

AMS
Boston 2019
Abstracts

*Thursday Afternoon 2:15–3:45***Band Cultures**

Colin Roust (University of Kansas), Chair

Schubert in America: An Examination of Band Programming
in the Late Nineteenth and Early Twentieth Centuries

Kate Storhoff (Wake Forest University)

American musical life in the late nineteenth and early twentieth centuries was a time of change in both repertory and performing forces. By the mid-1800s audiences enjoyed the works of European composers through the programming of American and European orchestra conductors, including Louis Jullien and Theodore Thomas. Among the composers they programmed was Franz Schubert, about whose life and works John Sullivan Dwight published an article in 1852 to fuel the mid-century public interest in the composer. This attention continued throughout the second half of the nineteenth century and into the twentieth. Though some audience members became familiar with Schubert through performances of his songs, chamber music, and the “Great C Major” and “Unfinished” symphonies in their original forms, many others were exposed to his music through arrangements for band. Examining where and how Schubert was programmed by two of the most prominent band-leaders of the time, John Philip Sousa and Edwin Franko Goldman, reveals insight into how Schubert was regarded by both conductors and audiences. In addition to program analysis, I consider three of the most popular surviving arrangements: Louis-Philippe Laurendeau’s arrangement of the two *Marche Militaire* (1900), Vincent Frank Safranek’s arrangement of the Ballet Music from *Rosamunde* (1919), and Lucien Cailliet’s arrangement of the first movement of the “Unfinished” Symphony (1938). Although scholars such as Lawrence Levine have pointed to a division of “highbrow” and “lowbrow” music that emerged in the nineteenth century, the reception of arrangements of Schubert’s works demonstrates that it was possible for a piece to be received equally well in the “cultivated” orchestra hall and the “vernacular” bandstand. While it is evident that Sousa and Goldman were largely unconcerned with this emerging distinction, the presence of Schubert arrangements on outdoor concert programs shows that the bandleaders played an important role in introducing different kinds of audiences to the works of European composers without elevating them above American composers; instead they were presented as equals. In all, the programming of these arrangements demonstrates the complexity of audience reception of American bands in the late nineteenth and early twentieth centuries.

“A Good Band is Much Needed Here”: Claiming
Citizenship in the Reconstruction South
Mary Helen Hoque (University of Georgia)

The organization of bands during the post-Civil War era offers a distinctive opportunity to examine expressions of re-envisioned community identities and civic participation. During this period there is evidence that people used music performance and patronage, amongst other cultural endeavors, to assert social capital and by extension their worthiness to be considered citizens of and by their communities and class. This strategy was particularly significant for African-Americans, a constituency whose power in the post-bellum era was in flux, and in many communities, temporarily ascendant. In the instance of Athens, Georgia, the band became a mechanism through which a community could reknit itself, often opening a space for new voices. As the organizer and leader of Athens's first town band, George Davis offers an example of such a new voice, making significant contributions to life in Athens, Georgia as a barber and as a musician. This paper will demonstrate how Davis's reputation was unique as an African-American musician whose music provided a bridge between black and white communities in the Reconstruction South. By chronicling Davis's accomplishments utilizing historic local newspapers, maps, and photographs to document what is known of Davis's life, this paper will illuminate his role in the Athens community, and, even more intriguing, the substantive nature of his influence as a regional public figure, as both band leader and respected barber, from the time of his service as bugler in the Troup Artillery of Athens in 1858 until his death in 1890.

Sounds to Establish a Corps: The Origins of the
United States Marine Band, 1798–1804
Patrick Warfield (University of Maryland, College Park)

The Jeffersonian rise to power ushered in sweeping political changes for the United States; it also focused new attention on the Marine Corps as a group of hostile Congressmen sought to audit the service, dismiss many of its officers, and do away with the executive function of its Commandant. But Thomas Jefferson was also a supporter of the capital's fledgling cultural life, and no organization better defined the connection between music and the federal government than the United States Marine Band. Established in 1798, the service was authorized thirty-two drums and fifes. Following the election of 1800, Marine Commandant William Ward Burrows moved quickly to transform his small group of sanctioned field music into an ensemble that could provide entertainment for the newly-established capital of Washington, D.C. Indeed, newspaper reports, diaries, and recently uncovered orders at the National Archives and Records Administration reveal a sudden search for instruments, a host of performances at Navy Yard balls, and surprising appearances at theaters and benefits.

In short, the Federalist Burrows worked to place his scarlet-coated musicians in front of the very Republican Congressmen seeking to undermine his Corps. In the end, Jeffersonians would successfully push Burrows from power, but as this study demonstrates, the pleasure provided by his musicians dissuaded them from disbanding the Corps altogether. In telling the Marine Band's story, this study hopes to serve as a model for a new kind of ensemble history. Instead of focusing on individual leaders or members, it uses the band's uniquely preserved history to show how an ensemble can respond to shifting political tides. Such an approach is particularly important for military groups whose histories have too often been told by fans, acolytes, and those seeking congressional appropriations (indeed mistaken tellings of the Marine Band's history have found their way into prominent studies such as Elise Kirk's *Music in the White House* and David McCullough's *John Adams*). As we see here, the band's formation had little to do with leaders, boards, or benefactors and everything to do with the nation's first shift in partisan, political power.

Conjuring at the Keyboard

E. Douglas Bomberger (Elizabethtown College), Chair

“The Labor of the Madman”: Charlatanry at the Piano

Charles Crichton Shrader (University of Pennsylvania)

Though remarkably few of Karl Marx's writings contain commentary on aesthetics in general and music in particular, one of Marx's main examples for the distinction between productive and unproductive labor centers on the economy of the piano. In the *Grundrisse* and *Theories of Surplus Value*, Marx uses the archetypal figures of pianist, piano builder, and piano owner to map a complex relationship of labor and value. Strikingly, he classes the pianist's labor as not only unproductive of capital, but also comparable with “the labor of the madman who produces delusions.”

Few musicologists have engaged with Marx's provocation concerning music, value, and the medium of the piano, but some are beginning to see more in the concept of labor (as in Dana Gooley's recent study of Robert Schumann). In view of this I propose to discuss music and labor as embodied in an historical-aesthetic outcast archetype: the “charlatan” keyboard musician in Europe around the year 1800. The decades surrounding this year saw a swell in enterprising, traveling virtuoso keyboardists, who impressed audiences by taking advantage of rapidly developing keyboard technology as well as improvements in music publishing. Some of these musicians also faced charges, brought by a burgeoning class of aesthetic critics, of a noisy fakery, akin to the theatrics of charlatan peddlers of panaceas. In analyzing this historical convergence of aesthetic, commercial, and technological discourses, I suggest that

these peripatetics enacted music as a slippery form of affective labor in a way that simultaneously thrilled and discomfited their audiences.

This paper's protagonist is the well-traveled pianist and composer Daniel Steibelt (1765–1823), who was traditionally ensconced in music historiography as a charlatan vanquished in a Viennese salon by Ludwig van Beethoven. More recent work by musicologists like David Rowland, William Meredith, and Tom Beghin has foregrounded Steibelt's innovations, particularly his pioneering use of pedals. By taking a close look at his pianos, treatise, compositions, and travel, I will analyze Steibelt's labor as technoaesthetic in nature (following the research of John Tresch) and indicative of the "madness of aesthetic (non-)belonging as music and capitalism rapidly intertwined.

"Real Magic": A Genealogy of the Recital Encore Zachary Loeffler (University of Chicago)

Although the encore may be a supplement to the recital's main program, it is often lauded by critics and audiences as the solo concert's "most enjoyable," "most gripping and impassioned," "most affecting" playing. This paper traces this peculiar inversion to the early twentieth century, when encores (for the first time grouped after the scheduled program instead of interspersed throughout) were increasingly regarded as the affective highpoints of recitals—what reviewers described as their "real magic." A closer look at this dimension of encoring provides a new perspective on the history of the recital. Histories of the recital usually focus on the evolution of the program in the later nineteenth century. My genealogy starts not with the canonical masterworks of the recital's program but with its apparently trifling encore set, which typically includes opuscula like Mozart's Turkish March, Liszt's "Campanella" Etude, and Moszkowski's *Étincelles*. I track the origins of the present-day recital to the encoring rituals conventionalized by the celebrity pianist Ignacy Jan Paderewski and his cohort, who inaugurated a scene of encore playing that extends from circa 1900 to the present. I argue that the widespread celebration of Paderewski's encores over his programs was part of a fundamental change in the recital's structure that occurred during his career: the consolidation of two delimited recital spaces, which I call program space and encore space, undergirded by divergent repertoires, rituals, and ideologies and yielding different affective experiences. I conclude that through the heightened intimacy, participation, and spontaneity of encore performance as well as the separate distribution of encore albums (with their themes of gifting, domesticity, and personalism), encore space emerged as a mass-mediated public that offered its participant-consumers ameliorative forms of affective connection felt to be in short supply within the more estranging economy of program space. As such, the encore points to the emergence of what Hannah Arendt called "modern enchantment with 'small things'"—a global commodity culture whose products offered their buyers experiences of closeness and tenderness that they saw capitalist modernity as increasingly foreclosing.

Heller's Wonders: Virtuoso Pianism as a Conjuring Effect

Jessie Fillerup (University of Richmond / Aarhus University)

Robert Heller, virtually unknown in music-historical accounts, trained at London's Royal Academy of Music in the 1840s and gave the American premieres of Beethoven's fourth and fifth piano concertos with the Germania Musical Society in Boston. But he also pursued a parallel career in theatrical magic, finding international success by using his musical virtuosity to elevate his social and artistic stature as a conjurer. Between 1852 and 1878, his magic act was seen by tens of millions in Europe, East Asia, and the United States, including areas in the American West never visited by virtuosos like Thalberg. Though usually praised for his musical performances, Heller was also criticized for working in theatrical magic, a field associated with humbugs and grifters. His choice of piano repertoire—works broadly considered “classical,” if not “serious”—functioned as a kind of reputation laundering, defending against charges of charlatanism.

In this paper, I draw chiefly on primary sources to show how Heller's pianism, described by critics as a kind of enchantment, helped shape an emerging celebrity culture that treated musical virtuosos and conjurers as kin. His demeanor and style of dress helped him to blur categorical distinctions between music and conjuring—a blend that hardly seemed out of place given the sensationalism of contemporaries like De Meyer and Herz, as R. Allen Lott has documented. Heller also extended notions of musical supernaturalism embodied by figures like Liszt and Paganini, who helped establish the Romantic precedent of virtuosity masquerading as illusion described by Mai Kawabata: he could transform the characteristic sound of his instrument and make technical challenges disappear. Yet critics, who typically lavished attention on the virtuoso body, said little about the physical aspects of Heller's technique. His performances thus reflected a strand of criticism sometimes lost in accounts of pianistic virtuosity: despite the virtuoso's evident labor and the piano's commanding physical presence, the transportive sounds they produced seemed to transcend the bodies of performer and listener alike. In Heller's shows, as in recitals, spectators might forget how the pianist played, remembering only that it seemed magical.

Controlling Women

Sharon Mirchandani (Rider University), Chair

Lizzie Andrew Borden and Lizzie “Baby Doe” Tabor in the 1950s: Punishing Nineteenth-Century Women on the Twentieth-Century American Opera Stage

Monica Hershberger (SUNY Geneseo)

In 1954, Douglas Moore and Jack Beeson, close friends and colleagues in the Department of Music at Columbia University, began working on operas about notorious nineteenth-century American women. Collaborating with librettist John Latouche, Moore sought to bring back to life Lizzie “Baby Doe” Tabor (1854–1935), the second wife of Horace Tabor, a Colorado businessman and politician who made (and later lost) millions in the silver mines. Beeson initially worked with a writer named Richard Plant to revive Lizzie Andrew Borden (1860–1927), the supposed axe-murderess from Fall River, Massachusetts; when Plant became ill, Beeson contracted Kenward Elmslie, a protégé of Latouche. The Central City Opera premiered *The Ballad of Baby Doe* in Central City, Colorado in 1956. Beeson, Plant, and Elmslie’s opera took much longer to make it to the stage. In 1965, the New York City Opera finally unveiled *Lizzie Borden: A Family Portrait*. Despite the nine years separating the premieres of *Baby Doe* and *Lizzie Borden*, the operas and more importantly their heroines—as seen through the eyes of mid-twentieth-century American men—remain strikingly similar and strikingly rooted in the familial politics of the 1950s. Drawing on untouched archival materials including correspondence and script drafts, I reveal how both creative teams constructed their heroines as homewreckers, women who flouted nineteenth and twentieth-century gender expectations. Beeson, Plant, and Elmslie’s Lizzie Borden murders her father and step-mother with a hatchet in a thoroughly unladylike rage; Moore and Latouche’s Lizzie Tabor steals another woman’s husband. Both heroines are punished for their crimes against the family. I show how both operas conclude by musically imprisoning their heroines, dooming them to an unending penitential ritual. *The Ballad of Baby Doe* and *Lizzie Borden* thus betray the gendered anxieties that lurked beneath the supposedly placid surface of the 1950s. I argue that for as much as they may have appeared to look and even sound back to notorious women of the nineteenth century, these operas in fact spoke to the quickly shifting status of women and conflicting notions of womanhood on the eve of the Women’s Liberation Movement.

“Women Like Her Cannot Be Contained”: Viewership
and Musical Rupture in Beyoncé’s *Lemonade* (2016)

Kelli Minelli (Case Western Reserve University)

Beyoncé’s 2016 album *Lemonade* dropped without warning, becoming available immediately after the HBO premiere of the accompanying sixty-five-minute film. In addition to visuals supplementing the twelve individual tracks, the filmic *Lemonade* includes what Holly Rogers calls, “avant garde-influenced, poetic, interstitial section[s]” (Rogers, “Beyoncé’s *Lemonade*: She Dreams in Both Worlds,” 1). These spoken word sections both link and interrupt the music, providing sonic transitions to accompany the twelve-step narrative journey, at times bringing the performance to a complete halt. A richer understanding of *Lemonade*’s multilayered musical and visual materials comes from interpreting the piece as a *visual* album, and one that Beyoncé herself is mediating. As director and star, Beyoncé controls and utilizes visual effects, temporality, images and sounds to create a commentative, subjective space. These come in the form of musical and sonic ruptures; moments of cessation that deliberately remove the audience from the diegetic realm presented to provide new depth and insight. This paper analyzes the instances of musical rupture within *Lemonade* as moments of personal excavation and mediation by Beyoncé, each shifting the visual album’s framework in terms of subjective context, lived experience, racial history, and formal structure. Building from the scholarship of Carol Vernallis (2016), Cheryl Keyes (2000), and E. Ann Kaplan (2016), I first establish Beyoncé’s defiance of traditional music video techniques, interrupting her songs with sampling and speech to complicate the experience of viewership and presented subjectivity. I then examine the personal and historical dimensions of *Lemonade* within the context of American popular music and culture, focusing on Beyoncé’s structural innovations. Musical cessation and intertextual interjections impact the spectator, and these technological mediations break expectations of traditional continuity to amplify emotional understanding. I argue that in orchestrating these moments of textural rupture, Beyoncé is complicating and layering audience experience and comprehension of *Lemonade* as music, narrative, social commentary, and exploration of black women’s experience and trauma.

“May she who was once beautiful be transformed into a monster”:
Magic and Witchcraft in *Envy is the Poison of Love* (Madrid, 1711)

Maria Virginia Acuña (McGill University)

An unusual operatic work premiered at Madrid’s Teatro de la Cruz in 1711. The work was the zarzuela *Envy is the Poison of Love* (*Veneno es de amor la envidia*), and it differed from other local music dramas in its astonishing final act. Rather than close with a happy resolution, the zarzuela ended with the triumph of evil over

good—specifically, with the sorceress Circe turning the beautiful nymph Scylla into a dreadful half-dog, half-sea monster. Why did this zarzuela challenge the traditional operatic “lieto fine,” and why did it so openly publicize black magic? This paper offers a cultural reading of *Envy is the Poison of Love* [Biblioteca Nacional de España, Mss 19254], a little-known zarzuela by two leading figures of Spanish drama of the period: Sebastián Durón and Antonio de Zamora. It considers this zarzuela within the context of Zamora’s literary output, particularly the playwright’s works on witchcraft and magic. I introduce Zamora’s *The Forcibly Bewitched* (1696)—a work written for a “bewitched” Spanish monarch (Carlos II) that would eventually inspire Francisco de Goya’s famous painting “El hechizado por fuerza” (ca. 1798). I then examine Zamora’s participation in the development of the *comedia de magia*, a new theatrical genre featuring stunning visual effects and plots revolving around demons and magic. As I will suggest, *Envy is the Poison of Love* was unconventional because it was created during the incipient years of the *comedia de magia*: it formed part of Zamora’s exploration into the world of magic, and it responded to the people’s growing fascination with the supernatural. An examination of this zarzuela adds to our increasing knowledge of an often-marginalized genre of the Baroque, while shedding light on a wider context of cultural superstition manifested in Spain’s theatre, visual arts, and music.

Drama and Education on the Radio

Martin Marks (Massachusetts Institute of Technology), Chair

Maintaining the “Standards-First” Approach to Children’s Concert Music: Walter Damrosch’s 1928–42 *Music Appreciation Hour* and Beyond

Sarah Tomlinson (University of North Carolina at Chapel Hill)

Western classical music advocates in the U.S. have long targeted young people in their quest to sustain classical music culture. However, their resulting efforts tend to focus on recruiting new audience members rather than updating the classical music canon. In fact, children’s concert music often displays a particularly exclusive version of the canon by vowing to teach the “standards-first.” This approach is the belief that children should learn standard composers and musical works first, overwhelmingly favoring the contributions of nineteenth-century white European men. Conductor Walter Damrosch influentially championed the standards-first approach on the 1928–42 *Music Appreciation Hour* (MAH) radio broadcasts, which NBC aired during the school-day to educate children in classrooms across the U.S. about classical music. As Damrosch stated in 1932, “until our young people have been well grounded by hearing the great composers from Bach to Wagner, why confuse their musical minds by the intrusion of experiments.” Damrosch’s lasting influence on children’s concert music and the identity politics implicated in the standards-first approach mean that, even today, many American children do not see themselves in the composers

that educational concerts, workbooks, and posters most prominently display. Making exceptions has been integral to maintaining the standards-first rule. Damrosch occasionally programmed composers-of-color and non-European composers, such as on “Dances of the New World” featuring Black American composer R. Nathaniel Dett and Cuban composer Ignacio Cervantes. Today’s orchestras maintain a similar balance on their children’s concerts. To make this comparison, I pair archival research on the *MAH* with ethnographic research on the North Carolina Symphony (NCS) from 2017–19. Indeed, NCS Education Concerts each feature “standard” composers and one exception, either a woman or composer-of-color. By tracing this strategy back to the 1930s, I argue that tokenism has long worked in tandem with the standards-first approach to maintain an exclusive canon on children’s concerts. While musicologists often debate concerns about representations of classical music with respect to undergraduate curricula, this paper considers another critical venue—children’s concert music—for shifting the identity politics of the canon and the discipline of musicology.

The Fear of Noise—Walter Gronostay’s *Mord* and the Weimar Radio Culture

Camilla Bork

In Walter Gronostay’s 1929 musical radio play *Mord* (Murder), a director of a factory calls his wife in order to announce that he won’t come home for the night. Since the maid forgets to hang up the phone he witnesses a love scene between his wife and her lover. Coming home, he kills them. The police release a radio search for the murderer. Throughout the radio play the protagonists act only via telephone, radio or loudspeaker. In all cases, communications permanently fail because the noisy medium intervenes. Thus Gronostay foregrounds the opacity of the mediated voice. His music reflects these interferences not only via tone painting but also by relying on spatial and microphonic manipulations in order to integrate noise in the domain of music. The radio play was among the most successful compositions for radio resulting from Gronostay’s work at the *Rundfunkversuchsstelle Berlin*, a laboratory for media-specific music. The Schönberg student Gronostay, one of the leading musical media specialists of the Weimar Republic, was not only responsible for the experimental programs in the *Berliner Funkstunde*, but also a pioneer in film music, who wrote music for Leni Riefenstahl’s *Olympia* (1938). Despite its importance, research has neglected Gronostay’s *Mord* and his theoretical work. My paper analyzes his important contribution to the discussion on music and noise in early radio broadcasting. Previous research mainly focuses on radio-specific instrumentations (Hailey, Grosch), on gramophone compositions (Katz) and the technological foundations of radio (Stern), Gronostay’s *Mord*, however, highlights the aesthetic and psychological dimensions: according to radio critics Frank Warschauer and Max Butting, the noisiness of the

radio permanently threatens the border between music and noise by limiting and distorting the musical sound. Drawing on current media research, the paper shows how Gronostay and others view this interference of music and noise as a means to use the unreliability of the medium as a potential source for catastrophe and fear, thus contributing another facet of the Weimar *culture of Angst*.

Themes, Backgrounds, and Bridges: A New Musical Language for Radio Drama

Peter Graff (Denison University)

Radio drama originally relied upon the musical repertory of silent film. In both practices, music compensated for a perceived lack—sonic in one and visual in the other—and carried out similar functions. It established setting, amplified mood, commented on dramatic action, and lent continuity across and between scenes. The primacy of spoken dialogue in radio, however, conflicted with the older repertory's emphasis on continuous accompaniment, necessitating that composers create a distinct musical language for the new medium. Music in radio dramas served three primary functions: what industry insiders referred to as *themes*, *backgrounds*, and *bridges*. Themes began each broadcast of a given dramatic series. Backgrounds underscored spoken dialogue and emphasized the mood of a given scene. And bridges, occurring between scenes, were the most essential for establishing context, as they conveyed changes in time or location, provided comic or emotional tags, or simply acted as transitions. Because timing was critical in live radio, bridges needed to be short yet still communicate crucial narrative information. While major networks employed house composers to produce these cues, especially for their nationally-syndicated serials, regional stations relied more upon published anthologies of generic radio production music. In this essay, I analyze the idiomatic musical language of radio drama, as preserved in these anthologies. Utilizing dozens of music collections and broadcasting manuals from the 1930s and 1940s, I demonstrate the unique challenges radio posed and the solutions that composers offered. To fit the variable time constraints of live broadcasts, composers emphasized flexibility by crafting phrases that could be easily extended or shortened. Bridges were on average two to eight measures and often evaded clear resolutions—a lack of finality that signaled to listeners that the story had not yet finished. Backgrounds avoided overt melodic material and exhibited harmonic ambiguity so as to not distract from the dialogue. Altogether, these short compositions reveal how composers adapted the stock tropes and techniques of silent film music to meet the needs of a new listening audience. In turn, they grant us a window into the ephemeral soundscape of early radio drama.

Past and Place in Black Music Discourses

Maureen Mahon (New York University), Chair

Who Owns the Soul Sound? Sonic Politics and Neighborhood Change in Soulsville, USA

Zandria Robinson (Georgetown University)

Black music discourses occur both within a diverse totality of Black popular and public culture, functioning as a call and response vehicle, as well as in seemingly race-neutral or white public culture, where Black music sounds and discourses are filtered to fit aims distinct from and often at odds with those of Black popular culture. Soul music is a particularly demonstrative site of this duality, as everything from big soul anthems to the fine musicological signatures of the genre are refracted through lenses that sanitize and sublimate soul discourse from the universally subversive to the subversively universal (in a market/commodity sense). Amongst the iconic labels that formed the architecture of the soul sound and discourse, Memphis, Tennessee's Stax Records and its Soulsville, USA neighborhood perhaps best exemplify what is at stake on the ground when Black music discourses are negated.

Joining scholars like Emily Lordi, who emphasizes the content of soul discourse, and Mark Anthony Neal, who sketches its contours, this paper is interested in the process by which soul narrative shifts happen, examining it ethnographically, discursively, and musicologically as it occurs in neighborhood redevelopment efforts in Soulsville. Before its orchestrated demise, Stax created an internationally popular sound and accompanying Black soul discourse that transformed a neighborhood, a city, and global music culture. The Soulsville neighborhood is now home to several memory projects: a museum that commemorates the Stax years, an academy that trains new musicians on curated Stax classics, and a charter school with predominantly white staff that boasts 100% college acceptance for its largely Black student body. These projects use nostalgic, color-blind discourses to fuel neighborhood redevelopment while actively subverting and sometimes silencing a historically responsible Black public culture soul discourse, past and present, that might point the way towards more liberatory or equitable directions for the neighborhood. Beyond the outcome of neighborhood development processes in Soulsville, these battles over soul discourse shape how Memphis, a city that, like many, wants to rebrand away its racist past and present, discursively reimagines itself fifty years after Martin Luther King Jr.'s assassination.

Saturday Night, Sunday Morning, and Monday Night: or,
How Brother John Sellers Became a “True Gospel Singer”

Mark Burford (Reed College)

Through a skillfully self-fashioned career that continuously navigated prevailing notions about black culture, singer Brother John Sellers (1924–1999) made his name as a doggedly protean performer. A Mississippi-born migrant to Chicago, the charismatic yet enigmatic Sellers was a Mahalia Jackson protégé who recorded both gospel and rhythm and blues for a series of independent labels in the late 1940s before merging with the burgeoning mid-fifties folk revival. Sellers’s claims to authenticity and cultural authority gave him access to wide-ranging opportunities while also suggesting a fluidity that marked his performances as both authentic and contrived. Yet Sellers also embodied one of the most resilient discourses about black vernacular music: the cultural continuity of Saturday night and Sunday morning. A host of influential commentators—from Albert Murray to James Cone to Henry Louis Gates Jr.—have ruminated upon what Charles Keil has described as “the Saturday night-Sunday morning pattern of the Negro weekend,” an aesthetic—and masculinist—holism linking the sacred and the profane, the church and the cabaret, gospel and the blues, and black cultural production more broadly.

A celebrated artist who explored this relationship was choreographer Alvin Ailey (1931–1989), who devised multiple works recalling the juke joints and church folk in his native Texas, including two signature concert dances, *Roots of the Blues* and the internationally famous *Revelations*. Notably, in both of these works, Ailey featured the voice of Sellers, whom he discovered in 1961 singing the blues and emceeing at a weekly Monday night folk music gathering in New York’s Greenwich Village. By the late 1960s, particularly through the staging of his voice in *Revelations*, the focus of Sellers’s reception had for a younger generation of African Americans gravitated from derivative style to downhome substance, recasting him as “a true gospel singer.” Focusing on Sellers’s decades-long collaboration with Ailey, this paper considers the work and latent meanings of the “Saturday night and Sunday morning” trope within black cultural studies, highlighting the ways in which Sellers’s voice and persona offered satisfying performances of the vernacular at a moment when black history was emerging as an important emancipatory project.

Blues for Mama: The Southern Geographies of Nina Simone’s Genius

Salamishah Tillet (Rutgers University)

Taking Nina Simone’s birthplace of Tryon, North Carolina as its point of departure, this paper will historicize the unusual process that the Waymon family, particularly her mother and preacher, Mary Kate, engaged in discovering and nurturing Simone’s unique black girl prodigy so she could navigate the Jim Crow laws under

which they all lived. By beginning here, I recontextualize Simone's genius within a racial collective and as identity that was carefully safeguarded and imbued with the hopes and freedom dreams of an entire family and community long before she became the voice of the civil rights movement. At the same time, this paper will resituate Simone's "musical cosmopolitanism," not only as a byproduct of her migration to the North, but also as an extension of the South itself, and the blurring of social and aesthetic boundaries made possible by what Simone biographer Nadine Cohadas calls "an inchoate integration or imperfect segregation" of her hometown. Finally, this presentation will return to the Tryon today and consider the debates about how best to memorialize and monumentalize Simone's legacy in an era in which she has emerged as the mother and muse for a generation of artists and activist coming of age in the era of Black Lives Matter there and beyond.

Plants and Animals

Holly Watkins (Eastman School of Music, University of Rochester), Chair

Becoming-Tree: Heine, Grieg, Sibelius, and Musical Arboreality

Daniel Grimley (University of Oxford)

In Heinrich Heine's elliptical two-stanza poem, "Ein Fichtenbaum Steht Einsam," a lone northern pine, decked in snow and ice, dreams longingly of a southern palm. The wistful eroticism of Heine's lyric attracted a range of nineteenth-century composers, from Fanny Hensel to Rimsky Korsakov and Agathe Backer-Grøndahl. In her analysis of Liszt's two settings, Susan Youens has drawn attention to the work's orientalism and its presentation of familiar gender stereotypes: cool masculine north versus exoticized feminine south. But alternative readings of the text might suggest a more complex and ambiguous response to the poem's shifting identities, and begin to collapse the binary models upon which conventional gendered (and geographical) readings of the work rely. This paper pursues a more provocative interpretation by examining the work of two major nordic composers: Edvard Grieg and Jean Sibelius. Grieg set a version of Heine's poem in Norwegian by his colleague Johannes Paulsen, in his *Elegiske Digte* ("Elegiac Songs"), op. 59. Heine's original is already overwritten in Paulsen's translation, but Grieg's music points toward an even more elusive process of auto-exoticization and gender fluidity that complicates the text's subject position. Sibelius, meanwhile, never attempted a setting of Heine's words directly, but responded through his music for Ernst Josephson's poem, "Jag är ett träd" ("I am a tree"), which, as Erik Tawaststjerna has argued, can be read as a paraphrase of "Ein Fichtenbaum." Here, there is no remote beloved in an imaginary south: the poem instead merges the identities of poet and tree, so that the pine speaks directly of its longing for isolation and an icy fate. Sibelius's setting hence poses a more difficult and compelling series of questions: how music can speak through, or on behalf of, the

natural world; what kind of forest subjectivity such wood-voices demand; and what their legacy might be for thinking beyond anthropocentric models of representation and embodiment. By foregrounding problems of agency and sustainability, nordic composers best captured the irony and ambivalence at the heart of Heine's text, and can prompt a more pressing conversation about posthumanism and environmental politics.

Transspecies Cosmic Beings: Cyborgs and Cacti
in Steven Snowden's *Land of the Living*

Rachael Fuller (Boston University)

In 2012, Steven Snowden premiered *Land of the Living*, a collaborative piece for amplified cactus and electronics. Snowden plays the amplified cactus by plucking, swiping, and bowing the cactus's fragile needles as his collaborator Rosalyn Nasky crawls and writhes in an insect-like manner wearing spindly stilettos. The connection between Nasky and the cactus (sometimes named Cathy) is deeper upon further speculation: Nasky's relationship with the cactus extends beyond a connection between man or woman and human or plant, instead blurring the lines of man, woman, human, and plant. When asked if his cactus was more than an instrument, Snowden responded, "The cactus is my duo partner . . . it kind of looks like a human head, I don't know—but she does take on a personality in a way." When Snowden likens his cactus to a human female, he creates a transspecies connection that demands a rethinking of identity, the body, and the domination of other bodies. Donna Haraway's *A Cyborg Manifesto* interrogates the human existence by asking, "What is human?" in the face of growing technologies and complacent humanity. In this paper, I will examine Snowden's *Land of the Living* to explore the different levels of human and plant interaction within music in order to reinterpret the liberal human subject through Elizabeth Povinelli's geontopower, a structure used to maintain power between life and nonlife. By rethinking the liberal human subject, we are forced to reexamine the ways in which we treat each other—humans and nonhumans alike. We cross borders by accepting different species as autonomous beings that deserve the same level of respect and agency as humans. I will argue that in plant music, humans and plants have the ability to coexist within fluid power structures and agency. When Snowden takes control of his cactus, he dominates another body. Although he lets this body speak, he manipulates the cactus in order to make it speak with his notation. I will explore how the body, whether it is played, plucked, bowed, and caressed, or playing, plucking, bowing, and caressing, uses touch to both understand and violate other bodies.

