing and abbreviation to implicitly oral processes of performance and dissemination. At the core of my analysis are previously overlooked “itinerant” Latin refrains, comprising both a collection inserted into the conducti of two fourteenth-century Austrian manuscripts (Graz 258 and 409) and a single refrain originating in one of the so-called central Notre-Dame sources (the Florence manuscript). Taken together, these refrains point towards a layer of musical activity operating on the fringes of written culture and argue for the first time for the role of orality in the dissemination of the medieval conductus.

Anonymous IV and the Conductus

Mark Everist (University of Southampton)

The treatise of the music theorist known since the 1860s as Anonymous IV has been widely recognized for its importance not only for matters of notation, rhythm, and counterpoint, but also for naming two composers of the so-called “Notre-Dame School”: Leoninus and Perotinus. Anonymous IV talks at length about Parisian organum, the role that the two composers played, and perhaps most notably about the Magnus liber organi in which the music was inscribed. But Anonymous IV was equally eloquent about the conductus, and in a scholarly world where the generic profile of the conductus is being subjected to greater and greater scrutiny, it is surprising that his comments have been subject to much less attention than his pronouncements on Parisian organum.

Anonymous IV discusses the conductus in three places. Leaving aside the first, his report of the not unsurprising news that the conductus is usually notated on five lines throughout, there are two further accounts: (1) of the three conducti attributed to Perotinus; and (2) of the different types of conductus and how they are organized in manuscript books, where five different works are mentioned (“Salvatoris hodie” appears in both groups). The taxonomy used by Anonymous IV focuses on number of voice-parts and whether or not the work makes use of sustained, modally-notated melismas, which he calls caudae. However, analysis of all seven compositions shows that Anonymous IV’s points of reference constitute but a small subset of the repertory, that his sources were probably exemplars for the manuscripts surviving today in
Florence and Wolfenbüttel, and also that his account is a purely literate, if not scholastic, one. While the poetry of the works cited by Anonymous IV throws light on the mysterious class of conducti ?lagi, over which luminaries such as Fritz Reckow and Jeremy Yudkin struggled for over half a century, the works discussed by Anonymous IV show a remarkable interest in the variable-voice conductus (two of the five works in the repertory are discussed in the treatise), and reveal much about the author’s attitude to through-composed poetry and music, as well as to conducti that use refrains.

**Sound Strategies in Film**

Kendra Preston Leonard (Silent Film Sound & Music Archive), Chair

*Sound Art or Sound Design? Ontology and Copyright in the Contemporary Filmic Soundscape*

Richard Brown (Warner/Chappell Music, Inc.)

In 1956 Louis and Bebe Barron were incensed to find that their work for the science fiction film *Forbidden Planet* did not qualify for an Academy Award nomination for Best Original Score. Much like their close friend John Cage, they considered their mix of electronic sounds equivalent to any original score using traditional instruments, and thus worthy of the artistic credibility associated with the nomination. While it is understandable that Academy members were perhaps not quite ready to expand their ontology of music in the 1950s, it is surprising to find that, in the twenty-first century, such legal and artistic distinctions remain in place in the film industry. While sound designers retain their own Oscar category for Best Sound Design, rarely are they given the opportunity to be considered for the esteemed Best Original Score.

This paper asks the question, at what point does sound design become music, thus bringing sound designers under the legal protection of copyright law and giving the field the concomitant credibility by elevating it from a trade to an art form? While the artistic world has readily accepted expanded ontologies of music, visual, and plastic arts, thus giving the artists themselves a greater stake in both the valuation and legal protection of their work, sound designers still remain among the shadows of industrial production, and composers that utilize samples, electronic, and nontraditional sounds in their scores are also often disqualified for Original Score award nominations by the Academy. Recent scholarship in audiovisual studies has addressed the intersection of sound design and music in instances of accelerated and intensified audiovisual aesthetics, and composers and sound designers have begun also to question the legitimacy of sound/music distinctions, most notably director Alexander Iñárritu’s nomination advocacy for Ryuichi Sakamoto and Carsten Nicolai’s score to *The Revenant* (2015), and Antonio Sanchez’s percussive heavy soundtrack for *Birdman* (2014). Until such distinctions evolve from both a legal and artistic standpoint,
the film industry will remain behind the art world in its advocacy for new forms of audiovisual expression in the theater and at the ceremony.

Remembering Atticus, Remembering Boo: Racial Subtexts in Elmer Bernstein’s Music for *To Kill a Mockingbird*

Berthold Hoeckner (University of Chicago)

The publication of Harper Lee’s first novel *Go Set a Watchman* in 2015 shocked readers because the adult Scout—visiting Maycomb, Alabama, in the 1950s—learns that her father has joined the town’s Citizens Council to slow desegregation. Atticus’s bigotry taints her childhood memory of his courageous defense of a black man wrongly accused of rape. Reworking *Watchman* into *To Kill a Mockingbird*, Lee moved the story to the 1930s and expanded Tom Robinson’s trial to showcase racial resentment, which she linked to a subversive subtext in the Gothic plot of Boo Radley, who “comes out” to rescue the tomboy Scout and her brother from Tom’s accuser.

Alan Pakula’s 1962 screen adaptation of *Mockingbird* highlighted the courtroom drama, but Horton Foote’s screenplay, Robert Mulligan’s direction, and Elmer Bernstein’s landmark score carefully tapped into Lee’s subtext, mindful of maintaining the film’s mainstream appeal while dealing with the difficult subject of race relations. Bernstein’s use of a chamber orchestra with a percussion section and such unusual instruments as an accordion has been praised for capturing a children’s world narrated through an adult retrospective. Yet his unusual approach to expressing social and racial differences has not been scrutinized. While upbeat Coplandesque cues evoke a white rural south, the composer chose an austere Americana counterpoint for black characters, withholding a voice in their own vernacular. To offset black muteness, he used an extended timbral palette to lavish a high modernist style on Boo’s queerness and a sentimental idiom to capture his protective side, thereby recoding his uncanny otherness from dark monster to white mother. Bernstein’s revisions of the score also mitigated Gregory Peck’s final cut (meant to foreground Atticus’s tragic failure as a white savior figure), instead musically deepening Scout’s attachment to her mysterious neighbor.

Amid recent developments in America, *To Kill a Mockingbird* remains an object lesson in dramatizing the interrelated plights of the marginalized. Adding music to critical race film studies reveals the subcutaneous connections between racial and disabled others in Bernstein’s film score, illustrating the risks and rewards of envoicing social outcasts in Hollywood during the Civil Rights and pre-Stonewall era.
Stop Playing It, Sam: Musical Interruption in Film
Matthew McDonald (Northeastern University)

The interruption of diegetic music is a common device in films from a wide range of eras and genres, but one that has largely eluded systematic critical attention. This paper considers scenes in which a musical performance is suddenly cut off by a dramatic event, typically the unexpected arrival of an authority figure. This phenomenon has its roots in the early sound era, where it provided a means of infusing dramatic action into any musical moment whose inclusion might threaten to bring a film’s narrative to a halt. The paradigmatic example is the interruption of Jakie’s performance of “Blue Skies” by his father in *The Jazz Singer*, which seems to silence not only Jakie but the talking picture itself. I suggest that this scene is emblematic of how filmmakers used interruption to address fundamental problems posed by the sound film while articulating ideas about the relationships among newly emerging categories of film music and this music’s status vis-à-vis music of the silent era.

Nowhere is the preoccupation with such issues more evident than in the part-talkie, whose juxtaposition of “silent” and talking segments is inherently disruptive and lent itself to reflections on the coming of sound and its ramifications, as seen in the early sound films of Alfred Hitchcock, René Clair, and many others. Musical interruption is a typical feature of early backstage musicals as well, where performances and rehearsals are frequently derailed by conflict. These initial practices became part of the DNA of the mature sound film, where interruption evolved into a potential site for expressing ideas and values regarding the status of film music in general, particularly the relationship between diegetic and nondiegetic music. I conclude by considering a single example from classical Hollywood: the reunion scene in *Casablanca*, in which the interruption of “As Time Goes By” is remarkably similar to that of “Blue Skies” in *The Jazz Singer*, in terms of the episode’s cinematic construction as well as its overall thematic significance. Critical examination of this and similar filmic moments opens up new, historically grounded meanings on a familiar and enduring trope.

Giving Voice: Stage Prologues and Interludes in American Silent Cinema
Mary Simonson (Colgate University)

At the New York Rivoli theater in 1920, music director Hugo Riesenfeld prefaced the showing of the week’s feature film, *The Life of the Party* starring Fatty Arbuckle, with a ten-minute live stage prologue called “Falstaff’s Dream,” which borrowed musical and narrative elements from Shakespeare’s *A Midsummer Night’s Dream*, Verdi’s *Falstaff*, and Franz Lehár’s popular *Merry Widow* operetta. A critic for *Motion Picture*
News reported, “The choice of number and title were appropriate because the girth of
the hero in the picture as well as of the Shakespearean character.”

In the late ‘teens and throughout the 1920s, American silent films were regularly
exhibited in conjunction with film prologues like this one, as well as their cousin, the
interlude or “fade-in”: stage numbers featuring a song, dance, and pantomime that
were performed either immediately prior to or in the midst of a silent film. While
these sorts of acts have often been acknowledged as one of many strategies used by
film exhibitors to establish American silent film as a “respectable” art akin to the
legitimate theater or opera, the content, artistic strategies, and aesthetics of these
performances have received scant scholarly attention. In this talk, I piece together
details of several prologues and interludes from period newspaper reviews, trade jour-
nal columns, and other archival material, and place them in dialogue with both the
films for which they were designed, and contemporary critiques and discussions of
the phenomena; throughout, I attend particularly to the variety of ways in which mu-
sic and particularly singing voices were used in these stage acts. Exhibitors, I argue,
used the vocal and music components of prologues and interludes to establish sonic
landscapes—aural “scenes,” in a sense—which audiences were invited to access not
only during these stage performances but also as the feature film ran. As a result, these
hybrid, ephemeral works served as a site in which ideas about the role of music and
particularly the voice in film, film’s developing narrative language, and the relation-
ship between mediated and live performance were negotiated.

Whither “the Cold War” in Music Studies Today?

Nicholas Tochka (University of Melbourne), Chair and respondent
Masha Kowell (Loyola Marymount University)
Ian MacMillen (Oberlin College)
Marysol Quevedo (University of Miami)
Peter Schmelz (Arizona State University)
Anne Searcy (University of Miami)
Kira Thurman (University of Michigan)
Rachel Tollett (City Colleges of Chicago / Northwestern University)

Sponsored by the Cold War and Music Study Group

This interdisciplinary panel brings together scholars in historical musicology, eth-
nomusicology, history, and art history to explore the broad question: Whither “the
Cold War” as a meaningful analytical lens for scholars of music today? Two broad
concerns with time and space motivate this question. Must a Cold War music stud-
ies be bound to works and figures from the historical period that coincides with “the
Cold War?" And how has privileging “the Cold War” as a temporal or geographic lens shaped contemporary scholarship on music?

During the first two hours of the session, two pairs of speakers will make short presentations related to recently completed research on Cold War topics, with each pair followed by remarks from a discussant and then open discussion. Our respondent then begins the third hour with a short statement contextualizing the historiographical challenges posed by the study of Cold War music within the larger field of Cold War studies before moderating a broader discussion with speakers and audience members.

The panel’s opening hour asks, “When is the Cold War?” Questioning standard periodizations of the Cold War and its musics in two senses, panelists examine continuities in musical aesthetics, ideology, and encounters across the major political upheavals that have long bookended histories of the Cold War, while challenging the primacy of “events” for situating the Cold War and its musics in time. Ian MacMillen and Masha Kowell first examine jazz in Soviet animated films as a target/device of ideological critique and the motivator of Disney-inspired and modernist aesthetics across the sometimes overstated “changes” (post-World War II ideological pronouncements and Khrushchev’s ascent) of the long 1950s. They argue that American swing and bebop recordings’ intermedial convergences with animation, film-scoring, noise, and the voice both afforded an experimental openness during the years of strictest control and also serve now to illuminate periods of epoch-bridging aesthetic stability that are not readily apparent through unimedial, Cold War musicological methods. Rachel Tollett then interrogates the presence of American popular music in Soviet screen culture throughout the Cold War, real and imagined. She focuses on how sustained use of such music creates conversations across periods. Her work theorizes the Cold War as heard in the musical conflicts of Soviet screen cultures and reveals intertextuality and convergence both historical and contemporary. War, cold or otherwise, suggests multi-temporal mental geographies for understanding political, national musical discourse between Russia and the United States. Discussant Peter Schmelz then responds and facilitates discussion with the audience.

The panel’s second hour asks, “Where is the Cold War?” Proposing that the lens of the Cold War necessitates an inherently transnational approach, panelists caution against re-inscribing nationality as a category and regarding conflict as the only way to look at the globe. Anne Searcy first speaks about the Bolshoi Ballet’s 1962 tour of the United States. During this tour, American audiences sought to find their own artistic values on display in the Bolshoi’s performances, resulting in spectacular misreadings of the Soviet works. Such misunderstandings were common in the Soviet-American exchanges and speak to the difficulties of cross-cultural communication. Following this presentation, Quevedo discusses musical exchange between the United States and Cuba that opened in the wake of Barack Obama and Raúl Castro’s 2014 announcement of a new era in U.S.-Cuba relations. Recent news coverage from both countries shows that the U.S. and Cuban press still engage with Cold War
strategies of self-presentation even after almost three decades since the so-called end of the Cold War. These strategies perpetuate East/West and communist/capitalist polarities, as well as myths and misconceptions of a Cuba frozen in time, contradicting the blurred geographic and temporal boundaries now recognized by Cold War scholars. Together these two papers show how using the Cold War as a methodological framework allows music scholars to examine music through an international lens. Discussant Kira Thurman then responds and facilitates discussion with the audience.

Respondent Nicholas Tochka opens the third hour with a short statement. Asking how different methodological paradigms in musicology, ethnomusicology, and popular music studies have constituted “Cold War music” as an object for inquiry, Tochka suggests a renewed focus on reflexivity in Cold War music studies today. The hour concludes with a moderated discussion between audience members and panelists.

The panel will prioritize discussion between panelists and the audience, with speakers working from several shared perspectives to emphasize questions of methodology. Rather than locating Cold War music strictly in time, as commencing with the end of World War II in 1945 and ending symbolically with the fall of the Berlin Wall in 1989, speakers find continuities across this period. And extending recent musicological work that has challenged the nation-state as a privileged space for understanding the Cold War, speakers approach the geography of Cold War music as defined by a distinct set of overlapping global processes. In doing so, the panel explores the tension between top-down versus bottom-up perspectives, while also broadening Cold War music studies to include perspectives from ethnomusicology and popular music studies.
Pedagogical Approaches, Strategies, and Engagement in the Twenty-First Century General Education Music History Classroom

Naomi Perley (RILM), moderator

More Than Just a Test: The Quiz as a Pedagogical Tool
Kristen M. Turner (North Carolina State University)

Speaking Their Language: Using Popular Music to Teach the Basics in General Education Music History Courses
Reba Wissner (Montclair State University)

Large Enrollment? Try Twitter
Alexander Ludwig (Berklee College of Music)

Block Grading in the General Music Classroom
Devora Geller (Graduate Center, CUNY)

Disability in the General Music Classroom
Samantha Bassler (New York University and Rutgers University at Newark)

The Live Musical Event Report for Online Intro Courses
Matthew Baumer (Indiana University of Pennsylvania)

Choosing the Right Textbook
Mary Natvig (Bowling Green State University)

Sponsored by the Committee on Career-Related Issues

While nearly every musicologist teaches General Music Education courses at some point in their career (often in the early stages), very little of the training we receive as musicologists prepares us to teach these types of courses. Our training is geared more towards teaching other musically-literate audiences (performers, composers, theorists, other musicologists), and not so much toward engaging with students from other departments outside of music. Instructors of General Music Education courses face a specific set of challenges different from those who teach primarily music majors. This panel aims to suggest some solutions to a few specific types of problems commonly encountered in the Music Appreciation classroom, and to provide a forum for a more general discussion of issues related to teaching Music Appreciation.
**Abstracts**

**Friday early evening**

**Perspectives on Critical Race Theory and Music**

George E. Lewis (Columbia University) and Judy Tsou (University of Washington), Co-Chairs

The Sound and the Fury: From Colorblindness to White Nationalism

Cheryl I. Harris (University of California, Los Angeles)

William Cheng (Dartmouth College) and Alisha Lola Jones (Indiana University), Respondents

Sponsored by the Planning Committee on Race, Ethnicity, and the Profession

Reflecting on the carnage of the 2016 U.S. presidential election, a host of pundits and commentators have sought to explain the trajectory from the “post-racial” era marked by Obama’s election to the “alt-right” regime of Donald Trump as the result of a break or rupture, ostensibly reflecting the frustrations of an abandoned white working class. There is much to mine in the recent history of the nation’s racial dynamics, but of particular interest is not the seeming discontinuities, but the ways in which colorblindness is contiguous with and constitutive of white nationalism’s current manifestations. The hegemonic investment in whiteness is not unique to conservative or reactionary politics; rather, it is a foundational element of national identity and a consistent theme traceable in legal and political discourse. It is also generative of increasingly profound modes of resistance that seek to transcend the constraints of traditional racial reform agendas.

**When Extra-Curricular Activities Are Anything But:**

**“Work-Life Balance” in Performance-Centered Disciplines**

Shawn Keener (A-R Editions) and Susan Key (Chapman University and Pacific Symphony), moderators

Nigel Maister (University of Rochester)

Steven Rozenski (University of Rochester)

Sponsored by the Committee on Career-Related Issues

This panel will explore strategies for managing the not-so-extra-curricular demands often placed upon music faculty to attend departmental events on evenings and weekends. Our panel includes faculty working in parallel performance-centered disciplines or those in administration who will offer a broad, cross-disciplinary perspective. We will hear about departmental policies, personal experiences, informal strategies, cautionary tales, and the like: ideas about navigating this particular aspect of “work/life balance” from a variety of perspectives.
Friday Evening

“... but we can use new music to fix that problem”

Andrea Moore (Smith College), Moderator
Judith Lochhead (Stony Brook University)
Tiffany Kuo (Mt. San Antonio College)
John Pippen (Colorado State University)
Marianna Ritchey (University of Massachusetts, Amherst)
Kenneth Ueno (University of California, Berkeley)

After receiving the Grawemeyer Prize, composer Andrew Norman said:

The canon is so overwhelmingly white and male, but we can use new music to fix that problem... The most important issue right now for contemporary classical music [is] how to get what happens in the concert hall to reflect the diverse society that we are... 

This panel explores the implications of Norman’s statement about new music as a solution to the diversity problem of classical music. Taking diversification of compositional “voices” as a positive value, this panel explores the factors that encourage and discourage difference with respect to gender, sexuality, race, ethnicity, and socioeconomic status. Panelists consider: 1) the channels through which young people are encouraged to become composers; 2) the educational systems that prepare young people to develop their compositional voices; 3) the circumstances of institutional rewards (prizes, programming, commissions); and 4) the expectations about what is achieved by diversification. In addition to initiating discussion about whether and how “new music” can “fix that problem,” the panel considers the role that critical engagement with new music plays.

The panelists include scholars and composers engaged with recent musical practices; each will make short presentations. Tiffany Kuo will focus on the conflicting objectives and consequences of new music programming and curriculum in American higher education during the mid-twentieth century. She will highlight patronage systems exhibiting both good intentions to promote new music and decisive restraints to the exploration of non-Western classical music. Judy Lochhead will address issues of gender identity as both a positive and negative strategy for female composers and consider the role of female identity in works by Eliza Brown, The Body of the State and Katherine Young, When stranger things happen. John Pippen will discuss tensions between genre and power, and assess the limitations within a field that purports aesthetic openness. Marianna Ritchey will examine the discourse that surrounded Norman’s acceptance speech, assessing the positive social outcomes such discourse may encourage while noting the ways that partaking in it can also serve as entrepreneurial self-promotion for the already-privileged. Ken Ueno will focus on how art practice, the composing of new pieces, gives agency to composers who do not belong to the dominant cultures of Western classical music, and, therefore, must be the solution
to “the problem.” He will also question whether participation of underrepresented composers is enough, if neocolonial traces evident in new works might still point towards and serve to amplify the legacies of the canon.

The presentations will be followed by open discussion.

Caring for the Twenty-First-Century Music Student (and Professor)

Denise Von Glahn (Florida State University), Chair

Sponsored by the Pedagogy Study Group

Recent pedagogy scholarship has documented the connections between wellbeing, enhanced intellectual growth, and student success. Motivated by national reports of ever-rising rates of anxiety and depression among college students and similar reports of declining mental health among university faculty members, three musicologists present their intentional movement toward wellbeing in their classrooms and faculty cultures. After introductory remarks by the chair, panelists will deliver short position papers rooted in concrete pedagogical examples from their music history course design, classroom delivery, and campus outreach. Drawing on the expertise of those in attendance, the panelists will facilitate small group discussions to explore strategies, questions, and concerns related to wellbeing and music history pedagogy. Summation of ideas from small groups and an open forum bring the session to a close, exploring the future of care-oriented pedagogy in music history courses and other music communities. To better serve the changing landscape of our college communities, the goal of this interactive session is for colleagues to leave with specific tools and strategies they can implement to promote student- and self-care within our music communities through modeling, low-stakes risks, and critical inquiry.

Cura personalis: Caring for Ourselves?

Trudi Wright (Regis University)

Cura personalis, although most typically associated with Jesuit higher education, is a philosophy that pertains to all those concerned about caring for the whole person. Cura can inform music pedagogues, in three specific ways, about how to be with and for our students and colleagues. First, it requires professors to attend to the intellectual, spiritual, and moral needs of their students, which is especially important when guiding the next generation of civic-minded and socially aware musicians. It also calls on faculty to meet students where they are academically and personally, which manifests in ever-changing and ever-improving classroom exchanges. As these definitions suggest, Cura personalis puts students’ needs in the forefront, which is why the term’s third meaning is so important. For faculty to demonstrate cura personalis toward others, they too must be cared for. If professors are to remain effective in
their increasingly demanding roles, university culture must insist that educators take
time away from work for recreation and rest. Although many of us are well-trained
in caring for the needs of our students, are we modeling self- and colleague-care to
those we teach? Can this care extend beyond the walls of our own institutions and
into the entire discipline of musicology? These questions will guide the content of
Trudi Wright’s presentation and open a dialogue so participants may consider the
importance of modeling self-care for others.

Cultivating Resilience Through Courage, Compassion,
and Connection in the Musicology Classroom

John Spilker (Nebraska Wesleyan University)

The joint pursuit of personal and intellectual growth informs John Spilker’s deci-
sion to integrate wellbeing scholarship throughout four semesters of required un-
dergraduate music coursework. His pedagogy teaches resilience, discipline, and re-
sponsible risk taking in an open, humane learning community. Brené Brown’s Gifts
of Imperfection encourages students to cultivate courage, compassion, and connection
through interpersonal interactions. By focusing on their ability to shape the
world around them, students develop self-acceptance and shed destructive habits.
This book provides a framework for a semester-long fieldwork project, which requires
students to embrace agency and step outside their comfort zone through participant-
observation research. As juniors, students learn strategies to be fully engaged through
Brown’s Daring Greatly. Embracing vulnerability and living with determination help
cultivate humane leadership acumen for education, work, and relationships. Along-
side their pursuit of writing and research skills, Parker Palmer’s Let Your Life Speak in-
vites second-semester juniors to create a life path that honors their sense of self while
recognizing strengths and limitations. As seniors, Brown’s Rising Strong addresses our
perceptions of so-called failures. While students work on research that transitions
them into their career, they practice acknowledging and working through the small
perceived failures that lead to growth and new opportunities.

From Structure to Agency: Addressing Identity
and Otherness in the Curriculum

Sara Haefeli (Ithaca College)

Students often fail to see themselves reflected in the story of music history and
schools of music struggle to design curriculum to address issues of diversity and inclu-
sion. Three curricular models are common: 1) Universalist: This model controls
the proliferation of difference by teaching the Western canon in the hope of reinforc-
ing universal values. 2) Communitarian: This model celebrates communal distinct-
tiveness and promotes heterogeneity; it places the Western canon alongside other
canons of jazz, world, folk, and pop musics. 3) Postmodern: This model disregards universals and particular identities and assumes that identity is fluid and shaped by circumstance; it speaks of code switching between multiple identities.

When we shape curriculum by one of these models we assume that the curriculum is a structure within which the student has limited agency. Instead of thinking about the social structures in which we interact with identity and difference, Sara Haefeli proposes focusing on the social agents. Instead of thinking about what kind of curriculum we need to create to accommodate diversity, we should ask, What kind of selves do we need to be in order to live well with diversity? How should students think about identity? How does one interact with difference in respectful, productive, creative ways? These questions shift the focus from content acquisition to skill development, the most important of which is critical inquiry.

**Instruments, Diagrams, and Notation in the History of Music Theory**

Andrew Hicks (Cornell University), Chair

Sponsored by the History of Music Theory Study Group

Musical Diagrams as Instruments of Strategic Simplification in the Northern Song Dynasty

Lars Christensen (University of Minnesota)

Diagrams in music theory operate in an idealized domain; their logic is seductive only insofar as it is insulated from the ambiguities and complexities that inhere in actual musical and historical contexts. Consider the cosmological diagrams produced during the Northern Song dynasty (960–1127), which elucidate esoteric correspondences between various far-flung domains of experience, sometimes incorporating the discretely enumerated musical parameters of pitch and timbre. They show correlations as closed systematic structures, with internal coherence serving as an argument by parsimony that would require little further justification. In doing so, however, the devisors of the diagrams had to strategically elide complexities on all sides. They had to silently normalize the terms of correspondence; for instance, a calendar of twelve months can correspond to a gamut of twelve pitches only by obscuring both intercalary months and Pythagorean commas. Mismatches in the sizes of enumerated sets could force devisors to find additional terms to establish a complete correspondence and avoid unseemly gaps. Finally, the resultant structures resisted the encoding of the diachronic changes that yield music history. I argue that, in the intellectual environment of the Northern Song, these necessary simplifications were in fact features that contributed to the ideological justification of archaizing practices of ritual music and served as instruments to reduce the anxiety scholars felt towards
both incommensurability and historical drift by insisting instead on the perpetuation of totalizing and unchanging structures.

Following the Lines on Percy A. Scholes’s “AudioGraphic” Piano Rolls
Stephanie Probst (Harvard University)

British music educator Percy A. Scholes’s *AudioGraphic Music* (1925–30) promised to bring the “love of fine music” to everyone, including the musically untrained. The educational initiative featured selected recordings from across music history on the Aeolian Company’s reproducing player piano rolls. Scholes doubled the use of these rolls by employing them as both sound recordings and visual artifacts. He added introductory texts, pictures, and analytical commentary onto the rolls, which would unfold as visual cues in time with the music and guide the listeners’ experience of the piece.

Focusing on the “analytical series” of *AudioGraphic Music*, my paper explores the pedagogical potential of these rolls as instruments of music theory. I examine in particular the notational solutions that Scholes chose to convey music-analytical information, and argue for a twofold strategy: firstly, of employing a direct relation between aural and visual stimuli; and secondly, of tying across music’s discrete and continuous forms of representation. Scholes captured most analytical insights through red lines drawn across the perforations on the rolls. I analyze how these lines parse the musical texture—highlighting themes, melodic contours, and formal structures—and what theoretical frameworks they imply.

Moreover, I read these hand-drawn lines as connecting the discrete marks of the sound recording technology. Here, I revisit Alexander Rehding’s recent colloquy in *JAMS* (2017) and the media-theoretical disruption diagnosed by Friedrich Kittler between the continuous strokes of handwriting and the discrete symbols of the typewriter. I propose that Scholes’s music-theoretical annotations mediated an analogous divide in music.

At the Intersection of Acoustics, Phonetics, and Music:
The Mixtur-Trautonium as Boundary Object
Jennifer Iverson (University of Chicago)

In 1952, the performer and inventor Oskar Sala (1910–2002) unveiled the Mixtur-Trautonium, his own extension of the electronic monochord-like instruments developed and marketed by Friedrich Trautwein (1888–1956) and Sala in the 1930s and ’40s. In the bass range, Sala’s Mixtur-Trautonium sounded pitches from a subharmonic series—a mirror inversion of the harmonic series—by incorporating a complex second circuit of oscillators and filters. Sala’s fascination with the subharmonic series recalls the nineteenth century concept of “undertones,” and implicitly recalls
Riemann’s dualist generation of the major and minor triads—itself a theoretical extension of the acoustical arguments of the physicists Oettingen and Helmholtz. Yet there was also a more contemporary inspiration for Sala’s mixtures, namely Stumpf’s extensive elaborations of vowel formants in phonetics. The Mixtur-Trautonium was then a prototype to explore several scientific strands: the theoretical curiosities of undertones (acoustics and psychoacoustics), as well as the bodily curiosities of the vocal system where filters define formant bands (phonetics).

In music theory, Sala’s subharmonic series resonates one degree further with Stockhausen’s post-war multiplicative and divisive generations of time/pitch in “. . . how time passes . . .” Stockhausen’s high-art WDR studio experiments with timbre, using generators, tape, and additive synthesis, seem at first glance oddly distant from Sala’s reams of film music sound effects produced with the Mixtur-Trautonium. We should, however, reconsider the ways in which the project of electronic music in the 1950s enables a convergence of scientific and musical insights that are directed toward cultural rebuilding. The Mixtur-Trautonium functions as a boundary object, an instrument that provides an interface between multiple worlds. The sub-harmonic preoccupations of Sala’s Mixtur-Trautonium make visible the intersections between (psycho) acoustics, phonetics, music-theoretical knowledge, and electronic technologies.

The Oud as the transmitter of Ancient Greek
Music Theory in the Middle East
Siavash Sabetrohani (University of Chicago)

With the onset of Islam in the Middle East, and after the establishment of a Muslim dominance over the entire region, a new musical language seemed necessary. With the founding of the “House of Wisdom” in Baghdad in 832, an unprecedented number of Greek writings on diverse fields were translated into Arabic. Among them were musical treatises by Aristoxenus, Ptolemy, Nichomachus, Euclid, and others.

While many aspects of Greek music theory were incorporated into the new musical system of the Islamic Caliphate, some of them took an entirely different shape. One of the fundamental differences concerned the pitches of the tonal system: In opposition to the traditional eighteen-fold tonal (Greater Perfect) system of the Greeks and its Islamic adherents (such as Al Kindi), the followers of Ishaq al Mawsili believed in a ten-fold division of the tonal system.

Another difference was the replacement of the monochord—the main instrument of music theory for the Greeks—with the Oud. In my paper, I will look at a few representative treatises from this period, focusing particularly on how the Oud was used to teach and exemplify aspects of Ancient Greek canonics—as well as its Islamic variants. From the earliest extant Middle Eastern treatises dating from the ninth century, to treatises engaging with Greek music theory written as late as the fifteenth century, we will see how the Oud was used as a didactic instrument in order to illustrate and
instantiate theoretical models of the newly developed tonal system of the Islamic world.

Refashioning Rhythm: Hearing, Acting, and Reacting to Metronomic Sound in Nineteenth-Century Observatories, Laboratories, and Beyond

Alexander Bonus (Bard College)

In our musical era, metronome technologies are without a doubt normative tempo-tools, widely used by today’s classically trained performers, scholars, and educators. Due to the ubiquity of these machines, their importance seems self-evident. For many, playing “in time” invariably means synchronizing to metronomic sound. Indeed, these machines are so deeply embedded into modern-age rhythmic theory that few metronome-users realize the extent to which automatic metronomes have helped to shape and reshape musical pedagogies, compositional aesthetics, and performance practices since the early twentieth century. As my recent publications document, the late nineteenth century witnessed the start of a profound metronomic turn, whereby automatic sound-measurement became the conceptual underpinning of musical tempo, meter, and pulse. A testament to this strong technological impact, metronome-defined temporality is a mainstay in musical pedagogies and practices to this day.

As the current paper reveals, the metronomic turn has clear origins, not within romantic-age music theories or Enlightenment-era ideals, but in nineteenth-century astronomical observations. It was through astronomers’ recordings of celestial phenomena that a new metronomic performance-tradition was established, one that opposed prevailing musical-temporal practices and epistemologies. In order to understand the import and ubiquity of metronome technologies in the present age, this scientific-cultural history further details the novel Industrial-Age methodologies of late nineteenth-century “rhythm” researchers, who used metronome apparatuses to ascertain and promote new, precision modes of activity. As I argue, these nineteenth-century scientists—being the first objectivist tempo-theorists—invented the modern metronomic-musical condition; their initial, mechanistic rhythmic theories, research methods, and experimental practices have since come to motivate many current musical activities “in time.”

Mapping the Musical City: Geospatial Analysis and Musicology

Danielle Fosler-Lussier (Ohio State University), Chair
Jonathan Hicks (Newcastle University)
Nicole Vilkner (Arizona State University)
Eleanor Cloutier (University of Notre Dame)
Maps have long punctuated musicological texts, but only recently have musicologists begun to leverage maps as tools for analyzing, organizing, and presenting research. Inspired in part by the “spatial turn” in the humanities at large and fueled by the increasing accessibility of Geographic Information Systems (GIS) software, musicologists can now visualize and analyze complicated trends across time and place with greater ease than ever before. Foundational mapping projects by individuals (Emily Thompson, Danielle Fosler-Lussier, Todd Decker) and institutions (Arnold Schoenberg Center, London Philharmonia Orchestra) have shown the potential that digital cartography holds for musicological research. Yet these efforts have taken place in isolation rather than in conversation. This panel takes stock of the recent trend of musical mapping—particularly projects focused on music in cities—and situates this work within a set of debates about the methods and scope of digital humanism.

Digital maps complicate traditional humanistic practices of narrative and representation by empowering map users to pursue their own paths through primary and secondary sources. In the musicological context, they typically decenter individual composers and works in favor of more haphazard explorations of institutions, reception history, and material culture. Such maps offer scholars powerful research tools, pedagogical resources, and public outreach opportunities. However, digital mapping also poses formidable challenges. Technological barriers can be significant; legal issues often arise; methodologies are underdeveloped; and issues of intellectual labor remain unresolved. Collecting and visualizing data is time-intensive. Like figures and musical examples, maps add to the cost of print publications. Digital mapping projects live best on the web but standards for such work remain unarticulated within the discipline and for hiring and tenure committees.

In four short papers, we present case studies that make arguments about the promise and perils of spatial analysis for musicologists. Jonathan Hicks begins by tracing the already problematic, pre-digital history of ambitious musicological mapping, focusing on the 1960 Atlas historique de la musique assembled by Belgian musicologists Paul Collaer and Albert Vander Linden. Nicole Vilkner presents maps of the circulation of nineteenth-century, opera-themed omnibuses, the Dames Blanches, to show how urban infrastructure and public transportation routes shaped the reception of Boieldieu’s La dame blanche. Eleanor Cloutier’s maps of subscribers to Paris’s Théâtre Italien offer lessons in the positivist tendencies of data collection for the purposes of digital mapmaking. Louis Epstein shares a variety of digital maps, some that reanimate the musical life of 1920s Paris (with its rich and largely digitized documentary legacy) and others that provide a digital update to the 1960 Atlas historique. Todd Decker closes the panel with a response to each of the presentations from his perspective working on the mapping of commercial American musical theatre in twentieth and twenty-first century Manhattan. Open discussion with attendees follows.
panel as a whole thus lays the theoretical and methodological groundwork for future applications of geospatial analysis to musicological research.

**Music and the Discourses of Liberalism**

Dana Gooley (Brown University) and Sarah Collins (University of Western Australia / Durham University), Co-Chairs

Bennett Zon (Durham University)

Phyllis Weliver (Saint Louis University)

Jane Fulcher (University of Michigan)

Celia Applegate (Vanderbilt University)

Esteban Buch (École des hautes études en sciences sociales), Respondent

The ideology of “neoliberalism” has been subject to critique by many humanists for its tendency to naturalize global capitalism, legitimize certain forms of social control, and entrench inequality. Implicit in this type of critique is a suspicion of liberalism that is deeply rooted in traditions of radical thought—a suspicion based on the idea that liberalism lacks self-awareness, fails to confront the variety and complexity of social experience, and is somehow inherently antagonistic towards the values associated with aesthetic experience. Recently, however, literary critics and historians have begun revisiting liberalism to highlight the complexity of its stances and to show how deeply literary aesthetics and liberal thought have been mutually entangled since the mid-nineteenth century (D. W. Thomas 2004, Hadley 2010, D. Russell 2013, A. Anderson 2016). These studies suggest that liberalism, though heavily invested in language, reasoned argument, and public communication, has also thrived on aesthetic dispositions and attitudes that individuals develop through social, artistic, and cultural experiences.

The goal of this panel is to initiate a more intensive and comparative discussion of the relations between musical aesthetics and liberal politics. Music has long figured in liberal thought as an analogy for communicative reason, a basis for shared moral sentiment, a model for international cooperation, or a mode of self-cultivation serving an ideal of enlightened self-reflection. Music’s duality as a medium of public spectacle and of private reflection, its relative accessibility to many levels of society, and its special role within both religious and secular national ceremonies all suggest a natural alignment with a liberal ethos. Yet how were the key values and ideas of liberalism—individualism, reform-oriented optimism, faith in rational procedure, international cooperation and the rule of law—articulated in the musical sphere, either through particular forms or styles, or via structures and institutions? How did discourses of music figure in discussions about modes of critical reflection, distance-taking, and “many-sidedness”?

The session consists of pairs of ten-minute position statements, each followed by open discussion. Buch will deliver the final statement as a respondent. We have
selected panelists whose work probes the relations between music aesthetics and politics in historical perspective, and have sought diversity in the national traditions and time periods represented. Zon and Weliver will concentrate on theories and cultural practices of British liberalism of the mid-late nineteenth century. Collins and Fulcher will compare Anglo-American and French models of liberalism as they emerged in the aftermath of World War II. Applegate and Gooley will discuss the overtly and implicitly liberal aspects of music journalism and criticism in Germany and Italy (respectively) in the decades around 1848.

“Queering Dance Musics”: Panel, Keynote, and Roundtable

Sponsored jointly by the Music and Dance and LGBTQ Study Groups

Panel: Queering Dance Musics (Music and Dance Study Group)

Samuel Dorf (University of Dayton)
and Daniel Callahan (Boston College), Co-Chairs

Graham and Cowell at San Quentin

Kyle Kaplan (Northwestern University)

In April of 1937, Martha Graham visited Henry Cowell at San Quentin State Prison to request music for a new dance project on the Spanish Civil War. Considering the critical and personal success of the collaboration, Michael Hicks, Leta Miller, and Joel Sachs have discussed this encounter within the general narrative of Cowell’s prison years and his development of elastic form for the two resulting works, *Immediate Tragedy* and *Deep Song*. While noting the effort Cowell and Graham made to navigate his imprisonment, this scholarship has not considered the ethical implications of their meeting and the ways it speaks to the social history of how deviant and queer bodies are physically regulated and documented.

Reflecting on the significance of this scene, this paper revisits its archival record to question how Graham and Cowell’s bodies are described and evaluated during their collaboration. Doing so shifts attention away from their music and choreography as the main site of queer meaning and rather emphasizes the everyday social effort that musical/sexual bodies perform to negotiate their ascribed abnormality. Examining correspondence, press, and prison documents, I argue that Graham and Cowell sought to address a universal ethical good through the conjunction of the body with music, while acknowledging the exceptionalized status of their own bodies. I contend that though Graham’s claims of universality have been characterized as indulgent egoism, for Cowell this same impulse offered a necessary strategy to navigate the biopolitical logics that stigmatized and regulated his actions.
Billy Strayhorn, Queer Collaboration, and Black Dance
Lisa Barg (McGill University)

Biographical accounts of Billy Strayhorn’s career never fail to mention his affinity for and dedication to dance. Despite the prominence given to Strayhorn’s extensive creative relationship with dance, little attention has been given to the queer history of these dance encounters, which criss-crossed the worlds of black musical theater, film, ballet, and tap. My presentation explores this queer history of dance/music collaboration, focusing in particular on Strayhorn’s work with black queer choreographer and dancer Talley Beatty. These collaborations include a 1941 soundie for the Ellington-Strayhorn version of the pop tune “Flamingo” and Beatty’s choreography for the Ellington-Strayhorn 1964 concert dance work *The Road of the Phoebe Snow* (premiered by Alvin Ailey Dance Theater).

Sissy Style: Gender, Race, and Sexuality in New Orleans Bounce
Lauron Kehrer (The College of William and Mary)

For the past decade, queer and trans rappers have been the dominant force in New Orleans bounce, a dance-centric hip hop genre specific to that city. Inspired by the language of bounce rappers themselves, such as Sissy Nobby, who self-identify as gay and reclaim a once-pejorative term to openly express their sexual and gender identities through their performances, music journalist Alison Fensterstock coined the term “sissy bounce” to describe this current phenomenon. Since the genre first developed in the early 1990s, dancing, or “shaking” as it is called locally, has gone hand-in-hand with the music. More recently, bounce dance styles, including twerking, have drawn mainstream attention, fueled in part by controversial performances such as those by Miley Cyrus. “Twerking” is now part of the national vocabulary, but is largely misunderstood, particularly from a queer perspective.

In this talk, I will examine the interventions queer and trans bounce practitioners have made in the genre through dance. I contextualize shaking within the city’s tradition of second lines. Drawing on interviews and fieldwork conducted in New Orleans, I illustrate the ways in which shaking reflects gender and sexual fluidity among its queer and trans participants, as well as its role as kinetic community response to trauma inflicted by Hurricane Katrina and its aftermath. Ultimately, I demonstrate that shaking is an example of both a racialized and gendered performance and a performative act in which gender and racial identity are co-constructed.
**Keynote:** Learning Queerness, or “I’d Rather be Sitting in the Dark”  
Clare Croft (University of Michigan)

There are many dark spaces where one might learn to be queer: the theatre might be one of the most important. This paper considers how a central task of queer performance is pedagogical as performances offer audiences—both LGBTQ-identified audiences and others—a primer in queer attachments and desires. I specifically consider how the interaction of music, sound, and dance functions as queer pedagogy by focusing on performances by contemporary dance artists, including Miguel Gutierrez and Eisa Jocson.

**Roundtable:** Queer Social Dance Sounds, Practices, and Spaces  
(LGBTQ Study Group)

Stephan Pennington (Tufts University), moderator  
Louis Niebur (University of Nevada, Reno)  
Sarah Hankins (University of California, San Diego)  
Tiffany Naiman (Stanford University)  
Gavin Lee (Soochow University)

From the El Dorado in Weimar Germany to The Stonewall Inn in mid-twentieth-century New York to the present day Pulse Nightclub, queer social dance spaces have been important sites for political activism, identify formation, and music and dance innovation. This roundtable brings together four scholars to have a conversation amongst themselves and the audience about the queer music, social dance, politics, and identity.
Elizabethan Traces in Appalachia? How Music Critics (Mis)Understand Dolly Parton’s Songs and Voice
Lydia Hamessley (Hamilton College)

Music critics often find it challenging to describe some of Dolly Parton’s music. While her straightforward country and pop songs present few difficulties, other songs (e.g., “Jolene,” “Down From Dover,” “The Bargain Store”) perplex critics who struggle to find a vocabulary for the distinctive characteristics in her music that are most indebted to her mountain heritage. Frequently using phrases like “high lonesome sound,” “old-world,” and “Appalachian ballads,” they are on the right track. Indeed, Dolly makes this link: “My songs come directly from the English, Irish, and Scottish folk songs of old.” Of particular interest, however, is that critics often also use “Elizabethan” and phrases like “an antique ‘Greensleeves’ feel” as a way to capture Dolly’s unique sound, calling on “Elizabethan” as shorthand for modal inflections in her songs as well as her idiosyncratic vocal quality.

This use of “Elizabethan” is specious. It is based on simplistic understandings of the Anglo-Celtic roots of Appalachian music as described by folksong collector Cecil Sharp, among others, as well as a lack of familiarity with the range of Appalachian vocal styles. It is also likely a remnant of writings by American nationalist composers such as Lamar Stringfield and John Powell in the 1930s who sought to elevate Appalachian music by conflating it with Elizabethan music. “Elizabethan” maintains its currency through its recuperative status in American culture.

My paper traces and critiques this history’s influence on the use of “Elizabethan” in Dolly hagiography from its origin in the 1970s to contemporary writing. I then analyze some of Dolly’s songs and her vocal style to uncover these so-called “Elizabethan” characteristics that critics note, and I show how this shorthand term does an injustice to the complexity of Dolly’s compositions and vocal style. I further demonstrate that these critics make a category and history error when they describe Dolly’s Appalachian heritage as “Elizabethan.” In using this misnomer that has been attached to Appalachia for over a century, critics continue the political agenda of “grafting the stock of our culture on the Anglo-Saxon root” (Powell), and they construct Dolly as a bearer of this romanticized Anglo-American identity.
Finding Florence: A Recording of Florence Mills in the Music of Edmund Thornton Jenkins and William Grant Still
Stephanie Doktor (University of Utah)

Florence Mills became one of the most famous vaudeville singers and a central figure of the New Negro Renaissance after her performances in *Shuffle Along* (1921) on Broadway and *Dover Street to Dixie* (1923) in London. She was revered by black Americans for her international breakthrough and because she used her commercial success as a platform to speak out against racial inequality. Mills galvanized audiences, other performing artists, and black intellectuals about the sometimes contentious relationship between racial uplift and mass entertainment. After her early death, she was memorialized in song by Duke Ellington and Fats Waller and in writing by James Weldon Johnson and Alain Locke. Mills became emblematic of American culture during the Jazz Age.

Extensive descriptions of her performance style and persona exist in writing, but there are no recordings of her voice. Though she recorded “Dixie Dreams” and “I’m a Little Black Bird Looking for a Blue Bird” with Victor in 1924, no extant pressings exist. My presentation recovers this archival loss by gleaning details about Mills’s voice from compositions written for her. Instead of analyzing the musicals she performed in, I turn to the concert jazz compositions of Edmund Thornton Jenkins and William Grant Still. Both Jenkins and Still used Mills to forge a hybrid style which blended jazz and classical music idioms. In his operetta *Afram* (1923), Jenkins uses an eight-number “Charleston Revue,” designed to be performed by Mills, as a dénouement to unite African lovers in a U.S nightclub. Still’s *Levee Land* (1924) is a four-song chamber composition about the South, which Mills performed at the 1926 concert for the International Composers Guild. Still obliterates the distinction between modernist concert music and jazz, while Jenkins merely juxtaposes the two styles. Despite these differences, they both used Mills to forge a new sound, which brought together two racially coded and seemingly oppositional styles. This paper not only traces what Mills’s voice sounded like but also explains why her particular vocal timbre, range, and delivery were integral to the formation of concert jazz in 1920s Jim Crow America.
Turning a Prima Donna into a “Female Tarzan”:
Hollywood, Opera, and Race in *Hitting a New High* (1937)
Gina Bombola (Texas Christian University)

In 1937, soprano Lily Pons scandalized moviegoers with her revealing feather costume worn in RKO Pictures’ *Hitting a New High*. In this musical comedy, the diva played an aspiring prima donna who masquerades as an African “bird-girl” for a publicity stunt. Rather than finding the film’s screwball content amusing, however, conductor Pietro Cimini argued in *The Washington Post* that Hollywood appeared to be launching a direct assault against the standards of opera by trying to make a “female Tarzan” of Pons. Pons’s “bizarrely premised and presented picture” was seen as wedding grand opera to the more “plebian,” B-grade adventure film. This move disappointed film critics and proponents of cultural uplift alike. In their opinion, RKO had made Pons and opera itself ridiculous, dressing the celebrated singer in a midriff-baring “primitive” outfit and casting her as “a stupid young woman sputtering phony Africanese.”

Pons’s embodiment of a “female Tarzan”—a white-appearing character coded as Black onscreen—challenged opera’s status as an elite Western art at a time when opera’s future in the United States was uncertain. Critical reception and unpublished studio documents invoke what Julie Brown terms “implicit” questions of race. They reveal that *Hitting a New High* was deemed liable to impede the effects of cultural uplift made possible by moviegoers’ exposure to “good music,” which would be seen as losing its inherent capacity for moral enrichment if its historically white origins were “blackened.”

*Hitting a New High* therefore demonstrates the emerging class and racial tensions that Hollywood’s depiction of opera generated as it highlighted the visual experience of operatic performances. Earlier in the early twentieth century, these performances had increasingly been consumed aurally as the gramophone and the radio turned productions into acousmatic experiences for many aficionados and middlebrow audiences. *Hitting a New High*, with Pons’s problematic characterization and feather costume, thus provides a pivotal case study for interrogating why Hollywood ultimately cast opera as a sonic rather than a theatrical art and reinvented the image of the diva as the quintessential American girl-next-door.
“Contrast Conceptions”: (Alex) North and the South
Jonathan Lee (University of Nevada, Las Vegas)

In 1950s Hollywood, films set in the American South required a drawl. Reviewers praised “Southerns” when they achieved an “authentic flavor” or a “core of atmosphere.” The South was a different world from mainstream America, to be captured on celluloid and marketed to audiences on the appeal of its exotic difference.

Southerns also required music with an “accent,” and there was one composer of that period who mastered it: Alex North (1910–91), who generated underscoring for six Southerns in the ’50s, including music for some of the most influential Tennessee Williams and William Faulkner screen adaptations. My essay analyzes what producer Jerry Wald called North’s “extraordinary feeling for the atmosphere of the modern South.” Drawing on the “contrast conception,” a theoretical construct of Southern regionalism developed in 1962 by sociologist Edgar J. Thompson, I show how North tapped into a widespread intellectual idea about the region’s place in the American cultural landscape.

Thompson’s term referred to the way that dyads like white/black, rich/poor, Democrat/Republican, agrarian/industrial, and rural/urban shaped ideas about Southernness, all united under two umbrella binaries: South/Non-South and Past/Present. I look at examples from the beginning and end of North’s Southerns period to show that such contrast conceptions marked popular understandings of the South as well as academic constructs. Through an analysis of the documentary People of the Cumberland (1937), I uncover the roots of North’s musical conception of the South, designed in sympathy with the dialectic techniques of the Socialist Frontier Films Collective; contrasting power with labor, American unity with regional division, this documentary’s rhetorical approach in turn inspired a dualistic musical realization. The Faulknerian The Long Hot Summer (1958) provides a late example of a fiction film soundtrack that featured a similarly binary musical language, again in the service of two alternate readings of the South: Old vs. New, honorable vs. seedy, delusionally nostalgic vs. grittily real. I thus elucidate how theories of region shaped soundtracks beyond inclusion of stereotypical folk elements and point the way toward future studies of the relationship between film music and human geography.

Classical Music, Cultural Diplomacy, and Recirculated Affect
in MGM’s Song of Russia (1944)
Anna Nisnevich (Palm Beach Gardens, Fla.)

This paper explores nineteenth-century Russian music—in particular, that of Chaikovsky—as an ambiguous token of mutuality during the brief period of Soviet-American comradeship-in-arms in the Second World War. I focus on MGM’s musical film Song of Russia, which charmed both critics and audiences in its original
release in 1944 but enraged the same people during the post-war cool-off—to the point, in fact, of serving as a key proof of Soviet conspiracy in Hollywood during the historic 1947 hearings by the House Un-American Activities Committee.

More than a mere consequence of changing political winds, this radical change of perception, I argue, owed to the workings of the film’s affective economy. Featuring the soundtrack of mainly Chaikovsky (arranged by Herbert Stothart, the composer of, among other films, *The Wizard of Oz*), *Song of Russia* staged contemporary Soviet Union as a fantastical Chaikovsky-land. The film’s Russian heroine Nadya drove a tractor by day and played Chaikovsky’s First Piano concerto by night while her fellow villagers launched into bucolic choruses from *Eugene Onegin* with the same innate facility with which they got down to their crops. This melding of lyrical sound and effortless labor, all too familiar to the American movie goer, drew spectatorial sympathy by suggesting affective convergence between the opposing political camps.

But there was more to this musical circuit of kinship. Much indebted to the Hollywood of the 1930s, the Soviet movie industry was in a way returning the favor in the early 1940s. As I show, *Song of Russia* resonated with specifically Soviet, Stalin-era musical films (many of which had been released in the U.S. in 1942–44) in which the romantic line was firmly anchored in the collective. Thus Chaikovsky helped portray Soviet Union as a kind of promised land where Chaikovskian nostalgic pastoral fused with the fantasy of Hollywood melodrama as effortlessly as with the agricultural utopia of the Soviet musical. This fusion produced a unique overlap between two distinct sensory regimes—a perfect endorsement sans conventional propaganda in 1944, but a sure political burden at the launch of the Cold War.

“A Fine, Good Place to Be”: Race and Redemption in Max Steiner’s Score for *The Searchers* (1956)

Charles Youmans (Pennsylvania State University)

*The Searchers* (1956), John Ford’s most celebrated and influential Western, has also been his most difficult to interpret. John Wayne gave his signature performance as Ethan Edwards, a paragon of white American masculinity who mounts a quest to kill his own niece after Indians carry her away. The racist implications—utterly ignored in the film’s initial, moderately successful run—found their way to daylight as *The Searchers* slowly climbed to the top of the canon. But Ethan’s conflicted nature as hero/villain has continued to perplex critics and audiences alike.

One reading that so far has escaped notice is that of Max Steiner, whose score offers distinct clues about Ethan’s moral stance and its place in the future of American society. Perceiving these requires hermeneutic fluency with musico-dramatic techniques that Steiner adapted from Mahler’s symphonies and Strauss’s tone poems and operas. The score’s communicative ability depends particularly on tonal symbolism, associative themes, and an idiosyncratic adaptation of structural anomalies found
in Strauss’s *Don Juan*, *Symphonia domestica*, *Eine Alpensinfonie*, and Mahler’s Fifth, Seventh, and Ninth Symphonies.

The musical divulging of “secret” information is consonant with Ford’s practice of conveying crucial story-details nonverbally, a habit stretching back to his silent films but especially prominent in *The Searchers*. Specifically, Steiner identifies Ethan with his arch enemy, the Comanche chief Scar, and marks both of them as excluded from the redemptive space into which the niece is integrated after her rescue. Debbie’s emergence as an emblem of reconciliation is likewise conveyed with a carefully arranged thematic and tonal plan, which, though subtle, follows the practice of its models straightforwardly enough to be legible. While the score presumably conveys Steiner’s interpretation, not Ford’s, it nonetheless represents a crucial layer of meaning in a vitally important American artwork.

### Controlling Time

Robert Fink (University of California, Los Angeles), Chair

Fourteenth-Century Dots and the Line of Musical Time

Karen Desmond (Brandeis University)

In book two of his *Notitia artis musicae*, probably written around 1320, the music theorist Jehan des Murs asserted that musical time (*tempus*) is measured along a single dimension (*secundum unam dimensionem metitur*). He held that longs and breves, for instance, are not qualitatively different species of musical time, but rather are greater and lesser measurements of a single species of time. And with the detailed rules that des Murs outlined regarding the perfection and imperfection of musical notes in the “Nine conclusions” he appended to *Notitia*, it now appeared possible (in theory at least) to notate a musical duration of *any* length along this continuum. This is the intention of des Murs’s revolutionary claim that “whatever can be sung can now be written down.”

The analysis of a series of fourteenth-century motets—*Colla/Bona*, *Vos/Gratissima*, *Garrit/In nova*, *Fortune/Ma dolour*, *Cum statua/Hugo*, *In virtute/Decens*, *O Canenda/Rex*—makes it clear that *ars nova* composers found artistic expression through their new conceptualization of musical time as a divisible linear entity, a conceptualization fundamentally different from the cyclical organization of musical time in the *ars antiqua*. One element of music notation that fourteenth-century composers used to achieve this desired precision of measurement was the dot (*punctus*), the uses of which also began to be more clearly defined in music treatises at this time. By deploying the dot in ways central to their compositional design, *ars nova* composers arranged musical events in innovative and unpredictable ways, through the combination of different mensurations between voices, and/or through the linear displacement or misalignment of one voice’s mensuration from another. For these composers—Philippe
de Vitry and his contemporaries—informed by the innovative theories of des Murs, rhythmic duration could be separated from (and even work against) the underlying mensuration, in some ways similar to the separation of rhythm and meter that Johann Philipp Kirnberger and others were to theorize several centuries later, where music compositions were conceived as the intriguing relationship of events strategically placed along the line of time.

Stumbling onto the Grid: A Loose History of Rhythm Quantization
Landon Morrison (McGill University)

The pervasive presence of digitally quantized rhythms in popular music of the last few decades demands that we reconsider our most basic assumptions about musical time. By mapping performed micro-rhythmic fluctuations onto the nearest beat available within a predefined metric scheme, rhythm quantization locks human pulse to the rigid confines of a temporal grid. The result blurs the boundaries between machines and bodies, confounding traditional notions of musicking as an embodied activity grounded in the co-presence of human agents (Small 1998, Iyer 2002).

In this paper, I sketch a history of rhythm quantization in popular music, examining its attendant technologies, its reception within different genres, and more broadly, the structures of musical knowledge upon which it is built. By most accounts, Roger Linn’s 1979 LM-1 Drum Computer was the first technology to include rhythm quantization as a stock feature; moreover, the feature was reportedly “discovered by accident” as Linn wrestled with the technical constraints of the device’s infrastructure (Battino and Richards 2005, Linn 1998). Taking the LM-1 machine as a central object of study, I argue that its apparent novelty must be situated within a much longer historical trend towards chronometric precision in contemporary performance practice. Central to my argument are two key assertions: first, rhythm quantization extends earlier time-keeping technologies, such as click-tracks, metronomes, and pendulums, completing a shift from subjective conceptions of time as embodied motion towards increasingly objectified temporal regimes (Grant 2014, Bonus 2010). And second, rhythm quantization enacts the reversal of a man-machine metaphor that has underpinned the invention of musical automata dating back to at least the eighteenth century (Riskin 2003). Building on these assertions, my paper explores the broader aesthetic implications of rhythm quantization, juxtaposing Adornian paranoia about the disembodied mechanization of rhythm with post-humanist proclamations heralding a new era of hyper-embodiment (Adorno 1941, Eshun 1998). Despite the ubiquity of rhythm quantization in today’s popular music, it remains largely ignored by the academic community, so this paper aims to make a necessary contribution to existing discourse on the mediation of musical time through techne.
Early Modern Spiritualities
Janette Tilley (Lehman College, CUNY), Chair

“The Natural” in Jean-Joseph Surin’s *Cantiques Spirituels* as Reflections of Celestial Harmony
Catherine Gordon (Providence College)

Jean-Joseph Surin (1600–65) was a Jesuit priest, exorcist, mystic, and author of sacred songs or *cantiques spirituels*. Like many of his contemporaries, he was caught up in the “mystical invasion” of France and at a very young age experienced divine encounters. He continued to experience God’s presence after he was overcome by demons in 1634, during the exorcism of Jeanne des Anges in Loudun, and overwhelmed with physical pain and despair for twenty years. During this period, Surin sought comfort through music, distinguishing between “angelic” and “natural” song. He writes: “I saw my good angel with which he played so as to keep my soul happy and elevated toward God . . . It was not that I heard music, but there was in it a strikingly sweet and supernatural idea in the soul like a lute song that ravished my heart.” This “supernatural harmony” inspired him to compose his earth-bound cantiques, which not only provided “great comfort” but also helped him “seek divine love.”

Surin’s application of “the natural” to music appears long before receiving significant attention later in the century. In this paper, I show that this early reference to the natural in music served as a means to differentiate the elevated quality of sacred airs from the deranged character of secular chansons and posit that aspects of this theological definition lay the foundation for later discussions of the natural. Surin viewed profane songs, with their lascivious lyrics, as the Devil’s work, and thus sinister, while his sacred songs reveal “God’s order,” which leads to mystical elevation. At a point in the Church’s history when mystics like Surin were held in contempt, I surmise that the Church allowed the publication of his cantiques not because singing his songs would facilitate mystical elevation, as Surin claimed, but because his superiors recognized their pedagogical function and acknowledged the moral superiority of “natural” songs. Well-ordered cantiques are still of this world, still natural, but sacred texts and their musical settings were reflections of celestial harmony, and for Surin, a preview of “the harmony of Paradise” and unity with God.

Beyond the *Pietas Austriaca*: Marian Music and Local Religious Culture in Early Modern Bohemia
Erika Honisch (Stony Brook University)

In 1642, two collections of concerted sacred music were issued for the Central European market: the *Motetti a 2, 3, 4, e 5 voci* (Venice: Magni) by Giovanni Felice
Sances, favorite of Habsburg Emperor Ferdinand III, and Obsequium Marianum (Vienna: Rickhes) by Czech composer Adam Michna z Otradovice. Though both prints were dedicated to Vilém Slavata z Chlumu, one of three Catholic officials hurled from the windows of Prague Castle by Protestants in 1618, they have come to star in competing music-historical narratives. Sances’s motets are interpreted using the influential Pietas Austriaca model delineated by historian Anna Coreth—as musical projections of Habsburg devotion to the Eucharist, the Virgin, the Saints, and the Cross (Saunders 1998, Weaver 2012). Michna’s music, in contrast, is celebrated for its distinctly Czech voice, deployed in the fashionable idiom of the stile moderno (Sehnal 2015). These divergent historiographic frames separate the 1642 prints not only from each other, but also from Bohemian religious culture during the devastating final phase of the Thirty Years War.

Taking the shared dedicatee as a starting point, this paper connects the prints’ emphasis on the Virgin Mary to a decades-long Catholic project to reclaim Bohemia’s sacred landscape and religious past from followers of religious reformer Jan Hus. Slavata, born a Hussite, embodied Catholic aspirations for a converted populace. Sances and Michna wrote music to advertise his fervent Marian devotion and to inspire similar demonstrations in his compatriots. Drawing on pilgrimage manuals, devotional literature, and musical sources from the 1590s—when Slavata converted—to 1642, I locate the prints in a long line of musical efforts to assert the Virgin’s place in the Czech lands by taking up and refracting autochthonous repertories and practices. More specifically, I relate them to the pomp-filled 1638 return of a miraculous Marian image to its Stará Boleslav shrine. By identifying this music’s uses in Bohemia, this paper broadens our understanding of Habsburg re-Catholicization strategies outside Austria. It is at once a response to recent calls to decenter the Pietas Austriaca (DucCreux 2011) and a case study in localizing post-Tridentine music (Monson 2002).

The Uses of Pleasure: Moral Song between Ethics and Aesthetics
Melinda Latour (Tufts University)

Musical settings of moral poetry gained popularity in late sixteenth-century France as part of a broad wave of interest in rebuilding the foundations of virtue that had been damaged by years of prolonged religious war. With texts and prefaces offering principles for identifying the good, living well, and cultivating a virtuous life, these prints offered Catholics and Protestants a theologically-neutral means of reforming shared moral values. Considering their use in educational projects on both sides of the confessional divide, the ethical and didactic aims of moral collections were certainly of prime importance. However, the degree to which aesthetics played a role in the production, purchase, or practice of these music prints has remained controversial. By some accounts, beauty offered the most compelling virtuous musical experience, while for others, it was merely a vice disguised beneath the appeal of a
pleasurable outer form. From the devastating allure of the Sirens’ song to Augustinian suspicion of music’s dangerous power, beauty came into the early modern period as an ethically precarious quality of music.

Building upon foundational work by Denise Launay, I will use Paschal de L’Estocart’s *Octonaires de la vanité du monde* (1582) as a case study to consider musical and historic evidence for understanding the ethical function of musical beauty in the creation and use of moral music collections. I propose that the strategic arousal of pleasure through the poetic form and beauty of the musical setting served to temper the rigid stoicism of the moral lesson. When their prefaces and content are taken into account, these prints offer an invitation to approach an ethics of musical beauty from what may be for musicologists the most unlikely place—musical text painting. There, in a musical domain often devalued for its childish literalism, we find a script for accomplishing profound ethical work, for uniting the rational and the irrational parts of the soul through the pleasure of musical performance.

Old Testament Patriarchs and Popular Sublimity in Neapolitan Lenten Sacred Dramas
Jonathan Shold (University of Pittsburgh)

Nineteenth-century Italian opera scholars have long debated over an 1830 letter in which Donizetti describes *Il diluvio universale*—his new Lenten sacred drama written for Naples—as “dividing the genre of profane music from the sacred” (“dividere il genere di musica profano dal sacro”). Scholarly attempts to explain this comment have generally described how Neapolitan sacred drama mixes “profane” elements of opera with “sacred” elements of oratorio and ecclesiastical music. For all the merits of this approach, the resulting image of Neapolitan sacred drama has been as a hybrid genre, the product of generic difference that exists in the void between sacred and profane as stable musicalized categories.

In this paper I offer an alternative interpretation of sacred dramas as stylistically “sublime,” a trait that is directly tied to the literary figures of Old Testament patriarchs. In nineteenth-century Catholic Naples, Lenten sublimity stemmed less from the terror of the Kantian sublime than from a popularized Catholic typological understanding of Christ as foreshadowed through the Old Testament’s “elevated” figures (cf. *sublimare* in Italian; to exalt or elevate). Archival evidence gathered in Naples consistently reveals the nineteenth-century image of Old Testament patriarchs as “sublime” literary characters exhibiting “tragic pathos.” In musical terms, this sublimity was codified through Neapolitan sacred dramas to such an extent that by 1826 the encyclopedist Pietro Lichtenthal could refer to a “tragic style, which combines
sadness with force and sublimity” (“stile tragico, il quale combina la tristezza colla forza e sublimità”).

With this background, an analysis of the prayer chorus “Dal tuo stellato soglio” from Rossini’s Neapolitan Lenten work Mosè in Egitto (1818) demonstrates how the musical characterization of the Hebrew people prefigures Lichtenthal’s musical-affective description of the tragic-sublime character. In linking one of Mosè’s most salient moments with the literary sublimity of its Old Testament protagonists, this paper responds to a growing scholarly reluctance to connect sublimity with affective-musical experience in the late eighteenth- and early nineteenth-centuries. In doing so, it joins pressing conversations in religious studies about understanding quasi-religious experience apart from the rigid sacred/profane binary.

**Editing**
James Cassaro (University of Pittsburgh), Chair

Louise Dyer: Lully to Couperin
Kerry Murphy (University of Melbourne)

When Australian-born patron of the arts Louise Dyer (1888–1964) settled in France in 1928 she was eager to become involved in promoting French music, for which she had a passion. It was not easy for Dyer, as a woman and a foreigner, to break into the male-dominated Franco-centric musicological world. Her first venture in 1929 ended in personal humiliation. She had agreed to subsidize an edition of Lully organized by the distinguished musicologist Henry Prunières. However, Prunières’ colleagues could not see past the stereotype and portrayed Dyer as nothing but a wealthy, capricious female patron. And Dyer was deeply offended when the only acknowledgment she received in the first volume of the edition was her name as a dedicatee. Prunières massively underestimated how she saw her role in the edition.

Dyer was a great admirer of Lully’s music; she knew a lot about it and assumed she would be consulted over the design of the volumes. She had a strong visual sense and later went on to publish some of the most beautiful editions of music ever produced in France.

This paper re-evaluates the problems of the Lully edition (recently discussed in the book Henry Prunières (1886–1942), un musicologue engagé dans la vie musicale de l’entre-deux-guerres [2016]) and argues that Dyer’s humiliation was instrumental in her decision in mid-1931 to set up her own music publishing house, which was to become one of the most prestigious publishers of French music, Les Éditions de l’Oiseau-Lyre.

Within two years of founding the press she had produced a remarkable twelve-volume critical edition of François Couperin to mark his bicentenary in 1933. Producing the Couperin edition in such a short time was nothing short of miraculous;
while Dyer had an advisory committee and editors, the edition was produced and promoted almost entirely by her and her secretary. The paper concludes by exploring the extraordinary achievement of the Couperin edition but also its motivations.

The Six Basic Versions of *Appalachian Spring*
Jennifer DeLapp-Birkett (Aaron Copland Fund for Music)

The product of a famed collaboration between Aaron Copland and Martha Graham, *Appalachian Spring* premiered as a modern ballet scored for thirteen instruments on 30 October 1944. Soon afterward, Copland created and published a suite for orchestra, about two-thirds the length of the choreographic score. In the 1950s, a request from Eugene Ormandy gave rise to a third, hybrid structure that restored the longest section of cut music, but let stand other structural differences between ballet and suite.

Early in the work’s history, the differences between versions were blurred, partly due to inconsistent nomenclature. As the ballet and the suite grew in popularity, demand for additional performance materials and new versions quickly increased, making early imprecisions hard to correct. While both Pollock and Perlis acknowledge multiple versions, neither provides a complete account.

Based on a comprehensive study of performance materials and related archival sources, this paper will describe the historical origins of the six basic versions of *Appalachian Spring*. I will clarify the differences between versions, identify key discrepancies in nomenclature, and summarize Copland’s opinions of each. I close by describing the Copland estate’s recent decision to withdraw from circulation two versions that are often mislabeled “complete,” and to publish two new sets of materials that match the Graham choreography. One of these is the first authoritative publication of the 1944 original ballet score for thirteen instruments, forthcoming from MUSA.

This research was jointly undertaken with Aaron Sherber, music director of the Martha Graham Dance Company, with the participation of engraver Philip Rothman and the editorial staff at Boosey & Hawkes, New York, and the support of the Aaron Copland Fund for Music. Archival sources consulted include scores, sketches, and correspondence from the Copland, Graham, and Coolidge Collections at the Library of Congress; the Eugene Ormandy papers at the University of Pennsylvania; the Goddard Lieberson papers at Yale University, and materials privately held by the Martha Graham Dance Company.
Many feminist interventions into mainstream electronic music history and practice use noise as a rallying point, among them *The Her Noise Archive*, *Pink Noises*, and *Women Take Back The Noise*. Marie Thompson cites these projects as evidence of noise’s potential as a feminist tool, but raises concerns about who can wield such a tool effectively given the ongoing use of noise to categorize and control people based on race, class, and gender. Indeed, in mainstream electronic music histories, noise is what Audre Lorde called a “master’s tool,” one taken up to silence certain kinds of people, labor, and sounds. John Cage’s famous statements on noise—foundational to many electronic music histories—epitomize this use, pitting noise’s “fascination” against the “sickeningly sweet” sounds created by “thereministes,” performers (most of them women) of the new touchless electronic instrument, the theremin. Cage spoke those words in 1937, just three years after the celebrated thereminist Clara Rockmore launched her career. Tara Rodgers has suggested Rockmore’s career as an alternative origin story for electronic music, one that might motivate “wonder and a sense of possibility instead of rhetorics of combat and domination” associated with noise.

Taking Rodger’s proposal as a starting point, I use Rockmore’s career—one dedicated to creating “beautiful” sounds—to show that when we pay attention to less noisy sonorities, we can drastically reimagine who and what constitute electronic music history. I highlight two challenges Rockmore’s career raises for existing narratives: the role of black musicians in electronic music history, and the existence of a substantial U.S. audience for electronic music in the 1930s and ’40s, years before most scholars date the beginning of the medium’s history. Cage’s partitioning of old and new sounds—and, in tandem, the labor of performance and composition—serves as justification to exclude performers and popular music and, along with them, many women and people of color from electronic music history. If we wish to rewrite this history, we must dismantle those sonic boundaries. Rockmore’s story suggests that when we amplify the sounds of previously silenced performers and instruments, radically new electronic music histories become possible.
Saturday morning

“L’instrument de l’avenir’: Exhibiting
the Ondes Martenot at the 1937 Exposition
Peter Asimov (University of Cambridge)

Central to the elaborate musical offerings at the Exposition Internationale des arts et techniques dans la vie moderne (Paris, 1937) was a sensational new instrument: the Ondes Martenot. This musical phenomenon, invented by Maurice Martenot and generously subsidized by the French state, was touted as “the instrument of the future” by Olivier Messiaen. Cast as an apt synthesis of the Exposition’s twin themes of “art” and “technology,” the Ondes Martenot emblematized the values with which France sought to identify at the fair.

The Ondes Martenot was showcased in a range of the Exposition’s musical activities: specially commissioned compositions accompanying the lavish Fêtes de la lumière (nightly spectacles of light and water cast upon the Seine); daily demonstrations performed by an iconic Ondes “orchestra” comprising eight women robed in mauve; and family-oriented performances. Ultimately the instrument’s enthusiastic reception by organizers and attendees alike earned its inventor a Grand Prix de l’exposition mondiale.

Despite the Ondes’ abundant success following the 1937 appearances, the instrument itself has received minimal critical attention. My paper responds to John Tresch and Emily Dolan’s call for an “ethics of instruments” by examining the Ondes Martenot and the nature of its wide-ranging exploits, using the 1937 Exposition as a rich setting. Aided by archival and press resources, I consider the instrument’s presentation and its many sonic capacities alongside the performances and repertoires for which it was deployed. These mediating attributes, as well as the instrument’s role as a medium itself, reveal that the Ondes Martenot consolidated a distinctly French union (or blurring) of “domestic” and “exotic,” extending from the instrument’s design through the realms of composition and performance. Within the context of the Exposition spectacle, where myriad visual and aural aesthetics are vitally codependent, putting organological and musicological perspectives in dialogue contributes to a deeper understanding of French interwar musical culture and serves as a model for a more integrated study of instruments and repertoires.

The “Death” of Live Musical Theater? “Virtual Orchestras”
and the 2003 Broadway Musicians’ Strike
Michael M. Kennedy (University of Cincinnati)

Theater musicians have encountered significant competition from “virtual orchestras”—live-performance electronic systems that integrate the sounds and behaviors of acoustic ensembles through instrument sampling and real-time processing of musical nuances. Proponents deem virtual orchestras to be practical, cost-efficient
instruments, while skeptics decry these systems as hollow, unnatural simulators. Though used (albeit controversially) for touring and regional productions of musicals, this technology has met staunch resistance from New York’s American Federation of Musicians Local 802. In the early 2000s, the Broadway League of Theatres and Producers proposed to implement virtual orchestras and eliminate theater musician-employment minimums. This provoked Broadway musicians to strike in March 2003, which shut down eighteen productions, as picketers mourned the “death of live music.” After four days of the strike, Local 802 reached an agreement with the League, in large part because of intervention from then-mayor Michael Bloomberg. The resolution prohibited virtual orchestras unless with union consent and retained theater musician minimums but reduced them by approximately thirty percent. Yet, the lasting influence of new music technologies on the theater industry still leaves the future of Broadway musicians in limbo.

Utilizing interviews, archival materials, and a reception history of Broadway’s recent labor disputes, my paper examines the aesthetic and ideological tensions surrounding the 2003 strike and the resultant public relations battles concerning the technological displacement of musicians. I posit this debate to be emblematic of the theater industry’s disparate notions of the Broadway orchestra: 1) as an integral source of live performativity, and 2) as a subordinate within a capitalist class structure. Drawing upon socio-economic theories put forth by Jacques Attali and Pierre-Michel Menger, this study contributes to multidisciplinary discussions regarding the dynamics and complexities of creative labor in the twenty-first century. By uncovering the motivations and events that incited the 2003 strike, my research reveals this controversy’s far-reaching implications, including the power of union solidarity, the restructuring of musical theater’s business and production practices, and the reshaping of Broadway’s soundscape through technological innovations.
innovation; on the one hand by staging historical reactions to new technology, and on the other by introducing a new contraption that elicits a similar range of reactions.

In my paper I introduce the piece and its thematic material, illustrating key moments with footage of the International Contemporary Ensemble’s 2015 performance. I then connect the piece’s attitude toward novel technologies to French spectral music, which the composers cite as an influence. The hallmarks of spectral music are conventionally understood to concern gradual musical processes and a pitch world indebted to the harmonic series. But spectralism’s compositional praxis is wholly mediated by technology: computer analysis of audio recordings, digital & analog synthesis, and tape loops are just some of the technologies that inform spectralism. Not only are these technologies used to generate pitch and formal material, but they take on narrative roles as well, which I illustrate with examples from the music of Gérard Grisey and Kaija Saariaho.

Spectral composers were interested in how new technologies might alter, destabilize, and actively participate in a listener’s perceptual experience, and this awareness (and the manipulation and aestheticization of it) constitutes one tradition of modernist music-technological practice. This attitude toward technology is evinced by French spectralism but does not begin or end with it; and it comes into clearer focus through its modern-day instantiation in *Phonobellow*.

**Lateness**

Edgardo Salinas (The Juilliard School), Chair

Feeling, Seeing, and Hearing His Broadwood: A Multi-Sensory Approach to Beethoven’s Three Last Piano Sonatas

Tom Beghin (Orpheus Institute / McGill University)

What can we learn from Beethoven’s 1817 Broadwood? On the one hand, Newman (1988) and Bilson et al. (1997) established a staunch consensus that Beethoven’s pianism remained essentially Viennese throughout his career; on the other, Skowroneck (2013) has reminded us that the English piano superseded all previous instruments in the composer’s life. What motivated Beethoven, in spite—or because—of his deafness, to embrace an unsolicited and unfamiliar piece of technology?

I propose practice-based answers, stemming from my recent recording of Sonatas opp. 109, 110, and 111, for which I used not only a new replica of Beethoven’s Broadwood but also, in acknowledgment of his hearing disability, a reconstruction of the immense horn-shaped “hearing machine” that André Stein built to fit the piano. While Opus 109 includes evocative moments of Beethoven’s connecting with the English piano’s vibrational qualities, Opus 110 (the first sonata conceived entirely with the hearing machine in place) emphasizes isolated moments of listening—as to an opening four-voiced A-flat major chord (“you hear better bringing your head
under the machine, don’t you?” Stein asked), or again to a series of ten repeated chords in the third movement, now shifted to G major and una corda, allowing for a still purer listening experience. These idealized acts of listening serve to highlight the deaf composer’s increased awareness of other sensations. I will argue that the front arch and horn-like enclosure of the machine inspired Beethoven to create for Opp. 110 and 111 a new three-dimensional soundscape, to be experienced in front of a backward-projecting piano: lateral axes x and y are initially represented by circular figures in the first movement of Opus 110 while, in the third movement, erratic recitativo-like voices are heard from the depths of the cavity itself (the z-axis).

Using video-recorded extracts, I will draw attention to similar instances, where seeing and feeling compensate for loss of hearing. More than just a sound-producing machine, the piano and its backward-projecting apparatus become a sign-interpreter for a composer who “performed deafly” (to paraphrase Wallace & Jones, 2016, making a case for a “deafly hearing” Beethoven) at his beloved Broadwood.

In Search of Schumann’s Last Musical Thought
Paul Berry (Yale University)

Among Robert Schumann’s late works, few have found as sympathetic an audience as the theme and variations for solo piano, WoO 24. Since the early twentieth century, the so-called Geistervariationen have been well known to performers and scholars, their technical and music-analytic attractions enhanced by their genesis in the midst of the composer’s mental breakdown in February 1854, and thus by their unique status as Schumann’s “last musical idea.” Beginning with Karl Geiringer’s first edition in 1939, an array of German-language literature, including foundational studies by Walter Beck, Irmgard Knecht-Obrecht, Michael Struck, and Wolf-Dieter Seiffert, has explored the autograph manuscripts and other primary sources that bear witness to the work’s origins. Yet the reputation of the piece was actually established independent of the notes we now take for granted, for both theme and variations were suppressed by Clara Schumann, and the complete work remained unpublished for nearly ninety years, during which hints of the music and overlapping accounts of its inception proliferated, often in unexpected places and with unintended results.

My paper sets the Geistervariationen in the context of scholarly writing and popular gossip in the decades immediately following Schumann’s death. This tangled reception history requires us to revisit the small circle of friends familiar with the entire work and the circumstances of its composition, on the one hand, and, on the other, to reconstruct perspectives characteristic of the broader communities of scholars, publishers, and musicians such as Hermann Deiters, Louis Ehler, Adolf Schubring, Melchior Rieter-Biedermann, and Joseph von Wasielewski, who searched for available evidence and interpreted it as best they could. My goal is two-fold: to identify the central figures and points of inflection in the gradual discovery of Schumann’s
final composition, and to recover a sense of the power of fantasy and sentiment in shaping the apprehension of music, known and unknown, during the second half of the nineteenth century. The hopes and tensions that arose when musical traces of the Geistervariationen were meager and its biographical import only dimly perceived ultimately generated modes of listening and music making that remain just as provocative when applied to now-familiar repertoire.

Grotesquerie in Schubert’s Late Instrumental Works
Joe Davies (University of Oxford)

The instrumental works Schubert composed in his final year (1828), notably the slow movements of the String Quintet (D 956) and the Piano Sonata in A major (D 959), are marked by the intensity of their expressive idiom, displaying what John Gingerich (2014) referred to as “sheer strangeness.” In the Adagio of D 956 a lyrical landscape projecting the illusory qualities of a dream is shattered by trilled unisons in all parts, a gesture that renders the idyll a distant memory and initiates the disruptive central section, while in the Andantino of D 959 an eerie opening scene gives way (via a destabilizing transitional passage) to a terrifying outburst in the style of a distorted fantasia. In both movements when the main themes return they seem broken and displaced, unable to sustain a sense of wholeness.