Of Donkeys, Dogs, and Schubert: The Sonic
as a Meeting Place for Species

Knar Abrahamyan (Yale University)

The notion of voice provides a useful entryway for examining the sonic as a viable meeting place for species. Historically, the Western philosophical tradition has reserved the voice as the privileged domain of human rationality that is manifested through linguistic discourse. The notion of animals being deprived of political agency due to their inability to speak stretches back to ancient Greece. In his *Politics*, Aristotle famously grants animals only *phōnē*—the kind of voice that is mere sound. By contrast, he crowns humans with logos and, hence, with the exclusivity of being *zōon politikon*—the political animal. Music scholars who research the intersections of musicology and animal studies often attempt to bridge this “logocentric abyss” by demonstrating the similarities between human and animal musicking. My paper, by contrast, focuses on dissimilarities that become evident when human music is conjoined with animal voices.

The advent of recording technology created new possibilities for inscribing animal voices onto human aesthetic spaces. In this paper, I focus on two films in which human music is interrupted by or overlaid with animal vocalization: Robert Bresson’s *Au hasard Balthazar!* (1960) and Kira Muratova’s *Asthenic Syndrome* (1990). Although the animal protagonists in these films differ—a donkey in Bresson and dogs in Muratova—in both of these films the human music is represented by the compositions of Franz Schubert.

Drawing on Ana María Ochoa Gautier’s notion of acoustic multinaturalism—which argues for the legitimacy of different modes of sonic expression—I explore the extent to which the use of animal vocalization allows these two directors to break from anthropocentrism and reconfigure notions of difference between human and animal subjectivities.

Russian Encounters

Inna Naroditskaya (Northwestern University), Chair

Shostakovich and Ophelia

William Gregory Hussey (Roosevelt University)

The success of Grigori Kozintsev’s 1964 film *Hamlet* was “attributed in no small measure to the psychological shading and symphonic depth of Shostakovich’s score.” (Fay 2000 p. 241) An avid reader of Shakespeare, Shostakovich was particularly fond

of his score and considered writing a symphonic poem based upon it, subsequently quoting the film's music in his Ninth String Quartet.

While *Hamlet* is represented by a distinctive theme appearing throughout the film score, Shostakovich, for Ophelia's music, appropriated melodies traditionally used in English productions of the play since the eighteenth century. One of these tunes is the source for the quotation in the Ninth Quartet, a passage from the film's cue no. 28, "The Death of Ophelia," which was reduced in the movie's final edit. Shostakovich solidified this connection when he quoted this music once again in two songs using *Hamlet*-based poems by Blok and Tsvetaeva.

Through close readings of passages in *Hamlet*, the Ninth Quartet, and the *Hamlet*-based songs, this paper reveals how Shostakovich's developments in the quartet unearth distinctive musical connections between Ophelia's and Hamlet's music, suggesting that Hamlet's theme, considered to be newly composed, was actually derived from Ophelia's. Such a connection is only recognizable in the expanded and developed quartet version of the quotation, a process not apparent to film viewers. Furthermore, the very nature of this derivation not only sheds new light on the compositional process but also on how the placement of Ophelia in a musically central position covertly defied common Soviet interpretations of the storyline. Such a placement, further reinforced by the settings of the Blok and Tsvetaeva poems, provides new insight to Shostakovich's implicit empathy for Ophelia, which can only be heard in musical developments spanning three distinct works.

"Orthodoxy, Nationality, and Conciliarity": Russian
Sacred Music in the Age of Revolution
David Salkowski (Princeton University)

In April 1917, Sergei Kablukov, secretary of the St. Petersburg Religious-Philosophical Society, wrote in *The Musical Contemporary*: "The new dawn of political freedom in Russia also opens up brilliant perspectives for the future of Russian church music." Kablukov and other enthusiasts of sacred music interpreted Russia's political upheavals—the "Bloody Sunday" revolt in 1905 and the abdication of Tsar Nicholas II in February of 1917—as a window of opportunity for the Russian Orthodox Church and its music. In the wake of the events of 1905, the Church gained approval to convene a *Sobor*, or council, an embodiment of the philosophical ideal of *sobornost'* ("conciliarity"). When the *Sobor* eventually gathered in 1917–18, clergy and laity alike moved to crystallize the preceding decades of reformist discourse into official church policy. They provided for the reorganization of every aspect of religious life, including the development, regulation, and practice of sacred music.

This paper considers these musical reforms as the culmination of over a decade of robust discourse about the future of sacred music, engaging with recent literature that examines revolution as process, rather than singular event (Steinberg 2017; Engelstein

2018). In the press, clergy, conservatory professors, and provincial cantors participated in these debates, the most heated concerning the censorship of sacred music by the Moscow Synodal School and the St. Petersburg Court Cappella. At the 1917 *Sobor*, members of these institutions gathered alongside their critics to devise a new regime, including its own censorship organ aimed at reviving the medieval modal system and developing congregational singing.

These reforms came to naught: the Bolshevik overthrow of the provisional government marked the beginning of the end for sacred composition in Russia. Yet the activities of the *Sobor* and the discourse leading up to it invite a reconsideration of an aspect of Russian musical life so far considered primarily in light of the tsarist motto “Orthodoxy, Autocracy, and Nationality” (Frolova-Walker 2007). For these would-be reformers, “conciliarity” substituted for “autocracy.” Their ideals, neither Tsarist nor Bolshevik, demonstrate the diversity of revolutionary paths emerging from the dissolution of the Russian Empire.

The Disappearance of *Satanella*

Simon Morrison (Princeton University)

In May of 1847, Marius Petipa arrived in Russia as a premier danseur and aspiring choreographer in the Imperial Theaters. His father, Jean-Antoine Petipa, also accepted a position in Russia, employed as a ballet master and dance instructor. In 1848, father and son staged the ballet *Satanella* in St. Petersburg, after a French ballet called *Le Diable amoureux* (1840, translated either as *The Devil in Love* or *Love and Hell*). They adapted original choreography by Joseph Mazilier to a libretto by Jules Henri-Vernoy de Saint Georges, co-author of the libretto of *Giselle*, and a score by two Frenchmen, Napoléon Henri Reber and François Benoist. Because copies of the orchestral parts did not arrive from Paris in time for the premiere, the music quickly had to be re-orchestrated by the Russian composer Konstantin Lyadov. Petipa added music by Cesare Pugni to the mix for an 1866 revival. The ballet dipped in and out of the repertoire until 1897, when it all but disappeared. Yet its artifacts remain. Orchestral parts of this once-familiar ballet were recently discovered in the archive of the Bolshoi Theater by Sergei Konaev; the score is preserved in the archive of the Mariyinsky Theater. Choreography was notated in the careful hand of French choreographer and dancer Henri Justamant. It is frankly unusual to have such a wealth of materials for a nineteenth-century ballet, and these sources offer a unique opportunity to explore the creation and relation of music and dance during a formative era for ballet. Why did *Satanella* disappear from the stage only to survive intact in the archives? Answering that question requires reconstructing and recontextualizing its original success. A close analysis of the music, choreography, and libretto reveals that *Satanella* involves familiar Romantic tropes, including devilry, magic, sylphs, hellfire, angels, exotica, and dangerous lovers. Comparing its genesis and reception to

other ballets as well as operas of the period sheds light on international musical and dramatic tastes at mid-century while also illuminating shifts in those tastes and the vicissitudes of performance traditions.

War and Revolution

Kailan Rubinoff (University of North Carolina at Greensboro), Chair

Songs, Revolution, and the Reconstruction of History in the French Basque Country, 1789–1900

Maria Josefa Velasco (Princeton University)

Music scholarship of the French Revolution largely focuses on examining the institutional histories of music-making, and to the extent that popular practices have been highlighted, rarely have these included music-making outside of Paris. And yet, musical and sonorous elements were regularly employed in the diverse regions of France to voice revolutionary ideals, mobilize participation in civic festivals, signal allegiance or discontent, and more. In the deeply Catholic French Basque Country, song culture played an important role in establishing aural fidelity to either the persecuted papal church or the new constitutional church. Songs of this period in Basque by the poet priest Salvat Monho (1749–1821) expose bitter town rivalries over religious conviction and reveal the strong ties between devotional and political culture. Decades later, songs of the revolutionary decade were collected by both radical politicians like Augustin Chaho (1840s) and conservative historians like Pierre Haristoy (1890s) to paint opposing histories of the Revolution and its effects on the Basque people. As national interest in folk traditions flourished in the nineteenth century, these local actors mobilized songs to construct their own pasts. Drawing from regional archival sources and nineteenth-century accounts, this paper examines how the singing culture of the French Basques forged a lasting bond between religion and politics that fueled later Basque nationalist discourse. I argue that studying Basque song culture and singing practices allows us to better understand the regional particularities and local political culture of the Basque Country during this period, and to see that Basque counter-narratives to revolutionary history are strongly based on local song traditions. By foregrounding these regional songs, I offer a decentralized music historical narrative of an era when unprecedented pressure was put on France's provinces to conform linguistically and culturally to the French Republican national ideal. Through this approach, I resituate recent scholarship on French nationalist projects of nineteenth-century folksong collecting, accounting for regional efforts to recover a past of revolutionary turmoil.

Galloping to the Crimea on Old Tunes: Militarism and Modernity on the Equestrian Stages of Paris and London

Annelies Andries (University of Oxford)

The Crimean War (1853–1856) was one of the first military conflicts to be documented by the media in “real time.” Thanks to the electric telegraph, war reports reached audiences at a breakneck tempo; meanwhile, as war journalism and photography emerged, more “accurate” accounts of the circumstances at the front became available. Competing to profit from this conflict, popular theatres promised the most up-to-date, war-inspired pieces, relentlessly announcing amended plots and spectacular effects that reflected the latest developments in this media circus. This paper focuses on the sensational equestrian entertainments at the Parisian hippodromes and Astley’s amphitheater in London. These venues staged re-enactments of major battles—such as the Siege of Silistria (1854) and Sebastopol (1855)—featuring hosts of cavalry and infantry, real cannons, and dazzling scenery. But, instead of focusing on all this visual splendor, I explore the use of music in these works. Surviving evidence suggests that music was used as a forceful tool of continuity, resisting how the textual and visual imaginary of war was unceasingly refashioned by the new technologies of war journalism. French and British marching tunes like André Grétry’s “La victoire est à nous” (1783) were exploited for their decades-old associations with bravery, exceptionalism, and patriotism. As such, these tunes were deployed to sublimate the gruesomeness of war (omnipresent in contemporary war photographs and reports) by broadcasting narratives of military heroism that traversed ages and empires. Because of its insistence on mapping the past onto the present, the music in these equestrian pieces became crucial to the “making of modern wartime” (Favret, 2010), a development predicated on collapsing the temporal and geographic boundaries between war experiences. Furthermore, the marches’ ability to rouse crowds was crucial to how these works helped turn militarism into a modern mass culture. As such, these equestrian entertainments exemplify how military music, because of its tradition-bound practices, symbolic meaning, and pervasive presence in society, was—and to a certain extent continues to be—an especially potent tool in promoting (trans)national cultures of war and in the emergence of war as a mass experience.

“Musique dramatique” and Populist Signification in Revolutionary France

Calvin Peck (Indiana University)

Modern scholarship has identified several motivations behind the general public’s inclination toward loud and harmony-centric music during the early years of the French Revolution. Scholars like Michael McClellan and Michel Noiray have shown how following the fall of Robespierre boisterous qualities of “musique dramatique”

in contemporary *opéra-comiques* were consistently vilified in the press by critics who called for a return to an Ancien Régime musical aesthetics rooted in diatonicism and delicate, subtle orchestration. Noiray and R. J. Arnold have convincingly argued that men of letters were likely responsible for these attacks. Yet the economic success of the works at the forefront of these debates (e.g. Cherubini's *Médée*, Méhul's *Ariodant*, Berton's *Le Délire*, etc.) belies how the press represented their aesthetic value. My presentation will recontextualize the importance of this discrepancy of musical reception in coming to grips with musical meaning in France following the coup of 9 Thermidor. Working from Hugh Gogh's analysis of press censorship in 1790s France, I will analyze an unexpectedly bifurcated signification of "musique dramatique" in Revolutionary musical discourse. Chromaticism and dissonances demonstrated "savant" and "scientifique" musical qualities according to both supporters and critics of modern music. This semantic shift underlying academic music research correlated with the dissolution of the Académie des sciences in 1792, which administered the proscriptive, mathematically-oriented ideology of music research in the Ancien Régime, as well as the construction of the Conservatoire in 1795. Tasked with the goal of forming pedagogical texts for students, composers like Grétry, Catel, and Langlé, describe chromatic and enharmonic "genres" as novel endpoints in the study of harmony, in accordance with the newer style of Revolutionary opera cultivated in the 1790s. Due to their popularity among the lower classes, however, these modern musical techniques were actively criticized in right-leaning journals and were associated with modes of violence performed by Jacobins, which were intended to elicit traumatic memories of the Terror. Critics of the "musique moderne" thus formed an influential connection between moral/political danger and what they considered to be learned, progressive techniques of harmonic dissonances and chromatic modulation in Revolutionary opera.

*Thursday Afternoon 4:00–5:30***Anthologies of Old and New**

Darwin Scott (Princeton University), Chair

The James River Music Book, ca. 1738: A Musical Commonplace
Book from Colonial Gloucester County, Virginia

Loren Ludwig (University of Virginia)

Dated 1738, the James River Music Book (JRMB) is a recently discovered manuscript collection of instrumental music originating in Gloucester County, Virginia. The collection includes numerous items that promise to contribute to (and complicate) scholarship on music in Colonial America. The earliest layer of the JRMB holds the first known compositions for viola da gamba in an American source (two anonymous suites comprising fifteen individual pieces), some of the earliest known music for organ in the U.S. (three anonymous “fugues to the organ”), works by Lully, Purcell, and Handel, and instructional material copied from English publications. Subsequent layers contain dozens of unaccompanied dances and other items for violin, flute, and fiddle traceable both to European and American sources and spanning the eighteenth century. Paleographic and codicological evidence establishes the JRMB as having resided near Williamsburg, Va. since the 1730s, and the contents point to a lively, multi-generational musical culture that brought together diverse musical influences. I describe the musical contents, the known compilation- and transmission history of the manuscript, and offers preliminary findings placing the JRMB among known Colonial collections of instrumental music in the Chesapeake region, including those from Williamsburg, Annapolis, and Monticello. I also explore how the music in the JRMB corroborates and complicates received narratives of instrumental music in Colonial America. The prominence of music associated with French style, for example (the Lully and Purcell “Sybills,” adapted from Lully’s 1689 opera *Atys*, as well as the Anglo-French music for solo viol) complicates assertions of the dominance of Italian musical culture in the American Colonies. The several layers of music in the JRMB, ranging from idioms associated with the cultivated, solitary gentleman to social dancing accompanied by fiddle or flute, with its shifting meanings and demographics, offer a new glimpse into changes in the role of music in Colonial life over the course of the century. Additionally, the discovery and description of the JRMB significantly increase the known instrumental works from the first half of the eighteenth century and help balance a historiography of American music that has heavily weighted congregational vocal music.

musiconn.scoresearch: A Content-based Search Application
for Digitized Music Prints Based on OMR
Jürgen Diet and Bernhard Lutz (Bavarian State Library)

In September 2018, the Bavarian State Library released the newly developed application *musiconn.scoresearch* (<https://scoresearch.musiconn.de/ScoreSearch/?lang=en>). The user can search by melody for works found in the complete works of Ludwig van Beethoven, Georg Friedrich Händel, Felix Mendelssohn Bartholdy, Franz Liszt, Franz Schubert, and Robert Schumann as well as in the first and second series of *Denkmäler Deutscher Tonkunst*. Around seventy thousand pages of digitized music prints can be searched using a virtual keyboard. The identification of works is accomplished with the help of an OMR (optical music recognition) program. We will first introduce the new application in the context of the larger musiconn-project where specialized information services are being developed by the Bavarian State Library in Munich and the Saxon State and University Library in Dresden with funding from the German Research Foundation (DFG). We will then explain how and why our specific OMR-program was selected and demonstrate the user interface of the application. The OMR results are not error-free and are not corrected manually before they are included in musiconn.scoresearch. Therefore, the melody identification uses a fuzzy search that may return records that do not match the exact melody. A ranking algorithm is used to present the results in relevancy order. More information about musiconn.scoresearch can be found in the position paper that was presented at the *Digital Libraries for Musicology* conference on 28 September 2018 at IRCAM in Paris (see <https://dlfm.web.ox.ac.uk/sites/default/files/dlfm/documents/media/diet-innovative-mir-bsb.pdf>).

The Spice of Life: Musical Miscellany and Cosmopolitanism
in Early Eighteenth-Century England
Alison DeSimone (University of Missouri-Kansas City)

In eighteenth-century England, “variety” became a prized aesthetic in musical culture. Not only was variety—of counterpoint, harmony, melody, and orchestration—expected for good composition, but it also manifested in broader social and cultural mediums such as songbook anthologies, which compiled miscellaneous songs and styles in single volumes; pasticcio operas, which were cobbled together from bits and pieces of other operas; and public concerts, which in the early eighteenth century were a hodgepodge assortment of different types and styles of performance. I define this trend of producing music through the collection, assemblage, and juxtaposition of various smaller pieces as musical miscellany; like a jigsaw puzzle (also invented in

the eighteenth century), the urge to construct a whole out of smaller, different parts reflected a growing desire to appeal to a quickly diversifying Britain.

The explosion of musical miscellany in early eighteenth-century London reflected the city's growing reputation as a cosmopolitan metropolis. This paper reveals the connections between musical practice, cosmopolitanism, and miscellany in two ways. First, I show how early music histories and criticism offered its readership a model for cultivating taste, whether in homegrown styles or imported ones. Criticism reflected growing exposure to foreign musical styles and traditions, especially through pasticcio operas and songbook anthologies—two forms of musical miscellany that proliferated in early eighteenth-century London. Finally, I apply my argument to a case study by examining the variety concerts given by the singer and composer John Abell, whose concerts featured songs from all over the world and in a variety of different languages. I argue that musical miscellany, in its many forms, juxtaposed foreign and English musical practices in order to stimulate criticism and discussion over the relevance and redefinition of English musical culture during a time of cosmopolitan growth and aesthetic transformation as the eighteenth century unfolded.

Berlin Across the Centuries

Alexandra Monchick (California State University, Northridge), Chair

German-Jewish Identity and the Music of the
New Reform Temple of Berlin, 1815–1823
Samuel Teeple (Graduate Center, CUNY)

During the first decades of the nineteenth century, Israel Jacobson (1768–1828) created a radically new Jewish service that took up features commonly associated with German Protestantism. Motivated by the ideas of the Haskalah, or Jewish Enlightenment, Jacobson developed a new model of Judaism more amenable to the values of the Prussian state. In this paper, I argue that Jacobson's musical agenda within this service expressed an idealized mode of German-Jewish identity, one especially desired by wealthy, acculturated Jews. Within the 1815–1823 services of the New Reform Temple, German replaced most Hebrew, traditional songs and cantillation were removed in favor of chorale hymns and recitation, and the temple design resembled the salon more than the synagogue. The inclusion of organ, choir, and congregational singing further contributed to an atmosphere of religious devotion and *Bildung*, self-betterment via inward contemplation. The music, liturgy, and ceremonial of Jacobson's reforms signaled an affinity with German Protestantism and bourgeois cultural values while maintaining Judaism's core beliefs. By the second half of the century, Jacobson and his services were castigated as too radical by more moderate reformers like Salomon Sulzer (1804–1890). Abraham Z. Idelsohn (1882–1938), often called the founder of Jewish musicology, echoed this criticism in 1929: "With the abolition of the entire

Jewish song, the Jewish spirit was simultaneously forced out.” In comparison to the more explicitly Jewish music of Sulzer and later Reformers, the “Germanized” music of the New Reform Temple has received relatively cursory treatment in recent musicological scholarship. While the hymns, organ music, and choral singing of the New Reform Temple may lack traditional musical markers of Jewishness, I posit that these practices are transformed by their use in an undeniably Jewish context. To demonstrate this point, I bring contemporary reports, letters, and music of the Temple into conversation with the dueling pressures of conversion and orthodoxy, a tension explored by Deborah Hertz in *How Jews Became Germans* (2009). The *Hallelujah* Cantatine by Giacomo Meyerbeer (1791–1864), written specifically for this service, offers the strongest musical example of Jacobson’s vision of a German-Jewish future.

Paleographic Puzzles: a Revised Source Chronology for the Berlin *Hofkomponist* Johann Friedrich Agricola

Andrew Frampton (University of Oxford)

Johann Friedrich Agricola (1720–1774) was not only a pupil and copyist of J. S. Bach, but also one of the most significant composers associated with the Prussian court during the reign of Frederick II. For a long time, however, one of the richest repositories of music from this period, the archive of the Sing-Akademie zu Berlin, was considered irrevocably lost. As a result, past scholars attempting to evaluate Agricola’s musical legacy were forced to rely on a frustratingly incomplete picture; among them, Alfred Dürr who, in his seminal 1970 article on Agricola’s handwriting, acknowledged that many important questions concerning the chronology of the Agricola sources remained unanswered. The extraordinary recovery of the Sing-Akademie archive in 2001 has since made available a large collection of new Agricola sources, comprising autograph manuscripts, prints and numerous copies in his hand of works by other composers. Until now, though, many of them—along with several Agricola manuscripts located outside Germany—have not been studied in any detail, and some have only recently been identified.

This paper builds on Dürr’s pioneering work and proposes a revised musical source chronology and *schriftprofil* for Agricola, based on a comprehensive study of the surviving manuscripts in his hand. I argue that some conclusions and assumptions of previous scholars are flawed, both with regards to the identification of Agricola’s hand and the use of certain handwriting characteristics as markers for dating. New paleographic and watermark evidence supports a critical reassessment of the particular difficulties associated with dating Agricola’s Berlin period, revealing his complex recycling of multiple notation and calligraphic forms. Drawing on selected manuscripts as examples, I also demonstrate how the nature of the creation and transmission of these materials sheds new light on Agricola’s close relationships with other musicians and copyists, thus acting as important case studies for the broader discourse

surrounding material ‘musical exchange’ in the eighteenth century. Are these sources indeed the ‘missing links’ that Dürr hoped would one day emerge and provide answers to his questions?

Es lebe die deutsche Republik! The November Revolution
and “Musical Bolshevism” in Berlin’s Concert Halls

Clare Carrasco (Butler University)

Shortly before the signing of the armistice that ended World War I, the November Revolution dismantled the German Empire and replaced it with a republic. A crucial event in German historiography, this revolution receives surprisingly little attention in histories of German music. Musicologists often acknowledge its significance for the politicization of musical culture in the Weimar Republic but rarely consider how contemporary witnesses experienced it. This paper uses a micro-historical approach, grounded in close readings of daily newspapers and other primary sources, to examine immediate and phenomenal—rather than long-term and ideological—effects of the revolution on musical life. In particular, I focus on performances of avant-garde works during the most volatile phase of the revolution in Berlin: the winter of 1918–19. Reviews of these performances include some of the earliest published uses of the phrase “musical bolshevism.” Understood in context, this phrase represents more than alarmist rhetoric, I argue. It has a basis in the experience of hearing particular works performed amidst ongoing revolutionary violence.

Although the revolution began as a largely bloodless affair, in subsequent months armed uprisings and mass demonstrations, mostly blamed on radical leftists calling for Bolshevik-style revolution, repeatedly erupted in city streets. During this tense time, a handful of concerts departed from Berlin’s wartime preference for traditional repertoire and programmed avant-garde works. Several of these performances happened to nearly coincide with especially terrorizing events: Karl Liebknecht’s release from prison in late October, the bloody confrontation at Chausseestraße in December, the January (or Spartacist) Uprising, and the unrest that followed a general strike in early March. Reviewers drew close connections between these episodes of physical violence and the dissonance and complex polyphony that “assaulted” them in the relevant concerts. Echoing anti-Bolshevik propaganda and the general press, they portrayed crazed revolutionaries as having quite literally breached the concert hall walls, specifically in performances of works by Hermann Scherchen and Arnold Schoenberg. It was thus from revolutionary violence experienced not as a hypothetical possibility but as a tangible reality that the complex musical politics of the Weimar Republic were born.

“Global Music History”: Rethinking Questions of Knowledge and Access

Olivia Bloechl (University of Pittsburgh), Yvonne Liao
(University of Oxford), Gabriel Solis (University of
Illinois at Urbana-Champaign), Co-conveners

The new AMS Global Music History Study Group provides a timely forum for scholars and teachers working in this rapidly growing area of musicological study. The Study Group was established in response to the recent resurgence of interest among the Society’s members in music histories whose scope extends beyond regional and national boundaries, and beyond a central focus on socially dominant musics of western Europe and its settler colonies. Indeed, excluding non-western musical pasts from the customary study of music history has cut the discipline off from a crucial mode of understanding even canonic western and western-influenced musics. As importantly, expanding the geo-cultural scope of “music history” can reveal wider trajectories of connection among past musics and musical actors, present scholarship, and future agendas for research, pedagogy, and public engagement.

Music histories on a large scale are not new, of course. Since the early modern period, general or “universal” histories of music have offered chronologically and geographically broad treatments of the world’s musical pasts, usually from a Europe-centered perspective. The problems with this historiographic tradition are well known, and the new Study Group has a distinctly different mandate. Its conception of “global music history” does not refer to the “history of everything” i.e. a collapsing of all musics everywhere, much less general, universal, or world music histories. Rather, the Study Group is interested in charting the knowledge terrain of geo-culturally connected or integrated musical pasts, explored in a mode of trans-historical inquiry that is scaled diversely across time and place, sources and subjectivities, and institutions and locations.

By extension, the Study Group takes a particular interest in rethinking questions of distributive knowledge, including notions of access across multiple research languages and archival experiences. How and to what degree, in global academies of the twenty-first century, can scholars and teachers more equitably understand the long-contested histories of cross-cultural encounter, and their multiple worlds of performance and listening? What prospects and challenges are there in interrogating received practices that exclude Indigenous voices from scholarly constructions of music history and historical musicology? Crucially, too, such questions will dovetail with the rise of decolonial epistemologies and decolonizing methodologies across the humanities, including in the AMS.

Moreover, this Study Group is keen to approach (rather than frame) “global music history” as a constellation of intersections between the Global North and the Global South (itself a problematic binary). In that explorative spirit, the Study Group’s inaugural meeting will take shape as a participatory seminar for students and pedagogues alike, a “knowledge lab” in lieu of position statements and a general Q&A. As such,

the first seminar will center on the various possibilities and limitations of a “collaborative global repertoire,” notably the proven scenarios and ongoing complexities of cultivating a democratic knowledge for historical music studies, and potential key directions, going forward, for the Study Group’s activities. In order to initiate that debate and reflection, the seminar will be structured around (but not bound by) the discussion of two topical inter/disciplinary texts, pre-circulated on the Study Group’s AMS webpage.

Lyric Theatre in Paris before 1900

Maria Josefa Velasco (Princeton University), Chair

Low Songs in High Places: Vaudeville and the Eighteenth Century *Théâtre de Société*

Jenna Harmon

The latter half of the eighteenth century was a pivotal moment for the vaudeville, a popular song genre combining familiar folk and opera melodies with new, often bawdy texts. Most histories of French lyric theater pinpoint the 1750s as the moment when vaudevilles fell out of favor, replaced by newly composed, Italianate *ariettes*. Conclusions about the vaudevilles’ dwindling relevance in the late eighteenth century are often based on repertory surveys from Paris’s official public theaters, the Opéra and the Comédie-Italienne. However, they fail to account for the many *unofficial* and private spaces where vaudevilles continued to thrive, such as the *théâtres de société* maintained by Paris’s wealthiest citizens. These private theaters were not subject to the same censorship restrictions as public theaters, thus allowing far more licentious fare to be performed. Orally-transmitted vaudevilles were a popular element in *théâtre de société* plays, though the lack of printed versions means their role has been overlooked. In this paper, I analyze a play from the *Théâtre d’amour* (ca. 1770) to demonstrate how vaudevilles not only musically animated this work, but provided important context for the appearance of its main character, the soprano Sophie Arnould. Written by Delisle de Sales for the private theater of the prince d’Hénin, the “Erotic dialogue . . . to the tune of the Air from *Mirza*, with a voluptuous pantomime,” features Sophie Arnould and the Chevalier de Grammont as its amorous main characters. Additional layers of meaning emerge with the knowledge that the prince d’Hénin was Arnould’s patron in real life, foregrounding the diva’s sexualized, singing body. The vaudeville’s melody, from François-Joseph Gossec’s *Mirza* (1779), connects the *ballet en actions* and de Sales’s *pantomime voluptueuse* for readers, listeners, and singers. Prefatory material and a lengthy postface further encourages these connections by invoking the public balls hosted at the Opéra as a site where a performance of this work, real or imaginary, could take place. The appearance of vaudeville

in such a context demonstrates the genre's continued importance beyond mid-century, and demands a reconsideration of the *théâtre de société* as a musical space.

“The Pieces that are in the hands of everyone belong to the public”: Philippe-Emmanuel de Coulanges, Song Networks, and Operatic Artifacts in Early Modern Paris
John Romey (Purdue University Fort Wayne)

On 19 January 1674, *Alceste, ou le triomphe d'Alcide*, Jean-Baptiste Lully and Philippe Quinault's second *tragédie en musique*, ignited the imaginations of Parisians. According to Charles Perrault, soon after its premiere at the Opéra, all of Paris learned the airs “by heart,” and sang them “everywhere.” A magistrate named Philippe-Emmanuel de Coulanges was one of those individuals enchanted by the latest spectacle. Coulanges filled his idle hours on a quest for diversions with other members of his elite social circle and developed a reputation in fashionable society for his wit and talent as a *chansonnier*, for his passion—bordering on an obsession—for composing new texts, at times improvised, to preexisting tunes. He shared his gift at intimate gatherings of friends as they drank and dined together, as they refined their linguistic skills in galant conversations, as they sharpened their wits by playing salon games, and as they attended the Parisian theaters, including the Opéra. Soon after the premiere of *Alceste*, Coulanges penned a parody of the air “Alcide est vainqueur du trépas.” In a letter penned the following year, Coulanges's cousin Madame de Sévigné refers to Coulanges's parody as “last year's song,” suggesting that within their social circle this particular parody chanson was a potent and memorable manipulation of musical material from *Alceste*. In this paper, I use Coulanges's chansons as a lens through which to demonstrate how spectacles infused the public sphere with material that fashionable elites used to cultivate literary identities and to prove that they were able to articulate, manipulate, and even fashion the latest trends. Parisians therefore used artifacts from the latest spectacles as a means to demonstrate cultural fluency and to propagate a reputation as a good conversationalist and a wit. Sprawling song networks developed as individuals composed countless new texts to the same tunes and circulated these parodies both orally and in a rich culture of manuscript exchange. Coulanges's chansons, then, provide a glimpse of this elusive song tradition by allowing for the untangling of portions of a network in which Coulanges himself served as an important node.

Beyond Offenbach: *Opérette* and the Memory of the Dramatic Past

Mark Everist (University of Southampton)

“Sacrilège!” might be the response, but even in the 2019 bicentenary of his birth it needs to be said again—and perhaps louder—that Offenbach did not singlehandedly

invent *opérette*. Although Offenbach and the birth of *opérette* in 1855 are today taken as largely synonymous, such an assumption seriously falsifies its early history. Not only does it play down the work of Hervé (Florimond Ronger), which was every bit as important as Offenbach's, but it completely ignores the large number of new theatres that began to engage with the genre. Offenbach's Théâtre des Bouffes-Parisiens was only one of several organizations that emerge as important features on the landscape of early *opérette*; others were Hervé's Folies-Nouvelles, the Variétés, the Palais-Royal and many more. The strangest exclusion from the history of early *opérette* is the work of the Théâtre des Fantaisies-Parisiennes, directed by Louis Martinet and then by Jules Ruelle from 1865 until 1873. Displaying heart-stopping energy during the decade in which it functioned, it promoted new one-act works by Jonas, Barbier, Duprato, Guiraud, Adrien Boieldieu, and the theatre's conductor Charles Constantin. In addition to new repertory, it attempted to align emerging *opérette* with the wider use of music in the Parisian theatre and to promote a memory of the operatic past. It cultivated classic *opéra comique* from Monsigny and Philidor to recent works both from the Théâtre-Lyrique and the *Opéra-Comique* itself, as well as earlier *opérette* from the previous decade. Interest in the wider continental past was what really revealed the Fantaisies-Parisiennes' commitment to the memory of both Parisian and European music in the theatre. Just as the Bouffes-Parisiens had sought to enhance its intellectual and musical status by promoting works by Mozart, Rousseau, Pergolesi, and Rossini in the mid-1850s, so the Fantaisies-Parisiennes produced Parisian premieres of works by Weber, Gluck, the Ricci brothers, Donizetti, Verdi, and Mozart. The Théâtre des Fantaisies-Parisiennes emerges as a major actor on the stage of early *opérette*, as well as a key site of reception for older *opéra comique* and works from across the continent, as the Second Empire yielded to the Troisième.