Pursuing a semiotic and hermeneutic avenue of enquiry, this paper offers new perspectives on the “strangeness” embodied in these movements, situating their topical vocabularies within the aesthetic context of the grotesque. In developing a theory of Schubertian grotesquerie, with reference to studies by Julian Johnson on “voice” (2011) and Robert Hatten on “topics” (2004), I examine the following interpretative categories: 1) obsessional lyricism; 2) violent ruptures; 3) topical defamiliarization; 4) the dissolution of the musical subject; and 5) haunted thematic returns. I consider also the image of fractured subjectivity conveyed through these elements, tracing intertextual resonances with the poetic ethos of Schubert’s Schwanengesang (D 957) and reflecting on their implications for defining the composer’s late style.

“Living within the Truth”:
Formal Expressions of Dissent in Lutosławski’s Late Period
Nicholas Emmanuel (University at Buffalo, SUNY)

The years 1983 to 1988 frame an exceptionally fraught period in Witold Lutosławski’s life, both politically and musically. When martial law ended in Poland in July of 1983, he called upon fellow members of the Polish Composers’ Union to rally against the Communist party, and yet he himself withdrew from Polish musical life until 1989. And while he claimed on countless occasions that his music had nothing to do with his politics, this period coincides exactly with significant changes in Lutosławski’s
compositional output, including his development of the “chain” technique. Through a close reading of narrative and structural idiosyncrasies in Chain 3 (1986), this paper seeks to reconcile the seeming contradiction between his insistence on the responsibility of Polish composers to oppose political authority and his claims that his own music is absolutely apolitical.

Drawing on essays by Václav Havel and Czesław Miłosz concerning forms of dissent in post-totalitarian states, as well as scholarship on Polish musical life during the 1980s by Lisa Jakelski, Cynthia Bylander, Andrea Bohlman, and others, I will contextualize Lutosławski’s contradictory positions within a broader framework of dissenting strategies. Rather than a simple matter of inconsistency, I suggest that Lutosławski was highly conscious of the bearing that external institutional forces can have on the aesthetic formation and reception of a work and that his apolitical stance shielded against impositions of the former on the latter. Furthermore, I will argue that his critical view of such impositions—attempts at shaping and co-opting the meaning and value of works for ideological purposes—is actually reflected at a formal level in the employment of the “chain” technique.

Chain 3, through its disruptively overlapping thematic groups and its unsettling displacement of dramatic climax, performs the failure of heteronymous (i.e. institutional) definition at a formal level. The “chain” technique thus stands as a refusal of the traditional working out of thematic material (i.e. the external imposition of order) and corresponds closely with Lutosławski’s repudiation of Polish political authority.

**Masculinity and Its Discontents**

Margaret Notley (University of North Texas), Chair

Lyrical Tension and Collective Voices: Masculinities in Alban Berg’s Wozzeck

Amanda Hsieh (University of Toronto)

Voices heard in Alban Berg’s Wozzeck tell us about masculinities in World War I-era Germany and Austria, a time and place of heightened nationalism. Traditionally the title character’s suffering has been framed as personal and psychological. Yet, for an opera that deals directly with the subject of the military and was written mostly during the War, it demands a broader investigation into issues of masculinity beyond a biographical connection to the composer’s own wartime experience.

The voice of Berg’s Wozzeck has been characterized by his Sprechgesang, heard as “broken” and as manifestations of his abnormality or even “hysteria.” However, contrary to critics’ frequent disregard of bel canto’s presence in this opera, Wozzeck often sounds more lyrical and emotive in relation to his oppressors, whose sense of authority is regularly undermined by their vocal lines. The Doctor and the Captain, for instance, are buffo roles. Their voices are shrill and caricatured; the orchestra, too,
Abstracts

undermines them in their moments of seriousness. The only conventionally masculine character of the Drum Major in possession of a heroic tenor voice is made suspect, too, because of Berg’s stage directions and the forcefulness in which he asserts himself. Rather than a “broken” voice, Wozzeck’s Sprechgesang seems to be one strategically reserved for moments shared with his fellow low-ranking comrades, suggesting that it is a special vernacular for solidarity and empathy. In the tavern scene of Act II, 4, in particular, when all the Sprechgesang characters are onstage, including Andres and the First Apprentice, they sing with and for Wozzeck, sharing his suffering.

I highlight the presence of bel canto and normalize the apparently unusual technique of Sprechgesang by emphasizing the long history of the technique (Knust, 2015; Meyer-Kalkaus, 2001; Kravitt, 1996) and the similarly long history of aesthetic naturalism (Fend, 2012; Frisch, 2005) in my discussions of a German School of vocal performance per se and modern opera in specific. In each case, the historical perspective allows us to hear Wozzeck in new ways—not only as a private subject suffering from a mental breakdown but also a figure bound up with politics of nation and masculinity.

Alfred Deller, the Countertenor Voice, and English Masculinity

David Rugger (Indiana University)

Alfred Deller built his career—first performing with Michael Tippett at Morley College, and then through frequent broadcasts on the BBC—performing the music of England’s past, especially Purcell. To Purcell revivalists, Deller’s voice seemed to solve a thorny issue of performance practice. It fit the composer’s many prominent countertenor parts, which had proven a stumbling block for tenors and female contraltos alike. And so, by the ubiquity of his voice in concert, on record, and on the radio, Alfred Deller defined, in part, how the English past sounded.

Except for his singing voice, Alfred Deller was conventionally masculine. He was married, the father of three children, tall, muscular, athletic, and, later in life, he had a nice goatee. But when he sang, his manhood came under scrutiny. In response, Deller and his advocates tried to teach English audiences to hear the countertenor voice as purely historical rather than potentially feminine. I argue that Deller’s masculinity was more than a personal matter. If countertenors were “quintessentially English,” and if Alfred Deller’s falsetto-dominant way of singing was historically authentic, then the countertenor’s equivocal masculinity was significant because it problematized the co-constitutive ideologies of gender and national identity. England’s claim to musico-historical greatness, often cast in explicitly masculinist terms, was predicated on the sound of a deeply gender-troubled voice.

Drawing on archival research conducted at the BBC, Morley College, and the Deller family archive, I explore the discursive friction between the constructs of masculinity and national identity in postwar England. The incongruity between Deller’s
voice and body was a sticking point in the normally smooth hermeneutic process of converting vocal sound into musical meaning. Through reviews, letters, and previously unexamined radio scripts, I trace the audile techniques that arose around Alfred Deller’s voice, which offered the listener strategies for attending to the claimed historicity of the countertenor voice while quelling the queer potential of falsetto singing, thus maintaining the symbiotic relationship between “Englishness” and “manliness.”

“Credo Negativo”: On Jago’s Heresies in Verdi and Boito’s Otello

Douglas Ipson (Southern Utah University)

While Jago’s blasphemous Credo in Verdi’s Otello (1887) has no real equivalent in Shakespeare, it nevertheless reflects the inverted theology promulgated by the villain throughout both play and opera. More directly, it echoes the environment of its librettist Arrigo Boito, who drafted the text in 1884: we hear in particular the influence of such “black romantic” works as Charles Baudelaire’s “Litanies de Satan” (1857) and Giosuè Carducci’s “Inno a Satana” (1865), as well as the rhetoric of public demonstrations such as the Anti-Council of Naples (1869), convened in opposition to the First Vatican Council (1869–70). Indeed, supporters of the Anti-Council, among other atheists and skeptics of the era, embraced the idea of a “negative creed” and even formulated parareligious statements of unbelief. Jago’s Credo can thus be understood as a parody of a parody, a more malevolent version of what was in Boito’s day a familiar form of sacrilegious caricature.

We have yet to appreciate how these and other aspects of Otello’s historical context imbue Jago’s Credo, the target of which is not merely (or even primarily) the Nicene Creed. By espousing a fatalistic nihilism and invoking two of the most controversial terms of the late nineteenth-century culture wars—atom and protoplasm—Jago negates papal dogma against post-Darwinian materialism. This dogma was affirmed by Vatican I and in Leo XIII’s encyclical Aeterni Patris (1879), which sought to revitalize the scholastic philosophy of Thomas Aquinas in order to combat the errors of modernism. The precepts of Leo’s encyclical were expounded by his neo-Thomist allies, notably the Jesuit scholar Giovanni Maria Cornoldi: in fact, a widely publicized 1880 speech by Cornoldi reads like a preemptive rebuttal, point by point, of the Credo’s materialistic agenda.

Why should a Shakespearean villain voice so anachronistic a philosophy? “Jago’s every word is that of a man,” Boito insisted, “a villainous man, but a man nonetheless”—an “energetic but thoughtful man,” in the words of Victor Maurel, the role’s originator. Perhaps in making his devil a familiarly modern—if malignant—free thinker, Boito meant to humanize him, thereby liberating him from Mephistophelian cliché.
Caliban Hero
Adeline Mueller (Mount Holyoke College)

The prominence of *The Tempest* among late eighteenth-century German operatic adaptations of Shakespeare seems easy to explain: its magical elements and plentiful songs must have struck composers and librettists as tailor-made for Singspiel. But one character experienced a noteworthy reversal in the German *Tempest* revival: Caliban. Friedrich Wilhelm Götter’s *Die Geisterinsel* (1797), the most frequently set of the *Tempest* librettos, ennobles Caliban through several additional scenes and arias that make him a tragic figure, not a groveling fool. He dominates the engraved illustrations accompanying several scores and librettos, as well as the *Allgemeine musikalische Zeitung* review of one of the musical settings, and some even complained he was not sufficiently evil.

Why elevate Caliban? Postcolonial readings of *The Tempest* abound, and it is clear editors and translators understood the play as an allegory of New World encounter. But in this paper, I argue that for Götter, Caliban no longer represents (just) an Other, but (also) an “Inländer,” a wronged native with a legitimate claim to sovereignty over the island. Rather than subjugate himself to others, Götter’s Caliban claims princely status. And in his final number, Caliban’s identity as “der Herr der Insel” is first poignantly affirmed, then undone and mocked, in an act of cruelty that leads directly to his suicide.

Like the wild man of Tacitus’s *Germania*, Caliban’s alterity was seen by some as the very source of his power. In 1796, Ludwig Tieck argued that Caliban’s extreme otherness, his distance from humanity, is precisely what makes him better positioned than any other Shakespearean character to prepare the audience for the marvelous. A sympathetic, “indigenized” Caliban may thus have served as an aesthetic-nationalist standard-bearer for German opera after Mozart. After all, a Caliban seeking to reclaim his rightful inheritance bears a striking resemblance to the Germany of Herder’s *Alte Volkslieder* (1774), the “bleeding slave” of foreign nations. As German opera sought to shake off French and Italian influence, while Germans nervously monitored revolutions nearby and in colonies around the globe, audiences might have read in Caliban the exhilarating threat of revolt and reversion—the *Volksstimme* made flesh.
Music and Memory, Oppression and Suppression
Karen Painter (University of Minnesota), Chair

Song, Memory, and Resistance at Ravensbrück:
Germaine Tillion’s *Le Verfugbar aux Enfers* as a (Virtual) Musical Work
Marie-Hélène Benoit-Otis (Université de Montréal)

In the fall of 1944, French ethnologist Germaine Tillion wrote an “operetta-revue” with a group of fellow prisoners at the Ravensbrück concentration camp. The result, *Le Verfugbar aux Enfers*, depicted life in the camp from a humorous perspective. It is a highly unusual work, combining spoken dialogue, versified monologues, and passages sung “to the tune of” well-known songs of the period, ranging from opera arias to popular “hits,” scout songs, and radio advertisements. Devoid of any musical notation, the work relies entirely on the prisoners’ memory for its sonic conception and realization. The melodies Tillion and her companions recalled—more or less completely, and with various degrees of accuracy—form the core of a virtual “score” that, in turn, can only be fully understood in relation to the original musical sources. Much of the work’s humor resides in the dissonance between the original songs and the distorted versions that appear in *Le Verfugbar*; through this particular type of humor based on musical and literary parody, Tillion created a language of distanciation that allowed her to describe the camp’s horrible everyday life in an ironic manner, and thus resist dehumanization.

Since *Le Verfugbar* was published in 2005, most scholars have approached Tillion’s text as a historical source (Andrieu 2005; Reid 2007) or as a literary work (Loselle 2010; Brodziak 2013; Audhuy 2013, 2014). Despite the absence of an actual score, this paper offers another perspective: to view *Le Verfugbar* as a (virtual) musical work. Drawing on an analysis of all the sung passages in Tillion’s text in comparison with their original musical sources (as they would have been heard in France at the time on the radio, at the cinema, and/or on recordings), I will show that the text’s impact as a work of resistance rests on the extraordinarily vivid—albeit imperfect—musical memory that lies at the heart of its structure and humor. In *Le Verfugbar*, Tillion did not only parody the lyrics of well-known songs: she also used music itself, both as sonic phenomenon and as genre, to reflect ironically on her desperate situation at Ravensbrück.

Sounding the Gulag: Toward a Sonic History of the Soviet Labor Camps
Gabrielle Cornish (Eastman School of Music, University of Rochester)

In recent years, historians of the Soviet Union have reevaluated the place of the labor camps in Soviet society. Their work has emphasized the “spatial regime” of the
Gulag—one in which the movement of bodies and borders was heavily regulated. Kate Brown, for example, has provocatively suggested that within the geographies of Soviet socialism, the Gulag lay at one extreme of a spatial spectrum that connected it with broader totalitarian structures within the U.S.S.R. (Brown 2007). This work, however, has focused on the tangible and visual elements—walls, fences, borders—of mass incarceration in the Soviet Union. As a result, a more complete sensory history of everyday life in the labor camps has been largely overlooked.

Building on recent studies of music, torture, and war (Cusick 2008; Daughtry 2015), my paper intervenes in these historical discussions by attempting to reconstruct the sonic landscape of the Gulag. Using memoir accounts of camp prisoners, I argue that aural experience was an essential means of constructing life and identity in the Gulag, which was as much a sonic regime—with bells, barks, whistles, and shouts—as it was a spatial one. On one hand, these sounds served an important epistemological function by alerting prisoners to approaching guards and other dangers. At the same time, however, their all-encompassing nature served to further traumatize, control, and oppress convicts.

Within this sonic regime, moreover, prisoners also used musical performance to assert their personal sovereignty and individual agency. To this end, I trace the many appearances of a single patriotic mass song, Isaak Dunayevsky’s “Wide Is My Motherland” (1936), as an authoritative discourse that convicts questioned through performance and parody in various settings. As an acoustic community, the Gulag created, absorbed, organized, and refracted the lived sonic experience of its prisoners; it participated in a discursive network of people, objects, sounds, and vibrations. Through performance of the song, prisoners in the Gulag subversively questioned the official authority of “Wide Is My Motherland” and fashioned new, incarcerated identities through musical agency.

Reviewing Music of the Abyss:
The Terezin Music Critiques of Viktor Ullmann
Karen Uslin (Rowan University)

Austrian journalist Karl Kraus once asked: “Is the press a messenger?” He answered his question with the following: “No, it is the event. Is it a speech? No: life.” In the field of music criticism, the musical event being reviewed and the speech surrounding it often intersect in a conglomerate of politics, religion, aesthetics, and the society surrounding the event. Yet a question remains: what happens when this confluence occurs in some of the worst conditions humanity offers? Between 1943 and 1944, in the Terezin concentration camp, composer Viktor Ullmann wrote twenty-six critiques reviewing music and theater performances that occurred in the camp. Despite the fact that these performers suffered from starvation, disease, and the constant threat of being deported to Auschwitz, Ullmann critiqued each performance as if it...
was taking place in a major venue in Europe. In addition to reviewing performances, Ullmann also wrote about his personal views on music: his ideas about the state of music, his philosophical leanings on the subject, even his opinions on the history of music. What message is Ullmann attempting to convey by using pre-war critical standards in a concentration camp?

In this presentation, I examine two primary questions concerning these critiques. First, does the context in which these critiques were written affect their nature? Is there irony or a dichotomy in reviewing performances in a concentration camp the same way one would review performances at a concert hall in a city? Second, in his 2011 article on music criticism in fin-de-siècle Vienna, Benjamin Korstvedt argues that the field of music criticism was a literary genre by the second half of the nineteenth century. If this is so, then inherently a literary narrative exists in the Ullmann critiques. What is that narrative, and how does that narrative add to our knowledge of the musical and cultural life of Terezin? By exploring his critiques in light of practices of music criticism, we can gain a greater understanding of not only Terezin’s musical story, but also the musical philosophy of a Second Viennese School composer whose life and career were tragically cut short.

Clandestine Composer: Ernst Bachrich, Musical Legacy, and Nazi Suppression
Matthew Vest (University of California, Los Angeles)

On the evening of 12 March 1938 Dr. Ernst Bachrich was set to direct The Barber of Seville at the Volkshochschule in Vienna, a performance that was most likely canceled. Earlier that day, Nazi troops marched into Vienna, and Germany announced the Austrian Anschluss. At this stage in his life, Bachrich was a respected and well known musician. A former student of Arnold Schoenberg, he was instrumental in the Society for Private Performance, had music published and performed internationally, performed on the BBC Radio, and held opera positions in Austria and Germany. After the Anschluss, Bachrich was officially blacklisted: he ceased performing openly, and his compositions were not heard again publicly in Austria or Germany in his lifetime. This was not the first suppression he had suffered, however. His publisher, Doblinger, had not published his work since 1933, the same year he was removed from his post in Germany. After his death in a concentration camp in 1942, his work was mostly forgotten.

Yet, there is evidence that Bachrich resisted his own cultural erasure. After 1933, he moved back to Vienna from Germany and performed, composed, and contributed to musical life there. In late 1938 (after the Anschluss), he had a work engraved and published by a Viennese publisher. The following year he self-published a work that prominently included the year of publication and his Jewish district in Vienna on its cover. On his official, required registry of assets in 1938, he mentioned the copyrights
to his compositions banned in Germany and declined to offer a value. Bachrich actively resisted the ban on his music as he sought publication and privately and publicly promoted his work.

Building on recent scholarship of suppressed music by Michael Haas and Pamela Potter, this paper seeks to reconstruct Bachrich’s history from the archival record, including newspaper articles and reviews, concert programs, letters, the surviving copies of his works, and state archival records. By using the history of music print culture, I will explore Bachrich’s place among interwar musicians and composers in Central Europe, demonstrating how he uniquely resisted censorship and exclusion from musical life.

**On the Radio**

Justin Burton (Rider University), Chair

Rap on the Radio: How Hip Hop Became Mainstream

Amy Coddington (Amherst College)

Throughout the 1980s, hip hop music dramatically increased in popularity, transitioning from a local trend primarily made by and for African American youth in New York City neighborhoods to a genre ubiquitously consumed by Americans of all races and ethnicities. While scholars and journalists have credited MTV and other music television networks for pushing rap into the mainstream, they have overlooked the impact of other media on the genre’s development. In this paper, I argue that Top 40 radio played an important role in introducing rap to a broader audience. Beginning in 1986, a new variety of the Top 40 radio format, designed to attract a young multiracial female audience in urban areas by playing upbeat dance and R&B music, began adding rap songs to their playlists. My research analyzing articles in radio trade journals reveals that the success of this sub-format influenced Top 40 stations across the country to add the same rap songs to their playlists, bringing the sounds of hip hop to Americans across the nation.

Top 40 radio airplay did not simply contribute to the growth of the genre. Instead, radio’s programming of rap acutely influenced the sound and identity of the genre as many rappers adjusted the sound of their music to conform to the upbeat dance styles that radio programmers believed their female listeners liked. Other hip hop artists rejected this aesthetic, defining hip hop’s standards of authenticity against the music intended for female mainstream audiences. The possibility of Top 40 radio airplay required rappers to align themselves with or against this music, to, in the words of rapper Ice-T, “bend to the [Top 40] format” or create “true rap.” Understanding Top 40 radio’s role in hip hop’s growth into the mainstream not only sheds light on the rarely considered relationship between hip hop authenticity and female listeners
but also encourages musicologists to acknowledge the role of mass media on musical production and genre formation.

Shifting Hues of Blackface: Investigating Racialized Performances in Radio Adaptations of Mass-Mediated Musicals

Emily Lane (Northwestern University)

Blackface and minstrelsy in Hollywood musicals through the early twentieth century have been long studied but how these performances appear on the radio through purely aural cues has yet to be thoroughly investigated. In this project, I consider the remediation of MGM’s “Holiday Inn” by Screen Guild Theatre alongside the popular radio show Amos ‘n’ Andy to begin to address this lacuna in scholarship. These radio programs give insight into how race was perceived as true to the performance—and not necessarily the performer’s body—on the radio, resulting in the “star phenomenon” constraining performances in radio adaptations.

As Richard Dyer claims, the star phenomenon consists of everything that is publicly available about stars, rendering them multi-medial and intertextual. Likewise, Hollywood musicals were not fixed works but regularly modified to extend their reach and increase the popularity of the film as well as their stars—thus expanding modes for circulation of celebrity in the era of the studio system’s dominance. Bing Crosby’s performance of race and blackface in Screen Guild Theatre’s “Holiday Inn” illustrates how the long tradition of minstrelsy continues through radio performances of racialized voices and bodies. Through a close analysis of the web of signs in which Amos’n’Andy and “Holiday Inn” were entangled, I argue that in remediations from screen to radio, blackface performance is affected by racial nervousness surrounding stars’ identity construction.

Through dialect, timbre, and context, Amos’n’Andy’s white stars Godsen and Correll built on minstrel show traditions to develop their black characters that purportedly “felt real,” to both black and white radio audiences of the time. Contrastingly, in Screen Guild Theatre’s performance of “Holiday Inn,” color lines between bodies take on a different approach than that in the film. The performance of the song “Abraham” features racialized vocal and physical performances by all three featured performers, yet these affects are downplayed on radio. Here, white bodies remain white, while black bodies bear the burden of difference. The ways diverse contemporary audiences understood and interacted with the black characters and white performers resulted in how programs portrayed, or did not, blackface characters on the radio.
Separate but Equal? The Palestine Broadcasting Service and the Musical Racialization of Zionism in Mandatory Palestine

Mili Leitner (University of Chicago)

The Palestine Broadcasting Service (PBS) was the first state-owned and run radio service that catered to Jewish Palestine (Soffer 2015: 82). Founded under the auspices of the British Mandate, its mission was unsurprisingly aligned with that of the British Broadcasting Corporation: to disseminate “knowledge and culture” for its entire populace (Palestine Post 1936).

Governor-General of Mandatory Palestine Arthur Wauchope stated in his address at the launch of PBS that he hoped for “Oriental and Western music to grow in strength, side by side, each true to its own tradition,” even as musical programming decisions were handed over to the Jewish community. Implicit in this desire is the parsing of cultural products of East/“Orient” and West. Conceived of as mutually exclusive, Wauchope’s desire for them to remain separate—but equal—in order to retain their purity and authenticity represented one perspective in a larger debate about the nature of the emerging nation’s collective cultural identity. It also demands an analysis of the complex racialization processes enacted through musical dissemination, as Ashkenazi, Sephardi, and Mizrahi Jews shared territory, experiences as colonial subject, and a broadcasting schedule for the first time. In analyzing two PBS programs from the 1930s, Sounds of the East and Oriental Music, I suggest that both the content of these shows and the experiences of their curators (Ezra Aharon and Robert Lachmann respectively) illustrate the beginnings of a racialized Jewish cultural hierarchy that characterizes Jewish music in the region—now the State of Israel—to the present day.

By examining the ways in which racialized discourses intersected with music in 1930s Mandatory Palestine, this paper contributes a new perspective—informed by Critical Race Theory—to studies of culture, media, and Zionism.

Tuning into the New Auditory Consciousness:

Music from the Hearts of Space’s Ambient Archive, 1973–83

Victor Szabo (Hampden-Sydney College)

In 1973, soft-spoken sound engineer Stephen Hill started producing and hosting a late-night three-hour radio program on KPFA-FM Berkeley titled Music from the Hearts of Space (HoS). Soon co-produced and co-hosted by Anna Turner, HoS presented audiences with a steady stream of gentle, reverberant music and generous silences. What its hosts called “innerspace music” (later, just “spacemusic”) traversed genre, bringing rock, electronic, folk, jazz, art, and sacred musics from around the world into freeform flow. Hill and Turner eventually scaled back their metaphysical rhetoric, cosmic imagery, and trippy voice echo after HoS received national
syndication through NPR’s satellite network in 1983. The program reached over two hundred public radio stations by the time Turner left the show in 1987. Still airing ter-
restrially and as a streaming service, HoS is presently regarded as the longest-running “contemplative music” radio program to date.

This paper presents materials and sounds gathered from tapes, notebooks, and inter-
views with the Hills upon visiting HoS’s archives in San Rafael, California in 2016. These materials illuminate aesthetic and ideological continuities linking Berkeley’s vibrant grassroots New Age techno-culture of the 1970s and ’80s to the diffuse adult “contemplative music” markets of the ’80s and ’90s. They also expose some fissures. In the show’s first decade, Hill, following Marilyn Ferguson, conceived HoS as a “psychotechnology” of spiritual introspection, affective communion, and connection to nature. HoS’s transcultural ethos developed alongside the New Age community’s whole-earth holism and appetite for esoteric wisdom, just as the show’s atmospheric aesthetic developed alongside a psychedelic conception of music as medium. The producers’ transpersonal perspectives on musical listening, perspectives also articu-
lated in contemporaneous writings by composers Peter Michael Hamel and Dane Rudhyar, likewise informed their selections and DJing style. With spirit and grace, HoS modeled the commodification of these ideas in future New Age, Ambient, and World music record markets, while yet eluding these market constructions’ attendant simplifications. HoS’s “spacemusic,” I ultimately argue, presents a challenge to Ambi-
ent music historiography, which often disavows the genre’s roots in psychedelic and New Age countercultures in favor of experimental and avant-garde genealogies.

Re-Migrant and Returning Musical Diasporas in Totalitarian and Post-Totalitarian Contexts

Margarita Mazo (Ohio State University), Chair
Andrea F. Bohlman (University of North Carolina at Chapel Hill), Respondent

Nostalgia and a longing to return have always been central aspects of the diasporic experience. As people willingly or unwillingly cross borders to relocate they carry with them memories, desires, and political aspirations that informed their lives in their homeland and that eventually will fuel their activities in their adoptive countries. This emotional and intellectual baggage shapes how migrants restructure their new lives and how they develop fantasies and expectations about their land of origin, the people they left behind, and the social networks they were forced to disengage. But what happens when re-migration or temporary returns give individuals the opportu-
nity to reassess their fantasies and re-engage the social networks they used to belong to? This session explores how music, musical activities, and musical activism work as forms of mediation between idealized expectations and the complex, contradictory realities these encounters put in evidence. By focusing on the exiles and diasporas
caused by the advent of totalitarian regimes in Cuba, Germany, and Chile during the second half of the twentieth century, the presentations in this session study the ethic and the aesthetic, the ideal and the pragmatic, the transformative and the everyday at the intersection of affect and politics that inform these moments of return.

Exploring issues of re-migration, repatriation, and exile among alternative popular musicians in Cuba, modernist Cuban-American composer Tania León, folk revivalist band Illapu in Chile, and avant-garde Lithuanian-American composer George Maciunas, the presenters show how the transnational movement of artists had political, aesthetic, economic, and affective impacts not only on their own lives and the diasporic communities they belong to, but also on the local music scenes, industries, and networks left behind. Discussing and engaging these ideas at a historical moment in which migrants have been systematically demonized and the phantom of totalitarianism looms over the world is an important intellectual way to resist and struggle against these tendencies.

Prodigal Returns: The Repatriation of Musicians and the Changing Politics of Cuban Citizenship

Susan Thomas (University of Georgia)

Music is a dominant metaphor in the rhetoric that surrounds revolutionary Cuba and its diaspora. Where music sounds, where it is silenced, where it can be accessed and by whom, these seemingly simple issues of music-making took on profound political significance after 1959, when the rigid boundaries of exile and embargo and the more permeable sonic boundaries of the airwaves governed the musical lives of Cubans on and off the island. Thus one of the most remarkable musical and political occurrences in Cuba over the last two decades has been the decision by a number of high profile expatriate artists to return to live on the island. This paper examines how such repatriations took place in a political environment where such returns were long viewed as impossible and considers musicians’ roles as actors in the shaping of state immigration policy.

Musicians resident abroad had begun visiting the island in the late 1990s, following Minister of Culture Abel Prieto’s opening of conversation with diasporic artists and writers. With the support of the Ministry, high profile “prodigal return” concerts by the groups Orishas (resident in Paris) and Habana Abierta (resident in Spain) in 2000 and 2003, respectively, demonstrated to émigré artists the presence of a large fan base on the island. These events were critical precursors to the repatriations of musicians such as Kelvis Ochoa, David Torrens, Descemer Bueno, and Raúl Paz, whose respective returns from Spain, Mexico, the United States, and France not only
challenged preexisting politics of exile, but also quietly circumvented an immigration bureaucracy that officially made such returns impossible.

In 2013 the Cuban government initiated a slate of immigration reforms that allowed Cubans to travel abroad without obtaining an exit visa and, for the first time, provided non-dissident Cuban émigrés with a pathway to return. While many in the international community were caught off guard by the sudden revision of Cuban immigration policy, the shift in Cuba’s stance can be tracked to the previous decade and to musicians who became visible and audible test cases for a changing politics of Cuban citizenship.

Performing Sabotage: George Maciunas’s German Re-Migration and the Insider/ Outsider Politics of Fluxus
Brigid Cohen (New York University)

In 1962, George Maciunas (1932–78) founded Fluxus, a sponsoring structure for an international group of artists, musicians, and writers whose flamboyant event-based works questioned boundaries between life and art. Maciunas has increasingly been recognized as a quixotic but influential figure in the politicization of 1960s avant-gardes in tandem with the Vietnam War (Higgins, Piekut, Robinson). After studying composition at the New School, he founded Fluxus while working as a graphic designer in the U.S. military in Wiesbaden (1962–64)—his first return to Germany after living there as a stateless refugee between his family’s 1944 flight from Lithuania and 1948 resettlement in the U.S. Despite Fluxus’s origin in tangled uprootings, no scholarship treats this displacement as a basis for rethinking Maciunas’s legacy within transnational, politically activist art movements.

This talk revisits the founding of Fluxus as a provocative moment of re-migration after exile. As Edward Said has observed, the experience of exile apprehends multiple environments in contrapuntal relationship with one another. In Nazi Germany, Maciunas had experienced simultaneous persecution and protection as a foreigner whose engineer father worked in the armaments industry. Upon his return, Maciunas again became an insider-outsider, now working for a neo-imperial superpower at the height of the Cold War. Drawing on archival documents and interviews, I show how Maciunas compared notes on empires past and present in still de-Nazifying Wiesbaden. He styled himself as a saboteur, appropriating U.S. military resources for the staging of Fluxus festivals that furthered “a-national,” “anti-imperialist,” “anti-capitalist” goals. This ethos infused his signature composition *In memoriam to Adriano Olivetti* (1962), which honors a Jewish-Italian saboteur at the heart of Mussolini’s economic elite while pointing toward the absurd violence of administered society. His re-migration-inspired ideas of sabotage infused the strategies he exported back to New York and other parts of the world. While the mythology of the downtown New York scene has often cast its subject as a new beginning apart from Europe,
Maciunas’s Fluxus evokes the hauntings that bind scenes of empire across divergent times and continents, inviting a rich reappraisal of politicized art and music practices of the 1960s.

**Andean Music Paths: The (Electrified) Return of Illapu**  
Laura Jordán González (Universidad de Chile)

In Chile, so-called “Andean music” may arguably be considered one of the musical styles that most clearly links up internal and external migration processes with political transformative agendas. A case in point is Violeta Parra’s European sojourn, which took place at a moment when Andean sounds were just starting to circulate through the novel circuits of World Music. The same can be said about the interdiction of Andean instruments under the rule of Augusto Pinochet and their transformation into symbols of political resistance (ca. 1974), while the most prominent Nueva Canción Chilena musicians were living in exile.

It was precisely during Pinochet’s dictatorship (1973–89) that the connection between Andean music and politics crystalized. However, while Nueva Canción repertoires were censored, a boom of Andean music occurred. Music devoid of openly committed lyrics managed to positively relocate instruments such as quena, zampoña, and charango in the public sphere. The main protagonist of this boom was the band Illapu, whose cover of “Candombe para José” became a national hit in 1976. Illapu performed throughout the country, appeared on TV shows, participated in festivals, and was widely broadcast on the radio. But suddenly, upon their return from an international tour, its members were not admitted back in Chile. Their exile started in 1981.

This presentation aims to retrace some of the artistic itineraries followed by Illapu before their return to Chile in 1988. It examines how their repatriation, after a brief stay in Mexico, played out in the reinvention of their music. Building on the work on recording studios and recordings as sources for performance practice by Serge Lacasse and Daniel Leech-Wilkinson respectively, this paper seeks to rethink the political meanings of timbre, as featured in a series of Illapu’s albums produced between 1988 and 1993. More particularly, the paper focuses first on the incorporation of electric instruments and the staging of recorded sounds in the studio in order to analyze their impact on the political status of Andean music; and secondly, it elucidates Illapu’s move towards pop ballads and the creation of contingent lyrics within the Chilean post-dictatorship context.
Tania León and the Performance of Diasporic Subjectivity in Post-Communist Cuba
Alejandro L. Madrid (Cornell University)

On 13 November 2016, the National Symphony Orchestra of Cuba opened the XXIX Havana Festival of Contemporary Music with a concert featuring Cuban-American composer Tania León (b. 1943) conducting her own music. Forty-nine years earlier, in 1967, León had arrived in the United States to pursue piano studies, and although her move was not ideologically motivated she decided to stay in the country after finishing her studies. As was customary with Cuban artists who left the island after the 1959 Revolution, León’s name was erased from Cuban cultural life, and while she eventually became one of the most prominent Latinas in the American contemporary music scene it was decades before her peers on the island learned about her musical achievements or listened to her music. The 2016 concert was the first time León, invited by the Cuban government, traveled to the island to perform her music. Taking as a point of departure the uniquely emotional, political, and professional circumstances surrounding this event—which took place one week before Fidel Castro’s death—this presentation explores the cultural, ethic, and aesthetic overtones of the tense interactions between León and the Cuban cultural intelligentsia in the last thirty years. Contradictory ideas and expectations regarding diaspora and exile inform not only the composer’s return to her native country but her own activities as a diasporic composer in the United States. While the notion of a return to the shared homeland left behind is central to any diaspora the specific political and economic circumstances of the Cuban experience have given rise to contradictory discourses, representations, and expectations about the homeland among Cubans in Cuba and in the diaspora. Building on Dibyesh Anand’s work on diaspora and ethics this presentation maps out and analyzes the trajectory of León’s active performance of self as a diasporic subject, showing the composer as a liminal mediator that puts in evidence the contradictory ideas about cultural identity, race, ethnicity, and gender that characterize the Cuban experience at a historically significant moment; one that scholars have characterized as post-communist, post-dictatorial, or even post-national.
Abstracts

Saturday morning

**Women and Gender Endowed Lecture**

Da Capo: Women Representing Women in Music
Susan McClary (Case Western Reserve University)

Honey Meconi (Eastman School of Music, University of Rochester), Chair
Ellie Hisama (Columbia University), Ruth Solie (Smith College)
and Jacqueline Warwick (Dalhousie University), Respondents

Some years ago, I stirred up a hornet’s nest by suggesting that women composers might consider shaping their musical procedures in ways that simulated experiences related to gender. My timing was bad: Judith Butler’s *Gender Trouble* had just alerted everyone to the dangers of essentialism, and scholars as well as musicians—still marginalized and battling imperatives to sound ladylike—quickly put the kibosh on that line of inquiry. Today’s scene, however, features women who win Grammy Awards, have their work performed at the Metropolitan Opera, and receive star billing in *New Yorker* articles. They garner this attention in part because they choose to foreground gender, thereby widening the range of structures of feeling that might be shared through the medium of music. In this talk, I will return unrepentant to this topic, drawing on examples from artists such as Kaija Saariaho, Beyoncé, Kate Soper, and Jlin.

**Women in Contemporary Pop**

Sharon Mirchandani (Westminster Choir College of Rider University), Chair

Indignation, Indifference, or Whatever:
A Slacktivist’s Guide to the Diva’s Leaky Voice
William Cheng (Dartmouth College)

In July 2014, an anonymous source leaked the raw audio of Britney Spears’s ballad “Alien,” a practice run devoid of pitch correction and the standard tweaks of post-production. Haters pounced on this star’s denuded voice, gleefully seizing on the viral artifact as a smoking gun for Spears’s deficits and for the pop industry’s artistic fakeries more broadly. Although producers tried to run damage control by claiming that Spears had failed to warm up prior to the leaked take, critics gloated by characterizing the singer’s voice as “diabolical,” “like a strangled cat,” and, predictably, as “alien.” Such dehumanizing vocabularies ignited a firestorm of trolling and _gotcha_ journalism.

My paper situates this flashpoint of voice-shaming within late-capitalist archives of public humiliation, hacks, and cyberleaks. I deploy the versatile metaphors and
materialities of the leak (vis-à-vis queer, trans, and crip heuristics of *slippage, break-age, and fissure*) to two related ends: first, to account for the neoliberal precarities of surveilled bodies in the Internet age (think Ashley Madison, Panama Papers, DNC 2016, revenge porn, and mass data dumps intended to name and shame); and second, to mobilize *leak* as a corporeal stand-in for the ubiquitous yet embarrassing discharges—emissions, abjections, confessions—of the human body and the body politic. Media theorist Wendy Chun and filmmaker Sarah Friedland remind us that “what is surprising about all of these recent leaks is not their existence, but rather our surprise at them,” in part “because new media are not simply about leaks: they are leaks.” Chun and Friedland mean this literally, for the Internet could not exist without the very “promiscuity” involved in reading and forwarding data packets across open networks. Given that informational reclusion remains mere illusion in postmillennial life, I illuminate analogies between misconceptions of air-tight networks and the idealizations of pitch-perfect (unleakable, unassailable) lyric voices. Closing with an auditory exercise, I invite my musicological audience to (re)listen to Spears’s naked voice not as shameworthy detritus best left on the cutting room floor, but rather as a seductive object of clickbait that always already implicates our own aural vulnerabilities and consumer complicity.

**Selling Sex from Over the Hill: Madonna, Aging, and the Value of Female Labor in Popular Music**

**Tiffany Naiman (Stanford University)**

In 2015, George Ergatoudis, then BBC1’s head of music, determined that Madonna’s new single, “Living for Love,” would receive no airtime. The decision, made by a forty-nine-year-old Caucasian man, was based solely on Madonna’s age and the age of her perceived audience: “The vast majority of people who like Madonna . . . are over thirty and frankly, we’ve moved on from Madonna.” Such ageist assumptions that Madonna’s contribution to popular music is ineluctably past—and thus could no longer appeal to a new, younger fan base—measure her persona against two seemingly incompatible standards: how a pop singer should sound, look, or behave, and how a fifty-eight-year-old white woman should age appropriately. The double bind Madonna once faced, as discussed by Susan McClary in “Living to Tell: Madonna’s Resurrection of the Fleshy” (1990), has now become triple as the artist has aged. These contradictory demands raise important questions, addressed in this paper, about Western popular culture’s relationship to its aging icons, particularly women over thirty-five, and how they manage to negotiate its norms more or less successfully. After all, despite the constant insistence from critics that she retire, Madonna persists.
and this persisting itself may represent the greatest challenge she poses to the genre of pop and its culture.

This paper takes a fresh look at Madonna to illustrate my analysis of the structures of power and value that regulate women’s labor and artistry in contemporary popular music. Madonna’s current career denies and problematizes the normative, ageist narrative of decline that frames middle-aged women as sexual non-starters. As an artist, she puts an extraordinary amount of labor into being Madonna—a pop star with the fitness, stamina, and voice to perform an athletically demanding show nightly. Yet critics often denigrate this labor in gendered terms as an aging woman’s desperate attempt to maintain youthfulness, when in fact it is indispensable to her art and livelihood. Her self-regulation, meant to align her image with pop norms, exposes both the performative nature of aging publicly in pop and the way that such aging is regulated by gendered discourses of normative embodiment, vocality, and conduct.

Zarlino at 500: A Roundtable on Current Scholarship and Future Directions

Cristle Collins Judd (Sarah Lawrence College), Chair
Gregory Barnett (Rice University)
Samuel Brannon (Richmond, Va.)
Rebecca Edwards (Los Angeles, Calif. / Rome, Italy)
Jessie Ann Owens (University of California, Davis)
Alexander Rehding (Harvard University)
Katelijne Schiltz (University of Regensburg)
Bonnie Blackburn (Wolfson College, Oxford), Respondent

From the end of his life until the present day Gioseffo Zarlino (1517–90) has been widely acknowledged as the preeminent music theorist of the sixteenth century. In observance of the quincentenary of Zarlino’s birth, this roundtable will take stock of the current state of research on Zarlino’s life, work, musical and intellectual milieu, and reception, presenting new findings, and outlining directions for future scholarship.