Musicality

Nina Eidsheim (University of California, Los Angeles),

Vijay Iyer (Harvard University), Co-chairs

Teju Cole (Harvard University)

Nina Eidsheim (University of California, Los Angeles)

Christopher Hasty (Harvard University)

Vijay Iyer (Harvard University)

Mendi Obadike (Pratt Institute)

Keith Obadike (William Paterson University)

On what basis do we identify “humanness” or construct the category of “the human”? How and why is this category affirmed, disputed, enforced, or dismissed, and how might music present avenues for confrontation, rupture, or reconciliation? The artists, writers, and scholars on this interdisciplinary panel consider these interlocking

questions through the lens of musicality. The term has at least two senses: In the realm of aesthetics, musicality indicates something like “musicalness,” an expressive, communicative, or affective value, whereas in the so-called music sciences, musicality is posited as a universal birthright, a species-wide capacity for musicking. Therein lies our problem: musicality is a quality that “all humans” possess, but that only a select few are said to exhibit. It both precedes and exceeds the ontological frame of music. We posit that the core issue is the instability of music as a category, which aligns with the instability of the category of the human; both designations are as ideological as they are scientific, with membership in each category variously conferred or revoked along gradations of difference and power. Through a range of creative and critical practices, the panelists each challenge the ontologies of music and the human, working toward broader conceptions of musicality. To this conversation, writer and photographer Teju Cole brings insights from aesthetics and art criticism; musicologist Nina Sun Eidsheim discusses the process of meaning-making in relation to Wadada Leo Smith’s scores; music theorist Christopher Hasty offers a philosophical meditation on rhythm and biomusicality; the contemporary art duo Mendi + Keith Obadike discuss their conceptual projects (“Blackness for Sale”) and sound installation works (“Blues Speaker [for James Baldwin]”) that test the limits of the aforementioned categories; and music-maker and scholar Vijay Iyer offers a critique of some assertions of music cognition. Through this conversation, rather than continuing to reinforce “music” as an object, process, or category whose ontological status is taken for granted, we hope to open up the prospect of musicality as a productive critical concept. This line of thinking bears a resemblance to the recent critical reframings of aurality and vocality, each concept having served to historicize and reevaluated our contemporary understandings of listening and the voice, respectively. It is our belief that theorizing and analyzing musicalities can suggest new directions for music studies, by offering ways for us to hear each other anew.

Nineteenth-Century Critical Agendas

Margaret Notley (University of North Texas), Chair

Positivism and Music Criticism in Nineteenth Century

France: The Case of Edmond Hippéau

Noel Verzosa (Hood College)

The doctrine of positivism, first developed in early nineteenth-century France as a philosophy of science and knowledge, was enthusiastically adopted by French historians and critics of the arts in the second half of the century. Among the most prominent exponents of positivist criticism was Hippolyte Taine, who in a series of books and treatises applied the doctrine to literature (*Histoire de la littérature anglaise*,

1864), visual art (*Philosophie de l'art en Italie*, 1866; *Philosophie de l'art en Grèce*, 1869; *Philosophie de l'art dans les Pays-Bas*, 1869), and general aesthetics (*De l'idéal dans l'art*, 1867). Notably missing from these attempts at positivist art criticism and history is music. In his reticence over musical matters, Taine was not alone: French music critics in general were at best ambivalent toward positivism, and some were openly opposed to it. What made music the most resistant of the arts to the implications of positivism? In this paper I look to one music critic, Edmond Hippeau, for preliminary answers to this question. In a series of writings (mostly on Berlioz) in the 1880s, Hippeau addressed the issue of positivism directly. Hippeau wrote that music's essentially abstract, inscrutable, and spiritual nature made it impervious to the empirical, analytical, and scientific concerns of positivism. More broadly, Hippeau disagreed with positivists on the purpose of historical inquiry in the arts: contrary to the scientific predilection for cause-and-effect explanations, in which historical figures are viewed as products of their historical circumstances, Hippeau insisted that the task of music and art criticism is to show how artists are different from their contemporaries. This, for Hippeau, is precisely what makes artists worth studying in the first place. Extrapolating from Hippeau's writings, I will survey the ways in which French critics called on music and music history to resist positivism and its broader cultural implications, such as the "modernizing" tendencies of science, the "naturalist" ideology implied by positivism's empirical orientation, and the supplanting of truth with fact in the late nineteenth century.

Propaganda and Reception in the Nineteenth-Century Music Press: Henri Herz, Maurice Schlesinger, and the *Gazette musicale*

Shaena Weitz

In the mid-1830s, Henri Herz (1803–1888) was an internationally renowned pianist, but his reputation today, for the most part, is that of a second-rate musician who wrote trivial variations on opera themes. This enduring picture of Herz was painted first in France in 1834 by the *Gazette musicale*. The *Gazette's* campaign has been understood by modern scholars as a conspicuous moment in a broad aesthetic shift away from French salon music and toward high German Romanticism, and the *Gazette* has garnered praise for its prescience. But a closer examination of the *Gazette's* articles, the events surrounding the coverage such as a pistol duel and a libel case, contemporary correspondence, and Herz's publishing record indicate that the *Gazette's* negative treatment of Herz was not an organic assessment of his output, but rather a revenge scheme orchestrated by the *Gazette's* owner and Herz's former publisher, Maurice Schlesinger (1798–1871). The story behind this series of articles in the *Gazette* provides a startling case study in the machinations of nineteenth-century music journalism and the knotted threads of corrupt behaviors that went into producing it. Unraveling this history allows us to interrogate how reception intersected

with the powerful symbiotic industries of music publishing and music journalism. But taken more broadly, the lasting significance of Schlesinger's campaign highlights limitations in the history of reception. What do we do when "reception" is really publicity, or worse—propaganda? Through the example of the *Gazette's* Herz campaign, this paper turns to media studies to illuminate how the nineteenth-century music press made unpopular ideas popular, how it used powerful psychological appeals to alter behaviors, and how it transposed existing discourse to surround fabricated arguments with auras of truth. Further, looking at nineteenth-century music criticism as a media discourse—with its own means of production, frames, and systemic patterns—exposes the operations that critics and editors aimed to hide. Doing so reveals the problematic relationship between historical propaganda and modern reception and shows how the *Gazette*, and other nineteenth-century journals, still have the power to manipulate our cognition.

Declarations of Disgust: Reflections on an Overlooked
Function of Music Criticism in Liberal Vienna
Benjamin Korstvedt (Clark University)

Vienna near the end of the nineteenth century occupies a crucial position in the musicological imaginary. Not only did salient canonical musical works originate there, but persistently influential attitudes about proper ways of hearing music did as well. These derive largely from what we now regard as "Liberal Vienna" and, as is well established, they place primary value on musical logic, formal coherence, *Bildung* and subjective restraint. This presentation will argue that music criticism, especially that now regarded as "liberal," served as a means of disciplining how music was to be heard and comprehended. Thus, it functioned as a paratext, a supplemental text designed to influence listener response to the music it addressed. Specifically, I will examine how critics, notably Eduard Hanslick and Max Kalbeck, used declarations of physical distress, bodily injury, and disgust to delegitimize music that threatened closely held aesthetic preferences—typically by conveying states of exuberance, sublimity, or enthusiasm—in order to encourage listeners to experience it as disagreeable or unpleasant rather than exciting or alluring. My purpose is to consider how the legacy of this criticism, which appears as an early expression of the emerging biopolitics that was to be so important in the new century, bears on our ability to comprehend, and perhaps even perceive, aspects of musical experience it resisted and even actively scorned as "pathological." The role of metaphors of physical distress in shaping aesthetic response has been significantly underestimated by the tradition of interpreting liberal criticism as essentially an enlightened means of "fostering the public's independence of judgment through the exercise of reason" (Gooley 2011). Despite this, or perhaps because of it, such images persist in subtly, indeed covertly, inflecting musical evaluation and perception. If anything, the esteem and wide acceptance liberal

aesthetic sensibilities achieved, combined with the intensity with which they were reproduced in the twentieth century, particularly after 1945, ramified their capacity to shape subsequent discourse. Therefore, revisiting the influence exerted by critical expression of disgust can help restore our sense of aspects of musical experience they contested and reveal unregarded intersections between aesthetic and social values that still have resonance today.

**Seminar: Putting It All into Practice:
Performance as a Research Methodology**

Dana Marsh (Indiana University), Laurie Stras
(University of Huddersfield), Co-conveners

Performing *Axon* by Tania León
Maja Cerar (Columbia University)

Tania León's *Axon*, for violin and interactive computer (2002), reflects a compositional process in which the form of the piece arises from León's intuitive pursuit of an intrusive motivic idea. In an interview, León describes such invading musical elements as "flashes," saying, ". . . you don't know where they are coming from . . . and that's one of my intuitions. If I hear something that all of a sudden came through, I don't let it go. . . . Because it is like another me inside of me that is in fact telling me things, and sometimes captures my attention."

In *Axon*, a technically demanding modernist violin part is alternatively punctuated and fueled by electroacoustic sounds, which draw from recordings of voices and percussion from previous works by León, including *Batény* (1989). The energetic *Batény* fragments feature chanted poetry in an invented language, interlaced with percussive rhythms, evoking diverse Cuban cultural convergences. León states that despite the contrast between the stylized and visceral material within the violin part and the electronic samples, they are in fact interrelated. Into this dynamic, roughly halfway through the piece, a repetitive motive intrudes, one that León characterizes as "a violinist practicing." Although seemingly a detail at first, this repetitive motive and its transformations emerge as predominant thematic material in much of the latter portion of the work.

In my paper I discuss how this thematic material represents one intersection between two modes of performance associated with the contrasting styles of the solo part and the electronics: a concert performance mode and a ritualistic performance mode. The affinity between them resides not primarily in thematic resemblance but in forging of physical, gestural memory.

León conjures further affinities through the use of extended techniques on the violin, which draw it toward the electronic timbral palette of the samples. The performer negotiates a crucial task, deciding where and how to coalesce or contrast with the sampled sounds. Thus, a critical portion of the work's dramatic tension reveals itself to the violinist precisely in the act of physical performance.

Madame Brillon's Ephemerae: Timbre as Expression
in a Late Eighteenth-Century Salon
Rebecca Cypess (Rutgers University)

Benjamin Franklin's whimsical, poignant essay "The Ephemerae" describes a species of insect that lives out its life in the course of a single day. At the story's end, one elderly "ephemera," representing Franklin himself, muses on the transience of life: "After all my eager pursuits, no solid pleasures now remain, but the reflection of a long life spent in meaning well . . . and now and then a kind smile, and a tune from the ever-amiable *Brillante*."

The nickname "La Brillante" referred to the dedicatee of Franklin's essay, Anne-Louise Boyvin d'Hardancourt Brillon de Jouy, a salon hostess, amateur keyboardist, and composer whose network of musical connections extended across Europe. In addition to Franklin, historian Charles Burney visited her salon and described her effusively, and professional composers including Luigi Boccherini dedicated works to her.

Despite her renown during her lifetime, Brillon stands out today as an uncomfortable figure in musical history. In evaluating her compositions, modern critics rarely look beyond the most curious of these—her duos and trios for harpsichord, English square piano, and German piano—judging them formally simple and bordering on "banality." Yet Franklin's "Ephemerae" signals that formal compositional rigor was not her primary interest. Instead, she valued the live, ephemeral music-making of her salon. Using this principle as a starting point, I show that her musical ideals can only be understood through performance.

I call on evidence from Brillon's compositions, from compositions dedicated to her, from Burney's account of her performance practices, and from my experiences with a rare English square piano that was apparently in Paris during her lifetime to shed new light on the role of timbre—a distinctly ephemeral parameter of music—in her expressive palette. Burney's report that she used the pedal of her English piano extensively confirms that she sought even more timbral contrast than her keyboard collection afforded, and her songs and sonatas suggests that she wished to imitate other instruments such as the guitar or harp. Through immersion in the sounds of Brillon's salon, I shed light on timbre as an aspect of expression in the late eighteenth century.

Of Majesty, Mockery, and Misprints: The Coda
of Shostakovich's Fifth on Record
Peter Kupfer (Southern Methodist University)

In this paper I examine performance traditions of Dmitry Shostakovich's Fifth Symphony (1937). I analyze more than a hundred recordings of the work made between 1938 and 2017, focusing on the tempo of the coda in the finale, where Shostakovich breaks through from D minor to a Beethovenian apotheosis in D major. This

moment deserves attention because it has become the crux of hermeneutical interpretations of the symphony's meaning, particularly after Solomon Volkov's contested memoir *Testimony* (1979) ascribed to Shostakovich the claim that the coda represented a "forced rejoicing" that "any oaf" can hear. Comparing how conductors interpret the coda can reveal how performers make sense of this symphony in practice, as opposed to the scholarly debates that have focused on meanings "in" the score and the veracity of *Testimony*. Does a faster tempo, for instance, necessarily make for a more mocking tone? Are performances at a slower tempo perform more majestic and sincere? Furthermore, are there significant, quantifiable differences between conductors who trained and recorded in the Soviet bloc versus the West versus émigrés? How do these differences shift over the course of the Cold War, the appearance of *Testimony*, the ensuing Shostakovich debates, and the fall of the USSR? This alone could tell us a great deal about how musicians make meaning in performance, but the matter is further complicated by the fact that the tempo at the coda was misprinted in the first Soviet edition of the score (1939), a mistake that proliferated through many, but not all later editions, both Soviet and Western. Instead of the correct eighth=184, these scores mark the coda at quarter=188 (i.e., a non-trivial doubling of the tempo). Knowing this, is it possible to disentangle ideological interpretations from ones resulting merely from a publication error?

Drawing on the work of José Bowen, Nicholas Cook, Robert Philip, Michael Mishra, and Richard Taruskin, I address these questions through an interdisciplinary mix of quantitative tempo data analysis, historical contextualization, and conductor-related primary source materials. Ultimately, I aim to show how analyzing performance practices can reveal diverse and changing understandings of musical meaning.

A Foreign Bass in Vienna: Performing an
Anecdote from Thayer's *Life of Beethoven*
Shanti Nachtergaele (McGill University)

Thayer's *Ludwig van Beethoven's Leben* (1866–79) includes an anecdote about the famous double bassist Domenico Dragonetti. Thayer writes that, according to Dragonetti's friend and legal advisor Samuel Appleby, the two virtuosos met in 1799 and together played Beethoven's Cello Sonata in G Minor, op. 5, no. 2. Dragonetti's performance was so impressive, Thayer adds, that Beethoven completely changed how he wrote for the double bass. The anecdote remains popular in scholarship about both Beethoven and Dragonetti, yet few authors question its credibility or implications. Did these events actually take place as described? How would Dragonetti have adapted the cello part for his own instrument? Did this single performance really

influence Beethoven's writing for double bass in later works? What were the motivations behind and consequences of the anecdote's transmission?

Serving as a focal point for this study, the anecdote thus connects issues of biography, performance practice, musical impact, and legacy. Additional documentation substantiates the circumstances of the alleged meeting, as well as Beethoven's admiration for Dragonetti. Two other versions of the anecdote present similar accounts while also pointing to Dragonetti, known to be an adept self-promoter, as its instigator. In comparing the aforementioned sonata with Beethoven's compositional output after 1799, however, the claim that Dragonetti's performance influenced Beethoven's writing appears less tenable.

Dragonetti was the first double bassist known to transcribe music written for other instruments, a practice now so widespread that transcriptions form a large portion of the double bass's core solo repertoire. Though it appears Dragonetti never notated his adaptation of the cello sonata, I have reconstructed his performance by consulting his original compositions and transcriptions of other works, including Beethoven's "Kreutzer" Sonata. My transcription reveals that the cello sonata is particularly well-suited to Dragonetti's three-string double bass (which would have stood out against the five-string model played in Vienna at the time). Therefore, my reconstruction not only supports the anecdote's plausibility, but also suggests a deliberate choice on Dragonetti's part to exploit the work's idiomaticness in order to maximize the impact of his performance, and later, of the anecdote it inspired.

Teaching by Example: Individualization, Practicality, and Embodied Knowledge in Postclassical Thoroughbass Pedagogy

Andrew White (University of Chicago)

Can thoroughbass be taught by example, without written rules? What effect would this have on a pianist's performance, or a composer's work? In this paper I trace the changing conception of thoroughbass in the early nineteenth century, showing how it changed from a rule-governed system of realization into what I call the "new thoroughbass": a broader set of guidelines which, at its best, fostered an individual and improvisatory ethos of composition and performance. But this new ethos did not last. As European musicians turned toward a text-interpretive paradigm, the concept "thoroughbass" increasingly became a historical-archaeological concept.

The "new thoroughbass," which flourished in the early decades of the century until its slow retreat in the 1840s, is important to musicians and scholars for two reasons. First, it reveals the flexibility of interpreting written works in this period, revealing the musical text as a labile entity dependent its performer's skills. Second, it gives us a realistic idea of how pianists practiced for improvisatory playing and shows us their specific methods. The new thoroughbass, in sum, shows us what elusive concepts like "text," "improvisation," and instrumental practice really meant in the everyday

activities of nineteenth-century musicians, offering us a fine-grained examination of bodily skill spirit the ethos of Elisabeth Le Guin’s “carnal musicology” (2005). This study also sharpens the broad claims often made within the new framework of critical improvisation studies.

I have identified three characteristics of this new thoroughbass: the first is marked registral freedom, the second is rote repetition, and the third is a tendency toward the vertical rather than the horizontal. These shifts relate to what I call “passage practice” (Passagenübung), an improvisatory mode of keyboard practicing linked to the eighteenth-century art of thoroughbass variation. The goal of passage practice was to equip the performer with an arsenal of personalized stock figures. I also examine the ideal “practicality” in the early nineteenth century, building upon David Trippett’s recent work on phrenology and music pedagogy (2015). I address treatises by Förster (1805), Sechter (1830), Kalkbrenner (1849), and Czerny (1854), among others.

Spaces and Spectra

Friedemann Sallis (University of Calgary), Chair

The Specter of Ideal Music in the *Treatise on Musical Objects*

Susan Caroline Bay (University of California, Berkeley)

Pierre Schaeffer’s *Treatise on Musical Objects* (1966) appeared on the heels of over a decade of performative farewells to *musique concrète*, and to music composition. Schaeffer explained his break with composition as a reaction to two failings of *musique concrète*: the lack of control the composer could exercise over the effect of the sounds and *musique concrète*’s “inhumanity,” its failure to communicate with listeners. Driven by these two lacks, Schaeffer sketched a theory of an ideal music that would be perfectly wedded to what the human ear is capable of hearing and that would communicate in a language intelligible to all. Yet rather than committing to composing this music, Schaeffer inaugurated a grand research project into the nature of sound and its perception, which culminated in the sprawling tome that is the *Treatise*. Indeed, Schaeffer insisted that the *Treatise* dealt with sound alone, and that the music he dreamed of could not be penned until he had a thorough understanding of sound. Despite this attempt to separate the sonic and the musical, the specter of an ideal music warps and bends Schaeffer’s text in ways that have yet to be traced and critiqued. By exploring Schaeffer’s intense program of sonic research at the *Group de Recherches Musicales*, this paper will explicate the tensions and contradictions that result from this forced and ultimately, failed, separation between the sonic and the musical. Most significantly, I contend that Schaeffer’s concepts of the sound object and reduced listening are, at heart, musical concepts—tools for interrogating whether or not the study of “sound itself” can inform the creation of a meaningful, communicative music. In the paper’s final section, I argue that some recent work in sound art and

experimental music mistakenly takes the *Treatise* and its separation between sound and music at face value, and I sketch a theory that encompasses Schaeffer's continuing sensitivity to musical values, even as he theorized the sound object. Returning to Schaeffer's ideal music suggests that the sonic cannot so easily be separated from the musical, and calls for a re-evaluation of the role of music in sound studies.

Jean Louis Florentz: Ethiopian music into Spectralism

Robert Sholl (Royal Academy of Music / University of West London)

Jean Louis Florentz (1947–2004) was in Messiaen's class of 1971–72 with Grisey, Murail and Levinas (Boivin 1995: 428). While his early works *Madbaru* and *T'indé* were performed under the auspices of L'itinéraire (in 1976 and 1977), references to spectralism in his own (mostly unpublished) writings and by commentators are almost absent (Florentz, 1993; Anderson, 2000; Fineburg, 2000), including Michel Bourcier's recent monographs (Bourcier, 2018). After Messiaen's class, Florentz forged a different path from his fellows, recording musical sources in Africa and the Middle East. But it was from Ethiopian liturgical music that Florentz created his own unique style of spectral thought. This paper uses unpublished material (Florentz, 1995) to show how African music was translated, codified and deployed in Florentz's *Laudes* (1985) for organ where spectral music embodies a form of ecstatic Christian apocalypticism. I demonstrate how spectralism is an ingredient of what Florentz thought of as "hospitality" in his modes and as a "mask" and a "contact" with its Ethiopian origins (Florentz, 1995). I show how Florentz derives his system of thirty-one pentaphonic modes from Ethiopian music (and from his own ethnographic recordings) with reference to the natural resonance of the harmonic spectrum in a manner complementary to that of Messiaen. I examine how Florentz's spectral thinking employs the technology of the organ to promote fantasy harmonics, and inculcate what he calls "harmonic vibratos" and the harmonics produced by airplane reactors into *Laudes* as a Florentzian form of spectral inharmonicism. Florentz thought of his contact with African music as a form of religious/ethnographic "ecumenical" synthesis (Florentz 1995) connecting what the ethnomusicologist Peter Wade, referring to diasporas, has called "the outliers and the origin" (Wade, 2008:41). Mode, I argue, functions as an "origin" for spectral imaginative deployment that challenges binaries of inside/outside, normative and "other." I defer from Barbara Browning's biological metaphor of contagion, which implies a lack of control (Browning 1998) to examine Florentz's spectralism as "cultural translation" (Pym, 2014) and as a pervasive spice in his music that creates an open conduit between the composer's imagination, source material, their musical reformation, and the listener.

Visions in Space: Henry Brant's Multimedia
Experiments with Spatial Music
Maurizio Corbella (University of Milan)

Throughout his seventy-year-long career in music American composer Henry Brant engaged in a significant relationship with audiovisual media: he orchestrated film scores by composers such as Aaron Copland, Douglas Moore, Virgil Thomson, and Alex North; he scored about twenty documentaries and experimental films as well as two feature films. The limited literature on Brant tends to draw a divide between his as yet under-investigated “commercial” activity in film and the experimental thread of his production, i.e. “spatial” (or “antiphonal”) music, which he undertook since the early 1950s. A survey of Brant’s papers housed at the Paul Sacher Stiftung (Basel, Switzerland) reveals, however, that the composer’s engagement with audiovisual media cannot be reduced to a mere side activity. On the one hand, composing and orchestrating for films constituted a testbed for Brant’s research on timbre, impacting his lifetime project, the orchestration handbook *Textures and Timbres* (2009). On the other, Brant included audiovisual media (films, projected slides, light design, fireworks) in at least six completed works and in five ambitious unfinished projects, covering a four-decade time span from the 1950s to the 1990s. By surveying Brant’s long-lasting interest for audiovisual media and by highlighting his collaborations with filmmakers and visual artists, I shall illustrate that the integration of visual elements was instrumental to Brant’s research on spatial “counterpoint,” adding a layer of “silent rhythm” to his compositions. Brant’s idiosyncratic approach to notions such as synesthesia and synchronism, his aversion for linear narratives, continuity editing and close-ups in films, his prioritizing of unamplified live sound over recording and amplification technologies, ultimately lead to a phonocentric, ecological critique of bourgeois audio-visual culture and its implied subjectivism. My argument is that Brant’s unconventional contribution to musical multimedia practice prompts us to identify space as the minimal element that allows a multimedia work to exist, regardless of the supposed semantic/syntactical relations emerging from the intertwining of the work’s media constituents (music, visuals, performance). By subduing meaning to spatial relations, Brant aimed to debunk the conventions of spectatorship in the concert hall/movie theater without embracing (post)modernist notions of multimedia immersivity.

Tropes and Topoi in Audiovisual Media

William Gibbons (Texas Christian University), Chair

The Solo Female Voice as Destiny Topos in Fantasy Media

Jesse Kinne

This presentation proposes a “Destiny” topical category active within twenty-first century fantasy media, musically constituted by a (usually-textless) female vocal soloist. The Destiny topos guides listener identification of developmental narrative arcs in which sympathetic characters engage with larger-than-self motivations for their actions, typically sourced from prophecies, divine ordinances, personal aspirations, or social causes.

The Destiny topos is often employed at narrative climaxes in film scenes, cinematic cutscenes in video games, and trailers for both; however, games also invoke Destiny as a global lens for nonlinear player activity through zone loops, town hubs, and main menus, which serve as recurring frames around chunked segments of play at successively higher levels of abstraction.

Common alterations to Destiny’s musical invocation include: exchanging the adult female timbre for boy soprano; blending the soloist into an accompanying choir; employing multiple soloists; sourcing the voice diegetically and/or crossing the diegetic boundary; and singing on a text instead of vocalise, usually in a language unfamiliar to the intended audience.

Martha Sullivan’s Siren topic codes male anxiety of the transgressive female through wide upward melodic leaps; Destiny differs by employing an essential timbre to code the recognition and/or consummation of personal teleology. Destiny is gendered in form, Siren in content. The Destiny topos can be invoked negatively, however, as well as troped with markers of exoticism, in order to create subversive readings of fateful alterity.

Inverted readings facilitate dramatic foreboding, irony, and interpretation of characters as archetypically tragic. Careful handling of the topos even facilitates presenting motivational ambiguity itself as discursive content. Beyond merely signifying gravitas, the Destiny topos shapes expectations and assessments of character growth, thus deepening narrative experiences, and facilitating musical participants’ self-reflections.

Approximately forty examples of musically-evoked destiny in fantasy media from the past two decades, about half each film and game, have been collected. This presentation showcases (film & television): *Game of Thrones* (2019), *Troy* (2004), *King Arthur* (2004), *Eterna* (2013); and (video game): *Ori and the Blind Forest* (2015), *Journey* (2012), *Path of Exile* (2014, 2015), *World of Warcraft: Wrath of the Lich King* (2008).

Tank Canons and Shark Cage Fugues: Neo-Baroque Topics and the “Learned” Style in John Williams’s Film Music

Frank Lehman (Tufts University)

Despite his reputation in film music-historiography as chief revivalist of neo-Romantic aesthetics into American cinema, John Williams has consistently ventured into an alternative “neo” style, one recently identified in general film scholarship (Ndalianis 2004; Bellano 2010) as the neo-Baroque. The evocation of Baroque topics through instrumentation, ornamentation, and/or imitation spans Williams’s entire career. “Baroquisms” serve an especially prominent role in early 1970s-film montage sequences, very few of which mandate reference to seventeenth- and eighteenth-century European High-Art styles through their setting or chronology. This decoupling of era and affect links Williams to other film composers like Waxman, Rózsa, and Friedhofer who advocated the use of fugues in action sequences. Importantly, Williams’s own baroque brand draws from the genre of Baroque Rock, which saw its peak popularity precisely during the “New Hollywood” era (mid-1960s to late-1970s). The inclusion of Baroque topics in movies as dissimilar as *The Paper Chase*, *Images*, and *Harry Potter* is not motivated simply by the idiom’s associative cachet, its capacity to impart an air of pompous irony or cerebral difficulty. These neo-Baroque stylings in fact reflect the lingering influence of New Hollywood aesthetics of conspicuous idiosyncrasy, enforced long after the transition to supposedly less subtle, more sentimental Blockbuster-era practices. After exhaustively cataloging uses of Baroque topics in Williams’s output, I consider the implications of recruiting a “learned” style into a medium where music is rarely foregrounded for intense concentration. I emphasize the link between Baroque cues and their afterlife in concert arrangements, especially those coinciding with Williams’s tenure with the Boston Pops. I conclude with a close audiovisual analysis of three Baroque set pieces. The first two stem from Williams’s seminal score to *Jaws*. In “Shark-Cage-Fugue,” contrapuntal accumulation imparts a dire momentum not so distant from the original associations of the learned style. With “Tourists-on-the-Menu,” a rococo vocabulary subverts expectations of seriousness in favor of a cheeky sense of aristocratic leisure. Lastly, I note the revival of this style-topic in the “March of the Resistance” from the recent *Star Wars Episode VII: The Force Awakens*, concentrating on symptomatic elements of the critical and fan reception of this decidedly un-2015-sounding trope.

Hearing the Male Gaze: Typologies of Female Leads in 2000s Cult TV

Julissa Shinsky (University of Texas at Austin)

While the notion of the *male gaze* (Mulvey 1975) was developed primarily within the visual domain as a means to frame the cinematic representation of male voyeurism through a feminist lens, some scholars, particularly Laing (2007), have widened

such frame to include the aural domain. While exploring mid-twentieth century films, Laing identifies two contrasting categories for women—the siren and the muse—each defined in relation to a male protagonist and draws our attention to how the musical soundtrack helps support contemporary stereotypes and gender roles. Rebecca Fülöp's dissertation (2012) also characterizes the sounds of female characters by remarking on what she terms the romantic motif. In this paper, I build on Laing's categorization and Fülöp's motivic research and attend to the various ways women are musically represented in American television shows from 1995 to 2005. My typology includes several new categories, but my paper will focus on two: the good girl and the independent woman. Although these share characteristics with the muse and the siren respectively, they are far less defined by a romantic tether and their associated musical figures contain "masculine" traces (Tagg, 1989). Laing's siren, for example, a dangerous woman attracting men to their untimely deaths, is typically scored with sultry jazz music. The independent woman, however, dangerous in her own right, exists in the narrative as a protector and is thus musically portrayed through more "masculine" figures such as faster and rhythmically precise gestures. In tracing the connection between Laing's siren and muse to my categories of the independent woman and the good girl, I will examine the ways that typologies for female leads around 2000 develop through male/female fluidity in representation and identify the musical characteristics that cue these changes in the soundtrack. The repertoire of TV shows explored in this paper will include fantasy series such as *Buffy the Vampire Slayer*, *Star Trek: Deep Space Nine*, *Star Trek: Voyager*, and *Xena: The Warrior Princess*.

*Thursday Afternoon Performance***Pilgrims' Progress: Music of the Plimoth
Colony Settlers 1590–1650**

Karen Burciaga	baroque violin, treble viol, renaissance guitar, voice
Barbara Allen Hill	soprano, percussion
Dan Meyers	recorders, flute, bagpipes, pipe and tabor, percussion, voice
Josh Schreiber Shalem	bass viol, voice
Matthew Wright	lute, cittern, bandora, voice

As a Boston-based early music ensemble now in its sixteenth year, Seven Times Salt has long been interested in the musical history of our city and its environs. “Pilgrims’ Progress” was the first concert program we researched as a group and performed on a local concert series back in 2004, and it has remained a favorite in our repertoire ever since. The program “Pilgrims’ Progress” paints a musical backdrop for the English Separatists (later known as the Pilgrims) of Plimoth Plantation, as well as their fellow Mayflower passengers, during the period 1590–1650. We follow the colonists from their homes in England’s cities and countryside to religious refuge in the Netherlands and onward to their challenging, though ultimately fulfilling, new lives on the unfamiliar shores of New England.