His present-day reputation notwithstanding, Zarlino occupies a complicated, enigmatic, and at times contradictory place in the history of music, music theory, and the Veneto:

We know that he was born and trained in Chioggia, but large gaps remain in Zarlino’s biography in the presumably formative period between his move to Venice in 1541 and his appointment at San Marco over two decades later. Indeed, even Zarlino’s year of birth remains uncertain, with the date 1517 deduced from the minimum age at which he could assume orders of the diaconate.

• Zarlino proudly claimed his lineage as a pupil of Willaert, yet the exact nature of his relationship with Willaert remains puzzling. As the successor of Willaert and
De Rore at San Marco, Zarlino’s trajectory differed significantly from both, lacking their distinctive compositional voice and distinguished compositional output. Yet, under his leadership from 1565 to 1590, San Marco was one of the most highly respected musical establishments in Europe, with a distinctive style and distinguished roster of musicians.

• Zarlino became the leading proponent in Italy of Glarean’s twelve-mode system, which he would adapt over time in a number of publications, but we now know that during the 1540s he composed a cycle of works following an eight-mode system (which he would later adduce as examples of twelve modes). Examination of the specifically Venetian contexts for modal theory and composition in the 1540s repays further investigation.

• The most concentrated study of Zarlino’s theoretical oeuvre has focused on Le istituzioni harmoniche, the publication for which he was most known in his lifetime and beyond. Until recently far less attention had been paid to Zarlino’s compositions, and their reception in his lifetime remains unclear. Similarly, much work remains to be done on Zarlino’s later musical writings, the Dimostrazioni harmoniche and the Sopplimenti musicali. Even less well studied are his non-musical writings (such as those on the Capuchin Friars, the treatise on Patience, and his work on the reform of the calendar) and the ways in which these intersect with the musical treatises.

• Zarlino was a participant in the short-lived Accademia Veneziana, also known as the Accademia della fama, but beyond this, his role in Venetian literary circles remains uncertain. Two “collaborative” projects, his madrigal “Mentre del mi buon Caro” (on a sonnet by Venier) that appears in a collection on the death of Annibale Caro (1568) and his setting of the stanza “Questo si ch’è felice” as part of a canzona in several parts for the collection I dolci frutti (1570) may offer new possibilities for understanding this role.

• In most views of Zarlino’s biography, he is seen as a humanistic cleric, yet Zarlino’s interactions with the Venetian book trade and patrons, including the presence and distribution of Zarlino’s handwriting in copies of at least two of his publications, offer tantalizing evidence of Zarlino as a poligrafo, a public figure who made his reputation by publishing and by his wits. Zarlino’s activities with the Venetian book trade may shed light on his unusually broad learning, possibly gleaned from the pages of books hot off the presses.

• Rather than following in the one-on-one pedagogical model usually associated with composers like Josquin or Willaert, the composers who serve as his models, Zarlino’s legacy lay not with the individuals who claimed him as teacher, but in the dissemination of his theories and views via printed volumes. These had enormous influence for well over two centuries in the long Italian tradition of prima and seconda prattica styles that amount to either a continuation (with modifications) or a rejection of his counterpoint teachings, and specifically of his approach to dissonance treatment, as well as in the genesis of the stile antico. And for later
theorists, Zarlino served as the means to establish themselves, either as heirs (e.g. Fux) or replacements (e.g. Rameau). A better understanding of this influence will help shape the complex historiography of mode and counterpoint and intersections with later tonal theories.

The first two hours of this session consists of an introduction by the session organizer, presentations by the six panelists with a brief period for questions between each presentation, and a response. The final hour will include open discussion among the panelists and the audience aimed at identifying avenues of research that appear to be most fruitful, areas of inquiry that are most pressing, and the ways in which potential projects, including collaborative and digital projects, might be undertaken.
Maintaining a Research Agenda at Teaching-Intensive Institutions

Keith Clifton (Central Michigan University), Moderator
Samuel Dorf (University of Dayton), Christine Gengaro (Los Angeles City College), Alexandra Monchick (California State University, Northridge)

Sponsored by the Committee on Career-Related Issues

Although musicologists generally train at institutions emphasizing research and scholarship, many who secure academic employment work at “teaching-intensive” institutions, broadly defined by the American Association of University Professors as colleges or universities with a teaching load of nine or more contact hours per semester. At the same time, many of these institutions have substantial research expectations for promotion and tenure, often with limited release time for scholarly work. This panel, drawn from faculty members at teaching-intensive institutions who have achieved recognition for their scholarly productivity, will share the challenges and rewards of careers at schools whose primary focus is teaching. In addition to commentary from the panelists and strategies for balancing teaching, research, and service obligations, ample time will be provided for questions and comments from the audience.

Musicology and Digital Technologies: Access, Sustainability, Education, and Scholarly Communication

Richard Freedman (Haverford College), Chair
Kimberly Francis (University of Guelph), Mary C. Francis (University of Michigan Press), Mark Katz (University of North Carolina at Chapel Hill), David M. Kidger (Oakland University), Debra S. Lacoste (Kitchener, Ont.), Jesse Rodin (Stanford University), Caitlin Schmid (Harvard University), Margot Fassler (Notre Dame University), James V. Maiello (University of Manitoba), Michael Accinno (University of California, Riverside), Caryl Clark (University of Toronto), Christine Suzanne Getz (University of Iowa), Wendy Heller (Princeton University), Susan Thomas (University of Georgia)

Sponsored by the Committee on Technology

Technology changes too fast for the AMS ever to list which specific tools students ought to learn, or which scholars ought to use. But the time is right for AMS members (and our various governing committees) to consider questions of accessibility, sustainability, interoperation, and intellectual property in a digital age. This session aims to address these themes as they are manifest in our scholarship, in our teaching, in our annual meetings, and in the various curricula that are shaping the next
generation of musicologists. In it, we will hear from members of various AMS committees, divide ourselves into various groups by shared interest, and assemble key tasks and needs for subsequent elaboration and action.

The session will unfold in three parts:

• Four members of the Committee on Technology will briefly outline our current thinking about each of four key areas: 1) developing digital skills in graduate and undergraduate programs; (2) accessibility; (3) sustainability and visibility for digital projects; and (4) technology at the annual Meeting.

• Those in attendance will divide themselves into small focus groups based on interest in the themes articulated in the first part of the session, discussing options, priorities, and goals. Each group will be led by a member of the Committee on Technology, who will facilitate and take notes, as well as a delegate from selected AMS committees and study groups (Committee on Publication, Committee on Graduate Education, and the Music and Disability Study Group). Each group will be charged with producing a recommendation for the Committee on Technology that can be summarized at the end of the session. Notes will be recorded in a single shared GoogleDoc, which will be open to all attending the session via a simple link that will be displayed throughout the session.

• During the final segment of the session, each of the discussion groups will share its recommendations with the larger group, and consider points of common interest or counterpoint among them. We will also welcome questions from the attendees.

The Committee on Technology will coordinate follow-up on the ideas raised during the session, both by coordinating with the work of other AMS Committees and Study Groups, and through proposals for action by the AMS Board.

Suggested questions for each topic:

(1) Developing digital skills in graduate and undergraduate programs

• What are the most needed/value digital tools and skills (for both undergraduate and graduate education)?

• How might competencies with digital tools be best evaluated?

• How different should digital skills training be in different kinds of degree programs (MFA, DFA, BA, MA, BM, MM, BMEd, MMEd, PhD, DMA, etc.)?

• Are there good models for the incorporation of digital skills into pedagogy in allied disciplines? What about models at our home campuses?

• How do/have model programs elsewhere advocate(d) successfully for curricular changes and resources to support new tools for teaching?

(2) Accessibility

• Scope: what are the priorities of the AMS? Accessibility at its own conferences and gatherings? Recommendations for departments and programs to follow? Best
practices for *JAMS*, and for publishers in the field?
• What accessibility policies does the AMS already have in place?
• What policies and protocols in similar societies are already in place? Do they provide useful models?
• What technologies are most useful to consider using in the context of accessibility?

(3) Sustainability and visibility for digital projects

• What does success look like for digital projects for AMS researchers, teachers, students? What is considered “visible”? How is “sustainable” defined?
• What roles do libraries and librarians play in helping to find and sustain digital projects?
• How do students locate and use digital projects? What is the level of awareness of digital projects among students at different levels?
• What are publishers doing to create and sustain digital projects?
• What can the AMS do to encourage and support digital projects? Prizes? Special subventions? Library collaborations to help discover and catalog digital projects properly?

(4) Technology at the annual meeting

• What technologies are being requested to enhance the annual meeting?
• What are the priorities of the society for enhancing the annual meeting? Technologies for sessions? Technologies to make the meeting itself more manageable and accessible for attendees?
Saturday Noontime Concerts

Fifteenth-Century Sound Clip:
Improvised Polyphony by Civic Wind Bands in Court
A Workshop-Demonstration

Forgotten Clefs
Charles Wines, Shawm and Recorder - Artistic Director
Christopher Armijo, Recorder
Adam Dillon, Sackbut
Sarah Huebsch, Shawm and Recorder
Kelsey Schilling, Shawm and Recorder

Program

Ciaramella, me dolce Cia
Antonio Zachara da Teramo (1350/60-1413/16)

Alta capella – shawms

Tandernaken, al op den Rijn

Tandernaken Tyling (fl. c. 1450-1475)

Alta capella – shawms, sackbut

Tander naken Jacob Obrecht (1457-1505)
Tandernack Petrus Alamire (c.1470-1536)

Recorders

Improvised Polyphony from the Brussels Bibl. Roy. MS 9085 Manuscript

Recorders

La Spagna

Alta, La Spagna Francisco de la Torre (1483-1504)

Alta capella – shawms, sackbut

La Spagna (1) Anonymous (late 15th cent.)
La Spagna (2) Anonymous (late 15th cent.)

Recorders

Improvised Polyphony from the Brussels Bibl. Roy. MS 9085 Manuscript

Alta capella – shawms, sackbut
In this program, Forgotten Clefs demonstrates improvised polyphony as it may have sounded in late fifteenth-century Northern-European courts. We seek to recreate this performance practice from the late Middle ages and Renaissance, when civic wind bands improvised polyphonic pieces from popular melodies (tenors). Contemporary theoretical sources permit instrumental recreation of this type of improvised polyphony including *De preceptis artis musicae* by Guiliemus Monachus and *Liber de arte contrapuncti* by Johannes Tinctoris. Additionally, *basse danses*—Brussels, Bibliothèque Royale Albert MS 9085 and a Paris print by Michel Toulouse (before 1496)—give us a vivid picture of musical materials civic wind band musicians may have used.

Join our creative process by choosing *basse danse* tenors from selected examples. We will demonstrate improvised *basse danses* in three and four parts based on these tenors. This demonstration brings together research in historical improvisation, music theory, counterpoint, historical dance studies, and our own experimentation since February 2017. We will perform on modern copies of Renaissance instruments: recorders, shawms, sackbut, and drums.
Saturday noontime concerts

Singen und Sagen: Praetorius’s Polychymnia Caduceatrix et Panegyrica

A Concert for Hope in a Time of War

Directed by Stephen Kennedy, Music Director, Christ Church Rochester
Program and Production by Liza Malamut
The Christ Church Schola Cantorum
Members and Guests of the Christ Church Consort
Members of the Rochester Music Community
Students, Faculty, and Alumni from the Eastman School of Music

Program

Puer Natus: Ein kind geborn (XII)
Nun freut euch lieben Christen gemein (I)
Teutsche Missa: O Vater allmächtiger Gott (V)
Wie schön leuchtet (X)
Nun lob mein Seele den herren (II)
Wachet auf (XXI)
Allein Gott in der Höh sei Ehr (III)
Gelobet seist du Jesu Christ (XXXII)
In dulci Jubilo (XXXIV)

Michael Praetorius’s Polychymnia Caduceatrix et Panegyrica contains some of the most sophisticated polychoral writing in all of seventeenth-century German sacred music, representing a level of composition on a par with Monteverdi’s Vespers of 1610. In spite of this, works from the Polychymnia collection are seldom used as the centerpiece for modern performances of seventeenth-century polychoral music in the United States, largely because of the sheer size of the forces needed to create a successful concert.

The collection contains forty pieces based on popular Protestant hymns, arranged progressively from smaller works with continuo and a few singers, to pieces requiring over twenty individual voices and instruments. The works largely reflect the practices of early modern Italianate composers, alternating relatively conservative polyphonic sections with florid singing and virtuosic instrumental ritornelli. Praetorius’s own commentary on Polychymnia, found in the collection itself as well as in his famous
treatise *Syntagma Musicum*, provides detailed methods and countless options for the orchestration of each piece. These texts provide valuable insight into the performance practice aesthetics of early seventeenth century polychoral music that could be achieved under ideal circumstances: a large budget, a grand venue, and an ample supply of master musicians.

The collection’s publication date of 1619, one year after the official beginning of the Thirty Years’ War, adds a note of poignancy to this lushness. It would not be long before Europe descended into chaos, disease, and famine; the city of Magdeburg, where Praetorius worked for several years as *kapellmeister* of the cathedral, would be sacked during the course of the war, its population decimated by nearly seventy-five percent. It would be many years before the music from *Polyhymnia* could be performed with its full instrumentarium of cornetti, violins, sackbuts, dulcians, viols, trumpets, and more.

The framework of this program is that of a universal musical sermon during a time of war and strife, based on Praetorius’s interpretation of Martin Luther’s instruction to “*singen und sagen,*” or “to sing and say.” In the preface to *Polyhymnia*, Praetorius writes, “it is not only appropriate to have a CONCIO, a good sermon, but also in addition the necessary CANTIO, good music and song . . . It is and remains God’s Word in the thinking of the mind, the singing of the voice, and also in the beating and playing upon instruments.”

To reflect this, pieces from *Polyhymnia* will be alternated with selected texts, both uplifting and sorrowful, that reflect this theme. Nearly four hundred years after its publication, performing such elaborate and joyous music as that of *Polyhymnia* during times of darkness and despair remains an act of courage and optimism.
In 1929, the State Academic Theatre in Leningrad announced a competition for ballet librettos on revolutionary topics. The winner was *The Golden Age*, a story recounting the heroic visit of a Soviet soccer team to a decadent European country. Charged with producing this unlikely scenario, the theatre’s director Fyodor Lopukhov selected Dmitri Shostakovich to write the music, Leonid Yakobsen and Vasily Vaynonen to choreograph the dance, and Valentina Khodasevich to design sets and costumes. Notes on the premiere announced that the work marked a “transitional style in Soviet ballet” (Leningrad 1930), a comment that signaled an attempt to distinguish Soviet ballet from the old Imperial style, not to mention the “formalist” experiments of Russian ballet outside Russia. The final work was a grand spectacle noted for its choreographic novelty and musical vibrancy. Despite initial success, however, *The Golden Age* suffered devastating reviews for its “bourgeois ideology” (Brodersen 1930) and fell out of the repertoire after nineteen performances. The ballet in “proletarian skin” had failed.

In accounting for the genesis and demise of *The Golden Age*, scholarly discourse centers on evolving political expectations that called for ideologically appropriate stories in ballets but resulted in ridiculous scenarios or abstract concepts (Yakubov 1995; Scholl 2007; Ilichova 2008; Ross 2015). While Soviet politics certainly guided an emerging balletic repertory, however, a more important influence on ballets in the 1920s was a conscious wrestling with the past, a tension between demands for new “Soviet” works (like *The Golden Age*) alongside the reinvention of old “classical” ones (such as Lopukhov’s contemporaneous restagings of Petipa ballets). My paper situates *The Golden Age* within this struggle between homage to the *danse école* and innovation in new forms. I argue that the ballet was important not only for the way it presaged artistic repression in the ensuing decade, but for the way it engaged the Russian balletic legacy and suggested a possible, if ultimately unconvincing, direction for Soviet art.
Through the Iron Curtain, Darkly:
Smuggling the Western Avant-garde to Soviet Musicology
Olga Panteleeva (Princeton University)

Contrary to the hitherto accepted view of Soviet musicology as operating in isolation from Western music and scholarship, European and American writings on music were constantly being smuggled through the Iron Curtain. One such conduit was a book entitled *On Music, Alive and Dead*, published during the Khrushchev Thaw in 1960. Its author, musicologist Grigory Shneyerson, was a member of the All-Union Society for Cultural Relations with Foreign Countries, and was conversant with the latest Western repertory and the discourse around it. An overview of “new music from capitalist countries,” the book praised composers working in a “living,” tonal idiom (De Falla, Milhaud, Janáček) while disparaging the “dead” avant-garde (Stockhausen, Boulez, Cage) as well as Darmstadt’s elitism, formalism, and autonomy. And yet, several generations of Soviet composers availed themselves of the book’s information about the avant-garde: copious factual detail, translations from English, German, and French, and musical examples.

Like the latest monographs by Pauline Fairclough and Marina Frolova-Walker, my paper adopts an approach grounded in a thick description of Soviet social practices. My argument is twofold. First, I argue that the subversive writing style typified by Shneyerson’s book—couching otherwise frowned-upon information in politically acceptable terms—brought to the rich repertoire of strategies for circumventing ideological control in Soviet musicology. Second, this strategy had unintended consequences for the development of the discipline in Russia. This writing style fostered the perception that music history was the domain of the “extra-musical” (which could be compromised by political cooptation), and therefore was inferior to the more autonomous enterprise of music theory, as the theorist Yuri Kholopov argued in a major methodological quarrel of the 1970s. This writing style also inculcated the skill of reading between the lines—foraging for “objective” facts, discarding the “extra-musical” ideology—that survived into the post-Soviet period, thereby shaping the idea of what counts as valid knowledge today. Thus, I demonstrate that the current skepticism many Russian musicologists profess towards the study of cultural politics in Western academia is one of the symptoms of the post-Soviet allergy to the decades-long requirement to interpret the aesthetic in political terms.
Existing scholarship on Aaron Copland’s *Short Symphony* (1931–3) attributes its balanced form, spare textures, and ostinatos to the influence of Stravinskian, and therefore European, neoclassicism. Yet when Mexican composer/conductor Carlos Chávez received the score before conducting the premiere in Mexico City he enthused to Copland: “here is our music, my music, the music of my time, of my taste, of my culture.” Indeed, Copland had completed substantial work on *Short Symphony* while visiting Chávez in Mexico from 1932 to 1933. Correspondence from this time indicates that the two men were mutually preoccupied with breaking away from Europe, together developing an American modernist aesthetics that transcended the U.S./Mexican border; Copland had even initially adopted Chávez’s imaginatively evocative proposed title, “The Bounding Line.” Attention is overdue, then, to *Short Symphony’s* place within a largely overlooked period of creative exchange between the composers, contextualized by the contemporary U.S. vogue for Mexican culture, as well as by the era’s Pan Americanist politics: F.D.R.’s administration prioritized the strengthening of economic and cultural ties between North and South America.

Following work on musical Pan Americanism by Carol Hess and Stephanie Stallings, this paper applies a fresh lens to Copland’s *Short Symphony*, drawing on extensive archival research. For all its socially utopian aspirations, Pan Americanism’s cultural-political agenda was characterized by unequal power relations that privileged the North. In dialogue with postcolonial theorization of the subaltern by Walter Mignolo and Homi Bhabha, I explore how Copland, Chávez, and the work rearticulate, yet also resist, structural inequalities within the era’s evolving Pan American relations. The symphonic genre, uncomfortably situated historically between utopian community formation and public muscle flexing, concentrates these discourses. Turning, however, to some subversive implications of Chávez’s temporary title, “the bounding line,” and its wide-ranging transatlantic cultural connections, the paper concludes by illuminating the potential meanings for Copland’s idealization of Mexico and participation in Pan Americanism as frustratingly elusive and mutable. But this is perhaps the point, revealing how Pan American engagements channeled an inseparable set of 1930s anxieties about transnationalism, modernist aesthetics, and power.
Decolonial Performativity and Female Empowerment in Experimental Music from the U.S.-Mexico Border

Ana Alonso Minutti (University of New Mexico)

Noise critics praise the sonic openness of the sparse texture in Tahnee Udero/TAHNZZ’s work and connect it with the desert of New Mexico—her place of origin. For Udero, the desert symbolizes a space for creative openness and family resilience. Her family story is entwined with the complex and conflictive history that has characterized relationships among the Native Americans, Mexicans, and Euro-Anglos sharing New Mexican land. Udero regards performance as a kind of ritual and, when performing, she becomes La Curandera. She arranges her musical equipment as an altar, with a variety of religious candles and idols, herbs, and *sarapes*—each object carrying within it a strong religious symbolism. Her *Curandera* subjectivity is a place for female human agency. She makes herself look old by painting wrinkles on her face, hence critiquing mainstream social codes that praise the beauty of the young while discarding the old. All those in attendance witness a ritual where noise carries within it the power of sacredness. Udero’s noise work is a testimony of histories: of geographies, communities, beliefs, and in a more immediate way, histories of her personal journey. As *La Curandera*, she repositions decolonial narratives by embodying female subjectivities that recreate rituals from before the institutionalization of the U.S.-Mexico border. The complexities behind Udero’s family history, particularly in regards to ethnicity, are interwoven with histories behind the natural lands of the American Southwest. Following the belief that “noise takes you to a certain place,” she recreates, through sonorous *curanderismo*, local topographies.

Udero’s performance choices could be understood in what Peter García (2012) calls a “fiesta of egalitarianism.” “In this process of de-colonization,” García says, “Nuevo mexicana/os actively resist the consequences of political, territorial, aesthetic, intellectual, cultural, religious, and linguistic colonization.” In this paper, I discuss Udero’s noise work as a type of experimentalism shaped by family history and personal memories. I argue that her performative utterances of decolonization and female empowerment extend an invitation to imagine alternative versions of egalitarianism rarely seen in experimental discourses and practices.
The Numerical Office as Biblical Exegesis: St. Jerome, St. Augustine, and the Matins Antiphons *Beatus Stephanus iugi legis*

Benjamin Brand (University of North Texas)

Among the most significant developments in the study of medieval music in the past thirty years has been the recognition of the complex interplay between biblical exegesis and plainsong. For instance, liturgical genres new to the central Middle Ages, especially tropes and sequences, have been recognized as vehicles for biblical interpretation much like sermons and commentaries. This paper expands the field of inquiry to the numerical office, a genre defined by the organization of its antiphons and/or responsories in ascending modal order and one whose connection with medieval exegesis has gone largely unexplored. It does so through a close reading of an office for St. Stephen, *Beatus Stephanus iugi legis*, which is datable to the early tenth century and whose nine matins antiphons are unusual because each one paraphrases the psalm with which it is paired. As a result, these chants do not present a coherent narrative of their saint’s life and death in the manner typical of numerical offices; instead, they offer an artful patchwork of psalmic allusions whereby literary images from the psalms enrich Stephen’s biography as recounted in the Book of Acts. The application of these images to the protomartyr parallels the distinctive interpretations of their biblical sources in a commentary ascribed to St. Jerome, the *Breviarium in psalmos*. Moreover, the treatment of Stephen’s vision of Christ in heaven evinces striking affinities with St. Augustine’s sermon *Natalem Domini*, whose interpretation of the vision diverges markedly from those offered in homilies traditionally recited on Stephen’s feast. Finally, the dense web of psalmic paraphrase and exegetical argument in *Beatus Stephanus iugi legis* culminates in its concluding antiphon, which abandons the spare declamation and lucid phrase structure of the preceding ones. Exceptional among numerical offices of this period, this chant constitutes an elaborate doxology analogous to the simple *Gloria patri* that concluded each psalm. Through both its text and music, then, *Beatus Stephanus iugi legis* reveals how a numerical office could serve as an exercise in biblical commentary.

The Papal Chapel’s Repertory of Lamentation Lessons before and after the Council of Trent: Some Revisions and Clarifications

Mitchell Brauner (University of Wisconsin-Milwaukee)

During the sixteenth century, the Papal Chapel’s performances of the *Lamentations of Jeremiah* during Holy Week were among its most famous and admired ceremonies.
Yet the repertory and its sources are riddled with inconsistencies. Whose Lamentations lessons did they sing, and for how long? Which sources were used in performance? The best-known source, Cappella Sistina 163 of the Vatican Library (VatS 163), containing the set by Carpentras and made at his behest, may not ever have been used for performance. The version of Carpentras’s lessons in a manuscript made for the Cappella Giulia at St. Peter’s (VatG XII.3) is later, and is radically different from those in VatS 163. VatG XII.3 also has attributions that conflict with those in other manuscript and printed sources. Although I identified Rome, Biblioteca Casanatense, MS 1671 (RomeC 1671) as a Papal Chapel manuscript datable to the 1540s, Klaus Pietschmann has challenged this conclusion. In the post-Tridentine era, none of the Lamentations texts adhere to those of the Roman Breviary of 1568. VatS 186, containing the lessons by Tomás Luis de Victoria, has never been dated precisely and has an unresolved relationship to the significantly different version published by Victoria in 1585. While Giuseppe Baini, Palestrina’s nineteenth-century biographer, asserted that Palestrina’s settings had replaced those by Carpentras in the repertory, the earliest copy in the Cappella Sistina archive is the 1589 print, published years after their composition. Baini does not consider VatS186, nor the handful of lessons (not a complete set) by pre-Tridentine composers, edited to suit the newly-reformed liturgy.

This paper examines this tangle of problems by means of archival and codicological evidence. A source-copy relationship between VatS 163 and RomeC 1671 will be established. The bases for VatG XII.3’s conflicts are resolved. A study of VatS 186 places the manuscript at 1581–84, later than has previously been proposed, and its date, preceding Victoria’s Holy Week publication, is confirmed, supported by decrees issued by Pope Sixtus V (1585–90). This paper also clarifies the relationship between the Breviary of 1568 and the flurry of Lamentations compositions in the 1570s, including those of Palestrina.

The Neumes of the León Antiphoner:
Written and Oral Transmission in Old Hispanic Chant
Elsa De Luca (NOVA University)

Old Hispanic Chant was the liturgical repertory sung in the Iberian peninsula before the imposition of the Gregorian liturgy (ca. 1080). Old Hispanic notation is not pitch-readable, it cannot be transcribed into a score, and we have lost, probably forever, the ability to sing it at the right pitches.

Surviving Old Hispanic musical manuscripts date approximately from the tenth to the thirteenth century and, among them, the León Antiphoner is by far the most complete, and therefore the most studied. Due to the quantity of music it preserves, the Antiphoner has been widely used as the basis of comparison for the musical analysis of Old Hispanic melodies (Randel, Hornby and Maloy). Prior to this research, the Antiphoner was considered to be written by a single music scribe and,
consequently, cross-musical comparisons between Old Hispanic manuscripts treated the Antiphoner as a whole and homogeneous witness of early Iberian notation. The research I present demonstrates the presence of at least four main music scribes and several later hands in the Antiphoner. By means of paleographical analysis of neume shapes, duplicated chants, and customary neumatic patterns, I describe the characteristics of the notation and the individual peculiarities of the Antiphoner’s music scribes. I focus on both the four main music scribes and some of the later hands, discussing their neumatic preferences and the interventions to the original layer of notation.

From a methodological point of view, the originality of this research consists in treating the Antiphoner as a complex witness in which there are traces of multiple layers of musical transmission. Understanding its scribes’ habits can help to clarify the extent to which orality and scribes intervened in the dissemination (and modification) of the Old Hispanic melodies found in the Antiphoner. This information can be of great help when we compare these same melodies in other Old Hispanic manuscripts.

Within the bigger picture of Western sacred music, Old Hispanic Chant is the most completely preserved pre-Gregorian repertory, and has few Gregorian contaminations. Its study may unveil important information about Western liturgical chant before the Carolingian reform.

The Lady of St. Andrews: Evidence of Lady Mass Cycles in W1
Katherine Steiner (Wycliffe College)

The eleventh fascicle of W1 has been recognized as a “monument” of polyphony in the British Isles—the only complete collection of polyphony from the British Isles between the Winchester Troper and the Old Hall Manuscript. Yet the unique collection has received relatively little attention. Edward Roesner’s definitive dissertation examined the stylistic and paleographic features, and briefly discussed liturgical use. David Hiley’s assessment of the repertoire demonstrated connections to both thirteenth-century insular and continental repertoires, and suggested that it was designed for votive Marian masses. Peter Lefferts pointed out that the eleventh fascicle is an early and comprehensive example of the new burst of Marian songs likely composed to accommodate the rapidly spreading daily Lady mass in the British Isles. Despite the recognition that the eleventh fascicle of W1 is certainly the earliest complete collection of polyphonic music for Lady masses, its unique witness to this influential but poorly documented practice has not yet been fully examined.

Comparison of the Lady mass collection in W1 with other thirteenth-century collections of Lady mass music reveals that there was by the mid-thirteenth century an established tradition of adorning the Lady mass with exceptional music. Already by that time the Lady mass was a focal point of musical production for many insular
institutions. W1 and several roughly contemporary sources provide records of Lady masses that employed the full rank of musical solemnities used at the high altar on a feast day. Although many are local compositions, they nonetheless share common themes and variant contrafacta on the same originals. Several of the collections suggest organization into weekly cycles of mass ordinaries, Alleluias, and sequences for the Lady mass. W1 is a key witness to this burgeoning tradition, yet its compiler and editor in St Andrews also drew from the Notre Dame polyphonic idiom to create his own distinctive Lady mass cycles.

David Tudor
Ryan Dohoney (Northwestern University), Chair

David Tudor, Esoteric Spectacle—1958
Michael Gallope (University of Minnesota)

On the evening of 15 May 1958, pianist David Tudor gave the premiere of Cage’s *Concert for Piano and Orchestra* at the famously raucous Twenty-Five-Year Retrospective concert at New York’s Town Hall. While John Holzappfel has conducted detailed research on Tudor’s second performance score (or “realization”) of the *Solo for Piano* from Cage’s *Concert*, completed in 1959, much less work has been done on Tudor’s first realization for the 1958 premiere. Drawing on a new score reconstruction of the first realization I have assembled in collaboration with the Getty Research Institute, a range of Tudor’s sketches, the commercially released recording of the performance, and other archival documentation, the paper argues that Cage’s and Tudor’s mutual interest in formalism, calculation, and exactitude was also subject to an array of loose practices in live performance, as well as surprisingly independent compositional choices in Tudor’s own hand. Such instances may seem at odds with Tudor’s reputation as an arch formalist in a conservative suit with a deadpan stage presence. But the paper situates Tudor’s preparation and performance of the first realization in context with the rapidly changing avant-garde aesthetics of mid-century.

In particular, this paper argues for Antonin Artaud’s *The Theater and Its Double* (1938) as an interpretive lens for Tudor’s realization. The text first came to Tudor through Pierre Boulez’s writings during his preparation of Boulez’s Second Piano Sonata, and was subsequently much discussed among Cage, Morton Feldman, and Tudor during the key years of 1950 and ’51, when Cage turned to chance procedures, and Tudor found his footing as a performer by way of an aesthetics of what he called “non-continuity.” The paper concludes that Tudor’s first realization exploited music’s ineffability, though not as a non-signifying abstraction; instead it took form as an avant-garde mysticism influenced by Artaud that deliberately concealed the exact process whereby the notation is brought to life at the piano. This, in turn, reveals a philosophical crux of Tudor’s practice at mid-century: that notwithstanding the
formidable formalisms and calculations that structured his collaborations with Cage, Tudor’s performance operated with equal power as an opaque sensory spectacle.

Untitled: David Tudor’s “Never-Ending Series of Discovered Works”
You Nakai (Brooklyn, N.Y.)

In 1972, David Tudor composed *Untitled*, a seminal work of live-electronic music in which modular electronic components are hooked up to form feedback loops in order to generate sounds without exterior input. Tudor’s innovative approach has exercised a wide influence on the later development of noise music, and has been hailed as the precursor of the current trend of “no-input feedback” in electronic music. However, the nature of *Untitled* is shrouded in enigma. The configuration diagram of components employs peculiar symbols of Tudor’s own design, obstructing a straightforward identification of instruments. More critically, Tudor’s description of the piece as “part of a never-ending series of discovered works” calls into question the very delineation of *Untitled* as a standalone “work.” A subsequent remark that “all versions are performed live,” furthers the mystery—is *Untitled* a part of a series, or a series in itself? Resorting to its performance history only adds more layers of confusion. Despite his aim to perform everything live, the proliferation of components forced Tudor to record the output of an initial set-up in advance and use this as input source to a simplified configuration in performance. In 1975, Tudor created *Toneburst*, set to Merce Cunningham’s *Sounddance*, which used the same no-input principle without resorting to recorded sources. Shortly before his death, Tudor revived *Toneburst* for other musicians of the Cunningham company to perform, while expressing reservations for *Untitled* to be performed by others. Again, a mereological-ontological question ensues: is *Toneburst* a “version” of *Untitled*? Or is it yet another “part of a never-ending series”? This paper presents a genealogical inquiry into the *Untitled/Toneburst* complex through detailed examination of extant sketches, instruments, and recordings. By decoding Tudor’s symbols, the components of *Untitled* and *Toneburst* have been fully identified. The analysis of recordings has further revealed that the same three source tapes were used not only in all performances of *Untitled*, but also in all performances of *Toneburst* after its revival. These revelations offer a key to articulate the idiosyncratic status of “work” in Tudor’s live-electronic music, and its connection to his distinct approach to composition and performance.
Liberace’s Musical/Material Appeal: Bodily Hearing and Tactile Seeing via 1950s Television
Ivan Raykoff (New School)

In terms of his pianistic genealogy, the popular pianist-entertainer Liberace (1919–87) often credited Ignaz Jan Paderewski as a major influence, while critics and scholars have considered the Parisian virtuoso tradition (Henri Herz, Franz Hünten), Frederic Chopin, and Franz Liszt as formative models for “the Rhinestone Rubinstein.” This paper offers an alternative lineage that positions Liberace’s musical aesthetic and performance mannerisms in the context of “novelty piano” styles of the 1920s and “society piano” trends of the 1930s and ’40s as well as the advent of televised musical performances in the 1950s. Drawing upon the musical innovations of pianist-bandleaders Eddy Duchin and Carmen Cavallaro and the cinematic technique of concert pianist José Iturbi, Liberace developed a unique and highly successful performance style that made the relationship between the musical and material aspects of his playing audible, visible, and tactile. Andrew Mead has written about “bodily hearing,” or the physiological aspects of music-making that enable listeners to “understand sound qualities in terms of the actions used to produce them.” Since many listeners have had the experience of singing or playing an instrument, there could be a “kinesthetic empathy” through their vicarious “identification with the embodiment of a sound.” Liberace’s playing on television also demonstrates what Laura Marks calls the “haptic visuality” of cinema, as “the eyes themselves function like organs of touch.” From his first short Soundies in 1943 to his nationally syndicated television show in the 1950s, Liberace developed techniques to emphasize the physicality and materiality of his music-making, an approach that later evolved into the signature props and flashy costumes for his live stage spectacles. In this perspective, the new medium of television enabled Liberace to integrate the traditions of Romantic pianism with new styles of popular music in a highly embodied manner that appealed to his fans as much as it bothered his critics invested in music’s physical and material transcendence.

Vera Lynn Sings: Domesticity, Glamour, and National Belonging on 1950s British Television
Christina Baade (McMaster University)

In 1957, the forty-year-old Vera Lynn appeared on the popular BBC television show, This Is Your Life. As BBC Audience Research discovered, twenty-one percent
of Britain’s adult population watched the episode; “delighted” respondents described Lynn as both “an ‘historic’ figure in the world of entertainment” and “at the height of her professional career and popularity.” Indeed, Lynn was established, not only in recording and live performer but also as a television star, with a feature series, Vera Lynn Sings, that attracted up to forty percent of the television audience. Nonetheless, Vera Lynn Sings has been ignored by popular music histories of the period, which have focused instead upon youth oriented, “rock and roll” shows like Six Five Special. The notion that Lynn was at the peak of her popularity thus invites further investigation.

This paper considers Vera Lynn’s central place on British television between 1956 and 1959, when she held an exclusive contract with the British Broadcasting Corporation. With the beginning of commercial Independent Television in 1955, the BBC turned to marketable performers, like Lynn, in order to win viewers—particularly women, whom it regarded as keepers of household viewing schedules. The contract’s centerpiece was Vera Lynn Sings, a lavishly produced, primetime music variety show that balanced respectable glamour with “homeliness” and sincerity.

Drawing upon the extensive collection of production documents at the BBC Written Archives Centre, as well as contemporary criticism, this paper examines how the show situated Lynn within the frameworks of white, feminine domesticity, middle class aspirationalism, professionalism, and national belonging—both aurally and visually. In particular, it considers the show’s musical repertories and performers, including the many classical musicians who appeared as guests, considering how Vera Lynn Sings modeled an “old-fashioned” mode of musical inclusivity during a period when music audiences became increasingly stratified by age and taste. It also examines how Lynn herself was positioned within the show, as a contemporary star performing in dialogue with the past. Ultimately, this paper contributes to understandings of early music variety on television and complicates youth-, rock-, and male-centered accounts of popular music in postwar Britain.

**Music and Technology**

Mark Katz (University of North Carolina at Chapel Hill), Chair

Automating Musicianship: Amateur Pianists and the Player Piano, 1898–1920

Alyssa Michaud (McGill University)

Advertisements for player pianos exploded onto the pages of major newspapers and periodicals at almost the exact turn of the twentieth century. During the early 1900s, player piano companies took out hundreds of ads touting the unique features of their instruments and weaving appealing images of the edification and entertainment that player pianos would provide for potential buyers and their families. Although past studies have explored the relationship between the player piano and classical
composers such as Stravinsky and Antheil, the subject of amateur musicians—the player piano’s primary user base—has received less attention. This paper maps the changing relationship between amateur musicians and automation technology in the early twentieth century, drawing on advertisements from 1898 to 1920 to illuminate a steady shift in the way this technology was advertised by companies and utilized by musicians.

Although advertisements are frequently guilty of sweeping overstatements about the impact of new products on buyers’ lives, these proclamations tell us a great deal about how marketers believed readers would perceive their products. Promotional material from this time period can be roughly grouped into two categories. The first marketed the player piano as a device capable of playing the piano in place of a human performer, focusing on its mechanical qualities and capacity for precision automation. The second sold the player piano as an interactive instrument that enabled even unskilled individuals to convey their own interpretations and feelings in a participatory musical performance which amplified the musical abilities of the amateur.

This paper links the developmental history of player piano technology with a new account of the relationship between the device and its amateur users, shedding light on the creative nature of human use, and tracing its implications for the development of instrumental technologies and the practice of music-making.

Translation and Transformation: Philosophies of Technology and Time-Space in George Antheil’s Ballet Mécanique
Angharad Davis (Yale University)

“My Ballet Mécanique is the new FOURTH DIMENSION of music.
“My Ballet Mécanique is the first piece of music that has been composed OUT OF and FOR machines, ON EARTH.”

So begins “My Ballet Mécanique” (Der Querschnitt, 1925), George Antheil’s fullest account of the rationale underpinning his most (in)famous work. At first glance, these two statements, couched in the emphatic, declarative style of the modernist manifesto, may seem unrelated: the first, quasi-scientific but arcane; the second, an apparently obvious reference to Ballet Mécanique’s unusual instrumentation, which included player pianos, airplane propellers, and a whole rank of electric bells.

Yet by their disjunction and juxtaposition these opening sentences illustrate the fundamentally combinatorial nature of Antheil’s work-philosophy. Mechanism and the fourth dimension, far from being distinct and separable aspects of Antheil’s aesthetic intentions for Ballet Mécanique, are in fact key components of a unified theory of his work that Antheil developed during the early 1920s—a theory that subjects seemingly unrelated ideas to processes of combination and commutation, reframing and repurposing them to suit the exigencies of the composer’s musical and socio-political ideologies. To craft his philosophy of the fourth dimension, Antheil drew not
only on the newly popularized concept of space-time (as posited in Einstein’s theories of relativity), but also on its quasi-mystical, hyperspatial predecessor. In Antheil’s account of *Ballet Mécanique*, these scientific and pseudo-scientific elements were fused with modernist musical concerns, intensified by the everyday encounters of the body and the machine in the urban environment of the 1920s, and brought to life by the power of physical and etheric vibrations—all in the pursuit of a post-Futurist technological utopia.