In this session, we will look at the process of researching and creating a compelling concert program around a historical topic for which very little firm musical evidence exists. The lone record we have of specific music brought aboard the Mayflower in 1620 is a copy of Henry Ainsworth’s Psalter. To round out the colonists’ story, we have pieced together a musical narrative drawing on contemporary works by Dowland, Morley, van Eyck, and Campion, collections of catches and part songs published in England and the Netherlands, songs from the Elizabethan theater captured in Shakespeare’s plays, traditional English country dance tunes, and our own original setting of a historical text written by Thomas Morton of Merrymount. Each musician plays copies of instruments from the late Renaissance era, and we sing in Original Pronunciation, both English and Dutch, in order to present the music as authentically as possible. We will discuss our reasons for making the creative choices we did, and we hope to demonstrate a successful combination of scholarship and imagination in crafting an entertaining concert.

Musical Examples

The Batchelars Delight	<i>The First Booke of Consort Lessons</i> (1599)
“View me, Lord, a Work of Thine”	Thomas Campion (1567–1620)
“O Mistris Mine”	William Shakespeare / <i>The First Booke of Consort Lessons</i>
Engels Nachtegaeltje	Jacob van Eyck (c. 1590–1657)
t’Hane et Henne Gekray	Tarquinio Merula (1595–1665)
“Nu Dobbert myn Liefje op de Ree”	G. A. Bredero (1585–1618) arr. Meyers
Psalm 100	Henry Ainsworth / setting by John Dowland (1563–1626)
Row well ye Marriners	<i>The English Dancing Master</i> (1651)
“A Round of Three country dances”	<i>Pammelia</i> (1611)
“Drink and Be Merry, Boys”	Thomas Morton (c. 1579–1647) arr. Wright
Halfe Hannikin	<i>The English Dancing Master</i>

*Thursday Early Evening 6:00–7:00***President's Endowed Plenary Lecture**

Suzanne G. Cusick (New York University), Chair

Certain Loves for Opera

Carolyn Abbate (Harvard University)

How we do love objects! Beyond innate desiderata like actual weight and presence, the attraction of objects has motivated an important swerve within the humanities—a move away from texts and exegesis, linguistics, semiotics, a move towards the body, the senses, materiality, physiology, with, however, the potential irony being that a parallel lodestar litany arises to substitute for the first one, by opposition and intervention. A musical instrument, a scientific artifact, a collection of sounds, an antique postcard: yes, all these objects are expressive, sometimes aesthetically pleasing, and in being so they can be understood to embody an epistemology, with theories and realms of knowledge written into their every contour. Or become traces of global exchange and displacement. At other times, they are seen to have an even more potent capacity, inspiring the move away from disembodied systems into affective realms, where feeling calls to feeling across interesting vibrational networks, before we have a chance to begin analyzing anything whatsoever. But what if the object is not very good, not loveable at all? Crumbling, toxic paper, banal images, with no exit from some historical or cultural space to which we might wish to know ourselves to be averse? Or, what if the object is misdirecting? What if it is ephemeral, like sound, something that cannot be handheld? These questions are woven into a reflection on the forms taken by certain loves for opera, as well as those forms' implications for writing history.

*Thursday Evening 8:00–10:00/11:00***The Harmony of Politics: Rethinking a Political Commonplace**

Damien Mahiet (Brown University), Chair

Rebekah Ahrendt (Utrecht University)

Shalini Ayyagari (University of Pittsburgh)

Anaïs Fléchet (Institut universitaire de France / Université de Versailles
Saint-Quentin-en-Yvelines)

Fanny Gribenski (Max-Planck-Institut für Wissenschaftsgeschichte)

Andrew Hicks (Cornell University)

Josh Kun (University of Southern California)

Harmony is continuously heralded as a worthy governmental aspiration and a source of hope in a wide variety of contexts and for a broad range of political actors—domestic, international, and transnational. Activists appeal to harmony as a pathway to sociopolitical and environmental peace while advocates of deregulation tout the natural harmony of the free market; even Donald Trump has paid lip service to harmony on Twitter, in rallies, and at the UN General Assembly. What functions does the invocation of harmony fulfill in political situations? What implications does the critique of harmony have for political action and social practices?

Actors call on harmony to affect others, to regulate behaviors, to elicit support, and to disarm opposition. They (re)negotiate the world's order, its distribution of powers, and its legitimacy. In the name of war and as resistance to oppression, harmony has readied societies and groups for conflict and struggle. In the name of peace, the imperative of harmony has authorized imperial culture, racial segregation, and unjust societies. The violence of harmony blurs the binary opposition of war and peace, serving both ends. In this complex discursive field, scholars have made crucial contributions to the critique of harmony as a figure of domination (Said 1978; Leppert 1993; Yearsley 2002; Baker 2008). They have sought to recover or imagine modes of sonorous coexistence that would afford genuine difference—a decolonized and perhaps postcolonial mode of polyphony and listening (Said 1993; Kun 2005; Irving 2010; Beckles Willson 2013). They have underscored the ways musicians, understood broadly as practitioners and theorists, have shaped this discourse through composition, performance, and criticism (Oja 2000; Rehding and Clark 2001; Bloechl 2008; Brinner 2009; Pasler 2009; Small 2011; Hicks 2017).

This three-hour session interrogates harmony as a symbolic mode of political action and a technology of government. The six panelists provide perspectives from four different fields that span a wide historical spectrum and create space for a lively multidisciplinary discussion. Andrew Hicks considers how cosmological harmony and political instability relate to well-ordered or disordered machinery in both Latin

and vernacular engagements with twelfth-century civilizational conflict. Rebekah Ahrendt analyzes constructions of harmony as a shield against dissension in eighteenth-century writings by Johann Mattheson. Fanny Gribenski studies the exclusive and contested establishment of Western concert pitch as a standard of nineteenth-century harmony. Shalini Ayyagari foregrounds harmonious resistance in political engagement among the Manganiyar, a community of patronage musicians living in the Thar Desert region on the India-Pakistan border. Anaïs Fléchet retraces Unesco's transition from the appeal of the "universal language" of Western music to a celebration of the world's "local dialects" as a source of international harmony. Josh Kun ponders alternatives to harmony in the loops, crossfades, and modulations of DJ technology, hip hop culture, and Arabic music.

Reassembling the Bird's Eye View in Musicology

Gavin Lee (Soochow University), Chair

Daniel Chua (University of Hong Kong)

James Currie (University at Buffalo)

Thomas Irvine (University of Southampton)

Judith Lochhead (Stony Brook University)

Martin Scherzinger (New York University)

Gary Tomlinson (Yale University)

In the '90s, many scholars criticized the undertone of universality in musicology, understood to be manifest in a focus on Western music, with clandestine Eurocentric values embodied in ostensibly neutral, empirically-oriented accounts of canonic works. Universality was also diagnosed in a range of epistemologies—from nineteenth-century musical aesthetics to pre-World War II comparative musicology which abstracted the world's musical cultures into pitch systems.

This panel responds to the current musicological landscape, structured by many views which are not aligned under a hoary Eurocentric ideology. Poststructuralist musicological approaches to race, class, gender, sexuality, and disability have disrupted the univocal Eurocentric voice, making space for a "global music history" that looks beyond the West. But a new set of epistemological problems have arisen around the ethical precept of difference (Bloechl et al. eds. 2015) that have not been satisfactorily addressed. Most disturbing is the universalist demand for difference as embodied in disconnected parcels of "contextual politics" (Currie 2009)—in musicology, many forms of the bird's eye view are conventionally understood to be misleading or oppressive. This has led in part to a scenario where there is little sense of an overarching frame of reference for approaching methodological contradictions which have emerged: e.g. identity as deeply held belief and as deconstructed, narratives of agency versus those of oppression. Furthermore, contextual politics have contributed to a misunderstanding of legitimate scholarship which operates at a (by

now) unfamiliar epistemological register of large-scale forces, long time frames, and a global view, often performing systemic analyses that are incompatible with a cultural outlook premised on a human viewpoint. The concept of a heterogeneous “totality” advanced in this panel responds to an emerging consciousness that something other than “difference” may be needed to fully grasp a range of catastrophic forces that spell impending humanitarian disasters in the twenty-first century: global capitalism, neocolonialism, climate change, and technological disruption. Much is at stake in assembling, under a new dispensation, a musicological bird’s eye view.

Experts in this panel speak to the register of “totality” from various perspectives including: a revisionist Marxist view of Romantic transcendentalism as a defense against encroaching industrialism (James Currie); the colonial and neocolonial resonance of the epistemology of cultural relativism embraced in music research (Martin Scherzinger); issues in music historiography on a global scale (Thomas Irvine); the explanatory power of biocultural evolution for human nature as well as human difference (Gary Tomlinson); the ethical force of the notion of an “alien” musical otherness which compels us to articulate what a post-humanist musicology might entail (Daniel Chua); a musical work as itself a model of the heterogeneous totality termed “assemblage” by Deleuze and Guattari (Judith Lochhead); and, a methodology of contradictions within the totality, premised on Slavoj Žižek’s conception of the “parallax view” (Gavin Lee, chair). Through rigorous interrogation of received musicological wisdom, we discern misconceptions about and articulate the value of a reconstructed totality. This session of two hours comprises ten-minute position papers and ample time for floor discussion.

Valuing Musical Childhoods: Methods and Multiplicities

Susan Boynton (Columbia University), Chair

Tyler Bickford (University of Pittsburgh)

Ryan Bunch (Rutgers University-Camden)

Roe-Min Kok (McGill University)

Anicia Timberlake (Peabody Institute)

Sarah Tomlinson (University of North Carolina at Chapel Hill)

Jacqueline Warwick (Dalhousie University)

Scholars in musicology, ethnomusicology, and popular music studies have recently published volumes on the intersection of childhood studies and music, which have opened pathways into manifold methodologies and shed invaluable light on how childhood as a critical lens fundamentally shifts understandings of musical life. However, childhood studies remains unfamiliar to most musicologists as do its professional networks. Consisting of contributors to each of the influential volumes along with emerging scholars, this two-hour panel offers fresh conversations about music, childhood and youth as subjects for cultural and historical analyses. Musicologists Susan

Boynton and Roe-Min Kok co-edited and contributed to the 2006 *Musical Childhoods and the Cultures of Youth*, ethnomusicologist Tyler Bickford contributed to the 2013 *Oxford Handbook of Children's Musical Culture*, and popular music studies scholar Jacqueline Warwick edited and contributed to the 2016 *Voicing Girlhood in Popular Music: Music, Authority, Authenticity*. One intervention of this panel is bringing these scholars together since the volumes shared little overlap in contributors. Another is to add in new perspectives. Musicologist Anicia Timberlake's 2015 dissertation and forthcoming book focus on children's music education in the German Democratic Republic. Graduate students Ryan Bunch and Sarah Tomlinson are working to co-found an AMS study group on Childhood and Youth Studies.

The six panelists will address the necessarily interdisciplinary nature of their work, involving multiple understandings of childhood and methodologies. Each panelist will describe their current approach in a ten-minute presentation. Ryan Bunch begins by discussing the co-construction of music and childhood in musical theater, showing that children's participatory engagements express their relationship to music while simultaneously shaping the forms and practices of musicals. Anicia Timberlake's presentation brings to the fore questions about cultural representations of the child in pedagogical practices under a totalitarian regime. Further highlighting education, Sarah Tomlinson analyzes her work with school-aged research collaborators who strategize ways to shift representations of classical music for youth. Jacqueline Warwick explores how music in different types of residential schools functioned in training "outsider" children to assimilate into mainstream society, and the cruel paradoxes that result when "outsider" children are also the objects of musical sentimentality. Continuing the latter theme, Roe-Min Kok investigates sentiments embedded in historical models of the family in her talk about domestic politics and ideologies in Clara and Robert Schumann's household. Tyler Bickford considers whether valuing musical childhoods requires valuing childhood music, using results from an ethnographic study of children's digital music practices and cultural history of the tween music industry to ask if there are tensions between conceptions of musical value and the perspectives required to study children and childhood.

Susan Boynton will then lead an hour of discussion on cross-topic consonances and ideas for furthering the field. In addition to building momentum for a planned AMS Study Group on Childhood and Youth Studies, which has already gathered an enthusiastic following, this panel will bring wider attention to the topic and serve as a professional sounding board for deepening scholarly explorations of musical childhoods.

Backstage and Behind the Glass

Sponsored by the Popular Music Study Group

Chris Reali (Ramapo College), Chair

A Soundman's Journey: Bill Hanley and the Production of Festival Sound

Steve Waksman (Smith College)

In all the major realms in which music festivals took root during the pivotal decades from the 1950s through the early 1970s—jazz, folk, and rock—idealism mixed uneasily with the practical realities of presenting music on such a large scale, not to mention presenting it outdoors. Jazz, folk and rock all had significant technical requirements that were needed to make the outdoor locations where they were presented into settings where music could be heard and seen by the multitudes of fans who would be in attendance. As such, festivals became a locus of technical innovation due to the heightened challenges involved in creating the conditions to put on a large-scale music event outdoors. Bill Hanley was one of a few key figures that established the terms of live sound production in an era marked by growing crowds and commensurately expanding technical systems for projecting the music to those gathered together. No sound engineer of the era had a career whose reach expanded further than Hanley's, however. That he remains largely unknown outside the realm of audio engineering where he is revered as the "Father of Festival Sound" is a mark of how much the technical apparatus required to produce live sound events has gone unexamined. This presentation will highlight Hanley's efforts as a primary architect of the capability to allow amplified sound to be heard by a huge, dispersed audience in the tens if not hundreds of thousands with sufficient volume and clarity. It will further foreground his significance as a figure whose career makes evident the interconnections that existed at the production level between musical events that have been treated as distinct and disparate undertakings—the Newport Jazz Festival, Newport Folk Festival, Woodstock, and the New Orleans Jazz and Heritage among them.

The Long and Winding Road: The Tour Manager's Perspective

Julie M. Viscardi-Smalley (Johnson & Wales University)

The managerial functions of the tour manager in the music industry exhibit both congruence and misalignment when compared with the role of the traditional "manager" in business disciplines. A tour manager is typically hired to execute a "concert tour" during which a musical artist's live performance is the featured product. This involves a variety of responsibilities ranging from travel considerations (transportation, accommodations, meals), financial obligations (payment of staff, negotiation

of show settlement, reporting to parent firms), legalities (adherence to the terms of a contract that has been negotiated for each concert date, venue contracts, vendor contracts) and general management (hiring and firing of employees, dispute settlement, personnel management) all within the unique situation of “living on the road” for perhaps months at a time with staff members. Loen (1971) defines management as “achieving results through others.” This paper addresses the work of the tour manager as seen through the lens of threshold concept theory (Meyer & Land 2003, 2005) to determine the personal and professional qualities, duties, responsibilities and the inimitable work situation of a tour manager in the music industry. Threshold concepts, in education, are those that might cause students to become “stuck” due to their complexity. Yet once such a concept is acquired, the learner experiences transformation in how they then view their work, their discipline and perhaps life in general. Three professional tour managers of major U.S. touring artists were interviewed to gather data for this endeavor; responses were compared to the tenets of threshold concept theory to determine the extent to which tour managers engage in the acquisition and negotiation of threshold concepts in their work. The results of this research may pertain to music industry education or to practitioners currently working in the concert and touring subsectors of the music industry.

The Vocal Coach

Jake Johnson (Oklahoma City University)

Thanks to televised singing competitions like *The Voice*, where celebrity judges refer to themselves as “vocal coaches,” the lingering perception of a vocal coach is that of a sideline cheerleader armed with nuggets of well-intentioned yet usually nondescript advice for budding pop singers. In practice, however, the vocal coach keeps mostly in the wings. The vocal coach has long been a fixture of music-making, and genres of all stripes rely to some degree on one, yet the precise work of this backstage figure often remains unstated.

Positioned sometimes uncomfortably between voice teacher and vocal aficionado, vocal coaches instruct singers in all nontechnical aspects of singing. They may, for instance, give advice regarding diction, musical style, suitability of certain repertoire for auditions, dramatic characterization, or other vocal stylizations that fall within a particular coach’s specialty. Often a proficient pianist, the vocal coach in staged genres like opera and musical theater is an important liaison among the singer, voice teacher, and stage director, being particularly adept at translating instructions from one corner of a production’s creative team to another. In musical theater especially, the vocal coach brokers the training of voices with the demands of a no-nonsense industry. Drawing from my work as a vocal coach in collegiate musical theater training centers, I show how the vocal coach is implicated in establishing vocal discipline and norms required of the Broadway industry. I track the development of a distinctive vocal

practice on Broadway and, following Masi Asare's notion of singing as a "citational practice," I point to how standardized vocal stylizations among Broadway performers originate with vocal coaches whose students effectively "cite" their vocal training every time they sing. As I suggest, a vocal coach is more than a backstage laborer, but an essential player in maintaining the stability of a major commercial brand.

The Music Products Industry and Its Discontents

Mike D'Errico (Albright College)

The music products industry is obsessed with the future. Countless magazines, conference talks, books, and news headlines attempt to think through the next big thing in music technology, so much so that the situation has become a literal joke (see the *Onion* article, "Word 'Innovate' Said 650,000 Times At SXSW So Far"). Like Achilles in Zeno's paradox, music technology companies are constantly racing towards obscure, mostly impossible goals. Mainly, the idea that new technology can somehow make us more expressive, more creative, and generally more "authentic" individuals. Musicians are bombarded with these promises every day, often veiled under the guise of "the future of music technology." This presentation is about the dreams and promises that the music products industry gets lost in while racing to produce bigger and better things. Through an analysis of product design, marketing techniques, and consumer reviews of headphones, music production software, and backline instruments, I show that—despite claims about new music technology fostering more accessibility amongst consumers—common tropes in music product marketing and design end up explicitly excluding certain demographics from participating in musical communities, as well as implicitly stunting creativity. Specifically, I outline four of what I call the "discontents" inhibiting the music products industry today: authenticity, immersion, expression, and gearlust. These are commonly found across product design, marketing, and use of music technology and—despite constant claims to the contrary—they have caused more problems than they have solved, including toxic masculinity, ableism, as well as race- and class-based hierarchies of technological accessibility.

"Old-Growth Wood, Without the Worry:" Exploring Shifts in the Material Production of Sustainable Instrument Manufacturing at Blackbird Guitar

Jon Turner (University of California, Berkeley)

Sustainability sells. Manufacturers of all sorts are responding to the consumers' desire for environmentally friendly products. Despite this, guitar makers have been slow to respond—often driven to change under pressure of material embargos, old-growth

wood shortages, or monopolies. There are, however, exceptions. From the early plywood instruments to the iconic Res-O-Glass designs of Valco, to the molded backs of Ovation acoustic guitars, luthiers have long been seeking useful alternatives to wood. My project will explore shifts in production at Blackbird Guitars, a small manufacturer of guitars and ukuleles in San Francisco. Founded in 2005, Blackbird's earliest models were travel guitars made of carbon fiber. The company built its reputation on these small, durable instruments. However, over the last several years, the company has shifted from its namesake black carbon fiber to a line of guitars and ukuleles made from a proprietary natural fiber, Ekoa. Ekoa visually resembles wood but is said to be more resilient to changes in temperature and humidity. The question is, besides adopting new ecologically friendly materials, what is gained and what is lost in terms of sound quality, weight, and durability? As a luthier at Blackbird during this transition period, I witnessed some of these shifts in production and what motivated them. This project will draw on my experiences as well as ethnographic engagement with Blackbird. I will interrogate how materialities reflect musical imagination and commitment to ecologically responsible products. By drawing on the scholarly conversations of critical organology, ecomusicology, and new materialisms, I will elucidate how instrument manufacturers respond to the conflicting desires for durability, sustainability, and newness from consumers, markets, and ecologies.

Lightning Lounge: Current Topics in Ibero-American Music Research

Sponsored by the Ibero-American Music Study Group

Ana Alonso-Minutti (University of New Mexico), Chair

This session implements a dynamic format of five seven-minute presentations centered on Ibero-American music research by an interdisciplinary cohort of scholars, followed by an extended time for discussion among presenters and attendees. By not adopting a unifying theme, this format allows for an exposure of a broader range of research topics and methodologies; something not always possible with traditional panel formats.

The five case studies presented in this interactive forum are proof of the breath and scope of current research projects about Ibero-American music traditions. The session aims to hold a meaningful and lively conversation about possible convergences between these case studies, to generate further ideas, and to foster an open dialogue about the present and future challenges of scholarship centered in the areas pertaining to this study group. The session will be accompanied by hors d'oeuvres and a cash bar.

Particularist and Universalist Knots: Ernesto Laclau's
 Universal and Latin American Music Research
 Daniel Fernando Castro Pantoja (University of Houston)

Scholars of (de)colonial and postcolonial studies have rightly criticized the notion of universality, which became a tool for Euro-American intellectuals to naturalize a “European/Euro-American capitalist/patriarchal modern/colonial world-system,” as Ramón Grosfoguel calls it. (Grosfoguel 2006:180). However, as Argentine political philosopher Ernesto Laclau argues, an appeal to particularist claims to self-determination is concomitantly self-defeating for such approach disregards how identities are articulated through relations of power (Laclau 1996). In this presentation, I suggest that Latin American music research can benefit from revisiting Laclau's work on universality and contingency, especially when assessing processes of cultural dis/location in the region. To achieve so, in this paper, I use Laclau's definition of the universal as “a symbol of a missing fullness” as an analytical category to (re)evaluate claims to universality made by Colombian composer Guillermo Uribe Holguín (1880–1971) during the 1920s. Finally, I argue than more than just being blindly caught in the logic of coloniality, by attempting to embody the universal, cosmopolitan actors from Latin America like Holguín, also dislocated the symbolic order from which European particularity became universalized, albeit temporally; and thus contributed, perhaps inadvertently, to a “systemic decentering of the West,” as Laclau calls it.

Music and Politics: Is Objectivity the Same as Indifference?
 Walter Aaron Clark (University of California, Riverside)

Music and politics are often inseparable in the discipline of musicology, particularly the Ibero-American area. As scholars, we usually strive to maintain an objective stance in assessing the past, especially when it comes to the relationship of a particular repertoire or composer to political movements with which we may or may not agree. In other words, we avoid “presentism,” i.e., applying the moral and ethical standards of the present to the past. But does that mean that objectivity necessarily equates with indifference? How do we respond to composers who may have espoused hateful ideologies or aligned themselves with repressive regimes? In my research, I have had to contend with the difficulty of writing about Spanish composers whose comfortable relationship with right-wing factions and the Franco dictatorship have until recently made them topics too hot for Spaniards themselves to handle. This year is the eightieth anniversary of the end of the Spanish Civil War, and those researching Spanish music may find themselves navigating treacherous waters, insofar as many of the issues that fanned the flames of that conflict, e.g., Catalan independence, remain contentious.

Music and Dance in the Rural Colonial Andes,
1560–1700: Demons, Sorceries, Idolatries
Felipe Ledesma-Núñez (Harvard University)

In my dissertation, I study the musical rituals of Andean Christianity and “pre-Columbian” religions in the rural colonial Andes (1560–1700) through documents that served for the persecution and demonization of indigenous practices. My contribution counters the archival silencing of Andean musical cultures by attending to sounds and musics constrained between the lines of sources generally considered to be inaudible (sorcery and idolatry lawsuits, sacramental books, evangelization manuals, natural histories, visual art). I reflect on the micro-social exchanges of Andean music-making, highlighting the inextricable entanglements between Christian and pre-Columbian practices; and on the diabolic categorizations that colonial authorities and their allies used to make sense of indigenous sounds and musics—reading the diabolic as the boundary of colonial acceptability, legality, and reality. In this presentation, I introduce the results of preliminary research that I conducted at several archives in Quito and Lima, focusing in legal and notarial documents that include accounts of the musical practices of colonial Andeans ranging from the quotidian to the otherworldly.

“Brown and Blue:” Piazzolla and De-colonial Dialogues of the Americas
Andrea Perez Mukdsi (University of North Georgia)

Critical analyses of the works of Argentine composer Astor Piazzolla typically follow one of two paths. One line of criticism analyzes how his classical training renews tango by bringing to it a baroque like-counterpoint and orchestral sonorities. Another line of analysis investigates the evolution of traditional tango features from the urban *milonga* to what he called *tango nuevo*. Although much of his popularity rests on the way he revolutionized tango through jazz, the role of jazz in his work is rarely the object of rigorous academic study. The biggest issue with this gap in scholarship on Piazzolla is that it perpetuates a one-hundred-year erasure of the contributions of Africans to the development of tango. My interdisciplinary approach in this paper engages with recent studies in jazz improvisation, Africana Studies, and Latin American Sound Studies to explore Piazzolla’s connections to the African diaspora as well as the parallels tango has with jazz. I argue that through the inclusion of improvisation, Piazzolla questions the traditional hierarchies of the lettered and the aural, of the classical and the popular. At the core of his improvisational practices, there is a claim for an equal and more inclusive southern cone de-coloniality.

Longue Durée in Music History

Álvaro Torrente (Universidad Complutense de Madrid)

Studies in music history tend to privilege those aspects revealing novelty and change, on the Romantic assumption that originality is the most relevant element in the creative process, often preventing the exploration of more conventional features inherited from the past. The pursuit for uniqueness tends to overlook continuities. However, *longue durée* features are essential to the creation and reception of musical works. One of the elements that reveals more continuity in vocal music in the vernacular is the recurrence to the same verse types, that are often related to the same metric patterns. Poetic lines in Spanish (as well as in other languages) have a limited range of patterns for syllable stress that result in a clear preference towards specific music schemes. This short presentation will show evidence of the metric patterns used in vernacular song from Spain in the Middle Ages to traditional music in nowadays Latin America or Spanish flamenco. On the whole, this paper aims to challenge the conventional focus of music research in novelty and originality to the detriment of understanding the structural elements in Ibero-American music history.

Music and Hasidism in Contemporary America

Sponsored by the Jewish Studies and Music Study Group

Jeffrey A. Summit (Tufts University), Chair, Respondent

As early as the 1830s Orthodox Jewish leaders denounced the United States as a land inhospitable to Judaism. But in the aftermath of the Holocaust the Hasidic community in America began to thrive to an extent that could never have been predicted. As a community, Hasidim have accumulated wealth and represent an important voting bloc. The community has also seen drastic changes in lifestyle due to the influence and increasing use of media such as radio, television, and the Internet; and due to exposure to the world beyond the eruv. This panel takes as a fulcrum the mid-twentieth century to discuss how social, technological, and economic opportunities have affected musical practices.

Giving New Life to the Nigun: Ben Zion

Shenker in His American Context

Gordon Dale (Hebrew Union College)

As stakeholders in the Haredi community debate the boundaries of “kosher music,” the composer Ben Zion Shenker (1925–2016) is frequently depicted in the discourse as the pinnacle of musical authenticity and respectability. This paper unravels how Shenker came to be an emblem of Hasidic cultural continuity and ideal practice,

despite his American nationality and his participation in musical activities that ran so contrary to communal norms that they required rabbinic dispensation. Drawing from personal interviews conducted with Shenker, I examine the ways that he benefited from the opportunities that his American context offered, and, following Erich Nunn's work on "sounding the color line," I contextualize Shenker's place in Haredi race-based discourses of musical propriety. I argue that Shenker's urban American context positioned him to be an important culture-bearer of the Hasidic nigun canon, particularly that of the Modzitz dynasty, precisely at the moment that the Hasidic community found new urgency in establishing a home outside of Europe after the Holocaust. At this critical time, facets of American life such as religious freedom, immigration laws, foreign policy, opportunities for upward mobility, and access to recording technology created an environment in which Shenker could study, preserve, and give new life to the nigun genre.

The Songs of Yom Tov Ehrlich: Hasidic Encounters with Postwar American Culture

Tzipora Weinberg (New York University)

Yom Tov Ehrlich (1914–1990) was a Hasidic musician whose output was markedly popular in Orthodox Jewish circles at the time of its release, between 1959 and 1985. He commercially recorded 317 songs on thirty-six cassettes, all of which bear original lyrics in Yiddish, and many of which are prefaced by spoken-word poetry in the style of badkhanes. Ehrlich's influence is still apparent today in the numerous cover versions of his songs, released by many contemporary Hasidic recording artists. This paper analyzes Ehrlich's musical contribution with focus on his views on America. Like most others in the Hasidic community, Ehrlich was an immigrant himself, entering the United States in 1949. A small body of his work is devoted to his new homeland, which he conceived not only as an immigrant but also as a Hasid with a distinct world view. Two of Ehrlich's works, "Ay Ay Ameritshke" and "Williamsburg" serve as case studies. They provide vivid detail of the lived experience of Orthodox Jews in New York in the late 1950s through the early 1960s and the responses to it. The two songs represent entirely different circumstances encountered by new Jewish immigrants, unveiling both the positive and negative aspects of American life as perceived by Ehrlich. Through iconographic research, hermeneutics, and musical analysis, this paper sheds light upon Ehrlich's unique views and their musical expression, which negotiate proximity and distance to American life at large.

Facing Cultural Mobility at the Dawn of the New Millennium:
Skverer Hasidism and the Music of Lipa Schmeltzer
Tina Frühauf (RILM/Columbia University)

Skverer Hasids came to the United States as early as 1923, when Rebbe Yitzchak Twersky left Bessarabia and settled in Borough Park, Brooklyn, where he opened a synagogue. However, the Skverer did not establish a strong foothold on American soil until 1948, when, like other Hasidic dynastic leaders, Rebbe Yakov Yosef (1899–1968) sought to continue the movement in the aftermath of the Holocaust. Disappointed with American materialism and “decadence,” he created a rural community far from the hustle and bustle of New York life. In 1954 he founded the insular enclave of New Square in Rockland County, New York. Customs of the Skverer are similar to other Hasidic groups, including cultural and musical practices such as the art of *badk-hones* and the corpus of songs for weddings and other festivities. With new performers emerging on the Orthodox circuit in the later twentieth century—among them Avraham Fried and Mordechai Ben David, also known as MBD, and foreshadowed by Yom Tov Ehrlich—repertoires began to slowly change, adopting features found in mainstream popular music. But it was not until the arrival of Lazar Schmeltzer (b.1978), better known as Lipa Schmeltzer, on the scene, that they experienced a new and noticeable shift. Relying on various methodologies, including oral history, musical analysis, iconographic research, and textual interpretation as well as Stephen Greenblatt theory of cultural mobility, this paper focuses on precisely this shift. It does so by analyzing two of Lipa’s songs: “Gelt,” written by Hasidic composer Yossi Green and first released in 2003 on Lipa’s third album *B’derech*, and “Abi m’leibt,” a parody of The Tokens’ hit “The Lion Sleeps Tonight,” premiered by Lipa in 2005. These songs preceded Lipa’s radical departure from what some have termed “kosher music” (with specific rules put forward by Rabbi Ephraim Luft of Bnei Brak) and as such give insight into a pivotal moment in the cultural mobility of Hasidism at the dawn of the twenty-first century.

Musicology and Universal Design: Claiming the Consonant, the Dissonant, and the Resonant

Sponsored by the Music and Disability Study Group

Jessica Holmes (University of California, Los Angeles),
Michael Accinno (Duke University), Co-chairs

Abby Anderton (Baruch College, CUNY)

Andrew Clark (Harvard University)

Pedro García López De La Osa (University of California, Riverside)

Floris Schuiling (Utrecht University)

The concept of “Universal Design” (UD), coined by architect Ron Mace in 1996, figures prominently in current public discourse on disability as designers, architects, urban planners, and engineers aspire to create more inclusive spaces and objects that better accommodate the needs of all bodies. UD avoids stigmatizing and segregating bodies by striving for equity and flexibility of use, integrating accessibility into all stages of the design process, obviating the need for retrofits. Familiar examples include curb cuts, tactile paving, wheelchair ramps, and beeping crosswalk lights which render the built environment more accessible to those with physical and sensory disabilities, while Braille and closed-captioning facilitate greater access to visual and aural media. In higher education, the goals of Universal Design for Learning (UDL) “stand in direct contrast to the often nostalgic (and ultimately hierarchical) expression of normativity we see in the repeated calls to re-embrace physical books, pens, and paper,” writes disability scholar and advocate Rick Godden.