This paper traces the contemporary intellectual currents that infused Antheil’s account of *Ballet Mécanique*, and the processes of translation and reinterpretation that allowed the composer to synthesize such disparate ideas into a transformative whole. Disentangling Antheil’s philosophy creates a framework that not only facilitates a deeper understanding of the ideas themselves, but also casts new light on the musical work in which Antheil sought to bring them to fruition.

**Music and Women’s Letters in the Early Nineteenth Century**

Mark Ferraguto (Pennsylvania State University), Chair

Music and Political Critique in Jewish Women’s Epistolary Writings from Berlin ca. 1800

Yael Sela Teichler (Open University of Israel)

Recent research on Jewish women in Berlin of the late Enlightenment and early Romantic has focused on their epistolary writings as invaluable sources for critically examining women’s experience as twofold outsiders straddling an increasingly secularized Jewish elite and a predominantly Christian Prussian cultural world. To such enlightened women as Rahel Levin Varnhagen, Dorothea Schlegel, or Henriette Herz, the practice of letter writing was more than a form of sociability and a manifestation of virtue. It was also a socially sanctioned literary practice, and an irreducibly heterogeneous literary genre open to those excluded from the public sphere, adequately lending itself to addressing the problem of understanding and existing in the political, social, and cultural ruptures around 1800.

Yet, while music was a central mode of acculturation for women of the Berlin Jewish elite, little attention has been given to the place of music as a distinct topos in their correspondence. This paper explores the writers’ engagement with music as a literary topos and a discursive strategy, their learned scrutiny, sensual contemplation, and determination to demonstrate intimacy, refined taste, and aesthetic discernment.

Discussing opera productions, oratorios, and house concerts against the backdrop of the political repercussions of the French Revolution, Napoleonic wars, and the Congress of Vienna, the writers, I argue, transpose political questions about social
emancipation and the civil status of Jews in particular into abstract, aesthetic formulations of the quest for German Jewish modernity.

By shifting the gaze to the margins of the Prussian elite, introducing less familiar voices into the cultural history of music and German intellectual history, the paper suggests a more complex and inclusive historiographical perspective on the significance of Berlin’s rising civic musical culture in yielding new, increasingly pluralistic arenas of social and political experience, participation, and negotiation.

More broadly, I argue that the unusual intellectual breadth and the ambivalent position of these freethinking, intellectual Jewish women compel us to reconsider, on the one hand, the place of music in Berlin’s Enlightenment culture and politics and, on the other hand, the role of women in formulating Jewish modernity as a simultaneous embrace and critique of Enlightenment.

Music as Feminine Capital in Napoleonic France
Rebecca Geoffroy-Schwinden (University of North Texas)

When the French Revolution’s Reign of Terror ended in July 1794, Jeanne-Louise-Henriette Campan, lady-in-waiting to Marie Antoinette, salvaged her career by founding a school for girls outside Paris. In 1807, she became director of Napoléon Bonaparte’s Maison d’éducation de la Légion d’honneur at Écouen. Nancy MacDonald entered Madame Campan’s school in 1797 and remained under her tutelage at Écouen until marrying in 1810. MacDonald’s father fought in the Napoleonic campaigns during these years, and she faithfully kept him abreast of her daily life in letters now housed at the French National Archives. I explore the many references to music throughout these letters, which reveal that although MacDonald recognized performance as a demonstration of social grace, she also valued music as a serious educational pursuit, a medium for agency in heterosocial relationships, and a conduit for personal gratification. “Girling at the parlor piano” (Solie 2004) in early nineteenth-century England and Germany has been widely studied, but musicologists are yet to investigate women’s musical practices in Napoleonic France. Scholarship on this period tends to focus on either women as composers (Letzter & Adelson 2001) or music as a feminine virtue (Leppert 1988, 1995; Libin 2000, 2014), while historical studies of female artists in Napoleonic France are confined to aristocratic women and performer-composers. My paper exposes how musical labor during this era yielded tangible, yet seldom recognized results for bourgeois women.

I adopt Pierre Bourdieu’s theoretical framework of cultural and social capital to assert that music served as a form of “feminine capital” in Napoleonic France, which allowed bourgeois women to influence their own socio-economic fate, despite legal relegation to the private sphere. Through this approach, I resituate women’s musical practices within two bodies of scholarship. For musicology, this perspective offers an alternative to the extraordinary/ordinary binary that results from focus on either
authorship or etiquette; and in Napoleonic studies, it proposes a more nuanced evaluation of how women negotiated a supposedly rigid public/private social dichotomy. Consequently, I argue that women could transmute cultural capital—such as skills and instruments—into social capital that promised real economic benefits.

**Music in the Long Protestant Reformations**

Dianne McMullen (Union College), Chair

Five hundred years ago in 1517, Martin Luther’s challenge to points of Roman Catholic theology, contained in his Ninety-Five Theses, sparked a wave of reform movements that altered the religious map of Europe. Each of these reforms—including those led by Luther, John Calvin, and Thomas Cranmer—was marked by deep theological inquiry and thoughtful consideration of church practices. What did it mean to be Protestant? What should Protestant services look like? And what should they sound like? Each Protestant tradition developed theologically-based philosophies of music that directly shaped its arguments regarding the correct aesthetic standard by which to judge music, the proper characteristics with which music should be composed, and the role of music in Christian worship, both in church and in private devotion. These theologies of music created distinctive musical identities for each Protestant tradition, and music became a fundamental didactic device for teaching the laity their new Protestant beliefs and practices—Luther’s catechetical hymns, for example, and Calvin’s rejection of non-scriptural texts and organ accompaniment.

In this session, part of a global commemoration of the Protestant Reformation on its quincentenary, we present some of the most recent ongoing scholarship on Reformation music, attempting to further our understanding of the role that music played in the dramatic cultural, political, and religious changes in the years following Luther’s posting of his theses. Much recent historical scholarship on the Reformation period reflects the idea of reformation as a lengthy process of persuasion, conversion, and education that spanned many years, if not several centuries. These historians have not typically addressed the role of music in this process. In these three papers, spanning the sixteenth and seventeenth centuries, we explore how the Lutheran, Calvinist, and Anglican theologies of music were carried out in practice.

**“Thou hast heard the desire of the humble”: Psalm Singing in Basel at the Beginning of the Reformation**

Daniel Trocmé-Latter (University of Cambridge)

In 1526 Basel’s residents broke with centuries of medieval liturgical practice and became the first city in the Swiss Confederation to sing vernacular metrical psalmody in defiance of—and in protest against—the Church and city council’s official alignment with Rome. The reformer Johannes Oecolampadius delivered a set of sermons on the
Book of Psalms between 1525 and 1527, which are likely to have influenced the congregations’ musical uprising. In his exposition on Psalm 10, *Ut quid Domine recessisti longe* (published by Adam Petri in 1526), Oecolampadius used scriptural authority to attack the religious status quo and argued for the need for radical reform. According to Oecolampadius, the eschatological language of Psalm 10 spoke of the Antichrist. He equated the Antichrist and his followers with the “so-called religious” who “sing and pray, but do not understand.” Conversely, he also spoke favorably of congregational singing, apparently encouraging its reprise, and thereby confirming that it had already taken place by this time. Of particular interest is that the publication also contains a metrical translation of Psalm 10 which, although given without musical notation, instructs its readers to sing it to the “Pange lingua” melody. By contrast, the first hymnal to be printed in Basel did not appear until 1581.

This paper will explore Oecolampadius’s considerations on church singing, placing the sermon on Psalm 10 in its broader context, and will consider the appearance, provenance, and significance of the printed psalm in the 1526 publication.

Protestant Advocacy for Musical Literacy: *The Whole Booke of Psalms* as Music Textbook and Theory Treatise

Samantha Arten (Duke University)

It has often been noted that Protestant ideology led to an increase in general literacy rates in the sixteenth century. It is less often said, however, that Protestants helped advance musical literacy. Based on the evidence of *The Whole Booke of Psalms*, by far the most popular and frequently printed book of music in sixteenth-century England, I argue that English Protestantism did exactly that. The epistle to the reader found in the first edition of 1562 and several subsequent editions served as an introductory music theory treatise intended to aid readers in learning to sing the Psalms and also any other “playne and easy Songes as these are.” Later editions included a music typeface that contained solmization syllables along with a new preface explaining their use.

In this paper, I explore the *WBP*’s identities as a music textbook that advocated for basic musical literacy and as a music theory treatise that presented more advanced theoretical ideas concerning pitch in sixteenth-century England. First, I will show that both the music preface and the solmization psalters were far more prevalent than scholarship currently acknowledges, and examine how the two musical prefaces found in the *WBP* helped to advance the cause of popular music. Next, I will take a close look at its solmization system, demonstrating that early modern England’s fixed-scale solmization system, discussed by Timothy Johnson and Jessie Ann Owens, was actually initiated in the *WBP* in 1569, a full generation prior to Bathe’s ca. 1596 Briefe Introduction to the Skill of Song and Morley’s 1597 Plaine and Easie Introduction to Practicall Musicke. Finally, I will explain how these didactic aids served the
Protestant musical ideology found in this psalter. In this way, I offer a new interpretation of sixteenth-century English Protestantism’s relationship to musical literacy.

How the Latin Liturgy Formed Sixteenth-Century Lutheran Children in the Faith
Joseph Herl (Concordia University, Neb.)

Many German Lutheran cities in the sixteenth and seventeenth centuries had schools where the instruction was in Latin. These cities also retained the mass and offices in Latin. More than a dozen chant books for Lutheran boy choirs, around 2,500 distinct chants, were published during this period.

Several books included marginal commentaries that interpreted the chant texts according to evangelical teaching. The combination of chant texts with doctrinal content and marginal commentaries provided a formidable pedagogical tool for forming schoolboys in the faith.

Nearly all the chants were taken from the pre-Reformation repertory, although some texts were revised for doctrinal reasons, especially to eliminate references to praying to the saints. Devotion to the Virgin Mary, though, is much in evidence, and Lutherans retained chants that referred to her perpetual virginity, a traditional teaching that sixteenth-century Lutherans did not appear to question.

Of special interest are the forty-three sequences in the Lutheran chant books. Every music student learns that the Council of Trent eliminated all but four sequences from the liturgy, with one more restored later; but Lutherans were not bound by Trent and so continued to use the medieval sequences at least through the seventeenth century.

Nationalism

Steven Whiting (University of Michigan), Chair

French Nationalism, Ethnic Nationalism, and the Third Republic’s Folk Music Problem
Katharine Ellis (University of Cambridge)

For most of the Third Republic (1870–1940), the official French attitude to folk music was one of unease. With its “crude” instruments, rural dances, lyrics in local languages or dialects, and references to Catholic tradition, folk music challenged several strands of Republican policy. Chief among them was “unity-in-uniformity” as a necessary condition for a stable national identity. Potentially secessionist regions such as Brittany received aggressive treatment on the premise that non-French ethnic identity was dirty, even revolting; hence the educational reforms of Jules Ferry in the 1880s resulted in schoolroom posters warning that “Speaking Breton and spitting on the ground are forbidden.”
Some of the most influential cultural-historical work in this area has come from the literature scholar Anne-Marie Thiesse. Her revisionism produces a different picture—of enthusiastic assimilation of pan-French diversity by the Republican center, detectable in the 1870s and culminating in the 1930s. Based on documentary evidence relating to French Catalonia, Brittany, Provence-Languedoc, and Paris, I argue instead that any such assimilation in music was strictly circumscribed, was dependent on use of the French language if music was texted, and came at the risk of folkloric infantilization or trivialization. Moreover, political regionalists often shared centrist views.

I reconsider Thiesse alongside recent research in musicology, ethnomusicology, and European Studies. I analyze French folk music from the viewpoints of centralist control and local interpretation at international, regional, and colonial exhibitions (“musiques pittoresques” in Paris 1889, 1900, 1937; Nancy 1909; Marseille 1921). I cross-reference the evocation of folk music within art-music with literature and painting, both of which fared better than music in the formation of artistic schools celebrating local landscapes and rural tradition (e.g. Mistral, Gaugin, Cézanne). My paper helps explain why French composers from Massenet to Poulenc sought to evoke national identity more via historical-courtly *topoi* than folk-like ones, and why in French national terms, folk-based musical expressions of regional identity remained marginal and/or oppositional. However, a coda from outside France in 1941 suggests we also need a layered history acknowledging the widespread emotional value of folk music that might superficially appear “merely” folkloric.

**National Identity and the Oratorio in New Orleans, 1836–61**

Warren Kimball (Louisiana State University)

In the decades following the Louisiana Purchase of 1803, the population of New Orleans was divided along cultural lines that distinguished between “creoles”—native-born residents, most of French ancestry—and a newer cohort of arrivals from the Northeast who spoke English and were dubbed “Americans” by their Francophone neighbors. The newcomers brought with them distinct cultural practices, including a brand of New England music making that flourished in New Orleans during the decades preceding the Civil War but whose role in the city’s history has been forgotten. Drawing upon unexamined archival evidence (including English-language newspapers, the records of a prominent choral society, and private correspondence), this paper documents for the first time the history of “American” music in antebellum New Orleans, focusing particularly on the public performance of English-language oratorios.

The first such concert took place in 1836 and introduced the city’s concert-going public to the sacred choral works of Handel and Haydn. In 1842 an amateur choral group modeled directly on Boston’s famous Handel and Haydn Society was founded.
and quickly became a fixture of the city’s concert life. The minutes of the society, examined here for the first time, reveal that the organization was structured according to Northern models, that it purchased music directly from Boston, and that it drew its membership almost exclusively from the city’s American community. After tracing the development of public sacred concerts in the city, this paper examines ways in which these performances served as markers of national, ethnic, and class identity in antebellum New Orleans, drawing upon prior scholarship by musicologists such as Michael Broyles, Howard Smither, and Douglas Shadle on the musical culture of New England and by historian Eric Foner on the formation of a Northern, Republican ideology in the American middle class during the 1840s and 1850s. This ideology played an important role in the social performance of an American identity by the Northern residents of New Orleans, for whom oratorios and other sacred choral works became markers of Americanism in the context of the city’s French and Spanish heritage.

Building the National Opera Museum: Czech and German Approaches to Don Giovanni and Cosi fan tutte in Early Nineteenth-Century Prague

Martin Nedbal (University of Kansas)

Mozart was highly popular in Prague after the 1787 world premiere of Don Giovanni. The three Mozart-Da Ponte operas in particular were frequently performed at Prague’s Estates Theater for the next several decades. The operas first appeared in the original Italian versions, but after the disbandment of the Italian troupe in 1807, they were only performed as German singspiel adaptations. Through their attention to Mozart, Bohemian patriotic elites wanted to construct a connection between Prague and mainstream musical developments, thus downplaying the city’s provincial status in relation to Vienna, the true political capital of Bohemia after the centralization of the Habsburg Empire in the eighteenth century. The cultural symbolism of Prague’s Mozart cult became more complicated in the 1820s and 1830s, when the city’s cultural scene started to split into Czech and German camps. The emerging Czech national movement used Mozart’s connection to Prague to validate its own cultural significance, and thus Don Giovanni and Cosi fan tutte became the most celebrated early productions by the new Czech opera company, established in 1824.

This paper argues that early nineteenth-century Czech Mozart opera productions used the concept of authenticity to pursue a nationalist, anti-German agenda. Previously overlooked performance materials associated with the first Czech Don Giovanni and Cosi fan tutte, as well as posters and reviews of the operas’ performances between 1825 and 1845, show that Czech producers systematically attempted to bring Mozart productions closer to the 1787 original. The Czech productions of Don Giovanni, for example, revived musical numbers such as the scena ultima, usually cut in the early nineteenth century, and excised several interpolated dialogue scenes typical for
contemporaneous singspiel performances. Prague critics viewed this purism as an expression of specifically Czech sensibilities and as a rejection of German culture. The stress on authenticity in Czech Mozart performances preceded similar attempts in other European cities, such as Vienna and Paris. Prague reception of the “Czech” Mozart thus reveals close links between the processes of musical canon building and nineteenth-century nationalism.

French Nationalism in the Reception of Two Salome Operas in Pre-War Paris
Megan Varvir Coe (University of Texas at Arlington)

In spring 1910, promoters for both the Opéra and the Théâtre Lyrique de la Gaîté barraged Parisian opera-goers with advertisements publicizing the upcoming performances of an opera based on a play by the notorious Oscar Wilde—Salome. Or was it Salomé? Confusion among the opera-going public in April and May 1910 was understandable: two operas, both to libretti adapted from Wilde’s play, were being performed in Paris at the same time. The first, Salome, was the creation of the famous German master, Richard Strauss. The second, Salomé, featured music by an unknown French composer, Antoine Mariotte. Mariotte’s opera had originally premiered in 1908 after a long battle between Mariotte and Strauss’s publisher over the rights to Wilde’s play. This “Cas Strauss-Mariotte,” as the press christened it, eventually ballooned into a clash between French and German music critics that took on strong nationalist overtones. Now, two years later, these dueling Salome operas competed for ticket sales and critical recognition in the French capital.

In this paper, I investigate the reception in 1910 of Mariotte’s and Strauss’s Salome operas within the fervently nationalist atmosphere that characterized the French musical press in the years immediately preceding World War I. Drawing on the research of Jane Fulcher, Jann Pasler, and Katherine Bergeron, I position this reception within the context of a musical press that became increasingly polemical in its rhetoric at the fin-de-siècle. Then, through analysis of press reviews, I explore the musical characteristics that critics like Pierre Lalo, Léon Vallas, and Gaston Carraud identified as uniquely “German” or “French” in these operas, such as, in the case of Mariotte’s Salomé, its dark sound world, thick texture, and Debussyian treatment of text. These traits, which critics had previously condemned as monotonous and derivative following Salomé’s premiere in 1908, were now championed as antidotes to the “Germanic” excess and violent physicality of Strauss’s Musikdrama. Utilizing the 1910 reception of Mariotte’s and Strauss’s Salome operas as a case study, I examine how musical works can be hijacked as vehicles for furthering a nationalist agenda.
Abstracts

**Saturday afternoon**

**Opera and Musicals on Film**

Stephen Meyer (University of Cincinnati), Chair

Making Sky Masterson More Marlon Brando
Michael Buchler (Florida State University)

After spending a record one million dollars for the film rights to *Guys and Dolls*, Samuel Goldwyn and his director, Joseph Mankiewicz, made some surprising decisions that might well have tanked their 1955 project. Four of Frank Loesser’s original (1950) songs were removed and three new ones (also by Loesser) were inserted, Mankiewicz almost completely rewrote Abe Burrows’s (and, marginally, Jo Swerling’s) original script, and two non-singers, Marlon Brando and Jean Simmons, were cast to play the lead couple (Sky and Sarah).

These decisions sparked derision among some musical theater aficionados, but the film was a tremendous public success and continues to be regarded as one of the great cinematic renditions of a Broadway show. This talk examines some of the most sweeping musical and dialogic changes from the show, which occur in two of the film’s central scenes: Sky and Sarah’s trip to Havana and their return to the mission early the next morning. Loesser’s original music in both of these scenes was largely replaced, substituting a lengthy set of Cuban-styled variations on his newly composed love song, “A Woman in Love.” The “Cuban music” plays a more central role in the film than it did in the show, and “A Woman in Love” (and its surrounding dialog) helps portray a far less vulnerable Sky Masterson than did the original pairing of “My Time of Day” and “I’ve Never Been in Love Before.” Without the revelatory “My Time of Day” in the film (the tune is heard, but only as non-diegetic background music), we forgo Sky’s apotheosis, but the tradeoff is a film with even greater musical coherence than the stage show, and Brando’s Sky Masterson becomes distinctly more Brandoesque.

Screening the Operatic Spectacle: The Marketing and Reception of Gaumont’s Operatic *Phonoscènes* (1905–6)

Sarah Fuchs Sampson (Syracuse University)

In 1905 and 1906, secretary-turned-cinematographer Alice Guy directed and produced a series of *phonoscènes* (brief films synchronized with phonograph recordings) for the Gaumont Film Company. Many of Guy’s *phonoscènes* staged scenes from canoncic French operas, and the recordings upon which Guy based her films were made by singers famous at the Opéra and Opéra-Comique. Film historians and musicologists (Altman 2005, Grover-Friedlander 2005) have maintained that cinema acquired cultural prestige and artistic legitimacy by modeling itself after the operatic stage,
Saturday afternoon

and, at first blush, Guy’s operatic phonoscènes might seem to avow this argument. However, scholars have long overlooked the marketing and reception of early twentieth-century cinematic adaptations of opera. Focusing on Gaumont’s advertising campaigns for Guy’s operatic phonoscènes and spectators’ reactions to phonoscène screenings, this paper argues that the social practices surrounding cinema unsettled—rather than affirmed—opera’s aesthetic status in turn-of-the-century France.

Drawing upon archival sources held at the Cinémathèque française, I investigate how Gaumont’s marketing of Guy’s phonoscènes capitalized upon existing mass-entertainment-oriented modes of engaging with opera. In catalogues, Guy’s operatic phonoscènes rub shoulders with operetta excerpts and café-concert songs, with no apparent hierarchy, thus extending advertising practices found in phonograph catalogues. As cinema programs indicate, operatic and non-operatic phonoscènes were screened alongside one another, thus allowing spectators to experience a wide range of entertainment without leaving their seats, just as many Parisians had been able to do since the 1890s, when the Société du Théâtrophone introduced real-time telephonic transmissions of operas, ballets, plays, and variety shows. Existing accounts of phonoscène screenings reveal, moreover, that audiences were attracted far more to the technological novelty of synchronized sound cinema than they were to the possibility of viewing a scene from an iconic opera, as were those who attended early telephone and phonograph demonstrations. Ultimately, examining Guy’s operatic phonoscènes not only underscores opera’s enmeshment in the realm of fin-de-siècle French mass spectacle, but also sheds light on how habits of marketing and consuming opera have evolved alongside the emergence of media technologies.

Getting Real: Stage Musical vs. Filmic Realism in Film Adaptations from Camelot to Cabaret

Raymond Knapp (University of California, Los Angeles)

Broadway musicals routinely combine staged simulations of reality with a crucial element of fantasy, typically intertwined within their musical numbers. If film adaptations have always had a hard time in retaining a workable balance between the two, this problem was exacerbated in the late 1960s, when adaptations of musicals began to make a stronger play for what then passed for realism on film, coincident with what many have seen as the demise of the Broadway musical’s “Golden Age.” As adapted musicals got “real,” strong doses of filmic realism inevitably engaged audiences more directly than their musical-based fantasy-reality, so that the very rationale for their being musicals in the first place began to dissipate.

In exploring these developments, I take my cue in part from theorists of both literary realism (e.g., Erich Auerbach’s seminal Mimesis: The Representation of Reality in Western Literature) and filmic realism (e.g. André Bazin’s What Is Cinema?). Critical to my approach will be the conflict between the song-based realism of stage musicals
and the ways in which 1960s-era cinema established a sense of realism. I begin by considering *Camelot* (1967)—by many accounts the first in a string of failed adaptations—for which I consider the balance between reality and fantasy in its songs as established in the stage show, and detail how that balance is overturned through the film’s treatment of key songs (“The Lusty Month of May,” “If Ever I Would Leave You,” and “Guenevere”). I will then extend these observations in brief discussions of two other adaptations of “idealist” musicals, *Finian’s Rainbow* (1968) and *Man of La Mancha* (1972), before taking up the line of development that links the earlier *West Side Story* (1961), *Sweet Charity* (1969), and *Cabaret* (1972), in which highly stylized movement creates its own reality within cinematic spaces. Notably, however, *Cabaret* also explores, more deliberately than *Camelot*, and to clearer aesthetic ends, the capacity of film and songs to establish different realities.

**Film Music Avant La Lettre? Disentangling Film from Opera in Italy, 1913**

Marco Ladd (Yale University)

Scholars have long sought to trace the ancestry of silent film music in the multimedia genres that preceded it, and in opera above all. In Italy, where opera remained the *de facto* national genre during the silent era, this genealogy has seemed particularly plausible. Certainly, during the 1910s, Italian filmmakers employed music in a way calculated to channel opera’s prestige. Drastic transformations in film music style over the following decade, however, appear unmotivated by comparable developments in opera; and in preceding the transition to synchronized sound, they resist explanation by technological change. By focusing almost exclusively on full-length film scores from the 1910s and their operatic resonances, recent scholarship risks oversimplifying the interactions between music genres at this time, and obscuring the processes by which film music assumed a distinct identity of its own.

In this paper, I disrupt the causal linearity of these historical accounts by revisiting the scores of the 1910s, focusing in particular on Carlo Graziani-Walter’s music for *Gli ultimi giorni di Pompei* (1913). Fragmented and simple musically, the latter contrasts markedly with the continuous aesthetic cultivated in contemporary opera. More pertinently, two extracts from the full score to *Gli ultimi giorni*—both accompanying key scenes, both popular in flavor—were published simultaneously with screenings of the film. Targeting both film music professionals and listening publics, this pattern of dissemination is strongly reminiscent of the 1920s practice of writing *motivi conduttori*: generic, “light” popular songs and instrumental numbers, published cheaply and distributed widely, which served to publicize a film and reinforce its musical identity.

Against the backdrop of a widespread desire to musicalize film along the lines of genres such as opera, in *Gli ultimi giorni di Pompei* we can observe the gathering forces of mass-mediatication pushing it in new directions. Attending to these
conflicting tendencies, I propose, will shift our narratives of Italian musical modernity away from the decay of the operatic tradition, and re-center it around the messy interface between elite music and mass media. Film music—decoupled from its operatic inheritance—emerges all the more clearly in its development towards something recognizably modern.

**Postwar Collaborations**

Emily Abrams Ansari (Western University), Chair

**From “Trivial Little Comedy” to “Legitimate Magic”: Music and the Making of *The Glass Menagerie***

Gabriel Alfieri (Boston, Mass.)

Evidence, both archival and within his works themselves, suggests that Tennesse Williams was meticulous about the aural aspects of his plays and their premiere productions. Paul Bowles was his composer of choice, a fellow poet whose delicate and atmospheric sounds became closely associated with Williams’s theatrical style. It has been suggested that the plays upon which they collaborated “would never have had quite the same tonality—the same fragrance—without Bowles’s music emerging from them so pleasingly.” For their first collaboration, *The Glass Menagerie*, Bowles created a score and a signature sound that beautifully enhanced the most original and characteristic aspects of the play, including its sense of intimacy and fragility, its comic and ironic effects, and its use of cinematic devices such as flashback, all of which helped to turn (to use Williams’s own words) “a trivial little comedy of domestic tribulation” into the “legitimate magic” that earned it a Drama Critics’ Circle Award and established it firmly among the great theatrical works of the post-war period.

With *Menagerie*, Bowles established what would become known as “the Tennesse sound,” a musical signature that characterizes all of his surviving Williams scores and that came to be associated with Williams’s theater for decades: the atmospheric use of electronic keyboard (Hammond organ or Novachord), harp, and one or a few prominent melodic instruments; the abundance of memorable melodies; the highly flexible harmonic palette with debts to modernism, jazz, and popular musics; and the exquisitely subtle use of percussion, all in an intimate chamber-music setting. This paper reconstitutes and analyzes the music for the original *Menagerie* production within the context of the drama itself and its premiere production, examining its role in the play’s early performance and reception histories, and its part in the first realization of Williams’s vision for a “new plastic theater” with debts to cinema and other popular media of the day. In so doing, it focuses scholarly attention on the musical component of a great American play, its historic premiere, and the aurality of one of our most influential playwrights.
“Life is Strife”: Virgil Thomson and Gertrude Stein’s Homage to Susan B. Anthony in the Context of the Cold War
Monica Hershberger (Central Connecticut State University)

In 1945, Virgil Thomson and Gertrude Stein began working on The Mother of Us All, an opera about the life and work of Susan B. Anthony. If the theme of women’s suffrage was radical in and of itself, so too was the librettist’s approach to it. As Stein scholar Jane Palatini Bowers has carefully documented, Stein quoted heavily from actual political speeches as she crafted her libretto, using numerous “male-generated texts” but ultimately telling an “antipatriarchal” story. Bowers and others have argued that Stein’s revisions of these texts tell not only Susan B. Anthony’s story but also Stein’s story. In fact, the story is also Thomson’s, for Thomson revised Stein’s libretto following her untimely death in 1946.

Drawing for the first time from both versions of the libretto text, as well as the musical score, I argue that Stein’s (and to a certain extent, Thomson’s) take on Susan B. Anthony, however personal, is all the more outwardly political when considered within the context of World War II and the days that followed. When The Mother of Us All premiered at Columbia University in 1947, Susan B. (as she is referred to in the opera) appeared as a pensive and ironic heroine-commentator on the achievements of the Women’s Suffrage Movement on the eve of the Cold War, an era in which many American women endured pressure to return to the home and to the role of housewife and mother. The nuclear American family thus became an increasingly political construction, one that confined women’s roles supposedly for the health and safety of the nation, indeed, as a way to keep communism at bay. As Stein and Thomson pondered the success of Women’s Suffrage, ultimately choosing not to bring their libretto to a rousing conclusion, they suggested an unfinished struggle. At the end of the opera, Susan B., now deceased, sings an aria from behind a marble statue of herself, reminding her newly enfranchised constituency that “life is strife.” For the feminists who would continue her work in the context of the Cold War, her words could not have rung more true.

Rossini
Helen Greenwald (New England Conservatory of Music), Chair

“Di tanti palpiti” as “Popular” Music
Emanuele Senici (University of Rome La Sapienza)

When Rossini’s Tancredi premiered in Venice in 1813, “Di tanti palpiti,” a tune from the eponymous hero’s cavatina, supposedly took the city by storm, its astonishing and instant popularity crossing all social divides. Commentators regularly mention Stendhal’s claim that “everyone, from the gondolier all the way up to the
grandest lord,” incessantly repeated “Di tanti palpiti.” If we turn to newspaper re-
views and reports from 1813 Venice, however, we find little evidence either that this
tune became instantly famous or that it was sung by boatmen and aristocrats alike.
So, when did “Di tanti palpiti” become a hit? How did it do so? Did its success really
spread to the “lower classes”? If so, when and how did this happen exactly? And, most
important, why?
The first part of this paper attempts to answer such questions not only by looking
at newspaper reviews and other critical texts, but also by searching for traces of the
piece’s early career as it circulated as sheet music. Moreover, it takes into consider-
ation fictional and non-fictional literature, as well as folksong collections from the
nineteenth and twentieth century. Of course, the tune was mediated as it was trans-
mittted: I pause on some textual and musical remakings of “Di tanti palpiti” as it was
known to “popular” audiences.
In the second part of the paper I broaden out my perspective by asking what the
case of “Di tanti palpiti” can tell us about the meanings of “popular” music at a time
when such matters as popularity in art and the functions of the artwork in a fast-
changing society were starting to be openly debated. How could “high” art become
so thoroughly “popular”? Might such popularity not compromise its aesthetic value?
Exploring possible answers to such questions in the early nineteenth-century dis-
course of “Di tanti palpiti” and in the mechanics and reaches of its early spread can,
I suggest, help to shed new light on the initial stages of the complex and often tense
relationship between art and modern society.

La donna del lago Goes to Britain:
Of Oysters, Ostrich Plumes, and Other Nonsense
Claire Thompson (University of California, Davis)

While covering the London premiere of Gioachino Rossini’s La donna del lago
(1823), a critic at The Harmonicon praised the beauty of the original source, Sir Walter
Scott’s poem The Lady of the Lake (1810), and its suitability for the stage: “We cannot
help wondering that a work of so dramatic a kind was not earlier, and . . . more fre-
cently adapted to the lyric stage, so abundant are its materials for the musician and
painter to operate upon.” Yet Scott’s favored status in British literary culture meant
this Italian incursion elicited repeated complaints about the way Rossini and Andrea
Leone Tottola handled the plot, represented the characters, and evoked Scotland in
the opera. Reviewers’ responses ranged drastically, from dismissing La donna del lago
as a beloved story “made ridiculous by want of taste” (The Times) to declaring it “a
pure specimen of the romantic opera . . . All is calm and unforced; natural and easy;
touching and beautiful.” (The Musical World)
This paper assesses the reaction to La donna del lago in Britain from its premiere
to its gradual disappearance from the repertoire in the late nineteenth century. I
investigate the opera’s initial foray into Britain and its resulting reception in popular culture, both in the theaters and in the sheet music industry. I also examine the opera’s relationship to rival stagings of the Scott poem, including *The Knight of Snowdoun* (1811) with music by Henry Bishop. My study includes theatrical reviews, musical reviews, fantasies, variation sets, and “Englished” and parodic versions of the arias. Sheet music from the opera yields more nuanced information about its attractions and shortcomings for British audiences, and reveals how arrangers handled concerns over literary and cultural authenticity and the popularity of foreign composers provoked by the opera. Although not everyone admired the opera, a wide variety of audiences encountered its music, and it lingered in the London opera houses longer than many other Rossini operas. *La donna del lago* thus exemplifies the complex tangle of factors shaping opera reception in this period.

Rossini’s “Vernacular Modernism”:
Opera Criticism and Ideology in Vienna, 1816–21
Claudio Vellutini (University of British Columbia)

The relationship between Rossini’s music and modernity has proved a fertile ground for scholars focusing on the rapid dissemination of the composer’s operas across (and beyond) Europe in the early nineteenth century. Vienna has recently received considerable attention as a city where the experience of Rossini’s operas forcefully shaped the discourse on the musical present at a time when a growing awareness of local music history was emerging as a crucial site of ideological tension. Yet, while the period during and after the composer’s presence in the city has received considerable attention, the early Viennese reception of Rossini’s works (1816–21) has remained underexplored.

In this paper, I situate early Viennese reactions to Rossini within the increasingly politicized discourse on Italian opera in the Habsburg capital. Critical ambivalences towards his works reinforce the oft-noted relationship between his music and a local experience of modernity. Such ambivalences result in an embryonic instantiation of what Andreas Huyssen has called “the Great Divide” between high and low culture, a concept related to two other intellectual phenomena already at play in early nineteenth-century Viennese criticism: idealism and a strong local tradition of vernacular culture. In fact I point out how Rossini’s operas cut across the divide, experienced as they were as a powerful combination of vernacular and cutting-edge expressive tools. By reconciling and uniting aspects of both low and high culture, Rossini’s operas inhabited a hybrid cultural space that catalyzed the sense of transition and of precarious balance generated by the political system of the Restoration.

Within this discussion Miriam Hansen’s notion of “vernacular modernism” provides a theoretical framework for understanding how Viennese debates about the aesthetic status of opera could not be separated from changes in the modes of
production, from court patronage to entrepreneurial models. In situating these intersecting Viennese discourses within larger trends of the Rossini reception, I aim to re-evaluate the function of Italian opera in Vienna in the elaboration of aesthetic and cultural paradigms that music historians later used to sideline both Rossini and contemporary Italian opera composers from standard narratives of Viennese music history.

The Rubble Arts: Music after Urban Catastrophe

Abby Anderton (Baruch College, CUNY) and Martha Sprigge (University of California, Santa Barbara), Conveners

We tend to think of destruction as an impediment to creative practice. But recent scholarship on the aftermath of catastrophe—from post-war Germany to post-industrial Detroit—has documented an array of contexts in which musical life continues in spite of, and sometimes even propelled by, physical devastation. How might we productively analyze the “rubble music” produced under such varying circumstances? Why is music continually performed in situations of precarity? How do musical practices complement, augment, or perhaps contradict, other artistic activities taking place within these devastated spaces? By focusing on the effects of destruction as they manifest in urban musical practices, this seminar seeks to address the contradictory, traumatic, and sometimes ethically questionable, ways in which music functions in the aftermath of destruction. Driven by participants’ interests and fields of expertise, we aim to develop an understanding of rubble and ruin in relation to musical practices, and in doing so position music within the rich investigations of urban destruction that have been taking place across the humanities disciplines in recent decades. Discussion will cut across lines of disciplinary inquiry—connecting musicology to the study of other artistic media, particularly in the twentieth century—while also connecting areas of musicology that have previously been considered geographically, temporally, and conceptually distinct.

The Rubble of the Other: Beethoven’s *Ruins of Athens*

Tekla Babyak (Davis, Calif.)

The 1809 War of the Fifth Coalition, in which Austria and Britain joined forces against Napoleon’s France, produced architectural and financial devastation in Austria. In fact, as Lewis Lockwood has observed, this directly affected Ludwig van Beethoven’s salary and career. My paper investigates how the ruinous aftermath of
this war might have had an impact on Beethoven’s music, as well as on Austrian musical culture more generally.

I examine these questions through one specific work which engages with the theme of ruins: Beethoven’s incidental music for August von Kotzebue’s play *Ruins of Athens* (1811). In the play, the goddess Minerva awakens after having been asleep for twenty centuries. To her horror, she discovers that Greece is in shambles, its artifacts and cultural life having long since been destroyed by Turkish invaders. Despite this tragic beginning, the play ultimately ends on a triumphant note with the rebirth of Greek culture in the Austro-Hungarian Empire.

In one of the few studies of this largely neglected work, Lawrence Kramer has drawn attention to its nationalistic connotations: it was written to celebrate the opening of a new imperial theater in Pest, Hungary. Building on Kramer’s insights, my paper examines the ways in which the historical ruins of Athens function for Beethoven and Kotzebue as a vehicle for allegorical commentary on their own culture.

I argue that the play enacts a symbolic representation of Austria’s own ruins in the wake of the 1809 war. Orientalism operates here as a distancing maneuver, in which Austria’s postwar ruins are projected onto the Turkish other. Beethoven’s incidental music reinforces this Orientalizing move: many of the numbers, such as the Overture, the Turkish March, and the Dervish Chorus, are replete with signifiers of exoticism. These include prominent woodwind solos, chromatic melodies, static harmonies, and Janissary-style percussion. I conclude that Beethoven deploys an exotic musical lexicon for metaphorical signification. Throughout the music for *Ruins of Athens*, the exotic lexicon figuratively portrays the ruinous conditions that had been brought about by Austria’s military enemies.

Conjuring Away the Void: Rubble, Ruins, and Musical Memorials

Ariana Phillips-Hutton (Cambridge, U.K.)

Memorials are having a moment. Thus claims art historian Erika Doss in her characterization of the contemporary world as obsessed by the different configurations of identities created by memorials (*Memorial Mania*, 2010). Yet, memorials are not only sites of identity formation: scholars frequently argue for the importance of memory in the search for understanding the processes which turn rubble into ruin (Langer, *Holocaust Testimonies*, 1991; Huysen, “Nostalgia for Ruins,” 2006), and some propose that memorial objects engage in a “visceral pedagogy” (Landsberg, *Prosthetic Memory*, 2004) that shapes identity through embodied performance (Taylor, *Archive and Repertoire*, 2003). Meanwhile, Alexander Rehding has posited commemorative music as uniquely placed to reveal contemporary concerns (*Music and Monumentality*, 2009). Working outward from these suggestive propositions, I argue that commemorative
music offers a new perspective on the processes of turning the rubble of traumatic experience into aestheticized ruins.

As a vehicle for constructing identity, commemorative music offers an interpretive space to explore contemporary anxieties over how to remember the past. These concerns are particularly acute when it comes to turning traumatic histories of destruction into aesthetic objects of contemplation. In order to demonstrate how musical memorials intervene in historical narratives of trauma and ruination, this paper examines several examples drawn from twentieth and twenty-first century North America, Europe, and Africa. I suggest that commemorative music resists traditional monumentalization by offering temporary, yet iterative, memorial narratives. In some cases, this allows music to resist the imposition of a state-sponsored vision of the past, and permits the preservation of a multi-vocal character that may provide for the expression of a greater range of competing narratives than other artistic forms.

Despite their flexibility, musical memorials nonetheless give rise to questions of ethical responsibility, particularly in the case of the aestheticization of violence and its remains. By examining their approaches to traumatic histories, I demonstrate how composers, performers, and audiences navigate these issues. The palimpsest of potential meanings engendered by musical memorials thus not only offers an important contemplative space for approaching the past, but also suggests intriguing possibilities for the musical art of the ruin.

Rebuilding and Retrenchment at Munich’s Nationaltheater

Emily Richmond Pollock (Massachusetts Institute of Technology)

In the complex process of rebuilding Germany’s destroyed and damaged opera houses after 1945, the case of Munich stands out: even as most other large cities commissioned new, contemporary edifices to replace their bombed theaters in the first two post-war decades, the Nationaltheater in Munich remained in ruins until 1963. Although the ruin was criticized as disgraceful, and several different potential plans were considered (e.g. building a new design or leaving the ruin as a memorial), the company was beset by financial problems and administrative delays. The stalled project only gained momentum when planners formally adopted the idea of rebuilding the opera house according to the nineteenth-century Neoclassical plans; this approach galvanized the public and allowed inertia to be overcome. My paper considers the architectural and cultural processes that allowed for and reinforced this restorationist approach, discussing the Bavarian State Opera as an example of the spiritual, monetary, and aesthetic investment in German opera houses by the cities and regions that supported them.

Pride in the Nationaltheater’s history, accompanied by calls for its restoration not only as a building but as a set of practices and an identity conceived to extend far beyond the years of the Third Reich, was a hugely important discursive wedge in the
rebuilding project. Rarely was the material rubble allowed to induce self-reflection. Instead, rebuilding the Nationaltheater was held up as a triumphant “rising again” of a Bavarian prowess in musical culture that was seen to have been endangered, while Die Verlobung in San Domingo, the opera commissioned from Werner Egk for the eventual reopening, approaches the genre from a notably conservative viewpoint. The fraught events and projects described here exemplify how problematic it was to restore operatic tradition in the post-war period more broadly. Both in architecture and in musical works, ideas about German opera’s proper future were strongly divided between a desire for opera to progress and a conception of opera as traditional and worthy of intense reinvestment; this chapter takes the idea of rebuilding, both literally and figuratively, to understand the “place” of opera in the West German cultural and architectural landscape.

Listening to Voiced Fragments of Global Nuclear Ruination: Cold War Decay and the Acoustical Resonance of Nation Building
Jessica A. Schwartz (University of California, Los Angeles)

The 2012 “Nuke York, New York” exhibition’s curatorial description read, “depictions of a nuclear attack on New York City are as emblematic of the atomic age in the United States as is the mushroom cloud.” Visual scenes of urban destruction were part of a U.S. government program of “emotional management” aimed to turn paralyzing nuclear fear or apathy into productive nation building. Alongside images of nuclear destruction, we must consider the extensive aural network of attack warnings, air raid sirens, and radio broadcasts that afforded some skilled listeners the opportunity to survive. These networks depended not only on multi-sensorial intimations of urban ruination, but also on making ruins of the American frontier: the West and the Pacific. This paper explores these aural foundations of atomic culture through the figure of radiation as decay and the capitalist logic of “creative destruction” (innovation).

Radiation has often been considered insensible—unable to be seen, heard, tasted, touched—but it is sensible as material-particle decay. Countering claims of material exceptionality, I read Cold War decay as acoustical resonance. This affords a temporal dimension needed to critically approach the experiential realities of the impact of radiation on bodies and lands and expose other fallacies of the Cold War, such as containment and promises of worldwide freedom, which remain unrealized because of the presence of radioactive detritus and unheard claims to nuclear remediation. Focusing on the relationship between the United States and Marshall Islands, where the U.S. detonated sixty-seven nuclear weapons (1946–58) that irradiated atoll populations to different degrees depending on their proximity to the “tests,” my sonic archive is comprised of Marshallese radiation songs that detail a politics of gendered vocal decay. I pair these songs with recorded U.S. government guides to survival. I
offer structural analyses of these repertoires to share how sound-based survival mechanisms are linked to productive nation building through the materiality of human decay, particularly in relation to the fragmentation of the female voice. These sound objects amplify a need to rethink what it means to be aurally entrained civil defenders of an American empire forged by global nuclear ruination.

Composing After the Ruins: The War-Inspired Works of George Rochberg
Amy Lynn Wlodarski (Dickinson College)

Perhaps the most gaping hole in George Rochberg’s biography is that of his military service during World War II. In 1942, the composer was drafted into the United States Army and forced to suspend his compositional studies. He served in Patton’s Third Army and saw combat action among the hedgerows of northern France, the tactical sweep of the Falaise Pocket, and the decisive Battle of the Bulge. In his diary, Rochberg describes the severe destruction he witnessed—the wasting of the Normandy coastline; the ruins of St. Lô—as well as injuries he sustained on the battlefield in 1944 and 1945. Wedged between combat or during recovery stays, he composed short fragments of music as a means of remaining connected to his prewar creative self.

During the war, Rochberg encountered the most tactile forms of rubble, but I argue that the war’s pervasive devastation became a recurring psychological trope within his postwar work and life. He often commented that the war had interrupted his studies at a crucial moment—causing him to feel like an outcast among his modernist peers—and yet his postmodern return to tonality might be understood as a form of coping with the devastation he witnessed. Instead of creating sonic rubble—as he believed composers had done after World War I—he sought to reconstruct and renew the older aesthetics of music history. He referred to the result as “hard romanticism,” an aesthetic that drew “sharp angularities of dissonance” from the “harsh, short, and brutish” experience of war and reconfigured them within the modes of nineteenth-century romanticism—a melding of the past and present, the shards incorporated into new musical architectures based on personal trauma.

This paper considers two specific works—the Sixth Symphony (1987) and the Sonata for Violin and Piano (1988)—in which Rochberg recycled material composed during the war into new large-scale compositions. I explore the idea of rebuilding from his wartime sketch fragments as a process similar to postwar reconstruction—what to do with the material aftermath—and engage with recent ideas about “moral injury” and psychological recovery being advanced within traumatology today.
Sounding Like Bach

Ernest May (University of Massachusetts, Amherst), Chair

The Imitation Game: Thinking Musically in the Age of Artificial Intelligence

Bradley Spiers (University of Chicago)

In 1997, Steve Larson, the University of Oregon theorist, competed against David Cope’s algorithmic musical system, “Experiments in Musical Intelligence” (EMI), to compose an invention in the style of J. S. Bach. EMI and Larson’s compositions were performed together with an authentic Bach work for an audience who judged the three pieces as either “man,” “machine,” or “Bach.” Results were inaccurate; Larson’s piece was misidentified as the machine, while EMI’s was hailed as the German master. In victory, Cope’s EMI demonstrated the power of a software application to not merely execute the rules of baroque counterpoint, but to independently cull and extract a composer’s style from a vast corpus of data—an algorithmic neural network that statistically models the Bachian brain.

This paper explores how Cope’s EMI harnessed musicological discourses about intelligence and creativity to reimagine the cognitivist agendas pioneered by early AI and cybernetics research. My argument is twofold; first, the challenge was inspired by Alan Turing’s “imitation game,” testing EMI’s capacity to successfully pass as human without prior knowledge of Bach’s stylistic priorities. By “imitating” the composer, EMI upheld a longstanding belief among cyberneticists that equates human cognition with computer processing. And yet, unlike Turing’s original test—which features a judge evaluating conversations between a man and machine—the audience’s evaluations of EMI, Larson, and Bach’s “intelligence” were distilled from subjective aesthetic rulings about music, thereby favoring the composition that most successfully exploited the affective bond between composer and listener. Thus, Cope’s EMI modeled an intelligence that departs from the self-directed “information processing” theories of early cybernetics, and towards more holistic theories of intelligence that are co-constituted by both cognition and emotion.

Amid recent innovations in neural networks and machine learning, I assert that algorithmic exchanges like Larson and EMI are notable because they expose the increasing importance of music and aesthetics in conversations about AI. The affective relationships cultivated by EMI’s composition challenged outmoded cognitivist models of intelligence that arose in the mid-twentieth century. And for the more systemic models embraced by today’s AI, musicologists offer a tangible vocabulary to understand evolving emotional connections between human or virtual beings.
Reconsidering J. S. Bach’s Figured-Bass Chorale Pedagogy in Light of a New Source

Derek Remes (Eastman School of Music, University of Rochester)

In 2016, Robin A. Leaver rediscovered a new source which likely originates from J. S. Bach’s students in Dresden, ca. 1740. The anonymous manuscript, called the *Sibley Choralbuch*, contains 227 figured-bass chorales. The collection likely had a pedagogical purpose, since C. P. E. Bach says his father used chorales to teach harmony, first supplying the bass himself while students composed inner voices, and later, having students write their own basses. Therefore, the *Sibley Choralbuch* may represent the collection that J. S. Bach used with his students.

To better understand J. S. Bach’s pedagogy, we must explore how chorales in the *Sibley Choralbuch* were likely realized. We might think to use Bach’s published four-voice chorales as models, but these are vocal, not keyboard works; in the first edition, Emanuel Bach says he reduced the four vocal staves to two in order to make the chorales easier to read at the keyboard. This has led to a confusion between Bach’s vocal and keyboard styles of harmonization. The latter, which is less ornamented, forms the basis of the pedagogical methods of three authors near in age and proximity to Bach’s students: Michael Wiedeburg (1720–1800), J. H. Knecht (1752–1817), and J. G. Werner (1777–1822). These authors subscribe to pedagogical strategies of increasing ornamentation, which culminate in realizations resembling Bach’s vocal style of chorale harmonization. Therefore, it seems there was a pedagogical, keyboard-based Bach chorale tradition which ran parallel to the published, vocal chorale tradition—the *Sibley Choralbuch* evidences this pedagogical tradition.

J. S. Bach’s students J. C. Kittel (1732–1808) and J. P. Kirnberger (1721–1783) used pedagogical multiple-bass chorales, a method they likely learned from Bach. The idea of writing multiple basses to a given chorale corresponds with C. P. E.’s above description of his father’s pedagogy, and, like the strategies of the three students, the multiple basslines tend to increase in complexity. Therefore, I contend that Bach’s method, evidenced by the multiple-bass tradition and the realization strategies of contemporaneous authors, forms a bridge between the pedagogical, keyboard-based style of figured-bass realization and the ornamented, vocal style.

**U.S. Radio Practices in Early Cold War Asia**

Hyun Kyong Hannah Chang (Yale University), Chair

The two presenters in this session describe how the United States used overseas radio broadcasts to reorient target audiences’ attitudes toward the United States. We
offer two case studies describing U.S.-controlled radio under the U.S. occupation of Japan and in Japan-occupied Korea during the Second World War.

Recent scholarship in music and media studies has explored the importance of music and cultural forms in U.S. overseas propaganda from the 1950s onward (e.g. Von Eschen 2004, Osgood 2006, Ansari 2012, Tsuchiya and Yoshimi 2012, Fosler-Lussier 2015, Fujita 2015). Often representing the United States as “generous” and “righteous,” American music and other forms of sound were employed strategically during the Cold War to permeate the target audience’s everyday life with anti-Communist messages. Yet few have explored the antecedents of U.S. cultural diplomacy prior to the 1950s that led to the consolidation of such musical and sonic practices in subsequent decades.

Focusing on U.S. overseas radio practices in the early Cold War era (from the 1940s to the early 1950s), the two papers highlight the continuity of U.S. radio practices in Asia from the wartime period. One paper takes a macroscopic view (sound unfolds over a long period of time); one takes a microscopic view (music used in a particular program). These papers examine questions on the relationship between sound/music, representation and nation building, the nature of sonic and musical media, the United States as a symbol of “freedom” and “modernity,” and philosophical inquiry into sound and social formation. Together, these papers demonstrate the utility of studying sound and musical media in early Cold War era and open up new questions and directions for future studies regarding music in America’s Cold War diplomacy.

Liberty Bell: Music in America’s Wartime Radio Propaganda in Korea

Hye-jung Park (Ohio State University)

Most of the U.S. government’s musical propaganda efforts were established during the early Cold War (Von Eschen 2004, Ansari 2012, Fosler-Lussier 2015). Yet the foundation for these efforts was laid during the Second World War, when the U.S. Office of War Information (OWI) broadcast music and propaganda over short-wave radio. A program entitled Liberty Bell sent news and music to Japanese-occupied Korea in 1945 before Japan’s surrender. Based on my research on recorded sound from the OWI collection at the Library of Congress, this presentation shows how America was musically represented in Korea just as the Cold War world order came into existence.

Liberty Bell, which was specially targeted for the Korean audience, reported how formidably the U.S. armed forces destroyed Japanese warships and cities and highlighted America’s “justice” against Nazism and Japanese colonialism. The musical repertoire of Liberty Bell was orchestral, with a blend of American and popular elements. It included an orchestral version of “The Star Spangled Banner” and a Chopin
Nocturne performed by Xavier Cugat and his Orchestra. Backed by Latin percussion, the Nocturne sounded as much like a cha-cha as it does like Chopin.

In Korea of the early 1940s, the Japanese colonial regime banned American music as enemy music. As recordings of American popular music had already been introduced in Korea, however, American popular music was not unfamiliar to Koreans. Korean elites who had access to radios had also been exposed to Western classical music through Christian missionaries in Korea. The musical style chosen for Liberty Bell, a mixture of Western high-brow music and popular music of the Americas, was thus familiar enough to appeal to Korean audiences. At the same time, it was different enough from European classical music to convey a distinctly American identity. With a strong message of liberation from Japanese rule, Liberty Bell musically represented the United States as an appealing and innovative international leader, offering new American musical repertoire to Korean audiences. Liberty Bell is an important precedent for the Cold War musical propaganda efforts that were soon to follow.

“Dead Air” and Democracy: Radio Soundscape in U.S.-Occupied Japan (1945–52)
Chui Wa Ho (New York University)

Reminiscing about radio in Japan during the U.S. occupation, Frank Baba, former program officer for the Radio Branch of the occupation government, made the following remark: “Knowing the super-modern broadcasting industry of Japan today, it is hard to imagine the operation of thirty-nine years ago [1945] which was not so modern or sophisticated.” As evidence for this claim of Japanese backwardness, he observed that in pre-occupation-era Japanese programming practices, program lengths were not regularized: silence existed between programs. The Radio Branch eventually removed the “dead air” and introduced an American-style system of fixed program lengths, based on fifteen-minute timeslots with no breaks. But what was “not so modern” about former Japanese programming norms, such as “dead air”? What did the newly implemented formats have to do with the occupation’s goal of democratization?

Previous scholarship on radio in U.S.-occupied Japan (Smulyan 2002, Takeyama 2003) often describes the changes in programming practices as simply the implementation of an American model. This perspective, however, fails to interrogate the implications on the actual transformation of soundscape effected by the standardization of program lengths. The new streamlined and regularized format would expose Japanese ears to a continuous flow of sonic information throughout the day and profoundly restructure the audience’s listening habits. Drawing on analysis of unpublished occupation documents and newspaper and magazine articles published during the occupation, this paper argues that such restructuring produced a form of sociality that was grounded in a new experience of time, contributing to the construction of
a “modern” listening experience. The Radio Branch ultimately saw commercial radio as a democratic ideal, which would inoculate the Japanese public from the supposed fascist threat of a non-commercial, government-monopolized broadcasting system. Drawing on Ernst Bloch’s theorization of time, I show how this close adherence to modern, clock-based time reflects the occupation’s desire to bring Japanese listeners in synchrony with the time of liberal democracy (modernity), while at the same time foreclosing the possibility of other temporalities.

**Voicing Blackness, from Reconstruction to the Era of Black Lives Matter**

Josephine Wright (College of Wooster), Chair

This panel considers the ways in which African Americans have strategically deployed the singing voice, which has figured as a resource and possession since and even during enslavement. Black singers have consciously shaped their musical performances for a variety of purposes, according to shifting geographical, political, and cultural contexts. Beginning with Reconstruction in the U.S. and reaching to the present, the panel’s four papers center on vocal production at diverse historical junctures: concert spirituals by competitors of the Fisk Jubilee Singers, the choral spirituals arranged and directed by William Levi Dawson in the mid-twentieth century, a group of operas and musical dramas engaging black subjects from the 1920s to the present, and the vocal aesthetic of the contemporary Fisk Jubilee Singers. Each paper attends to the stories that these performers tell about their pasts and their racial identities. The papers also examine the complex of interpretive lenses through which the music passes, shaped not only by performers but by arrangers and composers, conductors, promoters and producers, directors, listeners, and critics. Collectively we attempt to make audible and legible some of the myriad ways that African American vocalists and composers have used their voices as instruments in shifting sociocultural contexts.

**Beyond Fisk: Jubilee Imitators, Innovators, and the Concert Spiritual**

Sandra Jean Graham (Babson College)

The Jubilee Singers of Fisk University in Nashville, Tennessee, are famous as the originators of a new musical genre, the concert spiritual, also known as jubilee song. Their director used harmony, expressive devices, and cultured vocal production to transform folk songs into theatrical miniatures for concert presentation, negotiating a careful balance between African and Euro-American aesthetics. The singers and
their spirituals inaugurated a jubilee phenomenon that took the northeast by storm in early 1872 and spread rapidly.

What is less well known is that from 1873 into the early 1880s, rival jubilee troupes proceeded to “multiply like sparrows,” as the New York Clipper phrased it. The importance of these competing troupes is underappreciated. By 1874 the Fisk troupe was mostly touring abroad, and it was the Hampton Institute Singers, the Tennesseans, the Hyers Sisters, the Old North Carolinians, and similar groups that kept the sound of jubilee song ringing in the ears of American patrons. This paper examines how the musical iterations and innovations of the most prominent of these rival jubilee troupes extended the interpretation of spirituals in the 1870s and 1880s, both musically and performatively, and how audiences responded.

Although some of these competing groups were imitators, others were innovators who put their own stamp on the style and manner of concert spiritual performance. Innovative groups like the Hampton Institute Singers and the Tennesseans adopted the Fisk business model but forged their own unique sounds and repertories. Others, such as the Hyers Sisters, found themselves pressured by the marketplace to sing “the music of their race”; having begun their career in California singing art songs in concert, their move east in the 1870s inserted them into the midst of a jubilee mania. Thanks to the immense success of the Fisk Jubilee Singers, audiences would take a dose of art song from black performers only if accompanied by spirituals. This paper examines how the most prominent rival jubilee troupes extended the evolution of spirituals in the 1870s and 1880s, establishing and reinforcing stylistic norms that shaped the performance practice—and audience expectations—of black performers for decades to come.

The Serious Spirituals of William L. Dawson
Gwynne Kuhner Brown (University of Puget Sound)

When the Fisk Jubilee Singers began their pioneering tours of the United States in 1871, the spirituals were a startling revelation to many white audience members in the North. Before long, parodic imitations of spirituals had become standard fare in blackface minstrelsy, priming audiences to perceive these sacred folk songs as comedic. William L. Dawson (1899–1990), one of the twentieth century’s preeminent arrangers of spirituals, had firsthand experience with the pride and the shame that adhered to the songs of his enslaved ancestors. As a student member of the Tuskegee Institute’s touring male quintet from 1918 to 1921, he contributed to the wellbeing of his school and to the nationwide dissemination of African American culture, while also witnessing the range of reactions that spirituals could provoke from listeners. A decade later, one of the highlights of his storied career—his participation as the Tuskegee Institute Choir’s director in the gala concerts celebrating the opening of
Radio City Music Hall—was also the occasion of his one act of participation in buffoonish minstrelsy (a detail he routinely left out of his accounts of the concerts).

Dawson’s canonic choral arrangements celebrate the spirituals as a precious ethnic and national musical heritage, while also carefully guarding against the risk that an ignorant listener might take the songs lightly. This paper explores the historical and biographical contexts in which Dawson’s arrangements should be understood, and reveals abundant evidence in his scores and published words of his strategic efforts to educate audiences about the cultural significance of the spirituals, and to instruct listeners to pay these songs the same respect due to other choral masterworks. Elements of Dawson’s performance practice, as heard on the Tuskegee Institute Choir’s 1955 Westminster LP, demonstrate that he was equally dedicated to inculcating seriousness and cultural pride in the African American students who performed under his direction.

**Embodying Race, Gender, and Performance on Stage**

Naomi André (University of Michigan)

Black voices resonate with meaning. Black bodies in concert halls and other performance spaces matter. Both on the stage and in the audience, the sonic sounding and visual embodiment of black experiences have direct impact on how we understand narrative and representation. This paper explores how black male and female singers’ performances of art songs, choral numbers, and opera present cultural identities in racialized and gendered contexts. What is at stake are the sonic and visual codes we hear and see when we create narratives about the past and the present. In addition to the composer, poet, and other artists involved in creating the work, this study also includes the roles that the legible and less visible racial and ethnic identities of the performers and audience members play in interpreting the work in performance.

The opening of Gershwin’s American Folk Opera *Porgy and Bess* provides an instructive, albeit unlikely, case study. Through the energetic activity in the orchestra and chorus, the diegetic moment of Clara’s lullaby “Summertime” presents a contrapuntal set of meanings around performances of race, ethnicity, and genre expectations. All at once, the composer and lyricists, the singing black female body, and the audience crash together in a cacophonous puzzle. Using a critical lens that engages representation and embodiment, this paper addresses the cultural and political elements that follow this work from its initial performances during Jim Crow and segregation, through the Civil Rights movement, and up to the uncertainties of the present.

This study also addresses how more recent stage works continue to reveal alternatives to the mainstream non-black repertoire, bringing new voices, bodies, and narratives out of the shadows. From the mid-1980s up to the present, operas by Anthony Davis and works such as *Margaret Garner* and *Hamilton* show members of previously
marginalized groups voicing, embodying, and staging new histories. Such stories reveal not only the past but also the ways these musical experiences generate meaning today.

Singing Concert Spirituals on Campus: Performances of Respectability in the *Black Lives Matter* Era

Marti Newland (Columbia University)

The Fisk Jubilee Singers’ leadership in concert spiritual performance practice is part of a long, rich black radical aesthetic tradition through which people of African descent have negotiated dominant, anti-black racism in the United States and insisted upon their humanity through vocal activity. Their performances combine bel canto singing, hushed dynamics, and a serious demeanor, upholding the sacredness of their repertoire and modeling respectability, educability, and social mobility to the student body. Drawing from fieldwork conducted on Fisk’s campus in 2012, at the dawn of the *Black Lives Matter* movement, this paper points ethnographic attention to the ways through which the Fisk Jubilee Singers’ contemporary singing shapes campus experiences for Fisk students in relation to popular culture and the role of higher education in the citizenship journey of black people in the United States. The paper also traces how the Jubilee Singers’ vocality endures as a generalized practice of black performativity with global reach.

This analysis describes how the Singers vocalize symbols of the past towards a freer future. In particular, the Fisk Jubilee Singers’ vocal quietness and conductor-less performances are techniques that parallel how the *Black Lives Matter* movement has been labeled “leaderless” as compared to the Civil Rights Movement. The analysis also considers how concert spiritual singing on the contemporary campus exemplifies a personhood peculiar to the black college educated subject, ritualized not only at this historically black college organized around concert spiritual singing, but also among contemporary professional singers of concert spirituals, baritone Kenneth Overton and tenor Lawrence Brownlee, who use their voices in political action.

The story of the Fisk Jubilee Singers draws a contour of the intergenerational shifts in the cultural history of concert spiritual singing on campuses—from the singing of Ella Sheppard and Roland Hayes, into twenty-first century remembrance of and recommitment to the social justice and citizenship journey of black people. Singing spirituals on campus during the *Black Lives Matter* era reinstitutes the site of Fisk as Alma Mater, whose campus seeks to nurture and protect, and whose songs, concert spirituals, are historically continuous in practice.
The 2016 election brought long-simmering social tensions to the surface. These confrontations accompanied a soundtrack that highlighted similitude and solidarity alongside antagonism, erasure, and misinterpretation. Campaigns and partisans created a beguiling assemblage of musical sounds that captured these frictions and fractures. These soundscapes included campaign playlists, concert events, advertisement soundtracks, musical tributes, and protest songs. Music sounded the ascent of millennial populism and accentuated divisions of age, geography, association, and worldview. It dynamically combined long-held cultural associations and signifiers with new symbols and meanings. Not only was music ubiquitous in the campaigns, it was subjected to intense scrutiny. Legal battles were waged over licensing, playlists and soundtracks were critiqued in the popular press, and numerous artists publicly declined to perform at events like the Republican National Convention (RNC) and Trump’s inauguration. From challenges to legal precedent, to social media activism and musical confrontation with activists, 2016’s campaign soundtracks resonated with the atmosphere of a nation torn along emotional, ideological, and interpretive lines that will prove difficult, if not impossible, to suture.

In the wake of Trump’s election, what can we learn from the musical landscapes of 2016? How do campaign music cultures shed light on the candidates, the electorate, the nation, and the future? How can analyses inform political action, activism, resistance, education, and musicological methods? This panel brings together active scholars of popular music and politics to discuss issues in the campaign music of 2016. James Deaville will compare music at the Republican and Democratic National Conventions. The music at the RNC was either pre-recorded or performed as covers by the house band, whereas the DNC presented delegates with live performances by celebrity artists like Katy Perry and Paul Simon. Based on these divergent soundscapes, Deaville will discuss the implications of liveness, celebrity, and the cover in sounding political space. Travis Gosa will examine Kanye West’s infamous rant, essentially that Trump’s use of music and non-politically correct speech beat Hillary Clinton. Despite Clinton’s attempts to invoke hip hop dance, radio stations, artists, and memes in her campaign, it was Trump’s signifying performances that ultimately resonated as “authentic,” pleasurable, and countercultural—all things necessary in hip hop culture. Emily Abrams Ansari will put campaign music and discourse into
dialogue with the early twentieth-century America’s notion of exceptionalism. She investigates how American exceptionalism’s musical articulations have changed and the underlying culture shifts that support these transformations. Turning to the campaign’s conclusion, Dana Gorzelany-Mostak will investigate online discourses that valorize and vilify Trump’s inaugural ceremony performer Jackie Evancho. While the sixteen-year-old classical crossover singer appears an apolitical choice, the rhetoric of purity surrounding her biography, repertoire, and vocality allows her to reinscribe a vision of femininity, whiteness, and patriotism that aligns with Republican ideologies.

The short talks will be followed by an open conversation question and answer session.

In Search of New Music

William Robin (University of Maryland, College Park), Chair
Emily Richmond Pollock (Massachusetts Institute of Technology)
Eduardo Herrera (Rutgers University)
Lisa Jakelski (Eastman School of Music, University of Rochester)
Andrea Moore (Smith College)
George E. Lewis (Columbia University), Respondent

What is new music? Scholars and practitioners have customarily approached this question with lists of sonic characteristics, canons of repertoire and composers, or descriptions of discourses in the musical avant-garde. In recent years, musicologists such as Georgina Born, George Lewis, Benjamin Piekut, and Eric Drott have re-framed the question by addressing how categories such as modernism, postmodernism, experimentalism, and spectralism are constructed. Our panel builds on this reassessment, focusing on the contingent status of new music in a multitude of geographical and historical contexts in the twentieth and twenty-first centuries. The meaning of “new music” will emerge as not only a semantic issue, but also one that necessarily addresses curatorial practices, flows of institutional capital, reception histories and relationships, and the processes by which distinctions between art music and other genres are maintained.

Each participant will present a brief case study, working in the aggregate toward a more nuanced theoretical understanding of new music as a set of plural and decentralized practices. Emily Richmond Pollock will explain how the German “Neue Musik” came to discursively exclude genres and styles of newly-composed music that were positioned as aesthetically or politically conservative, in a way that gained special power after 1945. Eduardo Herrera’s research with the music scene of Buenos Aires in the late 1960s proposes a semiotic understanding of the label “experimental” which involves a cluster of sonic and embodied practices grouped together as part of an adoption and resignification of a cosmopolitan avant-garde. William Robin will address how present-day composers and performers of contemporary classical music
in the United States approach “new music” through two overlapping but irreconcilable belief systems centered on historical definitions of the avant-garde. Lisa Jakelski will discuss how young musicians in Poland are using institutions and curatorial practices to rethink notions of “new music” and “Eastern Europe” in the twenty-first century. Andrea Moore looks at millennial projects that attempted to create a “borderless” new music for a post-Cold War world of uncertain geographies and emergent postnational political and economic institutions. George Lewis will offer a formal response, followed by a more general discussion of approaches towards new music post-1945.

**Music and Forms of Attention in the Long Nineteenth Century**

Annette Richards (Cornell University), Chair
Davinia Caddy (University of Auckland)
Alexandra Kieffer (Rice University)
Nicholas Mathew (University of California, Berkeley)
Carmel Raz (Columbia University)
Benjamin Steege (Columbia University)
Melissa van Drie (University of Cambridge)
Francesca Brittan (Case Western Reserve University)

Over the past five years, attention has emerged as a central concern in the field of Romantic studies. Much of this interest stems from the so-called “cognitive turn” in the humanities, which has led to the development of new interpretative frameworks—including cognitive historicism, cognitive poetics, and cognitive literary theory—based on historical and contemporary sciences of mind. An additional factor may be the overwhelming modern-day concern with attention and its deficits, frequently theorized either as a neural disorder or a consequence of encroaching technological environments. In light of the widespread interdisciplinary interest in the mental states of focus and distraction, we argue that now is a timely moment to take stock of current approaches to attention and its histories, and to consider how historical musicology can contribute to related conversations throughout the humanities.

In counterpoint with art historian Jonathan Crary (1999), who emphasized the “problem of attention” primarily in connection with late nineteenth-century theories of perception, recent research in literary studies suggests that the origins of various branches of empirical psychology in the late eighteenth and early nineteenth centuries constitute a productive point to begin excavating historical understandings of attention, focus, and distraction (Gurton-Wachter 2016 and Phillips 2016). Within the domain of sound studies there has also been increasing interest in studying modes of listening and attending before the advent of recording technology, and examining the degree to which such capacities were regarded as innate or mutable (Steege 2012 and Ochoa 2014). Recent musicological work has further highlighted changing attitudes
of absorption in the decades around 1800, ranging from an unprecedented concern with timbre to an anxiety around the physiological effects of musical performance (Dolan 2013 and Davies 2014).

With these interlocking bodies of literature in mind, our panel intends to place some critical pressure on attention as conceptualized within musicology, and ponder the various meanings and methodological practices that the concept suggests. Bringing together a diverse range of scholars who are addressing various aspects of attention in their work, we will explore ways in which discourses from the cognitive humanities, the history of science, sound studies, and contemporary psychology might be able to contribute to our understandings of attention in Romantic auditory cultures.

Francesca Brittan discusses feminine attentions: intersections among gender, genre, and romantic conceptions of the attentive subject. Davinia Caddy discusses historical accounts of the somatosensory experience of dancers and their experience as attentive subjects. Allie Kieffer considers intersections between memory, affect, and attention in early twentieth-century psychologie musicale. Nicholas Mathew examines the shared origins of aesthetics and political economy in the late eighteenth century, and subsequent notions of the psychic economy that shaped discourses of musical attention. Carmel Raz discusses depictions of attention in early nineteenth-century accounts of hypnosis and auditory clairvoyance. Ben Steege considers how the theme of attentive listening in the nineteenth century might inform the possibility of a thoroughgoing historiography of perception. Finally, Melissa van Drie shows how nineteenth-century medical experiments on hearing impairments reveal different modes of attending to sound.

Musicology and Trauma Studies: Perspectives for Research and Pedagogy

Erin Brooks (SUNY Potsdam), Chair
Jillian Rogers (University College Cork)
Hyun Kyong Hannah Chang (Yale University)
Eric Hung (Rider University)
Tamara Levitz (University of California, Los Angeles)
Maria Cizmic (University of South Florida)

From police brutality and the Syrian refugee crisis to PTSD and trigger warnings, the emotional and physical trauma resulting from violence in the contemporary world permeates our news, our classrooms, and our personal lives. In recent years, ethnomusicologists such as Martin Daughtry and Beverly Diamond have analyzed links between music, sound, trauma, and post-traumatic healing, while pioneering publications by musicologists such as Maria Cizmic, Suzanne Cusick, and Amy Wlodarski have established essential ground for analyzing interrelationships between
music and trauma in various socio-historical contexts. However, musicological literature focused on trauma remains limited. Although musicologists frequently confront trauma in teaching, research, and other public arenas, many interpretations of music in relation to trauma have relied on Freudian approaches, or have remained the purview of ethnomusicology. How, then, might musicology become more involved in the discourse on trauma that currently pervades the humanities and social sciences? How might studying music and trauma allow us to create a more peaceful and equitable world?

This evening session offers a forum for addressing the current state and future avenues of studying music and trauma in terms of research and pedagogy. In addition to sharing methodologies and theories central to this topic, music scholars specializing in trauma studies will discuss how disciplinary norms have shaped understandings of music and trauma, and how a more nuanced understanding of trauma might illuminate pedagogical approaches. Prefaced by a brief introduction by moderator Erin Brooks, and followed by an interactive discussion, the core of this panel will comprise short position papers by Hyun Kyong Hannah Chang, Maria Cizmic, and Jillian Rogers, to which Eric Hung and Tamara Levitz will respond. Because these scholars address trauma from different historical, cultural, disciplinary, and theoretical perspectives, bringing them together in this panel will provide an important opportunity to consider the impact that music scholarship might have on the acknowledgment and healing of trauma in past and present societies. Thus Cizmic’s work on traces of trauma in Soviet-era Eastern European music making, and Rogers’s work on relationships between music, trauma, and healing in World War I-Era France will dialogue productively with Chang’s research on how vocal representations of trauma emerged as a dissenting practice in post-colonial Korea. Responses regarding the roles of trauma studies in music scholarship will be provided by Levitz, who has focused in recent courses and research on the traumatic effects of racism and on the Black Lives Matter Movement, and Hung, who is currently writing a book entitled The Sounds of Asian American Trauma. The talks, responses, and questions generated during this panel will produce a rich discussion of further pathways for interdisciplinary inquiry, activism, and collaboration, while also laying the groundwork for establishing an AMS Music and Trauma Study Group. As we work, teach, and live with both music and trauma, this session and the insight that follows from it will enable musicologists to consider how better understanding trauma and its emotional effects is essential for music studies and contemporary life.
How and why are traumatic experiences of violence and loss represented in music? In what ways do performers and composers convey the affective, emotional, and structural traces of trauma and loss in musical compositions, and to what ends? What are the relationships between affect, memory, history, and the construction of individual and national identities?

This session will present compelling and fresh answers to these questions through a case study of Witold Lutosławski, one of Poland’s major twentieth-century composers. The presenters are two of the leading voices in the new generation of Lutosławski scholars. Their recent leadership of an international project places them in a unique position to report on their findings.

The presenters will use a range of methods (including close reading and score analysis, research into performance practice, and the study of discourse formation in the media) to interrogate the meanings of representations of affect, emotion, trauma, violence, loss, and identity in Lutosławski’s music and performances thereof. Such approaches are revolutionary in Lutosławski studies, which have tended to steer clear of engaging forcefully with the relationships between the composer’s intense and complex music and his equally intense and complex life. Moving beyond the adumbration of the manifold reasons for these (in themselves telling and intriguing) aspects of his reception in Poland and elsewhere, the session will take steps toward resolving unsettled questions about Lutosławski’s life and music. The presentations will also contribute to broader conversations about modernism; music before, during, and after the Cold War; affect, narrative, trauma, loss, and memory; discourse formation, reception, and commemoration; and identity, politics, and nationalism.

The life and music of Witold Lutosławski (1913–94) wove contrapuntally through the turbulent events of Poland’s twentieth century. When he was just five, his family fled eastwards to Moscow to escape the incoming troop lines of World War I, only for his politically active father to be executed by the Bolsheviks; while serving in the Polish forces during World War II, Lutosławski was captured by the Wehrmacht (he then made a daring escape); his brother was captured by Soviet troops and died in a Siberian labor camp; Lutosławski narrowly escaped death on more than one occasion
in occupied Warsaw; Stalinism, Polish Communism, the Cold War, and family mental illness brought further deprivations.

One might therefore imagine that Lutosławski’s music should be filled with images of violence, trauma, and lament. So it is—and this paper demonstrates how the critical-theoretical bricole of trauma theory can empower forceful new readings of his music’s expressions of lament, violence, anger, and catastrophe, particularly after his turn to modernism in the mid-1950s. Yet Lutosławski is not so easily recruited to trauma studies narratives—or rather, his life and music encourage new perspectives on this developing area of music studies. Seeking to engage equitably with trauma theory, music analysis, and Lutosławski’s statements, this paper presents revisionist thinking about Lutosławski and trauma studies, partly by drawing on ideas absent from much recent work on artistic representations of trauma—current psychological and neuroscientific thought about resilience, post-traumatic growth, and emotional regulation.

Music to be discussed in this paper includes the very last place one might expect to find vivid representations of anger or trauma: a fugue. The finale of Lutosławski’s Preludes and Fugue (1970–72), however, can be read as one of a series of compositional workings through of intense experience serving as a force for emotional regulation—creative work—contributing to Lutosławski’s long-term resilience.

Reviving Lutosławski: Krystian Zimerman in Warsaw, 1988/2013
Lisa Jakelski (Eastman School of Music, University of Rochester)

At the 1988 Warsaw Autumn festival, pianist Krystian Zimerman gave the Polish premiere of Witold Lutosławski’s Piano Concerto under the composer’s baton. The rendition was, according to eyewitness accounts, as emotionally reserved as Lutosławski himself. Yet there was more to this concert than an elegantly authoritative interpretation of Lutosławski’s latest composition. Lutosławski refused to appear publicly in Poland after the imposition of Martial Law in 1981; in 1988, he had only recently returned to official cultural life. Thus, he not only conducted the Piano Concerto that evening, but also performed “Lutosławski,” a persona that included his compositions, personality, and actions, as well as notions of what his social-political role in Poland should be.

Twenty-five years later, Zimerman returned to Warsaw to perform the Piano Concerto again. The revival was part of the festivities to celebrate the centenary of Lutosławski’s birth. As in 1988, the 2013 performance negotiated Lutosławski’s place in Polish society. In the interim, however, Zimerman had shifted his approach to the concerto. Instead of polished restraint, he now offered expressive excess, a strategy that questioned the boundary between autonomous composition and extramusical meaning that Lutosławski had enforced during his lifetime. Zimerman justified his
choices by claiming that they better conveyed the work’s deeper meaning, which he identified as the turbulent emotions of 1980s Poland.

This paper will use these two concerts to focus an exploration of the roles of emotion, performance, and embodiment in practices of commemoration and memorial, constructions of national identity, and efforts to keep elite twentieth-century music alive in the twenty-first century. Drawing on media accounts, Rebecca Schneider’s work on historical reenactment, and my experiences in Warsaw in 2013, this paper argues that Zimerman’s emotionally extroverted new take on the Piano Concerto contributed to centenary year efforts to come to a more historically nuanced understanding of Lutosławski’s life and work. It also contends that Zimerman’s performance style responded to the needs of the moment—a period in which post-socialist memory, the roles of artists in society, and the continued viability of art music in late capitalist economies were live concerns in Poland (and elsewhere).

Anton Rubinstein

Olga Haldey (University of Maryland, College Park), Chair

Domestic Demon

Emily Frey (Swarthmore College)

Anton Rubinstein’s *The Demon* was the most popular Russian opera in a decade that saw the premieres of both *Evgeny Onegin* and *Boris Godunov*—and in certain respects, it was also the most peculiar. Bucking thirty years’ worth of Russian operatic tradition, Rubinstein’s supernatural antihero conjures up no harmonic devilry to relate his tortured emotions. He sings, rather, in an idiom associated with amateur musicmaking in middle-class homes: that of the so-called “domestic romance” (*bytovoi romans*). Rubinstein’s devil, as many critics noted with consternation, thus appears the most “human” character in the entire opera: a sympathetic, relatable figure shorn of the “titanic” stature he had possessed in Lermontov’s original narrative poem.

This paper discusses Rubinstein’s *The Demon* in light of the changing politics of *byt* (a term denoting ordinary domestic experience, as opposed to spiritual or intellectual existence) in late imperial Russia. By the early twentieth century, the *bytovoi romans* would become an auditory emblem of bourgeois superficiality, as *byt*-phobic poets like Vladimir Mayakovsky consigned the musical genre to the category of “domestic trash” that included porcelain elephants, rubber plants, and playing cards. In the 1870s, however, the status of *byt*—and in particular, the influence of everyday experience upon the self—was still an open question. Radical critics like Chernyshevsky and Dobrolyubov construed the ideal socialist self in opposition to *byt*, believing that a person too absorbed in the daily grind could never be a fully committed progressive subject. Tolstoy, however, imagined the self as an aggregate of its quotidian experiences; the Tolstoyan subject is forged through, not against, *byt*. I explore Rubinstein’s
use of the domestic romance in this context, arguing that in *The Demon*, the idiom of the *bytovoi romans* comes to serve as a marker of “real” feeling. Unlike other, more familiar realist essays in Russian opera, then, *The Demon* locates the “real” not in folklore, nor in the literalistic representation of human speech, but in the everyday musical experience of the society to which Rubinstein and his audience belonged. For Rubinstein, as for Tolstoy, the “real” speaks the language of the ordinary.

Rubinstein’s Symphonic Pictures and the *Kuchka*
Kirill Zikanov (Yale University)

Anton Rubinstein’s music has often been portrayed as a conservative, cosmopolitan foil to the progressive, nationalist aesthetic of the Balakirev circle. This is also how the Balakirev circle themselves viewed it throughout the 1860s, but their opposition to Rubinstein’s compositions vanished suddenly in 1869 and gave way to public adulation. Ostensibly, the reason for this about-face was musical, since with *Ivan IV* (1868) and *Don Quixote* (1870), Rubinstein produced two programmatic “symphonic pictures,” of which particularly the latter was clearly modeled after Liszt’s symphonic poems. In response to these works, the Balakirev circle unfurled an entire campaign in the press, praising Rubinstein for his artistic metamorphosis.