Like the built-environment, Western music encodes what Blake Howe has described as a “corporeal finitude” through everything from scores to instrument design in ways that “enable some bodies, while disabling others.” The musical benefits of UD are evident through initiatives like the Adaptive Use Musical Instrument project, *The Avid Listener*, *Trax on the Trail*, and *Switched on Pop*. The central objective of “public musicology” to “engage general audiences in intellectually-oriented considerations of music . . . in a way that is approachable and understandable by non-specialists” resonates with many of the principles of UD (Colorado College 2016).

UD has its drawbacks, however. As designer-scholar Graham Pullin argues, the types of multimodal interfaces, spaces, and multifunctional platforms sometimes designed to “accommodate as broad a range of uses as possible” risk further excluding by virtue of their complexity. “Different people ultimately have different needs and desires irrespective of their abilities,” writes Pullin (2015). Others lament that UD often masquerades as a totalizing embrace of human diversity, overshadowing the ways accessibility is also race- and class-bound, and constructed along gendered lines as much as it is contingent upon ability. Godden contends, furthermore, that

ultimately, “eccentric and extraordinary bodies have the potential to puncture the illusion of the universal that UD champions, disorienting and, more importantly, reorienting how we conceive of access and equality” (2016).

Our session probes the consonances, dissonances, and resonances of UD as it is mobilized aurally, visually, and through the multiple ways we feel and make sense of music. Andrew Clark will lead an interactive performance and discussion by the Cambridge Common Voices, a newly launched neurodiverse vocal ensemble established through a partnership between the students of Harvard University’s “Music and Disability” course, and students from the Threshold College Inclusion Program for diverse learners at Lesley University. Rooting its work in UDL, Cambridge Common Voices reimagines concepts of choral music through the lens of disability, creating new pathways that challenge established norms of musical value, expertise, taste, and social hierarchies by affirming the creative agency of each singer, and democratizing the creative process. Abby Anderton will discuss how the principles of UD can be used in tandem with those of Open Educational Resources (OER) to create a more inclusive, equitable music history curriculum. OER courses rely solely on materials provided at no cost to the student, thereby removing economic barriers to student learning, like expensive textbooks or costly online platforms.

Floris Schuiling and Pedro Garcia López de la Osa separately investigate the design and use of music notation for visually impaired musicians in the Netherlands and Spain respectively. Schuiling investigates the recent decline in Braille music literacy in the Netherlands as it corresponds to changes in educational policy, a decrease in library resources, and the rise of audio devices. Since the 1990s, Dutch libraries for the blind have been producing “spoken scores,” which have found some degree of popularity, especially amongst late-blind musicians, but have encountered other obstacles toward more widespread adaptation. Similarly, López de la Osa compares Gabriel Abreu’s nineteenth-century musicographic system for the blind as an alternative to Braille notation. In an effort to bring Spain into conformity with other countries, the Spanish National Organization of the Blind initiated a campaign to revert to Braille notation during the 1950s; yet Spanish blind musicians regard Abreu’s system as more accurate, precise, and convenient, both then and now. Both presentations reveal the extent to which standardization of blind musical notation has been fueled by nationalism at the expense of accessibility.

*Friday Morning 9:00–10:30***Asian and Asian-American Encounters with Western Art Music**

Noriko Manabe (Temple University), Chair

Performing While Asian: Yuja Wang, Sarah Chang, and
Asian (American) Embodiment in Western Art Music

Toru Momii (Columbia University)

Despite the growing number of Asians and Asian Americans in music conservatories and orchestras across the United States, Asian and Asian-American performers continue to face conflicting narratives of inclusion and exclusion in the field of Western art music. While the model minority myth feeds the illusion that the performance of Western art music is meritocratic and thus free of racism, Asian and Asian-American musicians continue to be framed as outsiders and essentialized as masterful technicians who lack musicality (Yang 2011). These contradictory narratives therefore position Asian musicians as national “objects” (Shimakawa 2002): capable of partial assimilation but perpetually marked as Other within mainstream white American culture. Although writings by Yoshihara (2007) and Wang (2015) have shown how perceptions of Asian performers in Western art music are often shaped by racial stereotypes, few studies examine how performers have responded to their experiences of marginalization. Taking Chinese pianist Yuja Wang and Korean-American violinist Sarah Chang as two case studies, my paper explores the ways in which their performances navigate the tension between the rhetoric of universality and the myth of the model minority. Drawing upon previous work in performance studies (Lee 1997; Noland 2009; Zbikowski 2011), I demonstrate how performances by Wang and Chang represent two contrasting responses to the racialized discourses to which Asian and Asian-American performers are subjected. In her encore performance of Mozart’s Turkish March, Wang adopts the persona of a hypervirtuoso, drawing attention to the technical demands of the arrangement through intensified gestural movements. I argue that Wang’s persona negates her body’s ability to represent a caricatured role, inviting us to read her performance as a resistance against the stereotype. Conversely, I argue that Chang seeks to disassociate herself from her past as a child prodigy, a label that continues to define her identity today. By relearning canonical repertoire she had performed in her youth, Chang works to rediscipline her object body and reinvent her racialized past. I suggest that Chang’s physical unlearning and relearning of familiar repertoire grants her the agency to challenge and subvert the racial trope of the child prodigy.

Jesuit Music in Eighteenth-Century China and
the Creation of a Universal History
Qingfan Jiang (Columbia University)

Geography and chronology were two major preoccupations in the Age of Discovery: just as parts of the world were slowly stitched together on a single world map, so people searched for a universal history that can accommodate all cultures on a single timeline. As the Jesuits traveled and circulated knowledge across the globe, both Europe and China encountered an epistemological crisis that demanded a fundamental shift in their historical consciousness. In Europe, scholars struggled with the Jesuit translation of Chinese books that attested to China's continuous history stretching back to the time before the Biblical Flood. In China, the Qing court and literati agonized over the apparent superiority of Western science that challenged the supposedly infallible astronomical and musical sciences established by China's ancient sages.

Through the particular lens of Western music introduced to China by the Portuguese Jesuit missionary Thomas Pereira (1646–1708), I examine how the Qing court responded to this crisis by creating a universal history that embraced and allotted appropriate places to both Chinese and Western music. On the technical level, the Qing court borrowed theories of Western music to solve the perennial problem of tuning the pitchpipes, the basis of all Chinese music, while masking these theories as stemming from China's own tradition. On the ideological level, they claimed that Western music originated in China, which not only justified their incorporation of Western music theory but more importantly, allowed them to freely take advantage of the fruits of Western scientific progress while upholding the temporal centrality and logical infallibility of the Chinese tradition.

Ultimately, this universal history found echoes among European music theorists of the Enlightenment, as they, too, tried to naturalize the diversity of the world's musical practice under one coherent system. For both the Qing court and European scholars, musical knowledge from distant lands was not a mere curiosity but required the construction of a new history to make sense of the ever-larger repertoire of musical systems and the increasingly connected and integrated globe.

Unfolding Boston's Cranes: Music and Japanese
Travelers at the International Peace Jubilee
Elina Hamilton (Boston Conservatory at Berklee)

Musicology has long documented encounters with music of other cultures and their impact on Western classical composition (Debussy and gamelan; Dvorák and Black spirituals). The impact of Western music on non-Western travelers is equally critical to musicology but has been largely neglected despite important work by Uzoigwe and McCorkley among others. The return of the AMS to Boston provides a

fitting setting to uncover new evidence for one of the most significant and overlooked moments of contra-colonial musical transmission. Bandmaster Patrick Gilmore organized the first of two grand Peace Jubilees in Boston one hundred fifty years ago in 1869. Its success filled music lovers' hearts with high expectations for its second, grander, and more international iteration in 1872. Though many critics, beginning with Dwight, dismissed them as popular "People's" events, only recently (beginning with the work of Jon Nicholson) have the festivities' impact on classical music in America been acknowledged. Their impact on music outside the West is even less known. A fortuitous meeting between a delegation of Japanese government officials and Western music took place at the second Jubilee. The group known as the Iwakura Mission had informally made their way to Boston in summer 1872. That their arrival coincided with the opening day of Gilmore's festivities was unexpected, but was apparently documented. A previously unremarked-upon etching depicts a man in traditional Japanese clothing being welcomed by Uncle Sam to join European visitors to the Jubilee. At the coliseum—built for the occasion in newly filled Back Bay—the stage was packed with seventeen thousand choristers. It was one singer, however, filling the gargantuan space with serene music, who so moved Hirobumi Ito from the delegation that he described her voice as "graceful cranes flying overhead." Kosuke Nakamura (in an untranslated work) identifies Ito's observations as the first Japanese description of modern Western classical music. Boston's place as the leading musical city for classical music in the eyes of the Meiji government was cemented, as I argue, by this first encounter, leading officials to adopt Boston's musical curriculum, developed by Luther Mason, as the official music textbook of Japan.

#BelieveMe, Professional Listening, and Hearing on Purpose

Sponsored by the Committee on Women and Gender

Stephanie Jensen-Moulton (Brooklyn College, CUNY), Chair
Stephan Pennington (Tufts University), Respondent

Anna Gatdula (University of Chicago)

Maya Gibson (University of Missouri)

Denise Von Glahn (Florida State University)

Musicologists receive extensive training in how to listen and how to hear. What would it mean for musicologists to apply the prodigious hearing they have learned for consuming musical production to human interactions in professional and academic settings, with the goal of purposeful community building and an ear toward care? The panelists on this session relate their experiences and scholarly work on listening, hearing, and sound as productive social and ideological space for transformation, specifically with respect to interactions surrounding intersectionality, gender, and bias.

Given the long-held secrets about gender-based abuses within the profession, the Committee on Women and Gender of the AMS wishes to invite frank, respectful, and productive discussion on gender equity that will bring parity and progress to the field. The president and president-elect of the AMS will join us for this interactive session to lend their ears.

Bodies and Spirits

Johann Buis (Wheaton College), Chair

Haydn's Spirits: Genealogies of Black Performance in Nineteenth-Century Brazil

Kim Sauberlich (University of California, Berkeley)

In 1811, Afro-Brazilian composer and priest José Mauricio Nunes Garcia was said to summon Haydn's spirits from his piano at Rio de Janeiro's Portuguese court. The myth goes that, in a local dramatic re-enactment of the opposition between German and Italian musical cultures, the Italianate composer Marcos Portugal purportedly challenged Garcia to perform a difficult Haydn piano sonata at sight, as a test of Garcia's renowned abilities at the keyboard. He performed the piece with such jaw-dropping dexterity and a deeply-felt display of Haydnian sensibility that "he was at one with Haydn." This is only one among a wealth of stories or myths of genealogy, many of which circulated in Europe, in which Garcia mystically impersonates the Viennese masters in his performances.

My paper begins with the premise that Garcia's reported embodied performance may be read as an instance of what performance studies scholar Joseph Roach calls surrogation, a process in the reproduction of cultural memory where circum-Atlantic societies select local individuals to act as stand-ins or replacements for canonical figures lost to absence or death. Arguments for surrogation were prompted by Garcia's efforts in conducting the Brazilian premiere of *The Creation* and dramatized in his composition of a psalm on Haydn's own "Let there be light!" theme. By examining the relationship between race and myths of divine creation in nineteenth-century Rio de Janeiro, this paper shows how surrogation legitimized Garcia as a composer of original genius whilst also sustaining Haydn's own god-like authority in the New World. To suggest that a composer of color could embody a canonical European composer is not to fall into a myth of Brazilian "racial democracy." Rather, by engaging Haydn scholarship with performance studies, race theories, and Brazilian musical historiography, I argue that, in embodying the disembodied, Garcia shows us how black cultural labor during the age of the transatlantic slave trade served to sacralize metropolitan musical canons—a pressing lesson on how the world's peripheries operated as "engine machines" or "laboratories" in the making of modern European knowledge.

Ghostwriting the Canon: Rosemary Brown's Musical Spirit Mediumship Frederick Reece (Indiana University)

On 29 May 1969 three British Broadcasting Corporation (BBC) officials visited the spirit medium Rosemary Brown at her home in Balham, South London. Their aim was to record an extraordinary musical phenomenon that had made Brown the subject of widespread public fascination following a “Women’s Hour” radio interview aired the previous year. Despite her putatively minimal formal education, the fifty-three-year-old widow and former cafeteria worker had been writing music in the styles of famous historical figures including Liszt, Schubert, and Beethoven, who—she claimed—were in fact dictating their “newly composed” works to her from beyond the grave.

This paper situates Brown’s compositions of the late 1960s and 1970s in the context of new-age spirituality, postmodernist and feminist theories of authorship, and broader cultures of artistic deception. In my analysis of *Grübelei*—the piece supposedly dictated by Liszt and recorded under observation by Geoffrey Skelton and Daniel Snowman in 1969—I argue that musical markers of technical difficulty such as 5/3 polymeter, chord extension, and chromatic modulation are deployed as a means for Brown to simultaneously impersonate Liszt while dissimulating her own compositional abilities. In other words: the aesthetic of the work itself bolstered Brown’s claim that she could not have written it. Drawing on period sound recordings and archival documentation of Brown’s career, I ultimately read her success as a testament to twentieth-century classical-music culture’s uneasy fascination with “dead” canonical texts and their inaccessible authors. Such a reading resonates with existing interdisciplinary scholarship (Jill Galvan, 2010; Friedrich Kittler, 1986; Molly McGarry, 2008) on spiritualist mediumship as “women’s work,” with Brown consciously styling herself as a sympathetic communicator—rather than originator—of musical composition. Considered in this light, Brown’s prominence at a cultural moment elsewhere characterized by seismic re-evaluations of women’s labor raises urgent questions about where musical allegiances to style, authorship, and authenticity lie.

Geniology as Art-Religion: Measuring the Divine in the Composer’s Body Abigail Fine (University of Oregon)

Even today, medical journals continue to publish a genre that dates to the nineteenth century: the pathography, or pathological biography, which links composers’ music to their ailments. The genre grew out of nineteenth-century pseudosciences like physiognomy (faces), phrenology (skulls), and graphology (handwriting), which collectively form what historian Darrin McMahon has termed “geniology,” the task of measuring greatness using empirical methods. Music-loving doctors of

the nineteenth century sought to make genius tangible, a scientific counterweight to Romantic idealism.

This paper shows how music-medical projects grappled with a legacy that ran counter to their scientific aims: the search for traces of the divine in extraordinary individuals, which was rooted in German art-religion (or *Kunstreligion*). From the start, pseudosciences were fueled by awe at the divine: physiognomists, following Lavater, noted the “fiery gaze” of visionaries; phrenologists regarded the skulls of Bach, Haydn, Beethoven, and Schubert as relics; and music-loving doctors collected curios that doubled as tools of measurement and objects of veneration. Music-medical writings often rested on a tenet that was adapted from the cult of the saints: genius, like divinity, lies ingrained within the fibers of the body, overflowing into art after it is shaken loose by suffering. Even as medical science advanced, some practitioners distanced themselves from outdated pseudoscience by overcompensating with extreme empiricism, detailing every inch of composers’ bodies for future generations who might crack the code of greatness. This paper surveys a substantial body of late nineteenth- and early twentieth-century writings by German and Austrian doctors, ethnologists, and popular biographers to show how empirical approaches remained trapped in the orbit of divine genius.

While medical literature lies at musicology’s margins, it left important traces in the historiography of the discipline. Pseudosciences served political agendas that made composers into figureheads (Yearsley 2002) and pathographies encouraged the popular assumption that all great artists must suffer. As canons solidified in the late nineteenth century, composers were not only looming monuments; their bodies were objects of a potent fascination that bordered on fetishism.

Collecting Knowledge

Andrew Mall (Northeastern University), Chair

Defining the Songs of Incarceration: The Lomax Prison Project and its Boundaries

Velia Ivanova (Columbia University)

John and Alan Lomax’s recordings of people incarcerated in segregated Southern prisons are important but contentious documents of the musical and cultural past of the United States. The narrow scope of the Lomaxes’ work has been criticized, particularly in recent years, for presenting a romanticized idea of folkloric isolation and for capitalizing on white fascination with “authentic,” uncommercialized black music. What has remained understudied, however, are the intersections between their project and contemporaneous folk music practices in prisons across the nation. My paper addresses this gap by bringing attention to a brief historical moment when the purview of the Lomax project had the opportunity to expand. In 1934 John Lomax

circulated a letter to three hundred fifty correctional institutions across the country, asking officials to write down the texts of songs “current and popular among prisoners or ‘made up’ by them” and expressing interest in recording these songs. While many of the letter’s addressees either did not respond or politely declined the request, a few respondents did furnish song texts. I trace a previously unexplored archival trail of communication with respondents from three institutions: the Reformatory for Women in Framingham, Mass., the Vocational School for Girls in Tullahoma, Tenn., and the Ohio State Penitentiary. The children’s songs, Eastern European folk songs, union songs, and political songs sent by these respondents elicited some interest, but did not lead to recording trips or to print publications that highlighted their popularity in prisons. This raises questions about the Lomaxes’ understanding of prison music. Despite the wide call issued to institutions across the country, the Lomaxes’ project ultimately continued to center on field hollers, work songs, and blues music performed by black men in Southern prisons. Their focus on these select genres has in turn influenced historiographies of black music and music under conditions of incarceration more broadly. The correspondence that I consider in this paper expands our understanding of the scope of the Lomaxes’ work and calls attention to its influence on these historiographies, while also providing an important window into the range of folk music circulating in Depression-era prisons.

Institutional Ecologies of Musical Knowledge: Record Collectors, Sound Collections, and the Culture of Data

Morgan Luker (Reed College)

This paper examines the accumulation and management of historic sound recordings in both private and public contexts in order to discuss the shape and content of musical knowledge and the institutional ecologies within which that knowledge is mobilized and used, taking the Edouard Pecourt Tango and Latin American music collection at the University of California, Santa Barbara as a case. Originally amassed by French/American antiquarian, record consultant, historian, discographer, and collector Edouard Pecourt (1925–2008) and acquired by UCSB in 2013, the Pecourt collection is the largest publicly accessible collection of historical material culture related to tango anywhere in the world, including more than twenty thousand historic sound recordings. Drawing on Pecourt’s personal notes, idiosyncratic catalogs, private correspondence, public writings, and other sources, along with the historic sound objects he collected and listened to, I trace the (dis)assemblage and reconfiguration of the collection as it was physically relocated from the basement of Pecourt’s former home in Happy Valley, Oregon to the special collections research library at UCSB. In doing so, I explore the scope and range of the collector’s particular mode of materialized musical knowledge, developing a theory of accumulated cultural consumption and listening as possessive acts of love. Pecourt’s intimate knowledge of his collection was

effectively obliterated through the process of cataloging his materials once they arrived at UCSB, where they were incorporated into a much larger collection of historic sound materials and the supra-institutional databases through which those materials are made accessible and, indeed, knowable at all. Building on Lisa Gitelman's idea of the "data of culture" (2006), this paper reflects on the ecologies of musical knowledges across institutional contexts and the contested processes through which consensus is reached and/or dissolved regarding what musical objects are worth keeping and what gets thrown out. This, in turn, can help us account for sound recordings as more than carriers of meaning or items of exchange but as agentive musical "things" (Bill Brown 2015), things that have, I argue, made constitutive contributions to the organization of contemporary musical culture and the sensorium through which music is conceived, engaged, and understood today.

The Object of Collecting: Jenny Lind and Material
Culture in the Twentieth Century
Katie Callam (Harvard University)

Leonidas Westervelt (1875–1952) never heard Jenny Lind sing. The famed Swedish soprano, whose 1850–1852 U.S. tour captivated the nation, had retired before the advent of sound recording. Despite this fact—or, perhaps, because of it—Westervelt dedicated his own life to reimagining hers, seeking to understand the woman on whose voice and personality P. T. Barnum had been willing to risk a fortune. Westervelt, a New York playwright, did so by traveling extensively over the course of four decades, acquiring all manner of Lind-related objects, from stacks of sheet music to a parlor stove, which he exhibited both in his home and publicly in popular New York City venues. This paper examines the vital role material culture played in Westervelt's mission to understand Lind and her world, probing his reliance on objects as a means through which one might hear echoes of a voice no longer sounding. I argue that objects allowed Westervelt to reach audiences and explore Lind's role in a bygone era of American music in a way that written histories could not.

Drawing on approaches to material culture developed by Robin Bernstein (2011) and Laurel Ulrich (2015), I conduct a close looking at—and listening to—a candle snuffer and a piece of scrimshaw, two of over one hundred objects in the New York Historical Society's Westervelt/Lind Collection, hitherto unexplored by musicologists. Through analysis of these objects alongside hundreds of documents in the collection, I demonstrate that for Westervelt, collecting surpassed a mere gentleman's hobby: it became a method for deep connection with the past. Objects fueled Westervelt's historical imagination and prompted a paradoxical claim that he "knew" Jenny Lind. Additionally, the time and money involved in acquiring these objects provided Westervelt with a way to publicly perform his wealth and social position while also exercising control over Lind's legacy through his exhibits and short journal articles.

My work explores issues of celebrity, class, and knowledge production outside of the academy while considering the extent to which those with the means to buy history hold the power to shape it.

Continental Imports in Nineteenth-Century England

Roberta Marvin (University of Massachusetts Amherst), Chair

“Druidesses, Sleepers, and Merry Swiss Boys”: Parodies of Bellini’s Operas on the London Stage

Valeria De Lucca (University of Southampton)

During the nineteenth century the London theater scene saw a proliferation of parodies, burlesques, and extravaganzas based on the most beloved—and indeed loathed—operatic imports from the Continent. From the 1830s onwards, when Vincenzo Bellini’s operas arrived in London either in Italian or in some form of translation or adaptation, “pretty druidesses,” sleepwalkers, and “merry swiss boys” also made their appearance on the stages of the most popular theaters, attracting and pleasing increasingly large crowds. As Roberta Marvin has argued in her 2003 study on the burlesques of Verdi’s operas, in a culture “that valued parody as a means both of enjoying popular artworks and of coming to terms with controversial ones” burlesques can reveal a great deal more than just the ways in which eccentric Victorians liked to poke fun at the melodramatic eccentricities of their cousins from across the Channel. Indeed, a close look at some of these works not only reveals subtle and sophisticated treatment of the conventions of Italian opera, but also decodes complex critiques of the works that were parodied. My paper considers the question of the reception of the operas of Vincenzo Bellini in London through the lens of four burlesques based on his works, from *The Roofscrambler* (1835) and *Norma travestie* (1841) through *La! Sonnambula! or The Supper, the Sleeper and the Merry Swiss Boy* (1865) and *The Pretty Druidess, the Mother and the Mistletoe Bough* (1869). By a cross-referenced reading of critics’ reviews of Bellini’s *Norma* and *La sonnambula*, librettos of the parodies and newly emerged musical material and stage annotations that detail the process of adaptation and modification of the original, my aim is to discuss a few specific sites of reception. Focusing mostly on the treatment of *Norma*’s “Casta diva” and the “Introduzione” from *La Sonnambula*, I will argue that a diachronic reading of these sources can help us understand the fast-changing reception of Bellini’s works as well as the process through which operatic moments we consider “iconic” became such.

The Diva Queen of England: Rossini's *Elisabetta, regina d'Inghilterra* and the London Press

Stephen Armstrong (Eastman School of Music, University of Rochester)

Italian operas had a thriving presence on the London stage, and these productions caused lively conversations throughout the newspapers and music journals of Great Britain. Audiences loved Italian operas for their sonic pleasures, visual spectacles, and exotic otherness, yet opera remained controversial: the sweet sounds and foreign performers—particularly castrato singers—were seen as a threat to British morality and national identity. This dual fascination and unease with Italian culture had been cultivated by a generation of literary travelers, who had created a kind of imaginary Italy as a backdrop for travel writing and fiction. But what happened when this creative license was reversed—when British audiences were confronted by Italian portrayals of their own national icons?

In this paper, I examine the troubled British reception of Gioachino Rossini's *Elisabetta, regina d'Inghilterra* (1815). Of Rossini's northern operas from 1815 to 1819, *Elisabetta* had the most pronounced disparity between its British and Italian reputations; the relative failure of *Elisabetta* on the London stage reveals the strikingly complex attitudes of the British toward Italian operas, especially those that appropriated their own national mythmaking. *Elisabetta* was highly subversive to British identity because of its unflattering portrait of Queen Elizabeth I. In her transformation to operatic diva, "Good Queen Bess" rants and rages. She toys with the Earl of Leicester, offering to take him as her consort and then consigning him to the dungeons as a traitor. British critics were shocked to see their own history performed in the King's Theatre, created not in some imaginary Italy of British fantasy, but set to music and performed by all-too-real musicians from the south. This cultural conflict also reveals much about how early periodicals acted as a stage for the struggle to articulate nationalist and aesthetic values.

Importing Musical Taste: The Transnational Reception
of Hector Berlioz's *La damnation de Faust* in
Nineteenth-Century British Musical Festivals

Rachel Howerton (University of California, Riverside)

The 1846 première of Hector Berlioz's *La Damnation de Faust* was deemed a critical and artistic failure by both critics and composer alike. Undeterred, two years later Berlioz presented sections of the score before the London public. While initially failing to capture the lasting attention of Victorian audiences, by the end of the century, the piece had transformed from a virtually unknown musical work to a popular standard on British concert programs. This was especially apparent among the numerous choral societies and festivals: between 1880 and 1900, the work enjoyed over

one hundred forty complete performances throughout Britain. While some music scholars have begun to address the reception of Berlioz in nineteenth-century Britain and the modest revival of his music that occurred the 1880s, scholars have yet to conclusively track the British reception of *La Damnation* in detail, nor fully contextualize its impact and role in the sudden proliferation of triennial choral festivals during the late Victorian Era. Drawing on a wealth of original and previously undocumented concert programs, periodicals, and manuscripts, I explore the potential causes of this sudden shift in the work's reception within a single generation. By tracking the performance history of *Faust* and comparing the popularity and promotion of the work as a cultural and moral symbol at the amateur and triennial choral festivals in late Victorian Britain, I discuss how the performance practice of the work can be directly linked to the revolutionary new cultural trends and developing musical taste of the British middle and working classes throughout the late Victorian Era. The use of the work proved to be a natural choice, as its transnational cultural representation of Goethe's play dealt with the Victorian virtues of morality and self-betterment in the secular and widely accessible setting of the festival town halls. Finally, I conclude by addressing the intersectional influence of the work on British society through a discussion of how the work's scoring for predominantly male voices suited the choral forces available at that time, which usually contained a majority of male singers, as opposed to the dominance of female singers in choirs today.

Eastern European Experimentalisms

Andrea Bohlman (University of North Carolina at Chapel Hill), Chair

Ryan Dohoney (Northwestern University), Respondent

“Bolderaja Style”: Disco Culture and the Ritual

Moment in Riga, November 1980

Kevin C. Karnes (Emory University)

At three in the morning in late November 1980, the musician Hardijs Ledins and the poet Juris Boiko left their Riga home on a six-mile trek to the forsaken coastal suburb of Bolderaja. Timing the end of their journey to coincide with the sunrise, their trip was highly ritualized: they ate hardboiled eggs at pretimed intervals, painted pictures of their surroundings, penned poetry, and documented their progress in photographs. As such, their project might seem a local variant of the “Journeys beyond the city” (*Poezdki za garod*) organized by the poet Andrei Monastyrsky and his Collective Actions group in Moscow starting in 1976. Now widely considered landmark works of Soviet experimentalist art, Monastyrsky's journeys were conceived

as vehicles for sparking new imaginings of social and spiritual relations among participants, as “tuning forks,” Monastyrksy wrote, for “directing the consciousness.”

Monastyrsky's words could aptly describe the hike to Bolderaja, too. But as I will document through archival work and interviews with participants, Ledins and Boiko's journey turned out to be something else as well, a project that brought the experience of experimentalist performance into the world of Soviet pop. Upon their return, the pair set the poetry penned on their trek to music, and they recorded it as the magnitizdat album “Bolderaja Style” (1981). Drawing on the sounds of Devo and Blondie and accompanying its release with the essay “New Wave Beyond Music,” Boiko and Ledins thus produced and marketed, through partly underground channels, one of the first Soviet New Wave albums. In the early '80s, their ritual hike to Bolderaja evolved into an annual pilgrimage, and they memorialized their treks in further albums that were played on an emergent Riga disco scene. In this way, I will suggest, they extended a distinctly Soviet strain of experimentalist performance art—one that regarded the ritualized journey into the countryside as a means of experiencing social and expressive freedom—into the socially cohering, broadly accessible realm of the disco hall.

Experimental Routes, Experimental Histories: The Many Lives of the Warsaw Music Workshop

Lisa Jakelski (Eastman School of Music, University of Rochester)

Who was performing experimental music in postwar Poland? What did musical experimentalism mean to them, and how might their experiences inflect our understanding of what “experimental music” might be and where it may have been created? I explore these questions by charting the changing configurations of the Warsaw Music Workshop (*Warsztat Muzyczny*) in the 1960s and '70s. Like the better-known Warsaw Autumn International Festival of Contemporary Music, the Music Workshop was a manifestation of the new possibilities for avant-garde experimentation in Poland afforded by the post-Stalin Thaw. It began in 1963 as a concert series at Polish Radio's Experimental Studio, where performances of works by figures such as Cage and Cardew appeared alongside realizations of avant-garde scores and electronic pieces created in Poland. By 1967, the Workshop had crystallized as a performing ensemble under the leadership of composer-pianist Zygmunt Krauze. The group's idiosyncratic performances of Cage, Reich, and Riley facilitated these composers' dissemination in Eastern Europe; the ensemble generated a new body of repertoire for their unusual combination of cello, clarinet, piano, and trombone through commissioning dozens of works from an international roster of composers. For Krauze, the group also provided an early laboratory in which to test his ideas of unistic composition.

Based on archival research, press accounts, and interviews with the ensemble's surviving members, this paper examines the Warsaw Music Workshop from two vantage

points: its origins in the 1960s and heyday in the 1970s. By tracing shifts in programming, personnel, labor models, performance strategies, and reception, I show how musical experimentalism in Poland was an ongoing project, the outcome of significant East-West collaboration. The Music Workshop was sustained by intimate friendships as well as more diffuse transnational networks; the ensemble's freedom of movement and cross-border partnerships were thoroughly cosmopolitan, yet the group also benefited from socialism's material conditions. Taken together, the successive iterations of the Warsaw Music Workshop provide glimpses of experimental music in practice that challenge assumptions about music making in Cold-War Eastern Europe while also re-calibrating persistent notions of center and periphery in experimental music historiography.

Sergey Kuryokhin and Pop-Mekhanika in the *Musical Ring*

Peter J. Schmelz (Arizona State University)

In 1984 Leningrad television began broadcasting *Musical Ring* (*Muzykal'nyi ring*), a show featuring Soviet pop and rock musicians performing before and taking questions from a live studio audience. One of its most notable episodes focused on the music of legendary polystylist Sergey Kuryokhin (1954–96) and his experimental ensemble Pop-Mekhanika (Popular Mechanics). This 1987 performance pushed aesthetic and sociopolitical boundaries alike. Kuryokhin and his colleagues from Pop-Mekhanika played a bewildering range of compositions from solo jazz standards and “contemporary chamber music” to sonic collages featuring the rock group Kino, a “classical” string and wind ensemble, three saxophonists, multiple dancers, and various men and women dressed in outlandish costumes. The audience listened with rapt attention to the often baffling sounds and sights before them; Kuryokhin calmly defended his creative decisions from multiple, eager questioners, some of them official government representatives.