However, the difference between Rubinstein’s symphonic pictures and his earlier works was not as radical as the Balakirev circle made it out to be, and at least part of the circle’s motivation for suddenly praising Rubinstein seems to have originated in extramusical concerns. In 1869, Balakirev was dismissed as the director of the Russian Musical Society (RMS), and threw himself into organizing the Free Music School (FMS) concerts, which he intended as a competitive alternative to those of the RMS. During the 1869–70 season, this meant securing the St. Petersburg premiere of *Ivan IV* in order to attract audiences; as the financial situation of the FMS worsened in 1870, this meant pleading with Rubinstein to perform in FMS concerts as a soloist. It was in this context that the Balakirev circle bombarded the press with glowing reviews of Rubinstein’s music.

In the short run, this rapprochement even grew beyond a marriage of convenience and developed into regular meetings at which participants presented their compositions for criticism. These meetings were ephemeral, but in later years most of the Balakirev circle maintained a polite relationship with Rubinstein. The exception was Vladimir Stasov, who erased the rapprochement from his memory and reverted to peddling the image of Rubinstein as the archconservative enemy of Russian music that he had constructed in the 1860s. Alas, it was Stasov who shaped twentieth-century historiography of Russian music, and this is why the events of 1869–71 have remained obscured in modern scholarship.
Contemporary British Music
Kevin Salfen (University of the Incarnate Word), Chair

Divinest Feeling: Popular Song as Personal Space in Thomas Adès’s *Powder Her Face*
Nick Stevens (Case Western Reserve University)

The warm heart of Thomas Adès’s otherwise dark comedy *Powder Her Face* (1995) is a pastiche 1920s popular song. Lush and earnest, it groups ingeniously rhymed lines into a clear verse-chorus form. It may therefore seem the antithesis of the sardonic opera that contains it. *Powder Her Face* demands virtuosic skill of performers and rewards rarefied familiarity with the canon—with the lone exception of this relatively straightforward tune. In this talk, I argue that the apparent foreignness of the song to its musical surroundings makes perfect sense. For the aging Duchess who serves as the opera’s protagonist and the song’s honoree, the tune serves as a sort of shelter: a utopian space (pace Richard Dyer) in which her happy memories, scandalous secrets, and very identity reside.

The audience therefore listens with mounting horror as the song is subjected to crass parody and fragmentation later in the opera, mirroring the precipitous decline of the Duchess’s reputation and mental health. She experiences her final breakdown as the phonograph that once played her song spins sans record, signifying her abjection and nearness to death. Even the song’s key, D major, fades away in the end, replaced by the B-flat minor sonority that—as Emma Gallon has persuasively argued—represents all of the social and personal forces that conspire to lay her low. In addition, the song’s initial refusal to conform to the composer’s signature harmonic and rhythmic language in any audible way signals its fundamental difference from the surrounding material. Like its honoree, it stands outcast and alone, trapped in a long-lost cultural moment. Through remembering and, in Julian Johnson’s term, “re-membering” the past through song, the Duchess, one of opera’s more recent fallen women, becomes an Orphic figure.

I ultimately contend that Adès advances not just this particular song, but popular music itself, sung or danced, as a kind of shelter from the slings and arrows of a hostile world. The pattern he establishes in *Powder Her Face* recurs in his orchestral piece *Asyla*, in which an EDM rave serves as one of the titular spaces of asylum.
Orcadian Arcadias: Pastoralism and Land Use Policy in Two Pieces by Sir Peter Maxwell Davies
Karen Olson (Washington University in St. Louis)

The collaborations of composer Sir Peter Maxwell Davies (1934–2016) and author George Mackay Brown (1921–96) celebrate a rural idyll of green corn and clear water in Orkney, the Scottish archipelago they called home. These pastoral themes blossomed in two under-researched works from the 1980s: The Well (1981), a play with incidental music, and Into the Labyrinth (1983), a cantata for tenor and chamber orchestra based on The Well. The Well wove together historical and mythical scenes from Orkney’s past, present, and dystopian future to illustrate the social and environmental dangers of uncontrolled technological progress. Into the Labyrinth adapted The Well’s mythical scenes, extending its warning against progress to audiences beyond Orkney.

Studies of place-music and musical pastoralism in Britain and elsewhere (Saylor, et al.) often focus on the nationalist implications of these evocations of place. This paper underscores how particular environmental discourses further shape those implications. Davies and Brown celebrated Orkney’s soft-tech agricultural community at a time when national demand for Orkney’s North Sea oil and uranium threatened those traditions. But while Orcadian farmers considered themselves conservators of nature, environmentalists and politicians in southern Britain challenged the idea that agriculture protected the landscape. The passage and implementation of the Wildlife and Countryside Act 1981 highlighted the cultural and environmental differences between Orkney and mainland Britain. Combining archival study of Brown’s and Davies’s unpublished scores and manuscripts with an explication of Britain’s land use debate, I argue Davies’s music for The Well reveals a preventative pastoralism aimed at conserving the largely untouched Orcadian countryside. The mythical emphasis of Into the Labyrinth, however, points to a restorative post-pastoralism addressing a larger Britain whose landscape had already been damaged. Scholars and critics often treat Davies’s Orcadian music as if it is less political than his earlier expressionist works such as Tawerner (1968). But in grappling with the environmental decisions Orkney and Britain faced in the early 1980s, Davies’s pastoral music tackled one of the most pressing political issues of the time.

Eastern European Transcultural Identities
Kevin C. Karnes (Emory University), Chair

A Musical Statement for Diversity in the “Half-Asian” Borderlands
Dietmar Friesenegger (Cornell University)

Czernowitz / Чернівці (Chernivtsi) / Cernăuți / Czerniowce / צ’יזנערביץ (Tschernowitz)—to give it its German, Ukrainian, Romanian, Polish, and Yiddish
names—was one of the most diverse cities in the Austro-Hungarian Empire, as its dizzying nomenclature suggests. While the city has long been regarded as model of successful multiculturalism, and the focus of numerous historical and literary studies, no study has yet closely examined by what means the city’s population actually shaped this extraordinary culture of interethnic and interdenominational respect and collaboration. In this paper, I will show how the city’s main music society, the Verein zur Förderung der Tonkunst in der Bukowina, was key to this project: not only was music the cultural domain that carried the most prestige in fin-de-siècle Central European society, it also served Czernowitz’s citizens as an ideal means both to express individual cultural identities and to negotiate a shared civic identity in this diverse venue in the borderlands—a region that Karl Emil Franzos called “Half-Asia.” Archival materials from Ukraine, Romania, the Czech Republic, Israel, and Austria, including rediscovered large-scale cantatas by the composer (and, famously, Brahms-friend) Eusebius Mandyczewski and composed for the city’s united musical forces, will assist my attempt to retrace an evolving, delicate balance between cohesive and destructive powers in the city and will show how the Verein kept nationalism, anti-Semitism, and xenophobia at bay.

This paper connects several currents in recent musicological, ethnographic, and historical scholarship, including the research of Alejandro Madrid, Alexander Fisher, David Brodbeck, and Pieter Judson: microhistory; migration and transcultural identities; and peripheries and borderlands. I will not only be speaking about an extraordinary and diverse culture and its possible implications for us, but also be speaking against recent attempts by nationalist politicians, journalists, and scholars to erase this diversity of a borderland culture from the history books and to turn ethnically and culturally intricate biographies, like Mandyczewski’s, into proponents of a single ethnicity, culture, or even nation. In this respect, the paper speaks directly to today’s troubled Europe, its challenges and hopes.

Polish Music in Soviet Exile During the Second World War
Mackenzie Pierce (Cornell University)

In June 1941, Poland’s leading musicological talent, Zofia Lissa, abruptly fled into the Soviet Union. As a Polish Jew, Lissa escaped the fast-approaching German army; as an avowed communist, she traveled further into the State whose political convictions she shared. Surrounded by leftist acquaintances and Poles recently released from the gulags, Lissa soon began to organize musical programs for her compatriots displaced across the Soviet interior: she collected and published the songs of Polish soldiers, ran concerts, and distributed music for the education of Polish children. Lissa’s seminal role in shaping later, postwar musical life in Poland, combined with
a belief that she was a career-driven Stalinist ideologue, has largely led scholars to overlook the complex politics of these wartime activities.

Drawing on hitherto unexamined materials from Lissa's personal papers and Polish institutional archives, this paper reveals a new picture of Marxist musical thought prior to the consolidation of communist power in Poland during the late 1940s. Although scholars have long focused on this later moment and analyzed the subsequent imposition of Socialist Realism across Eastern Europe, little attention has been paid to how wartime experiences of displacement shaped convictions concerning the powers and limitations of music as a tool for effecting social change.

I demonstrate that Lissa’s harrowing exile led her to see that seemingly quotidian musical practices could establish a sense of normalcy during wartime upheaval and create common bonds among Poles dispersed across the vast territory of the U.S.S.R. Putting into practice her prewar critiques of narrow, race-based conceptions of Polish identity, Lissa sought nationalist yet inclusive forms of musical practice. Moreover, these activities helped to refine her prior sociological analyses of music and class, suggesting concrete means to close the gap between “elite” art music and “mass” popular music. On Lissa’s return to Poland in 1947, however, her convictions spoke poorly to musicians suspicious of their Soviet liberators and lacking Lissa’s unique gratitude for the Soviet Union’s refuge from the Holocaust. Under intense political pressure by 1948, Lissa abandoned her earlier exilic conception of communist musical culture and promoted orthodox Socialist Realist doctrines in its place.

**Fairs and Festivals**

John Rice (Rochester, Minn.), Chair

**In the Footsteps of a Saint: Memory, Embodiment, and Music in National Fêtes for Joan of Arc**

Elizabeth Dister (St. Louis, Mo.)

In the early twentieth century, towns across France held lavish celebrations honoring Joan of Arc every May, where participants indulged in a dizzying mix of music, pageantry, patriotism, and religion. Musical compositions about the saint proliferated during this time, and many of them were composed expressly for performance at these yearly events, such as Paul Paray’s beloved *Messe du cinquième centenaire de la mort de Jeanne d’Arc* (1931). This paper examines the music presented at two fêtes in Rouen, one in 1920 (the year of Joan’s canonization) and one in 1931 (the five-hundred-year anniversary of her martyrdom). Drawing on archival sources from the Bibliothèque nationale, the Archives nationales, and the Centre Jeanne d’Arc in Orléans, this paper reveals how music played a role in the fêtes organizers’ nationalistic agendas, showing how regional folksongs and dances, patriotic songs, the national anthem, performances by military bands, new compositions, and music for the Catholic mass
all contributed to a solidification of national identity by rooting participants in the French soil, history, and shared sacrifice. Furthermore, it argues that this collective identity was largely fashioned by linking participants’ bodies with Joan’s, as participants’ musical and patriotic performances across the urban landscape followed Joan’s actual footsteps when she traversed Rouen toward the site of her execution.

Historians and musicologists such as Scott Magelssen, Rémi Dalisson, Leslie Sprout, and Jane Fulcher have written about how French national festivals have been used to consolidate political power and express national identity. Joan of Arc’s fêtes are implicated in these same large-scale nationalistic goals, and this paper extends their work in two ways. First, it considers a body of sources largely unstudied by musicologists, including commemorative booklets and souvenir programs for Joan’s fêtes. Secondly, it places these case studies within a broader discourse about memory, the performing body, and the archive, showing how these fêtes solidified memory through embodied movement, and how they continually re-enacted Joan’s story in a compulsive “archive fever” (Jacques Derrida), unveiling select aspects of the past while concealing others.

Mozart on the Mountaintop: Masonic Pilgrimage to the Magic Flute Cottage in Salzburg

Abigail Fine (University of Hawai‘i)

During its first music festival in 1877, Salzburg hosted a ritual ceremony at a Mozart shrine. Like so many festive ovations in this period (Rehding 2009; Minor 2012), visitors made pilgrimage to a special site, heard choral odes, and crowned a bust in laurels. Yet the shrine itself—the rustic cottage where Mozart wrote his Magic Flute—was no ordinary monument. Some years earlier, the International Mozart Foundation had transplanted this wooden hut from Vienna to a Salzburg mountaintop, set it on a pedestal, and outfitted it with a towering bust of Mozart. In 1879, the foundation raised funds to encase the cottage in an Egyptian temple inspired by Josef Hoffmann’s Magic Flute stage sets—a design later modified to an ornate glass reliquary that better suited the ethos of pilgrimage. These early ceremonies established a lasting ritual: for decades, men’s choirs hiked regularly to this site and emulated the freemasons of The Magic Flute by serenading the cottage with “O Isis und Osiris.”

While scholars have examined Mozart’s nineteenth-century reception in England and France (Keefe 2012; Everist 2013), less attention has been devoted to his problematic status in German-speaking regions, where his music was thought too Italianate for his position in the German canon. I argue that this mountaintop ritual sought to paint the cosmopolitan Mozart with a Germanic brush. Officials in Salzburg took two approaches to this task. First, they imagined Mozart as a Beethovenian nature-buff (Painter 2006), which meant engineering a secluded Alpine setting for his composing shack. Secondly, they lauded Mozart in the choral tradition of Austrian
folk-festivals. Hailed as the birth of German opera, *The Magic Flute*, together with its rustic birthplace, ideally suited this culture of festivity: its priest’s chorus was already a staple of nineteenth-century men’s choirs (an ensemble that, not coincidentally, has its earliest roots in freemasonry). This pilgrimage of masonic men was a harbinger of the Salzburg Festival’s larger ideological project to position Mozart (and Salzburg) as the balm for a divided Europe, a utopian synthesis of cosmopolitan with provincial, Latinate with Germanic, art with the open air.

**On the Politics of Performing Wagner Outdoors, 1909–59: Open-Air Opera and the Third Reich**

Kirsten Paige (University of California, Berkeley)

As regional, open-air theaters in Europe and America flourished around 1900, the *Bayreuther Blätter* argued that Wagner’s music was well-suited to such spaces: his dramas “attain greater naturalness” when experienced in the open air. In the years that followed, Wagner’s works regularly appeared alongside those of Weber, Gluck, Goethe, and Schiller at amphitheaters constructed at the foot of a mountain or tucked into a forest near rural towns or resorts. By 1938, one journalist claimed that there were “almost as many nature- and forest-stages as playgrounds” in Germany. In this paper, I trace the history of Wagner performances at one such space, the *Waldoper* in Sopot (now in Poland).

Critical descriptions and manifestos published shortly after its 1909 opening suggest that the *Waldoper* initially functioned like outdoor theaters elsewhere in Europe: its repertoire, selected for nearby Danzig’s German-speaking majority, was staged with minimal dramaturgical intervention, the forest functioning as part of staged works’ realism. After successful performances of *Siegfried* in 1922, the theater was dedicated completely to performances of Wagner. Following Hitler’s annexation of Danzig, the *Waldoper* was absorbed into the Reich’s propaganda machine and advertised as its “most important theatrical site.” To Goebbels, the *Waldoper* was a “temple of German art and nature” and played a critical role in the Reich’s “cultural mission.”

At Sopot, the forest held more than a dramaturgical function: as General Director Friedrich Meyer explained, “the hearts of the Volk resonated” with art and nature for the first time there. Wagner understood the German forest, Meyer argued, and experiencing his music “im Wald” would inspire a “new mythology” and “national character.” The *Waldoper* ultimately transformed from regional theater to social laboratory where, instead of merely entertaining audiences, staging of art and nature together promised to bring about a new social order. Focusing on the history of this theater before and during Nazi control provides a unique opportunity to explore how established staging practices and discourses about art and nature—many of which are rooted in Romantic thought, from mythologies of forest and race to climatic determinism—evolved and were repurposed under the Third Reich.
“A Strict Law Bids Us Dance”: Kwakwaka’wakw Performance and the Production of Musical Texts at the 1893 Chicago World’s Fair

Nathan Reeves (Northwestern University)

Indigenous peoples from throughout North America actively participated in the Chicago World’s Fair of 1893. Among these, the Kwakwaka’wakw of British Columbia acquired a reputation for dramatizations of ritual violence and cannibalism, performances that had been suppressed by the Canadian 1884 Indian Advancement Act. The music of these events attracted the attention of prominent anthropologist Franz Boas and musicologist John Comfort Fillmore, who collaborated together on a series of Edison cylinder recordings and transcriptions of Kwakwaka’wakw music with the assistance of Boas’s native consultant George Hunt. Though such early ethnomusicological work has often been regarded as culturally reductive, scholars have neglected to consider its productive capacity to create new conditions of possibility for indigenous peoples living in settler colonial states at the end of the nineteenth century.

This paper argues that the collaboration of Boas, Fillmore, and Hunt produced Kwakwaka’wakw musical texts subversive to settler colonial law. I show that these texts preserve records of rituals made illegal by Canadian authorities and testify to how the Kwakwaka’wakw gained political mobility through the manipulation of Indianist exoticism. I understand Kwakwaka’wakw participation in this musical project through their contemporaneous disputes with Canadian authorities over sovereignty, for which the Chicago World’s Fair provided an international stage.

Taking into account the asymmetrical power relations between participants, I explore the transcription of Native American song as a dialogue in which both recorders and singers sought to assert claims to authority. Despite attempts by Boas and Fillmore to erase indigenous labor from this project, these texts contain residues of this labor that trouble late nineteenth-century notions of indigenous cultural practice. I argue that a confluence between the preservationist practices of anthropology and the rhetorical strategies of Kwakwaka’wakw performance constituted a form of alliance that implicated both parties, producing musical texts that met anthropological needs as well as the needs of emergent modern indigeneity. Thus, this paper answers Olivia Bloechl and Melanie Lowe’s recent call for a redressing of recognition-based critiques of musical difference, advocating for a relational approach to early ethnomusicological documents that rethinks Native American agency and provides new paths to resistance.
Humor

Douglass Seaton (Florida State University), Chair

A Female Impersonator in Post-Napoleonic Europe: Karl Blumenfeld, “the Effeminate” and the Mocking Falsetto

Robert Crowe (Boston University)

In 1818 Europe, two castrato sopranos, Giambattista Velluti and Filippo Sassarolli, were celebrated but aging, their era coming to a close. The phenomenon of the male soprano did not vanish with them, however. It enjoyed a long afterlife in comedic parody and mockery. That year in Vienna, Adolf Bäurle and Ignaz Schüster exploited the fame of soprano Angelica Catalani in their wildly successful posse, or farce, *Die falsche Catalani*. Singing the title role of the imitation diva was Karl Blumenfeld, a talented actor and accomplished falsettist. Looking “monstrously like” Catalani in pearls, bonnet, and fake bosoms, as seen in his newly discovered ca. 1820 drag portrait, Blumenfeld toured the German-speaking world, attaining, briefly, a star’s status.

In England falsetto was used extensively by glee singers like falsetto countertenor William Knyvett and in musical halls by comic vocalists parodying both women and castrati. In 1825, Velluti endured whooping, falsetto imitations of his voice from offended male audience members sitting in the cheap seats. A few months earlier the double entendre inherent in the yodel between chest voice and falsetto was condemned in Frankfurt by critics advising their laughing readership to forget Blumenfeld’s tasteless, sinfully allusional capering.

After his death in 1861, Blumenfeld’s success was largely forgotten. All that remained was the memory of his inability to “leave the effeminate” as he aged and his consequent sinking “from stage to stage” into oblivion. Using the writings of contemporaries like Adolf Marx, Leigh Hunt, Mary Shelley, and Richard Bacon, I establish the nature of his career against the wider phenomenon of comedic falsettists in the 1820s. I then investigate his own success and that of his peers in mockery, using the effeminate Other lurking in their own voices to dehumanize and otherize the victims of their parodies. This otherness I will then view through the lens of the falsetto as it figures in modern scholarship of Wayne Koestenbaum, Anthony Heilbut, and Corinna Herr as well as in the historical vocal pedagogical writings of James Stark and John Potter.
How Giovanni Battista Lulli Became Jean-Baptiste Lully: The Composer’s Comic Self-Representation in His Early Ballets

Don Fader (University of Alabama)

Louis XIV’s courtiers were known for their ability to engage in raillerie: the witty mocking of comportment considered inappropriate. This technique formed part of Lully’s strategy for rejecting his Italian roots in his early ballets (1650s and early 1660s). The texts, vers de personnage (verse addressed to the dancers in the libretto), and the music of Lully’s Italian comic scenes often stage him as composer, dancer, or both, in music that exaggerates Italian characteristics to mock them (and his Italian competitors). Italian musical characteristics deemed objectionable by critics of the period include those considered artificially showy (fiorituri) or “learned” (elaborate counterpoint), those using overblown emotion (irregular dissonance practice), or those distracting from expression (excessive text painting).

The vers de personnage played an important role in Lully’s crafting of his persona because they usually addressed nobles, and their inclusion of him served to distinguish him from other performers. They often praised his talent, as in the entrée “Les contrefaiseurs” (the imitators) from the Ballet de la raillerie (1659), a comic pantomime where Lully led a group of dancers who imitated one another to fully canonic music. The vers make clear that the use of this “learned” counterpoint was a pun, and note that while Lully could imitate others, no one could imitate him. Lully also played the two national styles against one another, most famously in the dialogue between “La musique française” and “La musica italiana” in Raillerie. He also purposefully evoked out-of-date Italian genres. In the same ballet, three characters tease one another by awkward imitation and exaggerated fiorituras in the vein of Luzzascho Luzzaschi. In the Ballet de l’impatience (1661), Lully had cardinal Mazarin’s Italian singers perform their own ridicule in the guise of a music master and his students taking snuff in five-part madrigal style where the resolutions of horrendous dissonances are interrupted by sneezing pauses. Lully’s mocking exaggeration of these inappropriate style features thus demonstrated his understanding of French “good taste,” and contributed to his reception as a “French” composer.

Musical Humor and the Marx Brothers

Beth Levy (University of California, Davis)

In comedy, timing is everything. No one knew this better than the Marx Brothers, as they navigated a changing media landscape, from vaudeville and Broadway, to film, radio, and television. Well trained and musically knowledgeable, the Marx Brothers relied on music at every phase of their careers. Yet they have inspired only a scant handful of publications by music scholars (Lawrence Kramer, Charles Hiroshi Garrett, and Michal Grover-Friedlander), all of whom focus on A Night at the Opera
Abstracts

Sunday morning

(1935). This talk draws upon scenes from Duck Soup (1933) and The Big Store (1941), in addition to the infamous attack on the set of Il Trovatore, to show how the Marx Brothers’ madcap musicality depends on the careful pacing of punchlines and a purposeful mishmash of genre and style.

Scholars have analyzed the Marx Brothers’ comedic genius as a branch of immigrant, and specifically Jewish humor, marked by a mockery of societal conventions and an affectionate disrespect for the English language. In counterpoint with these views, I propose that for the Marx Brothers, music was key to their negotiation of a middle register between slapstick and wordplay. Their musical humor partakes of slapstick’s physicality—think of Chico’s trademark “shooting the keys” or, as Wayne Koestenbaum has described it, the rich “anatomy” of Harpo’s idiosyncratic music making. It also relies on techniques analogous to wit: stylistic puns (when the meaning of a musical phrase takes a surprising swerve) or ironic exaggerations (for example, the hyper-patriotic “Hail, Freedonia!”). Juxtaposed allusions to the worlds of opera, operetta, minstrelsy, classical music, and sentimental song mirror the more obvious play of dialect and accent that marks the Brothers’ linguistic comedy, from Chico’s lowbrow Italianisms to Margaret Dumont’s highbrow diction. By analyzing the distribution and overlap of these three types of funny business (slapstick, musical humor, and wordplay), with careful attention to the rhythm of verbal punchlines or their gestural equivalents, I show how musical thinking shaped the comic flow within scenes and how musical numbers enabled the Marx Brothers’ media metamorphosis from the fast-paced vaudeville sketch to the full-length feature film.

“The Greatest Show on Earth”: Theatricality and Humor in Mahler

Anna Stoll Knecht (Jesus College, University of Oxford)

Gustav Mahler’s “happy endings,” like the Finales of the Fifth and Seventh symphonies, raise unique interpretative problems. Theodor Adorno condemned Mahler’s affirmative movements as too “theatrical.” He acknowledged Mahler’s close affinities with opera but reserved his praise for tragic endings, criticizing the composer’s “vainly jubilant” Finales as insincere and triumphalist.

This paper offers a reassessment of Mahler’s affirmative music by redefining its theatricality. Mahler’s theatrical impulse is expressed in different ways, including strong rhetorical gestures (announcements and conclusions), quick succession of musical tableaux and play with musical quotations or parody—a form of theatricality which has more in common with operetta than with opera. But significantly, I argue, these characteristics evoke another kind of performance, highly popular around 1900: the circus. Mahler probably encountered travelling circuses during his youth, and could not have missed the first European tour of the American circus Barnum and Bailey, on show in Vienna in November 1900. Numerous features of Mahler’s music resonate with key characteristics of the circus. The alternation of marches (military or funeral)
and dances, for example, is at the center of traditional circus music: “screamers” were used for entrances and exits, slow minor marches for animal acts, and waltzes for flying acts (Baston 2010). Mahlerian gestures of announcement are crucial in circus performances: on a drum roll, the Ringmaster warns the audience that they are about to be utterly terrified or laugh to tears. More generally, the interaction between different sets of oppositions, typical of the circus, is also fundamental in Mahler: the relationship between humans and animals, or the constant juxtaposition of humor and seriousness. Both on circus stages and in Mahler’s works, the possibility of tragedy keeps interfering with the comic.

The circus thus offers a powerful metaphor to rethink Mahler’s theatricality, particularly in terms of humor. This form of “slapstick” comedy, based on gesture and sound, throws new light on Mahler’s affirmative music: an excessive and noisy joy does not necessarily imply artificiality and irony. Rather, we might see it as expressing the profound nature of theater, where humor and wit are used to unveil deep truths.

Jews and Judentum
Tina Frühauf (RILM / Graduate Center, CUNY), Chair

Populism, Patriotism, and the Public: Musical Theatre in London and the “Jew Bill” of 1753
Vanessa L. Rogers (Rhodes College)

In 1753, the ruling Whig party put forward in British Parliament a bill (commonly called the “Jew Bill”) stating that “persons professing the Jewish Religion” could “upon application . . . be naturalised by Parliament, without receiving the Sacrament of the Lord’s Supper.” The bill passed quietly in the House of Lords without debate and in the House of Commons with a substantial majority. Afterward, however, a vocal Tory minority began an extraordinary uproar that was speedily taken up in the press, alleging that naturalization of the Jews imperiled the jobs of the English working class and would take away business from English merchants and shopkeepers. A wild public outcry ensued; newspaper editorials predicted dire (and outlandish) consequences for the country and for the Christian religion, even declaring that pork would soon be outlawed, noble English estates taken over by Jews, and that there would be “a Jewish King upon the Throne, with a Jewish House of Lords and a Jewish House of Commons.” The new Act was swiftly repealed in the next sitting of Parliament, and the Tories went on to win a majority in the General Election of 1754, having successfully traded on the suspicious English public’s feelings against foreign incursion and out-of-touch (“the High and Mighty”) Whig elites.

How did this sudden populist and anti-Semitic propaganda campaign affect the Jewish musicians and professionals working in the London theatres in 1753? Scholars have looked at contemporary Merchant of Venice productions in the London theatres,
but have never investigated how the bill influenced the careers of notable Jewish theatrical and musical personalities. Dramatic luminaries lined up on both sides of the issue, including David Garrick, James Ralph, and Eliza Heywood, and Jewish figures like popular opera librettist Moses Mendez and theatre cellist Giacobbe Cervetto were caught in the middle. This paper sheds light on how the British theatre operated as cultural and political arena in 1753, and how public musical figures (specifically Cervetto and Mendez) navigated their identity in the space between exclusion and inclusion in a remarkable period in which England was suddenly swept up in populist fervor and political opportunism.

Sounding Judentum within Nineteenth-Century Deutschtum

Amanda Ruppenthal Stein (Northwestern University)

For musicians of Jewish heritage in nineteenth-century German-speaking Europe, personal identity and self-expression were in constant dialogue with newly elevated values of assimilation and secularization. Whereas communal association and religious principles had been at the forefront of previous generations’ self-definition, many Jews in the second half of the nineteenth century saw new value in being a culturally sophisticated citizen within an increasingly nationalistic Austro-German society. In pre-dating the generally accepted historical point when German-Jewish musicians began to explore Judentum in music, this paper challenges long-held notions regarding what constitutes Jewish expression in art music. Much scholarship on German-Jewish musicians of this period tends either to emphasize their assimilation or to inflate their cultural and religious heritage and its impact in their music. This results in a simplistically bifurcated conception by which composers either infuse their work with unmistakably Jewish character or renounce any musical expression of their Jewish identity. Musicians of Jewish ancestry constitute in fact a highly variegated group about which it is risky to generalize, as they manifested such different modes of assimilation, musical and otherwise, while laboring in the shadow of Wagner’s “Das Judentum in der Musik.”

In this paper, Friedrich Gernsheim (1839–1916), a member of the Brahmsian circle, serves as a case study to explore new understandings of how to navigate the sounding of one’s Judentum—Jewishness, Judaism, or Jewish identity—together with one’s Deutschtum in the long nineteenth century. His Symphony no. 3 in C minor (1888), an “absolute” work, was retrofitted as programmatic when, in an article to a Jewish periodical published two decades after the premiere, the composer publicly announced that it was inspired by the Biblical prophetess Miriam. This paper looks to Alexander Ringer’s 1980 article on Gernsheim in Musica Judaica, recent scholarship on assimilation in music from Jeffrey Sposato and Tina Frühauf, who have complicated and enriched the narratives on these issues, and findings from the Friedrich Gernsheim Archive at the National Library of Israel, to propose a re-interpretation of
several generations of German-Jewish musicians and a more nuanced conception of intersections of Jewishness and Germanness for this long-overlooked period.

**Music and Poetry**

Michael Figueroa (University of North Carolina at Chapel Hill), Chair

*Paradox*: Music and American Sign Language Poetry

Amy Beal (University of California, Santa Cruz)

The city of Rochester, New York has possibly the highest population of deaf residents of any city in the United States, and is, consequently, perhaps the only city in America that can claim to be somewhat bilingual in American Sign Language and English. It is also the home of deaf poet Patrick Graybill (b. 1939), a founding father of American Sign Language (ASL) poetry, and the author of the poem *Paradox*, which does not exist in any written form. Paradoxically, the poem is partially about music, though no sound is included in Graybill’s legendary 1989-filmed performance of the poem. In 2013, in response to a commission from Real Time Opera, composer Larry Polansky composed a six-minute opera called *Paradox*, which included a reinterpretation of Graybill’s poem by ASL performer Monique Holt, a well-known deaf actress and director. The opera was premiered and simultaneously filmed at the Transformer Station gallery and performance space in Cleveland, Ohio, in the summer of 2013.

Polansky’s opera, which combines ASL poetry performance, instrumental ensemble music, and narrator, explores the profound lack of understanding on the part of the performers involved: the poet cannot hear the music; the musicians cannot understand the poetry; the narrator (played by an ASL interpreter) comments on the situation but is not directly involved; no attempt is made to translate anything. As a longtime student of ASL and its history, linguistics, and performance traditions, Polansky is particularly interested in the impossibility of overlap in these “languages”: *sound with no meaning* (music); *meaning with no sound* (ASL).

This paper will include a viewing of Graybill’s original performance of the poem, a screening of Polansky’s opera, and a consideration of what the appropriation of ASL poetry into a musical context might have as a potential bridge between two seemingly distant communities: musicians and the deaf.

**Lyricist as Analyst: Rhyme Scheme as “Music-Setting” in the Great American Songbook**

John Lawrence (University of Chicago)

Scholars of the Great American Songbook know that most of its songwriting teams tended to write music first and lyrics second. Yet, even while acknowledging this fact,
most studies of music-text interaction in this repertoire evince a lyrics-first mindset, in which the music is viewed as “text-setting” (Forte 1995, Callahan 2013). In this paper, I propose the opposite approach: considering lyrics as a form of “music-setting,” in which the lyricist’s superimposition of a verbal form (the rhyme scheme) upon the composer’s pre-existing musical form counts as an act of analysis.

I examine songs written in the years 1924–43 by teams who worked in a music-first fashion (Jasen 1988, Furia & Lasser 2006, Lasser 2014). From these, I generate a list of the standard eight-bar phrase forms that the lyricists “set.” These are classified as “open” (e.g. a sentence) or “closed” (e.g. a period), depending on whether the phrases are internally balanced or achieve balance only when compounded with another phrase. Each possible rhyme scheme is likewise open (e.g. abbc) or closed (e.g. abab). The resulting music-lyric pairings are then one of: both open, both closed, musically open but lyrically closed, and musically closed but lyrically open.

I analyze cases in which open music is set to closed lyrics (or vice versa), and cases in which lyricists set the same musical phrase to multiple rhyme schemes across a song. I suggest that in the latter, widening or narrowing the space between rhymes contributes a sense of verbal “looseness” or “tightness,” affecting a sense of rhyme-rhythmic motion.

My conclusion affirms that lyricists’ rhyme schemes are more than just static arrangements of similar-sounding words. We cannot understand the forms of these songs without them, because they dynamically impart the essential formal properties of closure and motion at or above the musical level.
Williams, Philip Whalen, Lawrence Ferlinghetti, Lipton, and Hughes, read by Hoagy Carmichael, John Carradine, and Ben Wright, among others. Performers on the album included Fred Katz on cello, Chico Hamilton on drums, Gerry Mulligan and Jack Montrose on saxophones, and Bob Dorough on piano.

For the first time this paper traces the documented history of this project, especially the exchange on poetry and music between Hughes and Lipton in unpublished letters unearthed in special collections at the University of California, Los Angeles and the University of Southern California. Having heard informal rehearsals of Lipton’s jazz poetry experiments at his Venice home, Hughes encouraged Lipton’s project and gave permission for three poems, the most by any one poet on the album, from “The Dream Keeper” and Other Poems (1932). Hughes’ poems were selected by Lipton, based on suggestions by jazz composer Bob Dorough (b. 1923), who performed them on the album. Lipton’s thoughts on Dorough’s settings are expressed in his drafts of the album’s liner notes and his letters to Hughes.

Perfidy in the *Peony Pavilion*: Resolving a Four-Century Debate in Kun Opera

Yawan Ludden (Georgia Gwinnett College)

Kun opera is one of the oldest extant forms of Chinese opera, listed as an Intangible Cultural Heritage by UNESCO. It arose about six hundred years ago and reached its pinnacle in the early seventeenth century following Tang Xianzu’s opera *Peony Pavilion* in 1598. In subsequent centuries, the popularity of Kun opera has waned; however, *Peony Pavilion* is still frequently performed today.

Widely recognized as China’s greatest playwright, comparable to William Shakespeare, Tang Xianzu was a controversial figure from his own time until the present day. In the Chinese opera tradition, music was not composed anew but rather was culled from established repertoires. Thus, the role of the composer-librettist was to select melodies to fit the mood and then write lyrics to fit the music. What made Tang “scandalous” was that he ignored the established rules and sometimes changed the tune to fit the lyrics. Chinese scholars are divided on this matter, with supporters willing to grant him musical license, while detractors, although recognizing his literary genius, maintaining that he was ignorant of the rules of music.

In the twenty-first century, Chinese scholars have once again turned their attention to Tang and his works. However, what is missing is a musicological analysis of the melodic changes that Tang enacted. Through a close reading of his music in comparison with that of his contemporaries, I will explore Tang’s strategy and motivation for music creation. Furthermore, situating them within the social and cultural context of its era, I will demonstrate that these modifications were intentionally made to reveal the character’s personality and to evoke the emotion latent in the text. Far from being ignorant of the rules, Tang displayed a deep understanding of the essence
of music-making and how to bend the rules to achieve greater expressivity. Indeed, it was largely Tang’s innovative works that pushed Kun opera from the local to the national level, making it the model that various local opera forms emulated for the next four centuries. In addition, contemporary Chinese composers still seek inspiration from *Peony Pavilion* and incorporate it in their works, thus validating its lasting appeal.

**Nineteenth-Century Composers Looking Back**

Styra Avins (New York, N.Y.), Chair

“Restore the Golden Days of Paradise”? An Anti-Utopian Approach to Honor and Duty in Brahms’s Cantata *Rinaldo* (op. 50, 1869)

Marie Sumner Lott (Georgia State University)

Johannes Brahms composed several works based on medieval topics in the 1860s, but his depiction of a reimagined Middle Ages in these works has drawn little comment from music scholars. For example, although the drama of the cantata *Rinaldo* revolves around the confrontation between the titular character (the tenor soloist) and the knights who come to “rescue” him (a male chorus), previous studies have focused on the orchestral motives associated with Armida to offer biographical interpretations of the work (Ingraham 1995 and Hess 1998) and hardly discuss the broader context of Medievalism in musical life. Brahms’s musical portrayal of the knights in *Rinaldo* differs significantly from contemporaneous depictions of Crusaders and knights by other composers. His cantata provides an alternative view of the Middle Ages as portrayed in musical works of the later nineteenth century and a critical response to their nationalist redefinitions of honor and duty.

Hitherto unexamined cantatas from 1866 provide the necessary backdrop for a fresh analysis of Brahms’s compositional choices. Franz Wüllner’s prize-winning *Heinrich the Fowler* and Niels Gade’s Tasso-based *The Crusader* present idealized Crusaders and knights as models for modern leaders and citizens. All three works depict brooding individuals who make personal sacrifices for the good of the community, but unlike the character of the hero in earlier settings, Brahms’s Rinaldo resists joining the knights through the end of the piece, suggesting a critique of earlier depictions of utopian Medieval communities. Rinaldo and the knights maintain a musical distance by singing in contrasting styles and keys throughout the work, with the chorus frequently interrupting Rinaldo’s sensuous, rhapsodic arias in stolid chorale-inflected tones. When Rinaldo finally boards the ship to leave, his distinct musical voice dissolves into the texture of the chorus, rendering the titular character uncomfortably silent. Rinaldo’s reluctance to leave the pleasant isolation of the island and return to his quotidian duties reflects Brahms’s own ambivalence about the demands
of public community life and their impact on personal freedom for modern citizens and especially for artists such as Brahms.

Saint-Saëns and Sophocles
Steven Huebner (McGill University)

Saint-Saëns’s incidental music for Sophocles’s Antigone (Comédie Française, 1893, tr. Meurice and Vacquerie) gives witness both to his engagement with culture classique and to an experimental orientation in the context of fin-de-siècle music theatre. The composer did not think of the neo-Hellenism of the work as an exploration of modern syntax but rather as a return to archaic musical practices, documented by the research of François-Auguste Gevaert and Louis-Albert Bourgault-Ducoudray into Greek music. Meurice and Vacquerie had already translated Antigone for a production at the Odéon in 1844 that used Felix Mendelssohn’s incidental music for the play, a score that Meurice was to characterize as “too modern.” A French translation of a German translation subject to Mendelssohn’s musical requirements certainly left room for a new French adaptation of the musical sections of Antigone meant to give a greater impression of an authentic re-enactment of ancient Greek theatre.

My paper begins by outlining this textual history. Then, taking into account the role of music in Greek tragedy as described by Gevaert, it will review the various textures that Saint-Saëns worked into his score: spoken dialogue, melodrama, choral recitative, choral unison melodies, lyrical solos. Saint-Saëns’s choices regarding pitch syntax will be explained in light of both Gevaert’s and Bourgault-Ducoudray’s understanding of Greek modal theory. I argue that despite claims for adherence to Greek modal syntax Saint-Saëns could not escape the pull of tonality, and in this respect was different from other composers of the time, such as Debussy, who adopted modality in a much more self-consciously progressive vein. I will also show that Saint-Saëns tacitly accepted Gevaert’s specious claims about motivic coherence in music for the Greek theatre, but in a way that suggests the instincts of a nineteenth-century composer of leitmotivic opera. Finally, I will discuss how Antigone became a staple of the summer repertory at the Théâtre d’Orange and how it became harnessed to rhetoric that celebrated a “French Bayreuth” with a different orientation to the Greeks than that exhibited by the composer of the Ring.
**Opera and Melodrama in Eighteenth-Century Germany**

Hedy Law (University of British Columbia), Chair

Most German of the Arts? Melodramatic Recitation and the Musical Genius of Linguistic Identity

Jacqueline Waeb (Duke University)

Defined as the spoken recitation of a poem with musical accompaniment, melodramatic recitation blossomed from the 1820s until the 1920s in German-speaking countries. By locating its origins in the late eighteenth-century stage melodrama modeled on Rousseau’s *Pygmalion*, scholarship has failed to address what makes melodramatic recitation an idiosyncratic German art that never achieved similar cultivation in the rest of Europe.

Melodramatic recitation grew out of the *literary* tradition of reading poetry aloud established during the second half of the eighteenth century in the circle of Klopstock and Gerstenberg. This practice, and the ensuing “Vortragskunst” popularized during the nineteenth century, have received ample coverage from literary and theater studies (Göttert 1998, Kühn 2001, Trummer 2006). Yet scholarship has neglected to consider the normalization of musical accompaniment from the 1820s onward, first with improvisations or arrangements on pre-existing music, then original scores. This increased musicalization of “Vortragskunst” during the second half of the nineteenth century culminated in the 1890s with the “Sprechgesang” emerging around Engelbert Humperdinck’s “gebundenes Melodram,” then Schoenberg’s “Sprechstimme.”

Such musicalization must be scrutinized within the nineteenth-century search for the perfection of German language as part of the construction of German nationhood. This was notably evinced in Goethe’s *Regeln für Schauspieler* (1803): its fundamental distinction between “Rezitation” and its heightened, quasi melodicized counterpart, “Deklamation,” provided a template for melodramatic recitation throughout the nineteenth century and beyond. While recent musicological scholarship (Knust 2007 and 2015, Trippett 2013) has elucidated the entanglement between nineteenth-century linguistics and theories of melody, and their far-reaching consequences in Wagner’s output, musicologists have yet to comprehend German melodramatic recitation as the site for an ideologically motivated precedence of language over music. Drawing on unexamined archival evidence (Berlin, Leipzig, Münster) related to prominent “Rezitatoren” (artists specialized in melodramatic recitation), including the correspondence between the singer and actor Ludwig Wüllner and Albertine Zehme, my paper challenges the inscription of German melodramatic recitation as a romantic by-product of the eighteenth-century melodrama, and resituates it as an art idealizing German language as “Ursprache”: thus as the essence of music.
Shakespearean Storms in German Opera: *The Tempest* in 1798
Paul Abdullah (Case Western Reserve University)

Even within the crowded field of Shakespearean operas, the German *Tempest* craze at the turn of the nineteenth century was unique, spawning more than a dozen operas from 1782 to 1820. Foremost among the many adaptations was Johann Gotter’s *Die Geisterinsel*, a libretto set three times from 1796 to ’98, by Friedrich Fleischmann, Johann Reichardt, and Johann Zumsteeg. Especially in their departures from the original play, these operas offer a crucial window into how Shakespeare was instrumentalized to serve the interests of burgeoning romantic movements in literature, philosophy, and music. Though others have drawn attention to this operatic wave, efforts to understand and explain it have focused on questions of *Singspiel* as a genre without seriously considering the context of contemporary Shakespeare reception. I argue that *Die Geisterinsel* sheds light not only on the broader history of Shakespearean operatic adaptations, but also on the playwright’s broader continental reception and romantic mobilization.

My paper focuses on one of the most fascinating departures from Shakespeare in these operas, the invented act III pantomime, which pits Shakespeare’s offstage character Sycorax (a “dark shade”) against the newly created foil Maja (a “white shade”) to create a stormy and spiritual apotheosis for the work. In contextualizing this pantomime, I examine how *Die Geisterinsel* expands the single storm at the outset of Shakespeare’s play to a recurring structural feature, layering Shakespearean dramaturgy with the emotional resonance of *Sturm und Drang*. I also argue that *Die Geisterinsel* is strongly linked to Ludwig Tieck’s seminal 1796 essay “Über Shakespeare’s Behandlung des Wunderbaren” and his accompanying adaptation of Shakespeare’s *Tempest*. Tieck defends the marvelous in Shakespeare as carefully structured to enhance verisimilitude (contrary to the normal neo-classical critique) and bring the spirit world closer to our own, a project with obvious resonances in idealist philosophy. Transformed by its German romantic reception, Shakespeare’s storm emerged as a cultural nexus of metaphysical, political, and sounding meanings that resonated well into the nineteenth century.

**The Pastoral and the Rural in Opera**
Gundula Kreuzer (Yale University), Chair

Cherubini’s *Elisa*: Alpine Virtue during the Terror
Sarah Hibberd (University of Bristol)

Florindo, the suicidal hero of Cherubini’s *Elisa, ou Le voyage aux glaciers du Mont St-Bernard*, is swept to near-death by a spectacular avalanche at the opera’s denouement. A community of friars dig him out, however, and he is reunited with his lover.
Elisa; all join together to celebrate “amour, vertu.” Fascination with the Alps had begun to overtake Europe in the second half of the eighteenth century but was given added momentum by the first ascent of Mont Blanc in 1786. Under the weight of details gleaned from subsequent scientific and touristic expeditions the Alpine landscape began to be presented in a new way. On the one hand, reports of dangers and disasters emphasized the plight of heroic explorers and brave rescuers in the face of nature’s destructive power. On the other hand, the landscape was viewed as an aesthetic gauze onto which one might project one’s sense of self and of society. It is this double human and philosophical turn in the representation of Alpine danger that is foregrounded in Cherubini’s opera. But, conceived in 1793 (though not premiered until December 1794) for the Théâtre Feydeau, the opera also had to conform to censorship requirements under the Terror.

The historian Carol Blum has explained how Rousseau’s dream of virtue as a model for conceptualizing the self and shaping an ideal state became the touchstone of the Revolutionaries. I argue that the opera draws on contemporary scientific, philosophical, and political discourses, and offers by example a template for achieving the Republic of Virtue. First (building on Michael Fend’s important work), I examine the opera’s Alpine abyss—represented musically as well as visually and textually—as a critical figure that captures Florindo’s refashioning of self, as he moves from utter despair through to joy and hope. I then investigate the friars’ humanitarian rescue and their collective aspirations. I conclude by arguing that the opera’s encapsulation of the relationship between individual and community in the symbolically charged Alpine landscape embodied the new Revolutionary conception of “virtue” in a manner that was to remain relevant even after the fall of Robespierre.

“Exemplar and Gospel”: The Village Mode in Czech Opera and Smetana’s *The Bartered Bride*

Christopher Bowen (University of North Carolina at Chapel Hill)

In 1927, the Czech newspaper *Právo lidu* ran an advertisement for Radion washing machines, headed by the text “Why would we not be merry when Radion washes our clothes for us?” Its copy thus nodded to the opening chorus of Bedřich Smetana’s opera *The Bartered Bride* (1866), which begins “Why would we not be merry when God grants us health?” That a company would attempt to sell expensive, modern gadgetry with a tagline from a sixty-year-old opera speaks to the influence of Smetana’s village tale within Czech culture. Moreover, *The Bartered Bride* had just reached its thousandth performance in Prague’s National Theater. The occasion was feted throughout the press with articles praising the composer, the opera’s music, and above all its
connection to the national character of the Czechs, one mediated especially through its village setting.

Czech operas associated with village life, of which Smetana’s The Bartered Bride is the dominant example, played unique and influential roles in the process of nation-building by engaging what I term the “village mode.” Drawing on the work of scholars like Andrea Orzoff and Louis Althusser, I develop a theoretical model to account for the pervasiveness and power that ideas of ruralness held in Czech opera and culture writ large. The village mode presents idealized village-life as both a myth created by and for Czech culture and as a broader ideological reference point in order to mobilize and legitimize an ethnically centered apparatus of Czech statehood.

With The Bartered Bride as my central case study, I examine the intertwined story of the village mode and the opera’s history in the late nineteenth and early twentieth centuries. I show how operatic constructions of the village and its relationship to Czech culture shifted over time, from the first defenses of the work’s exemplary character in the 1870s, to its wild success with imperial Viennese audiences in 1892, even to its being used to sell washing machines in 1927. My investigation thereby offers a new model for inquiry into how opera could deploy myths of atemporal, idealized rural origins to shape national identity and culture.

Psychology and Film

James Deaville (Carleton College), Chair

Letter(s) to an Unknowable Woman: Listening to Mahler auf der Couch

Nancy Newman (University at Albany, SUNY)

Among the commemorations for Mahler’s one hundred fiftieth birthday was the release of Felix and Percy Adlons’ Mahler auf der Couch (2010). An artful representation of the composer’s single visit to Freud, the film is becoming known to Americans through the National Center for Jewish Film. Its narrative closely follows the events of 1910, when Mahler discovered Alma’s affair with Walter Gropius through a misaddressed letter. Despite the married couple’s reconciliation, a distraught Mahler sought Freud’s counsel that summer. Their session is imaginatively depicted through flashbacks and pseudo-documentary “eye-witness” accounts, challenging the spectator to assemble the story from assorted partial perspectives.

This paper locates the power of Mahler auf der Couch in its “system of audition,” Michel Chion’s term for the relationship between hearing and listening represented by film. Here, the underscoring is dominated by the “Ruhevoll” and Adagietto movements from Mahler’s Fourth and Fifth Symphonies respectively, along with the Tenth’s Adagio, which he was working on at the time. Esa-Pekka Salonen selectively re-orchestrated excerpts for individual cues, often enhancing the inner lines of complex textures for effect. Some of this music is used quasi-diegetically through visual
cues indicating it is “inside” a character’s head. But even more compelling is that the act of listening—the problem of truly hearing—dominates the mise-en-scène and ultimately structures the narrative. There are tragi-comic scenes in which Mahler struggles to be heard by Freud, poignant ones where the analyst’s words impact his client, and revelations made through the narration of letters. Two missives are central: the love letter to Alma that Gropius “inadvertently” addressed to “Herr Direktor,” and Mahler’s letter to Alma on the eve of their marriage nearly ten years earlier requiring that she not pursue an independent compositional career.

It may or may not be the case that Freud prompted Mahler to truly hear Alma’s response to these two crucial letters through the heterophony of music and noise in his head. Despite the Adlons’ fidelity to La Grange and others’ biographical accounts, poetic license allows them to forefront the profound complexities of audition through Mahler auf der Couch.

Monstrous Burden: The Wagnerian Roots of Lars Von Trier’s “Depression Trilogy”

Kristi Brown-Montesano (Colburn Conservatory of Music)

Clocking in at over nine hours, the “Depression Trilogy” of director Lars von Trier boasts both Wagnerian scope and a Wagnerian sense of drama. The three films—Antichrist (2009), Melancholia (2011), and Nymphomaniac (2013, in two volumes)—amply demonstrate the director’s tendency toward Teutonic Romanticism, with extravagant, even mythic, characters battling natural/supernatural forces both portentous and destructive. Trier’s interest in Wagner’s music extends back at least to Europa (1991), where he highlighted the Tannhäuser Overture, but the pervasive Wagnerian impulse of these recent films likely stems from Trier’s very public failure as a director of music drama. Tapped for the 2006 Ring Cycle at Bayreuth, Trier pulled out in 2004, abandoning his prohibitively expensive, high-tech production concept. He detailed some of his ideas in a written “Deed of Conveyance,” through which he hoped to “purge [his] mind . . . of the whole monstrous burden” of staging the Ring. Hospitalized for severe depression in 2007, Trier returned to filmmaking in the “Depression Trilogy,” which I argue provided a more effective outlet for his operatic vision and granted the director some of the closure he had sought.

This paper examines the aborted Bayreuth plan—as detailed in Trier’s original staging notes for Die Walküre and Siegfried, procured in communication with the director—and its links with the “Depression Trilogy.” Analysis will focus primarily on how 1) Trier applied his stage strategy of “enriched darkness” (revealing only small portions of a pitch-black set with pinpoint lighting) to cinematic storytelling; and 2) how he combined this technique with an “operatic” approach to scoring, granting the music predominance over the tempo of the action and visual edits, particularly in striking sequences using Wagner’s Tristan Prelude and Handel’s “Lascia ch’io pianga” from
Rinaldo. In contrast to the aspirational stance of most opera-centered film, however, Trier’s trilogy integrates operatic formality into the lower-brow aesthetics of what film scholar Linda Williams has dubbed the “body” genres: horror (Antichrist), science-fiction disaster (Melancholia), and pornography (Nymphomaniac).

Punk
Ken McLeod (University of Toronto), Chair

Sounding Dystopia in Extreme Hardcore Punk
David Pearson (Hunter College & Lehman College)

While literature and film scholars have pointed out the prevalence of dystopia in recent decades in their respective objects of study, musicologists have rarely considered how music in the same period might sound dystopia. In the 1990s United States, extreme hardcore punk (EHC) projected dystopia through two contrasting sets of musical techniques. On the one hand, an aural atmosphere of despair was achieved through down-tuned guitars, tritone-laden riffs, low-pitched growls, and the slow-paced “dirge” rhythmic groove. On the other hand, the frantic feeling that the world is on the cusp of destruction was evoked through high-pitched screamed vocals and the speed of an 800 BPM blast-beat. These virtuosic techniques set the mood for lyrics decrying neoliberal globalized capitalism, environmental devastation, the Christian Right, and the apathy and acquiescence of most Americans in the digital age that aided and abetted these calamities. Drawing parallels with projections, in dystopian literature and films, of technological “progress” portending humanity’s downfall, and using Rob MacAlear’s theory of a “rhetoric of fear,” I elucidate the dystopian sublime in EHC through analysis of music by the bands Dropdead, Hellnation, and His Hero Is Gone. Reception history based on music reviews in punk “zines” (short for fanzines) demonstrates that for the fans of this music, intensities of timbre, speed, and aggression were read as a visceral affirmation of rage that could not be contained within contemporary political discourse. EHC voiced a perspective that failed to find articulation in the 1990s, when the Clinton presidency put a liberal face on American empire. It thus expressed itself in music that, on the surface, sounded incoherent but in fact audibly raised the alarm about concerns now more widely recognized as dire social problems. Through examining the intricacies of style and technique in EHC, this paper also reveals the limitations of current academic understandings of punk, which often center on punk’s initial incarnations to the detriment of its later flowerings, and erroneously characterize all punk music as merely three-chord, abrasive rock that any amateur can perform.
War, Class Struggle, and a Punk Rock Song:
Bad Religion’s “Let Them Eat War”
Gregorio Bevilacqua (University of Southampton)

The 2003 military invasion of Iraq by Allied Forces—justified by the country’s alleged support of terrorism and possession of weapons of mass destruction—produced momentous worldwide protests. Many rock and pop musicians expressed their contempt through songs, conveying anti-war and anti-establishment sentiments to a degree not seen since the Vietnam era. Punk rockers were among those who provided some of the fiercest criticisms of the Bush administration and its policies: albums with emblematic titles and vitriolic lyrics such as NOFX’s *The War on Errorism*, Anti-Flag’s *The Terror State*, and Green Day’s *American Idiot* were all released between 2003 and 2004. The anticipated, yet frustrated outcome was to induce audiences to vote against George W. Bush in the 2004 elections and hopefully end the unjust conflict.

With such intent, in June 2004 the veteran Southern Californian punk rock band Bad Religion released its thirteenth studio album, *The Empire Strikes First*. But while the protest of other punk rockers took the form of direct attacks on the U.S. President, Bad Religion also focused on the social class-related implications of the war. The song “Let Them Eat War” condemns using war as an elitist means to gain popular consensus while providing working people with a deplorable foreign enemy as a scapegoat for class frustration and social inequality. This concept, which is indebted to Howard Zinn’s and Noam Chomsky’s socio-political thought, is conveyed through a juxtaposition of typical punk rock stylistic features (e.g. downbeat rhythm, simple chord progressions, and catchy melodic lines) and a hip hop segment written and performed by guest musician Sage Francis. This paper explores both the conventional punk rock orthodoxy and unconventional stylistic crossbreeding of “Let Them Eat War,” and investigates how the music and lyrics of this song work in tandem with the message they seek to convey. Ultimately, the paper addresses the musical construction of “Let Them Eat War”—focusing on the unique juxtaposition of the politically charged disparate styles of punk rock and hip hop—and uses it as a window into the artists’ intention to generate political and social awareness and elicit the stimulus for change.

Race, Transnationalism, and Central European Art Music in the Jim Crow Era
Sandra Jean Graham (Babson College), Chair

Generally speaking, the field of musicology has tended to ignore, erase, or minimize the involvement of African Americans within the various milieus of European art music in the United States. This music has long been the purview of a moneyed white segment of U.S. society, suggesting that African American involvement was in
fact minimal. Meanwhile, scholars focusing on African American music specifically have often emphasized more commercial idioms like ragtime, jazz, and hip hop, or else classical musicians working in living memory. Early African American classical musicians and their supporters, however, are difficult to categorize within traditional scholarly frames and have typically remained on the sidelines. They are, as Ralph Ellison would have put it, invisible.

Addressing this problem directly, our panel argues that African Americans have been central contributors to public discourses of classical music in the United States since at least the latter half of the nineteenth century and that earlier generations shaped the experiences of younger musicians in tangible ways. To that end, our papers cover three broad critical themes. First, we illustrate the importance of circular transnational flows to the construction of national and racial identities—a topic usually found in colonial and postcolonial discourses but that also pertains directly to the situation of African Americans in the Jim Crow era. In our case, we demonstrate how the transnational migration of Central European music and musicians to the United States shaped African American identity in myriad ways. Second, we tackle the complex politics of canon formation that surrounded the seemingly mystical power Central European music wielded over American musicians, writers, and audiences alike. Third, and stemming from the other two, we illustrate black agency in the production and dissemination of classical music in America. Key African American figures in both papers rarely fell in ideological lockstep with their white counterparts. Taken together, our papers show how these figures, among others, contributed to a previously unrecognized multi-dimensionality of the country’s classical music culture.

“From the Negroes Themselves”: Antonín Dvořák and the Construction of African American Identity
Douglas Shadle (Vanderbilt University)

According to his erstwhile pupil Will Marion Cook, Antonín Dvořák “threw a bomb into the ranks of musical critics of the Western Hemisphere” with his 1893 statement that Americans should use so-called “negro melodies” as the foundation of a national compositional style. Previous scholarship has framed the well-known aftermath of this incendiary pronouncement as a battle between “nationalists” allied with Dvořák and “universalists” enamored of the German symphonic tradition. But this simple dualism has obscured the voices of African Americans, whose musical heritage was suddenly thrust into the international spotlight as a topic of heated debate among white Americans and Europeans. Using an array of previously uncited primary documents, including significant articles from the African American press, this paper re-situates Dvořák’s U.S. residency within the discourses of race and
Leading black intellectuals tended to be strongly ambivalent toward Dvořák. On the one hand, he had publicly acknowledged the untapped potential of slave music as an effective tool for classical composers and thus vindicated what many whites considered an uncouth idiom. On the other, he was a foreign and uninformed interloper in longstanding debates about American national music and earned the resentment of those who had made similar claims without a broad public platform. Cook articulated this ambivalence when he suggested that Dvořák’s “New World” Symphony had “stopped a little short of a complete victory” for African Americans. “Only a Negro who had seen and felt and suffered,” he claimed, could achieve total success. Taking the positions of Cook and others as a point of departure, I contend that Dvořák’s presence prompted certain African American musicians to consider black musical identity in the international terms that had always been part and parcel of white musical discourse. This repositioning of racial musical identity would go on to shape both the reception of Dvořák’s music among black critics and the attitudes of black composers who chose to write in conventional classical idioms during the Harlem Renaissance era and beyond.

In Praise of the Great Masters: African Americans and the Construction of German Musical Identity under Jim Crow

Kira Thurman (University of Michigan)

For being a journal “devoted to the educational interest of the negro race in music,” the Negro Music Journal (1902–03) sure published a great number of essays on classical music. Biographies of Johann Sebastian Bach, Ludwig van Beethoven, and Wolfgang Amadeus Mozart litter the journal. Of course the Negro Music Journal was not the only African American media outlet praising German music. Other newspapers and magazines such as the Chicago Defender also published articles informing their readers about German composers. Why did they promote classical music, and German music specifically, so heavily in their pages?

As Kevin Gaines and other scholars have rightly pointed out, these documents illustrate the politics of respectability in African American communities in Jim Crow America. Preaching the gospel of German musical romanticism, African Americans believed that they, too, should be striving to learn and perform the “best” and most universally loved music, which just so happened to be German art music. Yet promoting and consuming classical music, often considered upper class and white, sometimes went in tandem with dismissing black art forms as culturally inferior and morally suspect.

In this paper, I offer an additional reading of these texts. I argue that African Americans’ praise of “the great masters” promoted a view of blackness located outside
of the United States. Functioning as a blank landscape upon which anything was possible, German musical culture became a site where African Americans could envision belonging. Not only did the African American press cover the life of Beethoven, for example, but his friend and colleague, the Afro-Polish violinist George Bridgetower. And by the 1930s, the African American press had even begun to suggest that Beethoven might even have been black himself. The African American press, in so doing, empowered readers to re-imagine black culture beyond the shores of the United States.

**Racializing**

Larry Hamberlin (Middlebury College), Chair

Marking Genre: Irony and Racialized Musical Metaphor in Melvin B. Tolson’s “Dark Symphony” (1941)

Elizabeth Newton (Graduate Center, CUNY)

In 1941, Melvin B. Tolson published his acclaimed poem “Dark Symphony” in the *Atlantic Monthly*. Largely inspired by the author’s residence in Harlem in the 1930s, the poem tells an Afro-Modernist account of United States history. This narrative operates through extensive musical metaphor: beyond the title, six section headings borrow tempo markings from the Western art music tradition. The content of the poem references bugle calls and black musicianship, and the titles of spirituals are explicitly stated. This use of musical symbolism was so prevalent in blues poetry, and in related literary genres, that scholars who study poets such as Langston Hughes, James Weldon Johnson, and Tolson himself often regard their musical references as second nature. By contrast, I suggest that music is no mere tool in Tolson’s literary project; music is a purposeful symbol whose history of use in literary and music-historical narratives itself becomes a central object of critique.

This paper situates “Dark Symphony” within work (by Carol Oja, Tamara Levitz, and others) that addresses music, racial uplift, and white supremacy in the United States. In a time when black artists were encouraged to aspire toward “progress through higher forms” (e.g., by thought leaders such as Alain Locke), “Dark Symphony” metaphorically marks the symphony as an African American achievement, much like similarly-titled musical compositions of the 1930s by William Grant Still and William Dawson. However, my study of Tolson’s papers at the Library of Congress suggests that “Dark Symphony” conveys a more melancholic, ironic stance toward “racial uplift” as it was widely defined, too often in “lily-white” terms. I support my readings of “Dark Symphony” and Tolson’s critical prose using interdisciplinary research on racialization, dark humor, and blues sentiments in Afro-Modernist thought by scholars Eric Lott, Karl Hagstrom Miller, and Jahan Ramazani. I conclude that “Dark Symphony” should be understood as an ambivalent site of heightened
consciousness toward racialized musical language, giving shape to Tolson’s ideas as a critic and educator. The “symphony,” although widely celebrated as a positive symbol of pluralistic democracy in the United States, has also functioned as a potent reinforcer of hierarchical racial difference.

Eugenics at the Eastman School: Music Psychology and the Racialization of Musical Talent

Alexander Cowan (Harvard University)

In 1923 the psychologist of music Carl E. Seashore gave a speech to the International Congress of Eugenics in New York, in which he spoke enthusiastically of the musical possibilities afforded by the burgeoning sciences of race and heredity. To an audience of scientists and wealthy industrialists—the drivers of the American eugenics movement—Seashore proposed that the capacity for musical excellence was a heritable trait, and that as such it was “quite within the power of future generations to enhance the quality and degree of musical talent by conscious selection.” This call to action was heeded. At the behest of George Eastman, Seashore and his laboratory, in conjunction with the Eugenics Record Office under Charles Davenport, embarked on a decade-long experiment at the Eastman School of Music, seeking to test the validity of measuring musical talent, and to examine how eugenic wisdom might be applied to music education.

This paper offers new readings of now little-known scientific studies to shed light on the strong institutional, intellectual, and financial ties between American music psychology and the eugenics movement of the early twentieth century. Focusing first on the development of Seashore’s “Measures of Musical Talent,” validated during the Eastman experiment as a measure of supposedly innate musical ability, the paper traces ties between Seashore’s laboratory and national eugenics organizations, integrating the Measures into the history of standardized intelligence testing as an instrument of racial and class-based social stratification. The second half of the paper examines how the Seashore Measures were employed in explicitly racialized studies of musical ability, arguing not only that the Measures lent a scientific veracity to existing musical stereotypes, but that the conclusions of these experiments were used to extend the project of educational segregation.

In reintegrating the history of music psychology and eugenics, this paper aims first to expand on existing studies of music and scientific racism, moving toward a clearer history of racialized musical epistemologies; and second, to ask how such a history might help address contemporary questions surrounding the role of scientific research in music studies.
Rethinking Primary Sources for the Music History Classroom
Louis Epstein (St. Olaf College), Chair

Blake Howe (Louisiana State University)
Rebecca Cypess (Rutgers University)
J. Brooks Kuykendall (University of Mary Washington)
Timothy Cochran (Eastern Connecticut State University)

Primary sources serve many purposes in the music history classroom: to promote active interpretations of history over passive memorization of facts; to establish aesthetic, social, stylistic, and performance contexts; to diversify instruction and enrich student knowledge through varied modes of inquiry; to inspire historical imaginations.

Several factors often hinder deep and active engagement with primary sources. Students may have little experience accessing, contextualizing, analyzing, and making claims about historical documents. Furthermore, students often encounter such sources in textbooks or anthologies that decontextualize and edit them for publication. Inexperience—coupled with the false impression that primary sources are uncomplicated and require little critical thought—can lead to superficial understanding and problematic assumptions about a text’s meaning and origins. To become effective classroom tools, primary sources require intentional pedagogical strategies that break down these assumptions, build interpretation skills, and raise awareness of where sources come from and how they contribute to the production of knowledge.

This panel features four 15- to 20-minute workshops—led by teachers from a range of institutions—that focus on different types of primary sources and pedagogical methods that encourage students to engage with them critically. After outlining challenges and potential solutions, each presenter will lead the audience through an abbreviated version of the proposed activity so that attendees can evaluate its benefits through active learning.

One. Primary sources can be messy pedagogical tools, intermingling anecdote with fact, extraneous detail with germane content. Students accustomed to gleaning information from textbooks—which present organized histories—may struggle with sources written for purposes other than the straightforward presentation of knowledge, sources that conceal their relevance with archaic phrases, off-topic asides, and misleading, biased, or inaccurate statements. Hence, the textbook tendency toward abridgment: through cropping and ellipsing, a messy primary source can be pared down to its most relevant information.

But abridging is an essential skill for the study of music history and various professions. Presenting snippets from primary sources not only absolves students of the difficult but important task of abridging texts themselves, but also prevents them
from indulging in mundane details of historical life that can make the past seem less distant.

Assigning readings from digitized historical texts can help achieve these goals. Blake Howe will demonstrate a treasure hunt exercise, in which students are given a corpus of historical sources then asked to tease out of snapshots of everyday life a music-historical narrative—an abridgment—of their own construction.

Two. Students often assume that to understand a primary source reading involves reading for the gist, unaware that analyzing particulars of language can elucidate a text’s layered, nuanced meanings. Superficial orientations become especially problematic when the text fails to yield a general impression or coherent message. Basic rhetorical analysis strategies can help students move from “getting it” or “not getting it” to critical interpretation and inquisitiveness—that is, a deeper engagement with textual complexity and the historical past.

Analyzing a famous Debussy interview, Timothy Cochran will guide attendees through a critical reading method adapted from Stephen/Rosenwasser’s *Writing Analytically*, which follows three student-directed steps from observation to interpretation: noticing keywords that appear interesting, odd, or important; organizing keywords into repetitions, themes, and binaries; and interrogating what these groupings imply about the text’s goals and assumptions through freewriting and discussion. This approach promotes close reading while empowering students to make valid observations and interpretations.

Three. Performance practice courses offer opportunities for students to engage with an array of primary sources (treatises, iconography, recordings), and these encounters can shape students’ musical voices and creative approaches. How students understand sources on performance is thus highly important. The ornament table from J. S. Bach’s *Clavierbüchlein* illustrates this point. Students and teachers often read this source as prescribing a “correct” realization of the ornament symbols in Bach’s music. Yet discussions of these ornaments in eighteenth-century performance treatises attest to practices that are considerably more varied and personal. Rather than dictating rules for execution of music that limit a performer’s options, primary materials can expand students’ creative and expressive toolbox.

In order to demonstrate how treatises can enable flexible approaches to ornamentation, Rebecca Cypess will lead a discussion of Bach’s Sarabande from BWV 816. After analyzing Bach’s notated ornaments and exploring the numerous ways in which they can be realized, participants will apply C. P. E. Bach’s description of the musical and emotional functions of a range of ornaments to develop their own variants for the Sarabande. This exercise will show that, far from limiting options, encounters with primary sources like these can foster an approach to musicianship that is both creative and historically grounded.

Four. In music history classes, interactions with musical notation often take place via printed anthologies including material from many sources with varying editorial principles. Questioning how the music on the page got there likely does not cross
students’ minds. They are presented with a polished text, with all the complications removed, that underscores the fixedness of the work concept.

To get students to look beyond fixed documents to fluid text (as well as what sorts of editing may befall a musical specimen and how critical editing differs from other types), they are asked for a time to become philologists. Brooks Kuykendall will invite the audience to explore a familiar and simple piece with a complicated textual situation: the hymntune generally called ANTIOCH (usually associated with the text “Joy to the World”) appears widely in hymnbooks and songbooks, but has also been transmitted and varied orally. Using only the written sources however, students can fairly quickly group sources into families (and outliers), and classify different types of variant readings (substantial, incidental, sporadic). Revealing the complexity beneath the surface instills a healthy skepticism about clean texts.

To draw together threads of the workshops, encourage dialogue, and solicit audience perspectives, the will session conclude with open discussion.

**U.S. Popular Music**

Theo Cateforis (Syracuse University), Chair

“I Don’t Need Nobody’s Help”: Valerie Simpson, Self-Definition, and the Confessional Song

Christa Bentley (Oklahoma City University)

In 1971, Motown staff songwriter Valerie Simpson released her first solo album, *Exposed*. Simpson was well known for the hits she wrote with her husband and songwriting partner Nick Ashford, including “Ain’t No Mountain High” (1966) performed by Marvin Gaye and Tammi Terrell. When promoted to the role of producer at Motown, Simpson gained an unprecedented level of control over her career as a black woman in the music industry, and her trajectory at Motown echoed the career aspirations expressed by both black freedom advocates and the women’s movement. Simpson further used this newfound autonomy to experiment as a performer of her own music, drawing on the emerging aesthetic of the singer-songwriter movement to record confessional songs that she felt required her personal voice to interpret properly.

This paper theorizes Simpson’s confessional songs as a form of feminist political expression. I argue that through the personal language of her songwriting, Simpson’s work gave voice to contemporary black feminism. I compare Simpson’s autobiographical songs with the practice of self-definition, Patricia Hill Collins’s concept for articulations of private life that “allow Black women to cope with, and in many cases, transcend the confines of intersecting oppressions of race, class, gender, and sexuality.” Drawing on the critical reception of Simpson’s work, archival materials from Harvard’s Schlesinger Library, black feminist criticism, and interviews with Simpson
herself, I demonstrate how this music acted as a statement of Simpson’s personal empowerment and helped to raise the consciousness of black women to define themselves outside the limitations of a society dominated by white men. My analysis engages musicological research on black music and politics by Tammy Kernodle, Mark Burford, and Eileen Hayes, and I extend this scholarship to include the confessional songwriting style that defined the early 1970s. Such an analysis posits the confessional song as a highly politicized form of communication within the ethos of black feminism, thus providing a new axis of scholarly engagement with music and protest to show how musicians have used personal messages to confront social problems.

Hearing and Healing Brian Wilson: Atticus Ross’s Score for *Love & Mercy*

Kate McQuiston (University of Hawai‘i at Mānoa)

*Love & Mercy* (2014), directed by Bill Pohlad, portrays the periods of Brian Wilson’s life before and after his struggles of the 1970s. This two-part framework, which employs two actors and the intercutting of visually distinct narratives, affords the audience little glimpse of Wilson’s problems in the intervening decade, but includes details from his life in the 1980s which have only lately come to light. This film joins the recent trend in music biopics to craft more complex and contradictory portrayals of its subjects, and offers alternatives to the biopic habit of positing songs as direct consequences of biography.

This paper situates Atticus Ross’s music for the film at the crossroads of Wilson’s biography and the polymorphous and prolific nature of commercial releases by and about The Beach Boys. These sites and forms of sharing and consuming Wilson’s music, such as the Smile tapes that circulated underground before its contents saw official release, give Ross license to compose in a spirit of collaboration and connection rather than one of commentary and distance. Ross incorporates Beach Boys recordings (both studio sessions and released tracks) into pieces that highlight processes of manipulation and repetition, and these do a second duty in portraying the psychic life of the film’s characters. Ross’s compositions dramatize the subjectivity of hearing and the rogue behaviors of auditory recollection and hallucination that characterize both Wilson’s creativity and mental illness. In the context of the story of Brian Wilson and Melinda Ledbetter, Ross’s compositions furthermore take on palliative associations that have direct implications for the commercial reception of the film’s original soundtrack. Finally, this paper considers how *Love & Mercy* highlights tensions in contemporary film scoring between industrial imperatives and notions of originality.
“Every Day I Write the Book”: Popular Musicians and Memoirs in the Twenty-First Century
Laura Watson (Maynooth University)

In the past few years, the phenomenon of the pop-rock memoir has reached critical mass and now virtually constitutes a mini-industry straddling the worlds of popular music and commercial book publishing. Isolated examples of notable popular-music autobiographies date back to the 1980s (e.g., Joan Baez, And a Voice to Sing With; Chuck Berry, The Autobiography), while dozens of first-person narratives have been published as co-authored, “authorized,” or ghost-written books “told to” journalists (e.g., George Harrison and Derek Taylor, I, Me, Mine; Grace Jones and Paul Morley, I’ll Never Write My Memoirs). Now, what was once a niche genre—the sole-authored, self-penned popular-musician life story—has expanded exponentially since the publication of Bob Dylan’s landmark Chronicles, Volume One (2004). The subsequent proliferation of best-selling pop-rock memoirs by Patti Smith, Morrissey, Elvis Costello, Kim Gordon, Bruce Springsteen, and many others marks a significant development in contemporary Anglophone popular-music culture.

To date, the sole-authored pop-rock memoir has attracted limited musicological interest. Discussion of this type of book within broader studies of co-written musician life-narratives (e.g., Swiss, 2005; Stein and Butler, 2015; Sutton, 2015) tends to downplay distinctions between it and the more diffuse latter category. In this paper, I argue that the autobiographical text plays a specific, central role in our present popular-music landscape. It participates in and shapes discourses of music history in a post-millennial era obsessed with rock heritage and retro culture. Not that nostalgia alone defines it, however: beyond that, the memoir frequently gives voice to a mode of late-style expression. My research, therefore, builds on current scholarship on popular musicians, late style, and ageing (e.g., Jennings and Gardner, 2012; Bennett, 2014; Elliott, 2015). While the autobiographical text lends itself to critical commentary and introspection, I trace how in this context it further functions as a site of expression and even creative experimentation. With musicians, critics, and fans increasingly invested in this literary medium, I propose that the pop-rock memoir often drives wider efforts to class certain performing artists as figures of enduring, “serious” cultural significance.

Brian Wright (Fairmont State University)

1956 was the year of the teenage rock ’n’ roll film. In an effort to promote and cash in on this new musical fad, studios released a slew of low budget “teenpics,” including Rock Around the Clock, Shake, Rattle, and Rock!, The Girl Can’t Help It, Don’t Knock the
These films combined loose plots with musical performances from the likes of Bill Haley, Fats Domino, Chuck Berry, Little Richard, and more. At the very same time, rock ’n’ roll musicians first began adopting the electric bass. These two phenomena would be permanently linked, as in scene after scene, these films increasingly featured electric bass players.

This paper explores this first generation of rock ’n’ roll electric bassists and their careers both onscreen and off. While the upright continued to predominate in the recording studio throughout the 1950s, the electric bass was first adopted by touring musicians for practical reasons: it was louder, smaller, and easier to play. This disconnect between live and recorded musical practices has largely been ignored by modern scholarship, which still privileges recordings as the definitive source of popular music history. The aforementioned rock ’n’ roll films, however, featured musicians’ touring bands—many of which now included electric bassists—playing along with their studio recordings. As such, they provide both an important visual chronicle of the electric bass’s increasing popularity and a window into the aesthetic and practical considerations that came with it.

Building on the work of David E. James and Thomas Doherty, I explore the electric bass’s early history in rock ’n’ roll alongside teenpics such as Rock Around the Clock, The Girl Can’t Help It, and Jailhouse Rock. In so doing, I analyze conflicting live and recorded musical practices in the music of Little Richard, Elvis Presley, and Buddy Holly. By reclaiming live music-making, I aim to contextualize the early rock ’n’ roll era as a time of aesthetic instability, one that allowed the electric bass to gain a foothold in popular music and ultimately paved the way for its eventual, widespread acceptance.

Urban Soundscapes

Eric Drott (University of Texas at Austin), Chair

Ubiquity Organized: Mechanical Musics in Victorian London

Jonathan Hicks (Newcastle University)

Recent work addressing the pervasiveness of recordings in contemporary life (Quiñones, Kassabian, and Boschi, 2013) and the “anywhere, anytime” listening afforded by portable playback devices (Gopinath and Stanyek, 2014) has introduced provocative questions about music’s acoustic, commercial, and corporeal availability. But this work has invariably assumed a causal link between musical ubiquity and sound recording, even though the phrase “ubiquitous music” was in common usage well before the 1870s. In this paper I take a longer view on the topic, looking back before the advent of the phonograph into the streets and churches of mid-nineteenth-century London. My point of focus is the barrel organ—a simple instrumental mechanism with a complex double life. In large cities like London, the most prominent
instrument to use pinned barrels was the street organ, which was at the center of a well-documented campaign to regulate the “nuisance” caused by organ grinders, particularly those who had migrated to England in search of work. The Street Music Act of 1864, which enshrined the middle-class fear of acoustic invasion in law, is a case in point. Yet, throughout the same period, the pinned barrel was also marketed to parish churches across the capital—churches that sought to accommodate the growing demand for Sunday hymn singing without relying on poorly-trained amateur organists or costly professionals. In each domain the barrel organ was described as a non-human actor capable of making music abundant, sometimes to the point of excess. What is striking, however, is how little these two domains of musical life overlapped. With the exception of a handful of literary scenes in which the wrong barrel found its way onto consecrated ground—with a jig or reel interrupting Even-song, for example—the musical mechanisms of church and street remained functionally incommunicado. Unlike more recent notions of musical ubiquity, then, which emphasize the universality of musical sound—as if it were as common as the air we breathe or the money we spend—this Victorian case study points to the coexistence of multiple ubiquities, organized so as to insulate one from the other and maintain socio-spatial divides.

Audible Refuge? Sonic Impossible Worlds and the Syrian Conflict

Peter McMurray (University of Cambridge)

The story is a familiar one: in response to growing concerns about the unrestricted movement of people from east to west, a German city decides to build a wall. In fall 2016, the district of Neuperlach in Munich began building a Lärmschutzmauer, or noise protection wall, to limit the sonic intrusion by refugees in shelters into local residents’ lives. With the influx of nearly one million refugees into Germany since 2015, civic and cultural institutions have wrestled with questions of how to welcome them—or not. Music and sound have frequently become sites of contestation between different approaches to this question, as major German cultural institutions like the Berlin Philharmonic have put on concerts for refugees and volunteers; refugees and allies (as well as their opponents) have taken to the streets in sonically provocative ways including a mobile street carnival modeled on the 1970s movement, Rock Against Racism; and many refugees have begun participating in musical ensembles, including rock bands, an orchestra, the Syrian Philharmonic Expat Orchestra, and mixed refugee/non-refugee choirs performing repertoires including German folk songs and traditional music in Arabic and Persian. Additionally, informal musicking like communal singing, dance parties, and religious recitation take place frequently in refugee shelters. In the shelter at the former Tempelhof Airport in Berlin, special permission has even been granted for amplified recitation of the Muslim call to prayer during the month of Ramadan. Drawing on Salomé Voegelin’s notion
of “sonic possible worlds” and her call to considering audition a form of *inhabiting*, I highlight how listening practices in Germany have been marked by unusual reciprocity and situatedness since 2015. However, the violent displacement of people from Syria and elsewhere raises questions about just how tenuous any notion of inhabiting, aural or otherwise, necessarily must be. The demands placed on refugee aurality—for example, to live with ceaseless noise in a shelter but also to listen properly to Mozart at the Philharmonie—create a kind of “sonic impossible world,” one full of new sonic possibilities, but which simultaneously dictates that the burden of realizing such possibilities fall disproportionately on refugees themselves.
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