This unexplored broadcast and its demonstration of actually-existing experimentalism offers an opportunity to reassess several topics, including the evolving relationship between music and politics during the last years of the USSR. It presents an especially vivid example of contemporary debates, enacting in real time the openness of glasnost in all of its paradoxes and possibilities. *Musical Ring*, for all of its overdetermined sociological pretensions and its carefully-curated audiences, pushed experimentalism from the margins to the mainstream. As Kuryokhin's episode revealed, the audience members might now, for one of the first times in the USSR, decide for themselves, individually, the future of art. They were now free to discard the no-longer-welcome oversight of the Ministry of Culture. Based on archival materials and informant interviews in St. Petersburg and Moscow, this paper addresses musical experimentalism as a real-time yet mediated performance. Recent research on experimental music has rarely discussed its televised instances (e.g., Piekut 2011; Novak 2013; Alonso-Minutti,

Herrera, and Madrid 2018); scholarship on Soviet television (Koenig 1995; Roth-Ey 2011; Evans 2016) has not mentioned this show at all. Therefore, Kuryokhin's *Musical Ring* appearance also allows consideration of larger questions about television and the reception of experimental music, both in the USSR and globally.

French Identities and Disguises

Jillian Rogers (Indiana University), Chair

Attic Debussy: Apollo, Dionysus, and the Votaries of Qedesh

Jonathan Bellman (University of Northern Colorado)

Although works referencing the ancient world span much of Debussy's compositional career (beginning in 1894 with the *Prélude à l'après-midi d'un faune*), a specific musical dialect for this topos would evolve only gradually. Beginning in 1900–01 with chamber music composed to accompany a reading of some of Pierre Louÿs's erotic Bilitis poetry, and culminating in the *Six épigraphes antiques* of 1915, largely a reworking of the same material, Debussy's Attic Style came to rely on a kind of exoticism, or archaism, organized and realized much like other exotic dialects.

The evocation of ancient instruments—the Apollonian flute and lyre contrasting with the Dionysian panpipes, aulos, and percussion—is one of the hallmarks of this style. For his rhythmic vocabulary, Debussy contrasted a measured and graceful quarter-note tread, hinting at the dancers' poses found on surviving Greek artworks, which could be put in opposition to wild little panpipe-bursts. The harmonic environments are likewise binary: a placid pan-diatonicism for the Apollonian side and a piquant chromaticism for the Dionysian.

These style elements reflect what was to be found about ancient Greek music in contemporary French encyclopedias. Beyond the instrumental evocations and controlled rhythmic vocabulary, Debussy's two basic harmonic environments seem to be extrapolated from the diatonic and chromatic genera of fourth, as understood (or oversimplified) from Greek theory. Debussy uses these two moods to suggest sacred and profane—the same Apollonian/Dionysian binarism associated with the instruments. A third environment is introduced in “Pour l'Égyptienne,” the fifth of the *Épigraphes antiques*: this piece corresponds to a Louÿs poem involving Egyptian courtesans—votaries of Qedesh, Egyptian goddess of pleasure and eroticism. This new style derives from contemporary musical orientalism: a hypnotic, swaying rhythm producing a mysterious, and non-Greek, allure. Close style analysis of this piece both suggests a general narrative and shows Debussy, often considered the vanguard of modernism, to be deploying topics and styles—though mostly his own, to be sure—as deliberately as any earlier common-practice composer.

Sounding National and Racial Identity in Albert Roussel's *Padmâvatî*

Peter Asimov (University of Cambridge)

Roussel's opéra-ballet *Padmâvatî* (1913–1918) was one of the composer's major creative responses to his honeymoon travels in India. The libretto was written by Louis Laloy, who drew upon Théodore Pavie's retelling of the old legend. The plot rehashes archetypal tropes of the nineteenth-century *opéra oriental*: the threat of sexual violence drives yet another operatic woman into a cruel double-bind, while despotic Muslims are predictably made the perpetrators of barbaric military brutality. This paper addresses a subtler, epistemic dimension of violence, more deeply embedded in the fabric of Roussel's score. Situating *Padmâvatî* in the intellectual history of French musicology, with particular attention to its disciplinary inheritance from comparative philology and linguistics, I demonstrate how Roussel's musical treatment of the opera's Hindu characters advanced a sonic staging of Indo-European racial identity—a musical manifestation of what had been a philological (and musicological) priority throughout the nineteenth century. With the calculated use of recently published Sanskrit sources on Indian “modes” for the arias of *Padmâvatî* and *Raten-Sen*, Roussel tapped into prevailing French musical trends and musicological discourses on the rediscovery of “ancient” Indo-European modes. He thus inscribed a dramatic link from early India through modern France, casting the opera's Hindu characters less in a mold of “exotic others” than as something rather more nefarious: racial ancestors. The ethnic nationalism of the opera is reinforced by the generic revival of the eighteenth-century *opéra-ballet*—resulting in a convergence of French conceptions of temporal and geographic selves and others. To add context to this argument, I turn to archival and paratextual sources, which reveal the authors' conscientious negotiation of the opera's racial and nationalist dimensions between the opera's conception in 1914 and its belated premiere in 1923. I conclude by broadening the lens (extending arguments by Jann Pasler and Sindhumathi Revuluri, among others) to suggest that a range of fin-de-siècle French music can be productively contextualized within intellectual discourses on race and language, especially with attunement to musicology's interdisciplinary engagements with philology and linguistics in the nineteenth century.

Ravel's *Tzigane*: Artful Mask or Kitsch?

Steven Huebner (McGill University)

Critics have often characterized Ravel as a wearer of masks (Jankélévitch 1939, Mawer 2000, Kaminsky 2011), an image triggered by his appropriation of different stylistic ambiances—jazz, Viennese waltz, Spanish elements, eighteenth-century genres. Ravel's music has largely avoided the charge of mere pastiche because his exegetes have assimilated the trope of the impersonator with serious, Symbolist-derived

aesthetic values that privilege objectivity and calculation. Sheer compositional ingenuity also forestalls the critique of pastiche. Nevertheless, this paper argues that there is one work that does not sit well against this critical background: *Tzigane*, the [gypsy] rapsodie de concert for violin and piano (1924) written for the Hungarian virtuosa Jelly d'Aranyi. Perhaps unsurprisingly, *Tzigane* is little discussed and little celebrated in the Ravel literature. The composer Henri Sauguet once called it “the most artificial thing that Ravel has ever written,” and one might argue that Ravel pandered to a conservative public with gypsy clichés already exploited (in Said’s orientalingizing sense) by Liszt. Bridging practice with theory, my paper begins by showing how *Tzigane* reflects Ravel’s fascination with d’Aranyi’s performing style and self-promotion. My presentation continues by making a positive case for the composition, including its non-gypsy harmonies and brilliant writing for the violin. Finally, I argue that such compositional skill may not redeem the work. I go beyond orientalist critique to ask about the extent to which the aesthetic category of kitsch is appropriate to *Tzigane*. Here Clement Greenberg, Andreas Baumgartner, Carl Dahlhaus, Theodor Adorno, and Umberto Eco will provide theoretical underpinning for my approach. Kitsch remains under-developed as a critical category in musicology: my paper provides a new case study in the aesthetic issues involved in its application to a work by a major composer.

Masses Ordinary and Unexpected

Cesar Favila (University of California, Los Angeles), Chair

Anything but Ordinary: Polytextuality in Early Lutheran Masses

Alanna Ropchock Tierno (Shenandoah Conservatory)

Medieval and early Renaissance composers frequently infused their polyphonic masses with borrowed melodies to provide additional meaning to the fixed Ordinary texts. These melodies are often identified in the title of the work or by a textual incipit provided in voices carrying the cantus firmus. Occasionally, composers and copyists included entire texts to cantus firmus melodies within the polyphonic fabric, thereby connecting these masses to the Ars nova polytextual motet tradition and challenging the perception of the Mass Ordinary as a textually monotonous musical genre. Jacob Obrecht included complete cantus firmus texts in works such as the *Missa Sub tuum praesidium* and Petrus Alamire workshop scribes sometimes provided multiple texts in the Mass Ordinary settings that they copied. As the sixteenth century progressed, the polytextual Mass Ordinary tradition found an unlikely new home in which it grew and thrived: the newly established Lutheran church. The earliest Lutherans accepted and embraced polyphonic masses and other Latin repertoire originally intended for Catholic liturgies. Although they did not hesitate to alter existing masses to suit their liturgical and theological needs, Lutherans retained many aspects of this

inherently Catholic genre, including the tendency to place additional texts alongside the standard Ordinary texts. Lutheran music sources preserve earlier polytextual masses by Catholic composers such as Obrecht and Heinrich Isaac, and in one unique case, a Lutheran print suggests that Josquin might have originally conceived a well-known mass as polytextual. Lutheran composers also created new polytextual Mass Ordinaries that reflected their own identity as a Christian confession separate from Catholicism. Consequently, some of these masses are both polytextual and bilingual, such as the *Missa Nun bitten wir den heiligen Geist* by the obscure composer Georg Hemerl and an anonymous Credo setting preserved in a choirbook from the Moravian city of Brno. Johannes Flamingus honored his patron, the Lutheran Duke Johann Albrecht of Mecklenburg-Schwerin, with a mass containing a personalized cantus firmus text that is heard in all five movements. These and other examples of polytextual masses prompt a reconsideration of the Mass Ordinary genre in terms of confession and proximity to the motet.

The Scribe as Editor: The Manuscript Transmission of the Icelandic *Graduale* in the Sixteenth and Seventeenth Centuries

Arni Ingolfsson (Iceland University of the Arts)

In 1594, the Icelandic bishop Gudbrandur Thorláksson published the first local Lutheran missal/hymnal, titled *Graduale*. This book formed the backbone of the Icelandic liturgy for over two hundred years, being reprinted eighteen times (the last edition in 1779). The *Graduale* was also frequently copied in manuscript. Twelve manuscript copies have survived, the oldest from around 1600, the youngest from ca. 1730, and now kept in Iceland, Copenhagen, The British Library, and the Vatican Library. These vary widely in size, scope, and elaboration, yet they have in common that the scribes also acted as editors of the material, leaving out what was not relevant to them, while adding other texts and music. Until now, these manuscripts have been ignored by scholars of liturgical song in the Nordic countries, who have instead focused on the printed volumes. From the standpoint of traditional philology, the manuscripts do not contain “best texts” for any of the material they transmit. I will argue that they nevertheless deserve close study, and will employ methods from the so-called “new philology,” considering the physical form of a text an integral part of its meaning, as well as how the dissemination and consummation of physical objects such as manuscripts are socially, economically, and intellectually determined. In my paper, I will focus on two contrasting manuscript copies of the *Graduale*. A manuscript in the Copenhagen Royal Library (Thott 154 fol.) is a palimpsest which in its original form was a lavish English missal written ca. 1380, then reused in Iceland ca. 1600 and presumably connected to one of the country’s most powerful dynasties. Another, much later copy in Iceland National Library (Bjms 7351), while made by a priest, is indicative of transmission in a setting far away from the seats of power and

wealth. By examining these manuscripts as individual artifacts, I will demonstrate how the use and transmission of a printed book varied based on social and economic status. The study of the manuscript transmission of the Icelandic *Graduale* thus becomes a valuable case study in exploring connections between print and manuscript in the early modern era.

The War of Austrian Succession and the Masses
by Henry Madin (1740–1748)

Jean-Paul C. Montagnier (University of Lorraine)

Henry Madin (1698–1748) was the only *sous-maître de la Musique* of Louis XV's Chapel to be a priest, and served in this capacity during the time of the War of Austrian Succession (1740–1748). Various documents that remained overlooked thus far strongly imply that Madin was exceptionally receptive to the fate of the royal armies, and also demonstrate his keen political acumen. From the time of Louis XIV, only *motets à grand chœur* were sung at the king Mass: composers connected with the Chapelle Royale had no reason and no necessity to set in music the *Ordinarium missæ*. Therefore, one wonders why Madin had four polyphonic masses printed by Ballard between 1741 and 1747. The present study—the first to explore the Madin masses from this perspective—indicates that the composer had a personal initiative in mind, and that his settings of the *Ordinarium missæ* punctuated not only significant victories, but also temporary setbacks of Louis XV's army. To achieve his goal, Madin consciously devised sonic images from basic religious knowledge (taught in catechism classes), and familiar liturgical melodies (such as the Sanctus motif extracted from the traditional plainchant monody of the Te Deum). Thus, Madin's sonic images could lastingly resist cultural changes, and were accessible to the greatest number of the faithful. These images were suggestive, and empirically hinted that the masses under focus were sung on important circumstances detailed in the ecclesiastical mandates read at Mass and/or displayed on church doors. Then, well-informed elites and connoisseurs could investigate further the meaning of these peculiar musical figurations if they wished. Madin's *missæ* may be regarded as the private voice of a faithful royal officer begging God for assistance on behalf of a king who brought him out of poverty. In this way, Madin succeeded in making his prayers heard in all the cathedrals and collegiate churches of the kingdom, hence sharing them with provincial congregations *ad majorem regis et Dei gloriam*.

Slavery and Abolitionism

Wiebke Thormahlen (Royal College of Music), Chair

White Genius, ca. 1817

James Q. Davies (University of California, Berkeley)

This paper analyzes a musical transcription by Sarah Wallis Bowdich, English explorer-naturalist and pianist associated with the Moscheles circle in London. The transcribed “oration” was sung by a West Central African ngombi harp player—an enslaved person with albinism—living amongst Myèné-speaking “Mpongwe” people, in 1817. The performance took place at the equator in the malarial region of the so-called “white man’s grave” off the Gulf of Guinea, forty-five miles within the Gabon Estuary. The harpist’s improvisation, which recounted myths about the birth of the world, staged a complex meeting of slave, slave-trader and scientist. Bowdich was there as an agent for the African Committee of the Company of Merchants, the slave as the property of Rassondji, a trader with circum-Atlantic interests in Liverpool, New York, and Caen.

Using archival documents, maps, and letters, I examine the colonial struggle over the resources of this territory, by proposing three competing ways of storying the harpist’s performance: first, as a “rainforest acoustemology,” since the harpist was reported to have been procured in the “Edenic” interior; second, as the sounds of the circum-Atlantic slave trade circuit; and finally, as the expression of “white genius” or the vestige of an “original whiteness” preserved by this white-skinned “genius” at the heart of a “blackening” climate. The paper presents three ways of experiencing this perfluvial environment in sound, alongside three ways of ranking “the human” in relation to each political ecology. The “perspectivist” account erects counternarratives to “Heart of Darkness” archetypes.

The “genius” of my title does not refer to, as the *Oxford English Dictionary* puts it, “the tutelary god or attendant spirit allotted to every person at birth.” Nor does it suggest the “genius loci” of classical Roman religion, that protective “spirit of a place” supposedly presiding over every distinct territory. Rather, my subject is the “genius globus” of European mythology, a voyaging and purportedly placeless white spirit. I conclude by enjoining musicologists to pay attention to the world-making power of the spirits that traverse our fields of study, the power of the lost souls of white genius not exempted.

Appropriation and Activism: “Negro Song” and
English Abolitionists ca. 1770–1800
Berta Joncus (Goldsmiths, University of London)

On 12 May 1789, William Wilberforce gave his famous Abolition Speech in Parliament. In it he reported how a slave ship captain, finding an African woman’s sung lament “too painful,” had silenced her with a threat of flogging. Shortly after Wilberforce’s speech, white authors began writing pro-Abolition “Negro songs”—that is, English music telling an enslaved person’s story. My paper looks at this repertory’s aims and biases. While portraying black peoples as submissive, “Negro songs” did transmit shocking accounts, draw subjects empathetically, and weld black history to British high-style composition. Among these “Negro songs,” we can identify three types: slave stories reported, imagined, and warped. To ‘reported’ slave stories belong settings of “The Dying Negro” (1773), Thomas Day’s reaction to a press notice of the suicide of an African facing deportation after failing to flee his master while in London. Day adopted the subject’s groans in death as his own. The poem’s success encouraged a song by organist Thomas Beilby, and another by Vauxhall Gardens composer James Hook. Beilby’s setting is dramatic—double-dotted rhythms, octave leaps, many silences and fermatas—while Hook’s is a dirge whose restraint cracks just at the cadence. The song “Negro Boy, who was Sold by an African Prince, for a Metal Watch” (1792) grew likewise from an earlier poem-report in the press that organist Edward Miller clothed in the ‘Scotch’ style held to typify sincerity. Slave stories ‘imagined’ and ‘warped’ include those derived from William Cowper’s “The Negro’s Complaint,” a poem he gifted in 1788 to the Society for Effecting the Abolition of Slave Trade. This became the Abolitionists’ best-known song, in settings ranging from a common-tune ballad, through to music by “a Female . . . Amateur” (1793), to a Vauxhall song by (but not for) Charles Dibdin. In 1768 Dibdin had been the first-ever blackface singer-actor; from then on, he egregiously misrepresented the “Negro” in self-crafted productions such as *The Wag*. Dibden’s “Complaint” exemplifies his musical carpet-bagging, and how “Negro songs” could land anywhere on a spectrum from sincerity to gross appropriation.

Politics at the Piano: Women’s Musical
Abolitionism in the Home, 1787–1807
Julia Hamilton (Columbia University)

The historiography of British slave trade abolition has long reflected the importance of women’s involvement in what historian J. R. Oldfield terms “abolition at the grass-roots level.” Nonetheless, scholars have been selective about the types of abolitionist activities that merit attention, limiting their discussion to women’s abstention from slave-produced sugar, wearing of anti-slavery medallions, and production of

anti-slavery literature. This paper broadens our understanding of the range of women's abolitionist activity by considering a newly discovered repertoire of anti-slavery songs composed in the years between the foundation of the Society for Effecting the Abolition of the Slave Trade (1787) and the passing of the Slave Trade Act (1807). I begin by establishing female amateurs as the intended audience of abolitionist song. As examples, I present two song settings of William Cowper's famous poem, "The Negro's Complaint" (1788): an anonymous female composer's version published in the *Lady's Magazine* and R. J. S. Stevens's setting gifted to his favorite music student and future wife. The next part of the paper turns to copies of abolitionist song that remain bound in women's personal music collections from the eighteenth and early nineteenth centuries. Beyond simply confirming that women purchased this music, these volumes draw attention to a variety of musical activities that women used to engage with abolitionism in their homes. They sang the songs, bound their favorites into volumes of printed music, and transcribed them into manuscript copybooks. Moreover, the volumes reveal historically specific attitudes towards musical abolitionism. Quite unlike well-known examples of dedicated anti-slavery songbooks such as *Hymns for Anti-Slavery Prayer Meetings* (Sheffield 1834) and *The Anti-Slavery Harp* (Boston 1848), women's collections from the late eighteenth and early nineteenth centuries contain a diverse array of song types right alongside abolitionist songs. All told, this repertoire paints a picture of a female-oriented abolitionist musical culture founded not on public political statements but rather on private musical activity.

Sonic Violence

Simon Morrison (Princeton University), Chair

The Soundscape of the DMZ: The Sound-politics in Korean Sonic Warfare

Jeongin Lee (University of Texas at Austin)

The soundscape of the DMZ, and more specifically the use of the loudspeakers, has reflected the relationship between South and North Korea. Since their first operation in 1963, the loudspeakers on both sides of the border have been turned on and off over the years, depending on the diplomatic mood of the peninsula. Not only the sound of the DMZ provides a unique context to examine the multivalent nature of the inter-Korea conflict, but it also implies how sound manifests, witnesses, represents, and/or masks wartime violence. Loudspeakers are one of the most potent weapons in psychological warfare: it can pass through the most heavily fortified border; it is the "vibrational force," "both seductive and violent, abstract and physical" (Goodman 2010:10). More importantly, the sound of loudspeakers was also used as the "regulatory technology" of power. By framing certain sound as "noise" and forcing "silence," the sound became a tool for the state to govern and to punish its people.

Therefore, the sound itself can be a form of violence that modulates the dynamics of the population (Daughtry 2015; Goodman 2010). In this paper, I trace the sound of loudspeakers in South Korea from 1963 to 2018, when the DMZ sonic warfare took place. During this time, several soundscapes were overlapped and contested, such as that of the military regimes in South Korea (1963–1988), the sonic resistance to the government and the modernity, the “Red Noise” from the North, and the sonic warfare between the two Koreas along the border. I explore the sound-politics of loudspeakers in the twentieth century South Korea. Then, I examine how the sound of loudspeakers along the border had used as the weapon of the DMZ sonic warfare. By drawing on Goodman’s idea of sonic warfare, Foucault and Cardoso’s concept of sound-politics, I argue that the propaganda loudspeakers have created a unique soundscape that could modulate the physical and affective dynamics of both individuals and the mass. In doing so, this paper aims to shed light on border issues and life around the border by examining relationships between music, violence, and politics.

“Hip Hop Causes Violence”: Arguments and Analyses Concerning Childish Gambino’s “This Is America”

Sarah Lindmark

On 5 May 2018, Donald Glover released a new music video under his longtime stage name Childish Gambino. Entitled “This Is America,” the video has been lauded by Rolling Stone Magazine as “a nightmare we can’t afford to look away from,” because of its shocking and abrupt portrayals of gun violence. However, the accompanying track available for audio streaming omits the gunfire. Without the video, something both shocking and intricately linked to the message of the work as a whole is lost. Using the writing of scholar Tricia Rose as a starting point, this project seeks to unveil the relationship between the video’s message and its portrayals of literal and metaphorical violence. As Rose discusses in her book entitled *The Hip Hop Wars*, for example, the argument that hip hop causes violence has pervaded discussion on the genre for decades. Gambino’s “This Is America” poses a direct confrontation to this idea, although the outcome of this debate has yet to come to fruition. In response to the video’s quick shifts from trap beats to a gospel-esque backing track, critics have also noted that the music itself seems to be violent. The trap half of the track has been particularly labeled as such, with the Pitchfork review calling it “menacing.” Does the violence exist, then, without the video? Hip hop music videos of the past have portrayed more realistic, racially-motivated violence, notably Michael Jackson’s video for “Bad” (to which “This Is America” pays loose tribute) and the first hip hop video ever made, Grandmaster Flash and the Furious Five’s video for “The Message” released in 1979. In contrast to these precedents, portrayals of violence in “This Is America” are rolled into the video’s choreography in a way that presents it like a dystopian fantasy rather than a public service announcement. By compiling both popular reviews of the

work and recent scholarship on hip hop as a whole, this paper presents an analysis of “This Is America” that reveals the new aesthetic of sounding violence.

Sonic Antagonism: Vernacular Music for a Papal
Mass during the Sandinista Revolution

Bernard J. Gordillo (University of California
Institute for Mexico and the United States)

With the Contra War raging in the north of the country, John Paul II became the first pope to visit Nicaragua on 4 March 1983 while on a tour of Central America and the Caribbean. His brief eight-hour sojourn was, by many accounts, anything but auspicious. Both he and the ruling Sandinista government met with opposing agendas that came to a climax at an open-air mass given before hundreds of thousands of Catholics in the capital city of Managua. At this site, two celebrated vernacular masses—the *Misa popular nicaragüense* (Nicaraguan Folk Mass, 1969) and *Misa campesina nicaragüense* (Nicaraguan Peasant Mass, 1975)—were employed as sonic tools of socio-political antagonism. The former, sung within the mass, represented the Catholic Church hierarchy and their abiding anti-Sandinista stance, while a recording of the latter, the official populist religious music of the Sandinista Revolution (1979–90), was primarily heard over loudspeakers at strategic points during the event. Drawing on ethnographic and archival research undertaken in Nicaragua, I will show the manner in which this antagonism through music represented the staunch ideological positions of each side within the context of the mass—a sacred ritual converted on the occasion into a contested space and soundscape in support or protest of war, recognition or rejection of the so-called “popular church,” and affirmation or denial of the role of the United States in the destabilization of Nicaraguan state sovereignty. Both the *Misa popular* and *Misa campesina* were musical creations of the earliest communities in Nicaragua to embrace liberation theology—the Parish of San Pablo Apóstol (Managua) and Community of Our Lady of Solentiname (Mancarrón Island), respectively—arriving toward the end of the 1960s as a result of a transnational Catholic movement. The Nicaraguan masses were part of a greater proliferation of vernacular masses in Latin America in light of the reforms of the Second Vatican Council (1962–65), a period of profound institutional reassessment and renewal for the Catholic Church, which led to the transformation of its centuries-old music traditions, particularly, in the Hispanic world.

*Friday Morning 10:45–12:15***Circa Beethoven**

Robin Wallace (Baylor University), Chair

Leonore on Leipzig's Stage

Kirby Haugland (Indiana University)

In April 1815, the *Allgemeine musikalische Zeitung* reported an “outstanding success” by Joseph Seconda’s *Operngesellschaft* in its Leipzig premiere of Beethoven’s *Fidelio*, performed “not in the manner of the Master’s [1814] revision, but rather in its first form, as it appeared as *Leonore* on the Viennese stage.” As I will show, however, Seconda’s performances presented a remarkably different opera from any of the versions encountered in modern critical editions. Reordering musical numbers and even cutting them to pieces, the Seconda performances of *Fidelio* were not in the opera’s “first form,” but were idiosyncratic and hybrid. In this paper, I will explain some of the performances’ peculiar variants and situate the production within the local operatic soundscape and the growing fame of Beethoven’s only opera. The *AMZ*’s brief report was followed by an extended essay by Leipzig University professor Amadeus Wendt, who compared the performances he witnessed to published sources and who framed his review within a larger discussion of *Tonkunst* and of Beethoven as a modern composer. Wendt’s essay and a score compiled from now-lost ensemble parts enable a detailed reconstruction of the Seconda performances. My archival work has also uncovered two hitherto unknown reviews of subsequent Leipzig performances in 1816, which suggest how *Fidelio* participated in local Beethoven reception, how the opera may have further changed during this second round of performances, how local conditions affected those performances, and how Leipzig critics interpreted the policing of so-called “masterworks” by Vienna. A significant body of scholarship exists on *Fidelio*’s composition history, as well as on ways that the opera engaged with social and artistic trends in Vienna and throughout Europe. This paper approaches the opera from a different direction, illustrating the fluidity of local performance and explaining how and why such changes occurred. These performances question the very idea of “the work,” even as the work concept was taking root. The example of Seconda’s *Fidelio* is a reminder that an opera is not what appears on the page, but what appears in the theater.

Aesthetics of the Hymn as Style and Topic in the
Music of the Late Eighteenth Century
Olga Sánchez-Kisielewska (University of Chicago)

The late eighteenth century witnessed the emergence and proliferation of a new type of musical theme: the “hymn-like” Adagio (a term particularly frequent in Haydn and Beethoven studies). The expressive implications of this style resonate strongly with romantic ideas concerning the sacralization of art and the aestheticization of religion. For example, the sacred resonances brought about into secular contexts by hymn-like themes provide additional support to the interpretation of slow movements as loci of religious experience (Notley 2004) or to their reception as wordless prayers (Dwight 1843). This paper argues that extrapolating this type of reading to earlier instances of the style mischaracterizes the aesthetics of hymn-like music in the 1700s. To situate this music in a more historically-appropriate aesthetic context, I follow three interrelated lines of inquiry. First, I discuss how the concepts of “noble simplicity and calm grandeur” (Winckelmann 1755) shape historical conceptions (i.e. Sulzer) of the hymn as a literary and musical genre. Two common threads unify descriptions of the hymn in eighteenth-century sources: a tension between contradictory aesthetic demands and its origins in classical antiquity. The former point challenges prevailing theories of the sublime as terrifying (Burke) or overwhelming (Kant) and suggests an alternative view of sublimity—musically exemplified by the hymn style. The connection with ancient Greece leads to my second argument: the so-called “hymn topic” in eighteenth-century music does not involve an imitation of church music but rather of a style used in opera scenes depicting mythological worship. Vignettes from Haydn and Beethoven will illustrate how opera mediates the meanings of this quintessentially Classical hymn style. I will show previously unnoticed connections of the slow movements from Haydn’s Symphonies nos. 88 and 98 (often described as hymn-like) with Gluck’s *Orphée* and Haydn’s own rendition of the Orphic Myth. Finally, I draw on the work of art historian Asko Nivala (2017) to align the eighteenth-century hymn with an early manifestation of Kunstreligion, one that proposes that the synthesis between art and religion refers to “elevating art to a secular pantheist religion,” instead of focusing on Christian themes.

Beethoven’s *Coriolan* and its Creative Moment
Mark Ferraguto (Pennsylvania State University)

Critics from E. T. A. Hoffmann onward have struggled to reconcile the suspensefulness of Beethoven’s *Coriolan* overture (1807) with the “reflective” tone of the tragedy that inspired it, Heinrich von Collin’s *Coriolan* (1802). The uncertainty surrounding the overture’s origin has allowed for much speculation, and many have argued that Beethoven’s inspiration may not have come from Collin’s tragedy at all, but

rather from Shakespeare's *Coriolanus*. This notion has had a decisive influence on the overture's reception, shaping the interpretations of Wagner (1852), Tovey (1936), and Kramer (1995), among others. More recently, Whiting (2013) and Kregor (2015)—anticipated by Mies (1938)—have sought to read the overture in light of the drama to which it was originally attached. Whiting makes a persuasive case for taking Collin seriously; however, his reading of the overture presupposes a level of congruence between the drama and the music that goes beyond what was typical during the period.

As Hennion (2003) has observed, artistic creation is not governed by the artist alone but is rather a form of “collective work.” Artistic creation is “far more widely distributed” than traditional models of authorship imply, taking place “in all the interstices between . . . successive mediations.” Collin (or Shakespeare for that matter) was hardly the first to engage with the *Coriolanus* story, and multiple versions—across several different media—were known in Beethoven's Vienna. This paper examines the mediating influence of this wider context on the overture's composition and early reception. In addition to new editions of Plutarch and Livy, modern histories of Rome such as Vertot's *Révolutions romaines* (Vienna, 1802) imbued the subject matter with political urgency. Meanwhile, paintings such as Heinrich Füger's depiction of the confrontation between *Coriolanus* and his mother (Vienna, 1803–5) supplied poignant moral and sexual commentary. In contrast to well-known portrayals, Füger's painting reflects a complex gendering of female and male heroism that resonates with Beethoven's own interest in the feminine heroic (see Head, 2006/2013). Documenting a *Coriolanus* “moment” in Vienna circa 1800, this paper opens up a new perspective on the overture's many possible meanings and allows us to reconsider its “programmatic” design.

Committee on Women and Gender Endowed Lecture

Stephanie Jensen-Moulton (Brooklyn College, CUNY), Chair

No More Tears and Prayers: Black Women, Black Music, and Mythology of Post Racial America

Tammy Kernodle (Miami University of Ohio)

In the wake of Barack Obama's election in 2008 cultural critics and political pundits began exclaiming that America was becoming post-racial. However, as Obama prepared for his re-election campaign a series of violent events began to disrupt this narrative. Most notable were the deaths of Trayvon Martin, Michael Brown, and Sandra Brown as well as the shooting at Emanuel AME Church in Charleston, S.C. As a result artistic communities sparked a wave of protest/resistance culture. While the hip hop community reacted almost immediately, artists reflecting other genres of popular music also entered this soundscape. Women's voices were very evident providing some of the most angry and explicit musical reactions. This presentation

will historicize the role of black women musicians in framing the current wave of civil rights or protest music. Specific emphasis will be placed on contemporary artists such as Lauryn Hill, Rhiannon Giddens, and Janelle Monae, who have shaped the current context of protest culture that extends through various contemporary social movements, including Black Lives Matters, Time's Up, and the #MeToo Movement.

Disabilities

Jessica Holmes (University of California, Los Angeles), Chair

Infirm Singers and Dyslexic Nuns: Negotiating Disability in Late-Medieval and Early-Modern Monastic Institutions

Barbara Eichner (Oxford Brookes University)

In the past two decades disability studies have become sensitive to the peculiarities of pre-modern European history, before modern medical and social frameworks became the norm (e.g. Metzler 2006, Nolte 2009, Wheatley 2014). These periods bring new questions to the investigation of disability (including the very notion of “disability”), e.g. the intertwining of spirituality and mental health (Classen 2014) and the embodied experience of men and women dedicated to the life religious (Knackmuss 2009, Stöhr 2015). Likewise historical musicology has embraced medieval composers who were known (though not necessarily stigmatized) as crippled or blind (Cuthbert 2016) or elucidated music's contribution to early-modern notions of madness and melancholy (Bassler 2012, 2016). This paper proposes to add the perspective of monks and nuns whose ability to meet the core obligation of monastic life, the performance of the liturgy, was called into question by contemporaries. Popular clichés see monastic institutions as either a haven of medical care or as dumping grounds for the offspring of upper-class families “unfit” for warfare, business, or reproduction. As my case studies demonstrate, the realities were more complicated. Using the environmental model formulated by Wendy Turner (Nolte 2017:68), I will consider the cloister as a space whose particular requirements—the *Opus Dei*—both enabled and disabled those who lived in it. Especially at the point of entrance an applicant's aptitude—physical, spiritual, intellectual—to fulfil the exacting work of chanting the liturgy was scrutinized. This included the reading of liturgical books, which some fifteenth-century nuns found beyond them until they experienced saintly intervention. Infirmity in monastic communities necessarily intersects with age, social status and gender: dispensations were made for those who joined a nunnery at a mature age, while a dowry of 1,000 fl. helped blind Barbara von Zimmern towards a canonry at Inzigkofen (where she rose to the office of cantrix). On the other hand physical integrity was demanded from monks aspiring to the priesthood, as a lame discantist at Thierhaupten monastery and the son of Habsburg court chapel master Johann Stadlmayr had to learn the hard way.

Hearing the American Nightmare: Disability,
Race, and Jazz in *It's a Wonderful Life*
James Deaville (Carleton University)

The academic literature has traditionally considered *It's a Wonderful Life* (1946) an affirmative allegory of post-war America (Richards 1976, Dercle 1992). However, through the intersecting lenses of disability (George's partial deafness and his madness in Pottersville) and racialized music (the jazz and its performers in Pottersville), the researcher deduces an alternative interpretation that reflects director Frank Capra's own dystopian vision of the "American nightmare" (Martin 1994, 162). His critique of post-war American society is embodied in the film's adverse representations of the jazz of Black Americans. These troubled and troubling sounds inform us that beneath the surface of Bedford Falls lurks a "sinister, Twin Peaks-esque darkness" (Berlatsky 2016), laid bare in the Pottersville scene. Called by Berlatsky a paranoid "psychotic break" into reality (2016), George's visit to Pottersville crucially restores his full hearing, yet the town's jazz unveils the moral decadence of contemporary life, reflecting the director's disdain for the style and its racial connotations (as affirmed by his correspondence, preserved in Wesleyan University's Capra collection). Through a close reading of *It's a Wonderful Life* and related documents (autograph script, letters, and HUAC testimony), this paper explores what it means to hear and "not-hear" in Capra's unsettling slice of American life, as seen through "white vision" (Ramanathan 2006, 50) but challenged by black music. The contrast could not be starker between the "wholesome" white entertainment of the Charleston competition and the seamy "black" jazz of Pottersville (Gabbard 2017), where George's restored hearing facilitates his alienation from the alternate storyline—the town's music spills from Main Street's bars and brothels in a series of debauched jazz stylizations patched together from musical fragments. Moreover, a decadently clad, stogie puffing Meade "Lux" Lewis hammers out boogie-woogie in the tawdry Nick's Bar. The revelation of how life could be without him—but in reality is in America—occurs as George is "hearing through madness," reflecting the age's racialized defamation of jazz. In the final analysis, however, George's failed dream of reality was also Capra's, who had tragically lost his deaf son ten years earlier through an operation to restore the boy's hearing.

Film Sound at Work

Sabine Feisst (Arizona State University), Chair

Jacques Demy's and Michel Legrand's *The Umbrellas of Cherbourg*: French Opera for the Cinema

Mark Christian Inchoco (University of California, Riverside)

Jacques Demy and Michel Legrand's iconoclastic film, *Les Parapluies de Cherbourg* (1964), has come to the fore in contemporary French culture with the exhibition "Comédies Musicales," at the Philharmonie de Paris during its 2018–19 season. Many scholars have noted the film's importance with regards to Demy's use of color, melodramatic narrative, and historical context. Scholars such as Rodney Hill and Amy Herzog historicize *Les Parapluies de Cherbourg* within film history, French critical theory, and contemporary politics, but Legrand's music rarely receives any critical attention, even though it plays an integral part in the film. How does Legrand's music shape the historicization of France during the Algerian War? What were Legrand's musical models in cinema and opera? What are some of the implications of using opera and jazz in service for a narrative entrenched with social realism? In this paper, I examine Legrand's score and compositional techniques as rhetorical strategies for historicization. I locate *Les Parapluies de Cherbourg* within Demy's oeuvre as well as similar contemporary films, most notably, *West Side Story*. I also illustrate how Legrand's techniques, though seemingly based on Hollywood musicals, can be traced to Debussy's *Pelleas et Mélisande*, Gustave Charpentier's *Louise*, and the performance practice of notes inégales during the French baroque period. What is at stake with regards to the film and its musical aesthetics is an opening for a political reading of a cinematic and musical work that has frequently been criticized as being apolitical and escapist. Demy and Legrand's ironic juxtaposition of bright colors, sentimental melodies, and melodramatic narrative with France's historical reality functions as a dialectic in order to contend with postwar France. Legrand's score coupled with Demy's narrative and direction uses kitsch as filtered through French music history in particular to present critical social commentary embedded within what may seem as a simple romance in song.

Music, Sound Design, and Union Labor in New Hollywood Film

Julie Hubbert (University of South Carolina)

In the study of music in New Hollywood film, much attention has been focused on the proliferation of compilation soundtracks and the control non-music personnel exerted over the sound and placement of music in film. Directors like Stanley Kubrick and George Lucas, for instance, shaped and controlled the music in their

films by constructing soundtracks from recordings of pre-existing popular and classical music. What has received less attention, however, is the degree to which these music soundtracks and scores were also shaped by other non-music personnel, specifically by ambitious sound editors. Scholars of film sound have observed how sound work in many films in the 1970s changed dramatically because of new mobile sound recording technologies. Walter Murch's groundbreaking work on *American Graffiti* (1973), for instance, was made possible by the new portable Nagra tape recorder which allowed him to capture and edit sound in new ways. His innovative work, however, was also encouraged by studio executives desperate to circumvent expensive union labor. Because Murch was a member of neither the sound recordists' nor sound editors' union, his "sound design" was welcome not only because it was innovative but because it was cheaper. This paper considers the degree to which ambitious New Hollywood sound designers and the studios' aggressive attack on union labor was also affecting film *music*. In the early 1970s, the studios were deeply embroiled in labor disputes with union orchestras and with the Composer's Guild, a group that had recently launched a \$300 million lawsuit against the studios to retain copyright control of their film scores. These music labor disputes, I argue, encouraged the studios to allow similar jurisdictional overreach between the previously separate departments of music and sound. By looking at excerpts from *The Conversation* (1973) and *All the President's Men* (1976) and the work of two sound editors, Walter Murch and Arthur Piantadosi, both self-proclaimed enthusiasts of *musique concrète*, this paper considers how some of the era's most iconic musical scores were the work not just of composers but of unusually trained, non-union sound editors.

"I'm Afraid You're Just Too Darn Loud": The Music Technological Sublime in Film

Timothy Cochran (Eastern Connecticut State University)

In *American Technological Sublime*, David Nye frames the "public's affection for spectacular technologies" as motivated by desire for new sublime experiences beyond nature in which grand technological achievements (railroads, spaceflight) elicit collective emotions of transfixing awe linked with terror. Although action and sci-fi films demonstrate that filmmakers often seek to fulfill these desires, this paper analyzes film representations of rock music technology as (often comical) revisions of this historical fascination; presenting music technology as a power demanding quasi-religious awe renews historical attitudes regarding the sublime while redefining its power as distinctly sonic. I introduce Nye's theory and its philosophical foundations by applying it to *Back to the Future*, which can be interpreted as a story about pursuing the technological sublime not only through its central conceit—an atomically-fueled time machine—but also musically: Marty McFly seeks affective intensity through increasingly excessive musical experiences with amplification technologies (e.g., the

oversized amplifier and dance scenes), and he uses heavy metal to elicit fear-induced awe from his 1950s peers who are more susceptible to the sublime impact of future technologies (e.g., Marty instrumentalizing the Van Halen tape on his Walkman). *Back to the Future* demonstrates that the music-technological sublime relies not only on volume but also audible traces of technology in timbre. I explore this issue further through *Scott Pilgrim vs. The World*, which treats amplified music as electric, atomic, and mythological force through visual analogies for musical sound. Analyzing the juxtaposition of pop styles (each bearing associations with emotional intensity) and the elision of sound effects and musical timbre, I highlight how the DJ battle scene renders music's technological sublimity visible while framing sound's power to generate the sublime as a symbol of emotional authenticity and self-amplification. The history of revering volume and timbral force in film reflexively invites us to consider how recent soundscape-oriented scores might project equivalent assumptions about technology, timbre, and subjectivity.

The Guitar in History

Alejandro L. Madrid (Cornell University), Chair

Like the Wind in the Trees? Rodrigo's *Concierto de Aranjuez*
and the Politics of Nostalgia in Franco's Spain

Walter Aaron Clark (University of California, Riverside)

Eighty years ago, Joaquín Rodrigo composed one of the most iconic works in the modern classical repertoire, the *Concierto de Aranjuez* for guitar and orchestra. The dramatic lyricism of the middle movement in particular has inspired a wide assortment of popular arrangements, by Miles Davis, the Modern Jazz Quartet, Chick Corea, Brian May, and Wouter Kellerman, and it appears in numerous film scores and even television ads. However, beyond the celebrity of this work is the issue of its possible political significance. Completed by Rodrigo in 1939 while residing in Paris at the end of the Spanish Civil War, the composer stated that it was “meant to sound like the hidden breeze that stirs the tree-tops in the parks, and it should be only as strong as a butterfly, and as dainty as a veronica.” Reviewing the 1964 West Coast premiere of the work by soloist Angel Romero and the Los Angeles Philharmonic at the Hollywood Bowl, Los Angeles Times critic Albert Goldberg dismissed this as “a flossy description of music of such triviality that its appearance on a symphony concert could only be justified by the kind of playing young Mr. Romero brought to it.” But Goldberg's errant critique missed the point. True, the blind composer sought to capture his aural impressions of bucolic locales he had enjoyed, especially the soundscape of the famous gardens of the eighteenth-century Aranjuez palace outside Madrid. Aside from Rodrigo's nostalgic recollections of hours spent strolling the grounds there, however, Aranjuez was a place strongly associated with the ancien régime in

Spain. Thus, this work could also be construed as an affirmation of the old order and Castilian hegemony, in conformity with General Francisco Franco's political ideology at the precise moment of its triumph after three years of fratricidal conflict. This paper questions the political ramifications of the concerto and whether the work tells us anything reliable about Rodrigo's creative intentions other than mere reminiscence. It also explores the role that the *Concierto de Aranjuez's* enduring popularity played in the economic and cultural rehabilitation of Franco's Spain during the Cold War.

Django in Paris: Curating Patrimony, Acoustic Territory, and Ethnoracial Marginality

Siv Lie (University of Maryland, College Park)

In 2012, the Cité de la Musique in Paris unveiled a special exhibition dedicated to Django Reinhardt (1910–1953), an icon of jazz guitar and of twentieth-century French popular music. Reinhardt rose to fame in the swing era of the 1930s and '40s and, decades after his death, remains Europe's most widely acclaimed jazz musician. He is also an emblem of cultural pride for Manouches (a French subgroup of Romanies/"Gypsies"), an ethnoracial minority who simultaneously endure widespread discrimination and are celebrated as bearers of Reinhardt's musical legacy. Visitors to the exhibition, "Django Reinhardt: Swing de Paris," experienced a story of Reinhardt's life beginning with his impoverished Manouche upbringing on the outskirts of Paris and proceeding inwards towards the peak of his fame in the city's center. Chronologically and spatially, the visual and aural elements of the exhibition aligned the evolution of Reinhardt's musical style and prestige with movement from his Manouche roots toward French and international cultural elites. As a result, narratives of Reinhardt's life and music were semiotically sutured to cosmopolitan notions of Parisian culture, geography, and temporalities that contrasted with depictions of Manouches as timeless vagabonds. "Django Reinhardt: Swing de Paris" was one of several programs by French cultural institutions that, since the early 2000s, have publicly honored Reinhardt's contributions to national patrimony while either promoting ideals of multicultural tolerance or eliding his ethnoracial identity altogether. Through an examination of this exhibition, I argue that state-sponsored Reinhardt commemorations perform a center-periphery model of citizenship that reflects and reinforces Manouche marginality in relation to broader French society. In marking out an ethnoracially segregated "acoustic territory" (LaBelle 2010) of swing-era Paris, the exhibition reproduced clichéd narratives of Manouche exoticism and inadaptability to urban modernity. Drawing on analyses of exhibition materials, as well as interviews with the exhibition's head curator, attendees, and Reinhardt specialists, this paper examines the ethics of celebrity commemoration with regard to minority representation in public displays of local and national patrimony.

The Guitar's Apostle: Imaginaries and Narratives Surrounding
Andrés Segovia's Religious Redemption of the Classical Guitar

Luis Achondo (Brown University)

Media and scholarly publications often depict Spanish guitarist Andrés Segovia in religious terms: an apostle who redeemed the classical guitar from its relegation to the periphery of art music. Spain plays a fundamental yet intricate role in this narrative. While it foregrounds the instrument's Spanish-ness, it also detaches this national essence from the popular world and relocates it in the realm of the universal. Segovia achieved this redemption solely through his genius, this narrative concludes, thus detaching him from the context in which this process occurred. This paper questions such a narrative, arguing that previous innovations in the instrument's construction, technique, repertoire, and institutional support as well as larger sociocultural processes at the turn of the twentieth century explain this change in the guitar's sociocultural status. I also contend that Segovia crucially shaped his place within the history of the guitar—a mediation in which nationalism and media technologies played a key role. First, Segovia profited from the nationalistic anxieties he shared with influential leftist intellectuals, who wanted to develop a modern yet distinctively Spanish national identity (Hess 2001; Llano 2013). The left celebrated the new guitar pieces he played through tropes of progress and modernity—a corpus of works they later conflated with Segovia's persona. However, these modernist values significantly contrasted with his conservative ideology. Despite conflicting views, nonetheless, common concerns among Segovia and leftists granted him the endorsement of important scholars, who played a crucial role in elevating him as the guitar savior. Secondly, the emergence of this narrative matched rapid advancements in sound recording technologies (Katz 2010; Sterne 2003; Thompson 2002)—developments that gave him and his statements an attention that no previous guitarist enjoyed. Through his use of media, Segovia was able to infuse this narrative with a religious rhetoric—a language more attuned with his conservative thought. Media technologies also allowed him to surpass negative conceptualizations of the guitar, turning its sonic softness into a positive index of intimacy. All in all, this paper sheds new light on the role of media technologies and nationalist thought in the conceptualization of musical instruments and their practice.

Local Offices

Catherine Saucier (Arizona State University), Chair

The Three Faces of Mary Magdalene: New Office Composition in the Confraternity of Our Illustrious Lady at 's-Hertogenbosch in the Late Fifteenth and Early Sixteenth Centuries

Sarah Ann Long (Michigan State University)

The Confraternity of Our Illustrious Lady was founded in the fourteenth century at the church of St. John in the Burgundian-Hapsburg city of 's-Hertogenbosch. Known in the early decades of the sixteenth century for its famous members—such as the artist Hieronymus Bosch, and the Burgundian-Hapsburg court composer Pierre de la Rue—this community served as a major patron of new music composition. Several large choirbooks containing an impressive amount of chant and polyphony survive from the organization, and numerous scholars (Roelvink, Maas, and others) have studied the polyphonic repertory transmitted in them. Despite all of the attention given to polyphony, these sources are equally important to our knowledge of new chant composition in the late fifteenth and early sixteenth centuries. The office for St. Mary Magdalene stands out among these manuscripts as a unique local composition from this time, and one that is connected to a vibrant devotional context. In late-medieval hagiographic traditions, Mary Magdalene was a conflation of three different individuals mentioned in the Bible. The most widespread offices for her, however, do not dwell on these different personas but instead focus on the most well-known—Mary Magdalene as a witness to Christ's Resurrection. In contrast, the office of Vespers in the confraternity's manuscripts was carefully constructed to represent her three different faces through a distinctive combination of older texts from the church of Ste. Croix in Liège set to newly composed music for the confraternity. This comes at a time when Mary Magdalene enjoyed increasing Burgundian court patronage, as she was lauded in late fifteenth-century chronicles as the one responsible for bringing Christianity to France and converting the Burgundians. The connection of members of the Confraternity of Our Illustrious Lady with the Burgundian court could have served as an avenue for the introduction of these ideas surrounding Mary Magdalene, thus leading to the composition of new music for her. While this prominent confraternity was well known for its patronage of polyphony, it is here newly demonstrated to also be at the forefront of liturgical innovation at the advent of the sixteenth century.

Guiard of Laon, Chancellor of Paris, and Thirteenth-Century Chant and Polyphony at Cambrai Cathedral

Barbara Helen Hagg-Huglo (University of Maryland, College Park)

Absent from musicological scholarship is Guiard of Laon (d. 1248), Chancellor of Paris (before May 1237–38) and thus successor to the poet and composer Philip the Chancellor (1217–36). Guiard then served as bishop of Cambrai (1238–48) though still residing in Paris. Two recent books (*Philippe le Chancelier*, Brepols, 2017, and *The Montpellier Codex: The Final Fascicle*, The Boydell Press, 2018) and previous scholarship, when taken together with archival and manuscript evidence presented here, allow arguments to be made that Guiard promoted music at Cambrai Cathedral after the Parisian model. As part of his responsibility for the construction of its new Gothic choir, Guiard is now thought to have commissioned Villard de Honnecourt's travel to Hungary, but Guiard also commissioned the composition of a new office on Parisian chant models for the Cathedral's main benefactor, St. Elizabeth of Hungary; the unique source of this information is from Affligem where Guiard died, and his associations with Franciscans in Paris are pertinent. Here, I argue that the Cambrai office was composed in Paris. Guiard can also be associated with three of the main sources of Philip the Chancellor's works: London MS Egerton 274 (LoB) with Easter polyphony copied not long after the inauguration of worship at Cambrai Cathedral on Easter Sunday in 1251; Prague, Castle Archives, MS NVIII, having concordances with LoB; and Darmstadt MS 2777, with works of Philip in a gathering added at the abbey of St. Jacques in Liège. Guiard was a personal acquaintance of Juliana of Cornillon and Robert of Thourotte, the bishop of Liège who introduced the feast of Corpus Christi in Liège in 1246. The thirteenth-century repertoires of polyphony in Cambrai MSS 410 and 1328, taken together with other fragments and compilations of polyphony associated with northern France, including the eighth fascicle of the Montpellier Codex, suggest Guiard to have been a pivotal figure in the northern transmission of Parisian musical knowledge, which paved the way for the northern participation in the *Ars nova*. Guiard's authority as a theologian and broad circle of acquaintances in Paris demonstrate that he had the stature to bring about major change.

Missionary, Apostle, and Disciple of Jesus: The Office for St. Trophime in Fourteenth-Century Arles

Andrea Recek

Studies of the music of saints' offices have furthered our understanding of the stylistic features of plainchant as well as the development of saints' cults in the Middle Ages. Matins, with its rich repertoire of antiphons and responsories, has been a particular focus. Yet relationships between the chants of matins and the lessons with

which they were paired have received less attention. The previously unstudied office for St. Trophime, as celebrated at the cathedral of Saint-Trophime in Arles, provides valuable insights into these relationships. In the fourteenth century, cathedral clerics chose different hagiographical sources for the matins lessons in each of three extant breviaries. The plainchant, however, remained largely stable throughout this period, resulting in a new association between the responsories and the lessons in each source. The variety in the matins lessons is striking because Trophime's hagiography had long since transformed his identity from a missionary sent by St. Peter, to a companion of St. Paul, to a disciple of Jesus. Only the lessons in F-Pnm lat. 752 (breviary, 1343–1347) identify Trophime as Jesus's disciple. Those in F-Pnm lat. 1037 (breviary, late thirteenth or early fourteenth century) consist of biblical paraphrases describing Jesus sending forth his apostles but do not mention Trophime; F-Pnm lat. 1040 (breviary, fourteenth century) uses a sermon that calls Trophime an apostle but includes no biographical material. The established responsory texts, by contrast, focus on Trophime's relationship to Paul. They thus serve as a kind of gloss in F-Pnm lat. 1037 and F-Pnm lat. 1040 by describing how Trophime fulfilled the roles of preacher and apostle mentioned in the lessons, whereas they add a second hagiographical layer to the lessons in F-Pnm lat. 752. In each source, the music deepens the relationship between the responsories and lessons, reinforcing the structure and meaning of the chant texts through features including cadential placement, melodic repetition, and variation in texture. The mutability of the matins lessons combined with the stability of the chants makes Trophime's office a distinctive model for examining the relationship between these critical elements in medieval saints' offices.

Music and Politics in Contemporary Russia and Ukraine

Philip Ewell (Hunter College, CUNY), Chair

Constructing a National Canon: Orchestral Programming in Ukraine since 2014

Leah Batstone (Hunter College, CUNY)

In March 2013 the National Symphony Orchestra of Ukraine programmed a concert dedicated to the hundredth anniversary of the birth of Tikhon Khrennikov, a Russian composer who served as the General Secretary of the Union of Soviet Composers for over forty years. Less than a year after this anniversary concert, Ukraine would be thrust into the Revolution of Dignity on Kyiv's Independence Square (Maidan Nezalezhnosti), responding to the government's turn away from negotiations with the European Union and unseating Ukraine's then Russian-facing president Victor Yanukovich. Since the 2014 Revolution of Dignity, Ukraine has been reconstructing, even reclaiming, its public identity. This paper examines how Ukrainian musical institutions have participated in this movement through the performance of

orchestral repertoire that increasingly celebrates the country's diverse composition, as well as positions the country at the forefront of new music performance. In Kyiv, these efforts include concerts commemorating the massacre at Babyn Yar, showcasing living composers from around the world, and promoting a Ukrainian musical identity dominated by a variety of styles and themes, a distinctive turn away from past representations of Ukraine in folk terms alone. Orchestras in Lviv have participated in annual jazz festivals and maintained thriving contemporary music events, as well as collaborated with LvivKlezFest, a world famous celebration of klezmer music. In Odesa, Turkish, Greek and Jewish composers have made up a considerable portion of the Philharmonic Orchestra's repertoire since 2014. While figures like Khrennikov are conspicuously absent, the diversity of the composers represented instead hints at a particular construction of Ukrainian music for a Ukrainian public. Scholars of Ukrainian Studies in the fields of literature and theater are increasingly interested in and devoted to a rejection of an ethno-national and monolithic view of Ukrainian identity, focusing instead on the region as a unique melting pot where multiple currents meet. By positioning my study of orchestral programming against these new discourses, this research adds a musicological perspective to the important emerging discussions of Ukraine's contemporary identity as well as provide a model for studying the relationship between music and social change.

Soundmarks of Sovereignty: Provincializing Russia through Ukrainian "Ethno-Chaos"

Maria Sonevytsky (University of California, Berkeley)

DakhaBrakha, the self-described "ethno-chaos" band from Kyiv, have become darlings of the Western "world music" touring circuit in recent years. Amid the tumultuous political events that have transformed and destabilized the Ukrainian state since 2013, DakhaBrakha appointed themselves "Ambassadors of the Maidan Revolution," finding both subtle and explicit ways to integrate the rhetorics of freedom and the Ukrainian flag into concerts throughout Europe and North America. This paper investigates what I term "soundmarks of sovereignty" utilized in the eclectic music of DakhaBrakha, which fuses sounds associated with regional folklore, Afrobeat, Soviet popular music, and Western art musics. This paper departs from R. Murray Schafer's (1977) widely circulated but limited concept of the soundmark, which he proposed in analogy to the landmark. Instead, I foreground temporality—and especially, contested pasts—in my conception of the sovereign soundmark. This is accomplished by offering a close analysis of musical gestures in two revolution-era DakhaBrakha compositions which index the rival pasts that inform contemporary Ukrainian identity. Situating these gestures through ethnographic research, I complicate the binarized view of contemporary Ukrainian political identity as either pro-Russian or pro-Western. Rather, I argue that the emergent brand of identity purveyed by

cosmopolitan musicians such as DakhaBrakha propose an alternative path for the future of Ukrainian citizenship, distinct from the discursive parameters that most mass media delimit as “Russian” versus “European” ways of life. This project, therefore, follows Chakrabarty’s (2000) influential call to “provincialize Europe” by demonstrating how the resonance of different musical gestures that index various Ukrainian histories work to undermine the teleological logics of Eurocentric political modernity. But even more so, this project is one of “provincializing Russia” and the pan-Slavic master-narratives that bind together Soviet discourses of brotherhood with earlier Russian imperial “civilizing missions” in Ukraine. Yet DakhaBrakha’s complicity with and success within the world music industry that is governed by the logics of capitalism summons the question of whether these Ukrainian musicians hold the ethical ground to speak as cultural ambassadors for the Ukrainian public, or to accomplish the work of provincializing through their musical performances.

Music, Spirituality, and Morality Politics in Putin’s Russia

Olga Panteleeva (Utrecht University)

Increasing anti-Western sentiment in Russia has received much attention in political science and sociology. However, scholars in these disciplines tend to adopt top-down approaches, centering on the official discourse emanating from the Kremlin, as well as the rapprochement between the state and the Russian Orthodox church (Malinova 2014, Sharafutdinova 2016). These approaches fall short of theorizing the widespread grassroots support for Putin’s government. Building on current theories of populism (Mudde 2004, Müller 2016) and political emotions (Ahmed 2004), I argue that one of the sites where feelings of Russian spiritual and moral superiority are manufactured, creating the demand for the Kremlin’s populist policies, is classical music. In this paper I analyze the role classical music plays in a nationwide religious sect, The Movement of the Creator, one of the many spiritual movements proliferating in Russia since 1991. A mixture of New Age spirituality, Christianity, and neo-Nazism, the movement proclaims that the Slavic people are Aryans, “the chosen people.” Although shunned by the official Orthodox Church, the sect nevertheless exhibits pro-Putin attitudes. The most famous spokesperson for the movement is the internationally renowned opera singer Lyubov’ Kazarnovskaya, who sings at the gatherings and touts the literal health benefits of Mozart and Schubert’s music—its ability to purify human blood—opposing it to the detrimental effects of atonal and rock music. These techniques are not new. If we are to understand why Putin’s brand of populism has been so effective, we need to consider how it mobilizes a tradition of morality politics that positions Russia as culturally and morally superior to the West. Classical music has been a trump card for Russia in the power struggle with the “bourgeois West” since the 1930s (Tomoff 2015). Appropriation of Western European masterpieces for the Soviet artistic canon, (Clark 2011, Fairclough 2016) further

contributed to the idea that Russia is heir and guardian of Western European culture, which is being abused in the licentious West. Within the long tradition of equating aesthetic with ethics, “cultural heritage” becomes paramount in constructing the discourses of national and even racial superiority in Putin’s Russia today.

Political Economies of New Music

Tiffany Kuo (Mount San Antonio College), Chair

The Omnivore’s Dilemma: New Music and the Question of Critique

Andrea Moore (Smith College)

In a 2013 article about the Los Angeles Philharmonic’s “Brooklyn Festival,” Kevin Berger described its composers as drawing on eclectic influences from “Bing Crosby and Shostakovich [to] Ligeti and Ke\$ha,” adding “All of the composers in the festival write music without borders.” Across the country, musicians and new music organizations regularly declare their freedom from the “borders” of genre distinctions, demonstrating their commitment to a flexible and self-consciously non-dogmatic aesthetic. The mission of Brassland records, for example, states, “We like good music that transcends genre.” Composers and critics alike have described such post-genre music as “omnivorous,” suggesting its roots in what sociologists describe as “omnivore” listening, wherein social status is demonstrated by a breadth of musical consumption. Post-genre composition likewise depends on an expansive program of musical consumption, unconstrained by genre and made easier than ever with the advent of streaming. In this paper, I examine post-genre music as a strategy of distinction in new music. With examples from the Brassland catalogue, I show that this music embodies the standards identified by Luc Boltanski and Ève Chiapalleo as crucial to a “new spirit of capitalism,” in which the promise of creativity and autonomy, rather than security, keeps high-status workers invested in producing wealth for others. Under these terms, it is flexibility, activity, and virtuosity—core values essential to both post-genre music and various forms of high-status work—that demonstrate and generate cultural capital. The omnivore’s dilemma, I argue, lies in the fact that while musicians are ever more “free” from generic or stylistic constraints, this freedom—as with so many freedoms dependent on consumption—in fact constrains new music’s political potential. Adorno maintained that the idea of new music was “incompatible with an affirmative sound, the confirmation of what is.” Post-genre new music, by contrast, tends to confirm precisely “what is,” absorbing the lessons of flexibility and virtuosity, and offering affirmative, approachable sounds. By embedding these values in their work, even musicians who publicly espouse left or liberal politics dilute their ability to effectively critique the system that bestows their cultural capital.

Music as Political Imagination

Marianna Ritchey (University of Massachusetts Amherst)

Most of the activist efforts to “save” or “revitalize” classical music in the U.S. are oriented toward one of two goals: they either insist that artists must become entrepreneurs in order to reach new consumer markets, or they demand that the government continue to fund art with grants. This paper will begin by exploring the ways these orientations are anchored by an uncritical belief in capitalist and statist ideologies. When some artists argue that new musical practices aimed at widening music’s consumer market will “democratize” this music by dragging it into “the real world,” they signal the widespread acceptance of the idea that the ability to generate profit on a competitive free market is an index of social value; in effect, this rhetoric allows “the market” to stand in for “society.” On the other hand, movements to maintain federal funding for the arts and music often perform a similar slippage; by insisting that art is a social good akin to clean water or healthcare, and by demanding it be funded as such by the government, such activists uphold the necessity (and fundamental benevolence) of a top-down, state-administered society. In these two senses, I argue, some of the loudest voices in the movement to save classical music are working to serve power and uphold the status quo.

After briefly introducing this problem, I explore other potential ways of talking about, advocating for, and creating music that might articulate radically different forms of social organization. Is (or could/should there be) an “anarchist” musical aesthetic, for example, and, if so, does it have any political potential given the culture industry’s deftness at appropriating critique and rendering it lifeless? This paper examines recent scholarship on music’s political potential, and explores some possibilities for music made with radical utopian goals.

“There’s Money in New Music”: Bang on a Can and the Post-Górecki Record Industry in the 1990s

William Robin (University of Maryland)

“The classical-record industry has made a startling discovery,” proclaimed *New York Magazine* in March 1994. “There’s money in new music.” An unforeseen, smash hit success had ignited the revelation: Nonesuch’s 1992 recording of Henryk Górecki’s Symphony no. 3, which would ultimately sell a million records. In response, RCA/BMG, Philips, and Sony all launched their own contemporary music lines. For the classical industry, Górecki’s Third participated in the same phenomenon as crossovers like the “Three Tenors,” projects aimed towards yielding substantive profits amidst a landscape of corporate consolidation and declining CD sales. One beneficiary of this moment was the upstart composer collective Bang on a Can, which netted a major contract with Sony Classical in 1995. This paper reveals, first, how recordings

of contemporary music in the U.S. transitioned from a non-commercial service for composers in the 1980s into a potentially profit-making enterprise in the 1990s and, second, how Bang on a Can used the recorded medium to strongly assert its institutional identity in this newly speculative marketplace. Drawing on interviews with composers and producers, reception history, and archival documents, I trace the history of Bang on a Can on record: from its early participation in Composer Recordings Inc.'s edgy imprint *Emergency Music*; through its two Sony albums; to its reinterpretation of Brian Eno's *Music for Airports*; and, finally, to the founding of its own independent label, Cantaloupe Music. More broadly, I argue that this new dialogue between contemporary music and the record industry presents a clear example of how neoliberalism transformed new music in the United States. Just as Congress was arguing over whether the National Endowment for the Arts should be eliminated and American artists left to compete in the free market, major labels were newly extracting profits from a traditionally non-profit sector.

Rhetorical Devices

Joel D. Schwindt (Boston Conservatory at Berklee), Chair

Slow or Swift? Gulliver, Telemann, and Bach and the Ironic *Stile Antico*

Matthew Hall (Cornell University)

The gigue from Bach's Partita no. 6 in E minor BWV 830 is an arcane chromatic fugue, notated enigmatically in duple meter using the mensuration sign for *tempus perfectum diminutum*. Its style and notation have been interpreted variously by modern critics, but all seem to agree that the gigue is a serious piece, an idiosyncratic but magnificent culmination to the set of six partitas (e.g. Talle 2003, Schulenberg 2006, Little and Jenne 2009, Jones 2013).

I argue that the idea of a gigue in mensural notation may have been borrowed from Telemann, and that its highbrow pretension has a lighter side. Roughly contemporaneous with Bach's piece is Telemann's "Broddingnagische Gigue," which appeared in the eighth installment of *Der getreue Music-Meister* (1728–29). Telemann's gigue is notated solely in breves and semibreves, recalling the episode in Jonathan Swift's *Gulliver's Travels* (1726) wherein Gulliver plays a jig on a sixty-foot spinet for the giant king and queen of the colossal realm of Broddingnag. Telemann's gigue is funny to look at, and could be performed variously: is it just the notation that is silly, or does the joke extend to imagining an impossibly slow performance as well?

The humor of such ambiguities and incongruities suggests a new way of hearing Bach's E-minor gigue: as a squib. Bach mixes duple and triple meter, slow notation and fast tempo, *cantabile* melody and angular chromaticism, and above all the *stile antico* and the *galant*. As in Telemann's gigue, these juxtapositions do not resolve in a straightforward way; the result is ironic. Not unlike Swift's satire, there is a political

earnestness to Bach's musical joking: the gigue is—or can be read as—an early installment in Bach's long polemic on the possibility of reconciling learned counterpoint to bourgeois, *galant* taste.

“Imitating the Words” in Music: The View from
the *Poetics* Commentary Tradition

Russell O'Rourke (Columbia University)

This paper reconsiders the concept and practice of “imitating the words” (*imitazione delle parole*) in Italian Renaissance musical culture by turning to the commentary tradition on Aristotle's *Poetics* that flourished in the later decades of the sixteenth century. While scholarship has tended to view techniques of musical imitation commonly associated with the madrigal—word-painting and the like—as manifestations of the general principle “art imitates nature” (*ars imitatur naturam*), a close read of Gioseffo Zarlino's writings alongside treatises on Aristotle's *Poetics* by authors including Alessandro Piccolomini (1575), Giorgio Bartoli (1573), and Francesco Buonamici (1597) yields an alternative framework for musical imitation, one less beholden to the values of visual naturalism bound up with that motto.

In the first place, “imitating nature” and “imitating the words” are distinct—and unrelated—principles for Zarlino. The former, guiding the composer's choice of a tuning system (among other considerations), undergirds a polyphonic *cantilena* unnoticed, while the latter aims at expressing a poetic text such that the results may be appreciated by listeners. In the *Sopplimenti musicali* (1588), moreover, the theorist explicitly associates “imitating the words” with the imitation (*mimesis*) treated in the *Poetics*. To explore the implications of this association I then turn to the aforementioned commentators, who forward a theory of imitation unencumbered by the rigid naturalism often associated with the “art imitates nature” dictum. Elaborating Aristotle's precepts creatively, these authors foreground the mediation that conditions the relationship between any work of imitation and its “object,” and task the audience with completing a syllogistic inference to distinguish the one from the other. What emerges from the *Poetics* commentary tradition, all told, is a quasi-logical paradigm for imitation that fulfills the twin aims of pleasure (*diletto*) and benefit (*utile*) so prized in sixteenth-century discourses on the arts, music included.

Having established the Aristotelian attitude toward imitation in the first part of the paper, I examine a passage in Giaches de Wert's “Qual musico gentil” (1586), demonstrating how a *Poetics*-inflected take on “imitating the words” can shed new light on both compositional practice and aesthetic experience in the late Cinquecento madrigal.

Sounding the Interrogative: Cadential Attenuation as Syntactic Device in the Madrigals of Sigismondo d'India

Derek R. Strykowski (University at Buffalo)

Sigismondo d'India is most recognized today for his contributions to the early monodic repertory, but he also published eight books of five-part madrigals between 1606 and 1624. These madrigals largely uphold the stylistic principles of Monteverdi's *seconda pratica* through d'India's use of various expressive devices with which to allow the music to convey the meaning of the text. Scholars have long studied the late polyphonic madrigal for its text painting (in relation to particular words) and use of affect (in relation to the text as a whole). Yet beyond the basic observation that some madrigal composers tend to ignore poetic enjambments so as to safeguard the underlying sentence structure, few studies have investigated musical depictions of the syntactic or prosodic design of the text itself—even though the musical phrase structure of a madrigal readily provides it with inherent syntactic and prosodic meanings of its own.

The present corpus study takes a quantitative approach to questions recently posed by John Turci-Escobar about the expressive meaning of cadential attenuation in the Italian madrigal. A formal empirical analysis of the eighty-five madrigals that d'India published within his first five books (1606–16) reveals how the composer's marked cadential treatment of interrogative sentences (i.e., those ending with a question mark) differs from his unmarked cadential treatment of sentences cast in the declarative (*enunciativa*). These observations are consistent with the idea that d'India sought to account for the sense and intonation of an interrogative sentence when setting it to music. The analysis also demonstrates that such concerns may at times have conflicted with d'India's compositional obligation to ensure that a cadence would communicate aspects of the musical structure in which the text was conveyed.

Vocality Shaped and Captured

Karen Henson (Queens College / Graduate Center, CUNY), Chair

Léon Melchissédec's "leçon de chant"

Sarah Fuchs (Syracuse University)

Between 1899 and 1908, Léon Melchissédec—a renowned operatic bass-baritone turned professor of *déclamation lyrique* at the Paris Conservatoire—made a series of sound recordings, among which his 1902 recording of "Sois immobile" (from Rossini's *Guillaume Tell*) for the Zon-o-phone label stands out. Described as "une leçon de chant par Mons. Melchissédec, professeur au Conservatoire," this unusual recording reproduces a simulated singing lesson, in which Melchissédec assumes a doubled role, performing not only as professor but also—and without acknowledging as much—as

pupil. Within the span of two minutes, Melchissédec interrupts his performance of Rossini's aria more than a dozen times to offer suggestions and corrections, many of which have to do with the articulation of specific syllables. In this paper, I contextualize Melchissédec's "leçon de chant" alongside his pedagogical publications, exploring how operatic pedagogy evolved in response to the emergence of sound-recording technologies in turn-of-the-century France.

As his 1913 singing manual makes clear, Melchissédec positioned the pronunciation of the French language—rather than the pursuit of the *voix sombre*, which he claimed many of his colleagues at the Conservatoire continued to encourage—at the center of his method, seeking to revive a style of singing that had ruled the French stage at the end of the eighteenth century and the beginning of the nineteenth but had since been all but forgotten. Melchissédec found support for his method in the latest advances of French vocal scientists, whose efforts to standardize and then naturalize the pronunciation of the French language transformed how citizens engaged with their national tongue following France's defeat in the Franco-Prussian War (Bergeron 2009). But Melchissédec also took into consideration the technological capacities of the phonograph, which not only demanded precise articulation from performers, especially singers, but also prompted them to cultivate distinct voices for the stage and the recording studio. Ultimately, Melchissédec's "leçon de chant" illustrates the convergence of aesthetic, political, and technological concerns, affording us a new glimpse into the complex (and sometimes competing) aims of fin-de-siècle operatic pedagogy, which framed the voice variously as natural and learned, single and multiple.

The Stuttering Siren: Speech Therapy and Claude Debussy's *Pelléas et Mélisande*

Kimberly Francis (University of Guelph), Sofie
Lachapelle (University of Guelph)

In Claude Debussy's opera, *Pelléas et Mélisande*, we first encounter Mélisande in the depths of a forest. She either cannot or will not speak. When her voice finally escapes, she cries out to the nobleman Golaud that he is not to touch her. Carried along by Debussy's lush impressionistic harmonies, Mélisande stammers and stutters through this opening scene, contrasting the clarity and precision of Golaud's lines. Catherine Bergeron, Jane Fulcher, Jann Pasler, Mary Ann Smart, Marianne Wheeldon and others have examined the multiple meanings of Debussy's opera, defining it as the arch-French modernist work with its revolutionary treatment of the French language. Building on their scholarship, we suggest an additional context for understanding the speech patterns found in *Pelléas et Mélisande*: the work of speech therapists and the codification of speech defects in the second half of the nineteenth century. While the connections between speech therapy, vocal medicine, and the world of opera performance are numerous in this period, here we focus on the work of stuttering specialist

and pioneer speech therapist Émile Colombat (1839–1891). In particular we retreat nearly thirty years before Pelléas's premiere to focus on Colombat's tenure at the Conservatoire de Paris. Starting in 1871, roughly a year before Debussy first entered the institution, Colombat began to teach students some of the techniques he used in his work with the children of the Institute national des sourds-muets. Through a series of exercises he called a *gymnastique orthophonique*, Colombat hoped to correct speech defects and improve the quality and expressivity of the singing voice of Conservatoire students. Colombat's reflections on this experiment, as well as his writings on the voice more broadly, deeply resonate with the works of symbolists of the period, including those of Maurice Maeterlinck. Thus, by bringing Colombat's teachings into dialogue with Pelléas, we add further context to Debussy's work. Overall, we argue that the late-nineteenth-century fascination with stuttering, vocal pathologies, and voice expression was part of a broader medical-artistic-musical discourse, a milieu in which Debussy's heroine Mélisande first spoke.

Epic Mic Check: Milman Parry Sings Elliott Carter's *Philoctetes*

Peter McMurray (University of Cambridge),

David Elmer (Harvard University)

In summer 1933, Milman Parry, a scholar of Homeric poetry at Harvard, traveled to Yugoslavia to begin comparative research on an extant epic tradition. Parry initially relied on dictations and a commercial phonograph to record epic singers he met, but upon returning to America he commissioned a custom recording apparatus with a microphone and two turntables that could continuously record aluminum discs. Parry then took this apparatus with him for a research year in Yugoslavia, where he recorded hundreds of hours of epic singing, including the hours-long songs of Avdo Medjedovic, whom Parry's student-assistant and successor Albert Lord dubbed "our Yugoslav Homer." Parry and his assistants also recorded a substantial number of women's lyric songs, a corpus which Béla Bartók deemed the highlight of the collection during his work transcribing the songs after he fled Europe during World War II. Bartók was quick to point out that the technical innovations of Parry's recording apparatus offered entirely new possibilities for fieldwork and for understanding popular song, which so often exceeded the capacity of a single phonograph cylinder or gramophone disc. Parry's recordings have a storied afterlife, but a recent discovery of test recordings in the Parry Collection archive also sheds light on Parry's thinking *before* the trip. These test recordings, probably made in late spring of 1934, exhibit the great conundrum of all sound checks: they require sound, often for extended periods. What kinds of sounds best test a prospective epic recording session? Unsurprisingly, Parry's tests focus primarily on vocal sound; consequently, he needed material to vocalize. In addition to reading letters and reciting Homer, Parry also chose to sing excerpts of Elliott Carter's vocal score for the 1933 Harvard production of Sophocles'

Philoctetes, the piece Carter considered his first numbered opus. The result was a kind of expansion of Roman Jakobson's notion of the "phatic," in which communication is preceded by testing a given channel. More broadly, the recordings confound the notion of the archive's *arkhe*—not the archive's command to document, as in Derrida's *Archive Fever*, but rather its beginning. Is the archive's soundcheck part of the archive?

Friday Noontime

Academic Job Mobility and Interview Practices outside of North America

Sponsored by the Committee on Career-Related Issues

Jennifer Ronyak (University of Music and
Performing Arts Graz, Austria), Chair

Paul Christiansen (Seton Hall University)

Daniel Chua (University of Hong Kong)

Dan Donnelly (University of Toronto)

Sarah Hibberd (University of Bristol)

Nanette Nielsen (University of Oslo)

This panel aims to serve North-American trained musicologists considering academic positions outside of North America. After an overview by Daniel Donnelly concerning differing international systems and their relationship to mobility in hiring, the panel will continue with some opening information from current and former senior faculty members on interview and hiring practices in the United Kingdom, Scandinavia, Continental Europe (including Eastern Europe), and East Asia (including Hong Kong).

Time will then be left for additional questions from the audience for the panelists.

Catastrophe and Play

Dana M. Plank (Ohio State University), Jacob A. Cohen, Elizabeth
J. Hambleton (University of California, Santa Barbara), Co-chairs
Kate Galloway (Rensselaer Polytechnic Institute), Respondent

We are living in a time of ecological crisis. As climate change threatens to permanently alter both human and non-human populations, many in the arts have imagined the sound of a world that has undergone some kind of environmental catastrophe, either natural disasters or human catastrophes such as nuclear winter. In both video games and soundscape compositions, the soundworld creates opportunities for powerful firsthand experiences and identification with real and virtual environments. Composers both inside and outside the world of video games often grapple with similar issues of sounding a world that has undergone an ecological crisis, or that inhabits a very different ecological reality than Earth. Both video games and interactive sound compositions allow users to play and interact within the sonic space of

environmental catastrophe or a post-apocalyptic ecology, experiencing transition and consequence firsthand.

Our special joint session offers two sets of short papers, with each set pairing one member of the Ecocriticism Study Group with a member of the Ludomusicology Study Group. The first set of talks, titled “Imagined Sounds of Radiation in Post-Apocalyptic Environments,” features a ludomusicological approach to Danish composer Jacob Kirkegaard’s Chernobyl-inspired soundscape composition *4 Rooms* alongside an ecomusicological approach to the post-apocalyptic video game *Metro: Last Light*. The second set of talks is titled “Climate Change in Civilization VI: Gathering Storm,” and features both presenters examining the game *Civilization VI: Gathering Storm* from each’s respective disciplinary lens. The broad question that this approach explores is: how might ecomusicological approaches inform ludomusicological work (which often implicitly discusses the conveyance of environmental spaces through sound), and how might an ecomusicologist use a ludic approach to participation and interactivity to expand their consideration of a work’s significance and meaning?

Playing with Fire (and Other Natural Disasters): The Sounds of Climate Change in Sid Meier’s *Civilization VI: Gathering Storm*

Karen M. Cook (The Hartt School, University of Hartford)

The second expansion to Sid Meier’s *Civilization VI* introduces several new game mechanics to the popular world-building series, the timeliest being the concept of climate change. Each game’s map represents an active planet, which will not only randomly generate a variety of natural disasters (such as floods, sandstorms, or volcanoes) but which will be inevitably affected by the actions of your and the other civilizations. Using resources such as coal will raise CO₂ levels and thus also the global temperature, which will melt polar ice caps, flood coastlines, and affect migration.

While in each new game the player has the option to exclude, include, or even escalate natural disasters, no civilization can fully escape the ravages of climate change. From a ludic perspective, such environmental concerns are therefore a fundamental part of this expansion’s game play. From an auditory perspective, however, these issues play a small role in the game’s sound world. The musical underlay consists of variants on each civilization’s main theme, while the host of sonic cues alert the player to unit actions, building completions, or other similar advances. Natural disasters have their own brief auditory moment; tornados are rushes of wind, while volcanoes burst and rivers gush. Such an alert is fleeting, though, and might leave the player unaware that their territory has been affected. Moreover, such sounds call the player’s attention only to weather; climate change itself is insidiously silent. While the game brings necessary attention to an increasingly real threat, its sonic interpretation of that threat symbolizes its continued invisibility.

The Sonic Rewards of Climate Change in Sid
Meier's *Civilization VI: Gathering Storm*
Tyler Kinnear (Western Carolina University)

Building on Karen Cook's discussion of the sounds associated with natural disasters in "Gathering Storm" (2018), this presentation considers the inaudibility of climate change and the sounds that the player hears instead. It is no surprise that the soundscape of "Gathering Storm" is dominated by human activity, given the centrality of nation building to the game. This raises questions not only about game design, but also the relationships between players and their environment. What do human associated sounds tell us about our place in a (virtual) world where we are both agents of and victims to climate change? What are the sounds of "victory" and "failure" in the face of an essentially inaudible antagonist?

Arguably, "Gathering Storm" advantages players that use climate change against their opponents, instead of playing the role of environmentalist. This idea challenges notions of "balance" and "order" as they pertain to soundscapes (Schaffer 1977) and also ecosystem health (Krause 2012; Costanza and Mageau 1999). In a way, the "ideal" soundscape of "Gathering Storm" is one where sonic markers of productivity and development are both consistent and frequent. The soundscape of "Gathering Storm" affirms a player fantasy where melting polar ice—and the human activity associated with it—is (hopefully) on the player's side.

Experiencing Chernobyl: Sound, Immersion,
and Post-Apocalyptic Environment

Isaiah Green (Indiana University)

As ecomusicologists study the importance of music and environmental disaster, interdisciplinary approaches provide new outlooks on this relationship. Understanding how musical works engage audiences in ecocritical thought reveals how music plays a role in environmental awareness, especially in terms of the specter of apocalypse. Here I focus on the soundscape composition *4 Rooms* by Danish composer Jacob Kirkegaard as an example of immersive and imagined post-apocalyptic music. Drawing from the ludomusicological methods of William Gibbons (2014) and William Cheng (2014), I show that music acts as an immersive experience of the imagination, similar to the process of music in video games, which allows the listener to aurally explore specific environmental settings. Further, these immersive experiences delineate imagined space for catastrophic environmental degradation in works that experiment with the concept of post-apocalyptic sound.

Kirkegaard's work consist of four interrelated compositions based on soundscape recordings that the composer made in four rooms within the zone of alienation in Chernobyl (an infamous area with limited visitation due to high amounts of

radioactivity.) This composition was designed to explore the sound of radiated space as a means of transporting listeners in to a post-apocalyptic environment of nuclear fallout. For listeners, this piece experiments with what radiation sounds like in portraying the aftermath of Chernobyl, one of the worst nuclear disasters in history. I argue that Kirkegaard's composition provides immersive sonic space for audiences to experience environmental radiated space, which allows them to "play" in a post-apocalyptic geography, through their imagination.

The Sound of Radiation: Sonically Signifying the Post-Apocalypse in *Metro: Last Light*

Andrew Borecky (University of Tennessee Knoxville)

Set in the near future, the *Metro* game series by 4A studios depicts a post-apocalyptic image of nuclear-winter Moscow. Forced underground, the remnants of human civilization live in the metro and fight constantly for their survival against warring political factions, giant mutated beasts, and a crumbling society. The continual threat that these factors present are further complicated by a hostile ecology where nuclear radiation pollutes every environment outside the metro. The irradiated environment drives the story behind and creates a unique play experience where the player has to survive against the world itself.

To create the impression of an invisible radiation within the game experience, 4A studios uses sound as indicator for its players. When entering irradiated areas, the players hear the main character's gasping breaths, indicating the unseen danger. Additionally, *Metro: Last Light's* soundtrack, by composer Alexey Omelchuk, creates a sonic environment that attempts to evoke the sound of radiation. Omelchuk's soundtrack features titles that draw on the environment to inform his soundscape including "Night in the Marshes," "Abandoned Park," and "Forest Nightmare." However, all of these areas share a distinguishing factor, that of unseen deadly radiation. Drawing on the research of ecomusicologists such as Aaron Allen (2015) and Mark Pedelty (2013), I posit that Omelchuk's soundtrack uses microtonal and dissonant sound to sonically signify an invisible unheard radioactivity. By doing this, Omelchuk provides a sonic representation of a deadly environment that is the result of human consequence.

Digital Musicology: Dialogue, Demonstration, Demystification

Sponsored by the Committee on Technology

Mollie Ables (Wabash College), Joshua Neumann
(University of Florida), Co-chairs

Katie Chapman (Indiana University)

Karen Desmond (Brandeis University)

Richard Freedman (Haverford College)

Estelle Joubert (Dalhousie University)

Imani Mosley (Wichita State University)

Jesse Rodin (Stanford University)

Raffaele Viglianti (University of Maryland, College Park)

During the last two decades, digital scholarship has established itself as integral to humanities research. Advocates for the digital humanities emphasize that leveraging technology in both scholarship and pedagogy affords increases in scale, scope, and accessibility. Musicologists have more recently embraced this emergent field at a stage when its methodologies and modes of questioning have expanded to address issues unique to scholarship in the arts. This session, sponsored by the AMS Committee on Technology, will focus on the convergence of data modelling, semantic notation encoding, and computer-aided corpus study in musicology, and will relate experiences and lessons learned in building these tools.

The panelists for this session have diverse areas of expertise and content knowledge (listed below). In the first part of this session, they will present their digital musicology projects and tools, and address how to make such digital work available to and usable by the broader musicological community.

Following the panel, the session's second part will demystify digital scholarship and introduce these various projects in a practical way. First, panelists and attendees will sort into smaller groups based on sample questions prepared by each panelist about their respective tools and content. These breakout groups will facilitate hands-on familiarity with specific methodologies, tools, and software used in digital musicology.

Friday Afternoon Performance

**In a Woman's Voice: Spoken-Word
Compositions by Women Composers**

Red Vespa

Marian Wilson Kimber (University of Iowa), reciter
Natalie Landowski (Western Illinois University), piano

Introduction	Marian Wilson Kimber
<i>Dame Fashion</i> (1924)	Frieda Peycke (1884–1964)
<i>Apples</i> (1921)	Phyllis Fergus (1887–1964)
<i>If Only We Could</i> (1943)	Frieda Peycke
<i>A Summer Idyll</i> (1925)	Phyllis Fergus
<i>I Doubt It</i> (1923)	Lalla Ryckoff (b. 1891)
<i>Wishful Waiting</i> (c. 1947)	Frieda Peycke
<i>Ain't it Fine Today</i> (1920)	Phyllis Fergus
<i>Lie Awake Song</i> (1922)	Phyllis Fergus
<i>Upon a Broken World</i> (2019)	Lisa Neher
<i>September, 1918</i> (Amy Lowell)	
<i>Good Bones</i> (Maggie Smith)	
<i>It is Raining on the House of Anne Frank</i> (Linda Pastan)	
Two Uses for a Fan	
Excerpt from <i>The Red Fan</i> (1893)	Nettie Arthur Brown (1864–1914)
<i>A Lesson with the Fan</i> (1898)	Guy d'Hardelot (1858–1936)
<i>The Canoe</i> (1916)	Phyllis Fergus
<i>Husbands</i> (1942)	Frieda Peycke
<i>The Usual Way</i> (1914)	Phyllis Fergus

This lecture-recital introduces the “musical reading” for speaker and piano, a genre composed by American women during the early twentieth century. The influx of female performers into elocution during the Progressive era resulted in women’s dominance of melodramatic composition. Although most major American cities had at least one elocution school, Boston had numerous leading institutions, including the Leland Powers School, the Curry School of Expression, the Emerson College of Oratory, and the New England Conservatory, which offered elocution from 1883 to 1904.

Women trained at these schools regularly recited between the musical numbers of late nineteenth-century concerts and later appeared on the Chautauqua circuit. Some elocutionists specialized in performance with music, presenting one of the numerous melodramas produced during the period, reciting poetry accompanied by previously unrelated compositions, or speaking the text of a song instead of singing it.

As women came to lead the elocutionary profession, they also became the primary composers of notated spoken word compositions, or “musical readings,” transforming earlier practices in creating pieces that would specifically appeal to women. Women’s clubs served as the primary audiences for musical works that expressed views of courtship, marriage, children, and aging. These musical miniatures are notable for their comic tone and satire of gender expectations, and romance and married life are regularly portrayed as less than ideal. Drawing on previous informal practices, piano accompaniments sometimes quote well-known compositions to humorous effect. At their close, musical readings feature gestures that punctuate the narratives’ climactic punch lines. Thus, such spoken-word pieces represent an unusual intersection of gender and musical genre. Through accompanying comedic female voices, composers feminized melodrama, creating works that specifically appealed to women while subtly resisting contemporary gender norms.

*Friday Afternoon 2:15–3:45***Borrowing and Crossing in Pop and Rock**

Paula Bishop (Bridgewater State University), Chair

“Find a Way”: Amy Grant and Christian Pop’s Mainstream Crossover

Andrew Mall (Northeastern University)

The market for contemporary Christian music, or CCM, a style of commercial popular music, has long relied on infrastructures parallel to the mainstream music industries for its production, distribution, and consumption. As Don Cusic (2012), Larry Eskridge (2013), and others have documented, this segmentation has both reflected and reproduced a stratification between white evangelical Christian and mainstream pop music (“general market”) consumers in the U.S. Although general market music publishers and record labels had distributed a variety of religious musics throughout much of the twentieth century, by the mid-1970s most white pop artists who publicly self-identified as Christian were relegated to the Christian market, largely marginal to mainstream pop and its metrics of success (Billboard charts, critical assessment, Grammy awards, news/media features, etc.). When CCM singer Amy Grant’s single “Baby Baby” topped the Billboard Hot 100 chart on April 27, 1991, it was the first time in recent memory that a Christian artist had a number-one general market single. This was a significant event for Grant, her songwriting partners and management team, her record labels, and CCM fans that felt sudden and unprecedented to many, but “Baby Baby” was no fluke hit. In this paper I argue that Amy Grant’s success was the cumulative result of longer strategies to cross her over from the relatively small Christian market to the massive general mainstream pop market. Archival research reveals business and artistic decisions that prepared Grant for her first attempt at crossover with the 1985 album *Unguarded*. Not all of these decisions were supported by CCM fans: discourse about the boundaries of the Christian market in CCM magazine reached a higher pitch in late 1985, as Grant’s first crossover singles climbed (and descended) the Billboard charts. Her 1988 album *Lead Me On* reoriented Grant towards the Christian market, but this proved to be a lull and not a reversal of crossover attempts. The sonic dimensions and marketing strategies of 1991’s *Heart in Motion*, for which “Baby Baby” was the lead single, evidence an intention—necessarily long in planning—for Grant to compete with other mainstream pop artists of the era.

Progressive Populism? Reassessing Virtuosity, Spectacle, and Classical Borrowing in the Music of Rick Wakeman

Ivan Tan

According to standard rock historiography, many 1970s progressive rock musicians borrowed elements of culturally privileged genres—especially classical music—to demonstrate their artistic seriousness. In addition to the presence of timbral signifiers like harpsichord, flute, and other “non-standard” rock instruments, as well as the use of contrapuntal and motivic techniques common in classical music, prog is characterized by a nineteenth century conception of virtuosity and spectacle, which had become a stylistic marker of classical music and its social prestige by the mid-twentieth century. This “hippie aesthetic” (Covach 2007), however, dissolved later in the decade, as elements of prog seeped into more mainstream rock genres (Holm-Hudson 2005) and prog bands themselves moved away from the boundary-pushing experimentalism that had characterized their work earlier in the decade (Macan 2006). In this paper, I identify an earlier instance of this dissolution in two concept albums by keyboardist Rick Wakeman: *Journey to the Centre of the Earth* (1974) and *The Myths and Legends of King Arthur and the Knights of the Round Table* (1975). These two albums were Wakeman’s first releases after leaving Yes, his departure motivated in part by discomfort with what he considered the band’s increasingly abstract musical idiom. Although both albums display many of prog’s stylistic traits—including conceptual narrative and motivic structure—they do so in ways that enhance accessibility by general audiences rather than solely signifying Wakeman’s musical expertise. Similarly, despite his status as keyboard virtuoso and band leader, Wakeman adopts a performance persona that mitigates the differential in power relations both within the band and between band and audience. In these albums, Wakeman thus presents a critique of the “hippie aesthetic” from within the prog genre, and shows that the characteristic features of prog can be directed towards more populist ends.

“Machines and People, That’s This Whole Country”: Counterculture, Synthesizers, and ‘The Machine’ in late 1960s American Folk Rock

Adam Harper

The controversy among the folk music community surrounding Bob Dylan’s use of the electric guitar from 1965 is one of the more famous examples of a distrust of certain technologies coded as “modern” or “mainstream” in the music associated with countercultures. This distrust has spanned decades, manifesting in punk, lo-fi and backlashes against digital recording today. But the relationship between American countercultural music in the 1960s and cutting-edge technology is more complex than one of straightforward aversion. On the contrary, a number of seminal but under-researched folk-rock bands were the first to embrace the synthesizer as a

leading and permanent feature of their ensemble in the late 1960s, and will form the subject of this paper: Silver Apples, Fifty Foot Hose, the United States of America, and Lothar and the Hand People. Contemporary with the popular success Wendy Carlos's albums of Bach on synthesizer yet preceding the use of the instrument in "progressive" rock, the synthesizer appears in these bands' music with distinct yet often ambivalent meanings relating to psychedelia, space travel (as this era saw the height of *The Space Race*), and, my chief focus, countercultural critiques of society based on anxieties around computerization and the recurring dystopian image of "The Machine" of rational, technocratic, industrial society. The title of this paper is taken from an interview with Lothar and the Hand People—a cynical view that paints their use of a Moog synthesizer somewhat darkly. This paper will look at the apparently paradoxical cultural contexts of the earliest synthesizer bands with reference to the cultural criticism of the time (Jacques Ellul, Herbert Marcuse, Theodore Roszak), to these bands' reception in counterculture's underground newspapers such as *The Berkeley Barb* and *The East Village Other*, to sonic depictions of computers in film and television, and to close analyses of these bands' recordings. A complex picture will emerge of musicians using technology to both reflect and change the world around them, which in turn will hope to offer an instructively counterintuitive example for the growing field of counterculture studies and history, within musicology and beyond it.

Creating a Nation in Pre- and Post-State Israel

Timothy Jackson (University of North Texas), Chair

Performing Zohra El Fassia: Cultural Production and Mizrahi Memory Space in Israel 1976–Present

Tamar Sella (Harvard University)

The life story, character, and musical repertoire of Zohra El Fassia (c. 1904–1994), a renown Moroccan Jewish singer who emigrated to Israeli oblivion in the early 1960s, has reverberated in undercurrents of Mizrahi (Jews from Arab and Muslim countries) culture and politics in Israel. In this paper, I use materials from my ethnographic work and oral history in Israel to unfold the tapestry of representation of Zohra in film (Shiran), poetry (Bitton), theatre (*Bimat Kedem*), audiovisual performances (Elkayam and Hai Cohen), and political campaigns (*TAMI*), since 1976 to the present day. I frame this tapestry as an active entangled space of performed memory within contemporary Israel, and highlight two central aspects within it. First, I demonstrate how this performed memory space situates itself as heavily embedded in the geographical and metaphorical Israeli south, in tension with the nation's geographical, cultural, and political center. I show the ways in which Zohra's southern memory space intervenes to make a globalized re-reading of the Israeli periphery,

and specifically a re-situating of Israel as both diasporic and deeply lodged within the Arab and Maghrebi Middle East. Second, I attend to the emergent preoccupation with the concept of memory itself, its potential and limitations from within a Mizrahi perspective. Through attending to recurring narratives and performances of Zohra's reflection on her past in Morocco via her present in Israel, I reveal an extended interrogation of the heightened space of ambivalence of presence and absence within marginalized memory. I further demonstrate how this ambivalent reflexivity of Zohra works to create performances of alternative future realities, such as radical Mizrahi femininities, and resistance to institutional structures of ethnicity-based tradition. In the process, I tease out connections to discourses of memory performance and marginalized identities elsewhere, drawing on black discourse of invisibility and hypervisibility (Weheliye 2003), Chicana discourse of the borderlands (Anzaldúa 1987), and transnational feminism (Kapchan 1996). I argue that the discussion of Zohra El Fassia's resonance contributes to theoretical discourses of the relationship between performance and memory, and specifically marginalized memory (Roach 1996).

Between a Past that Never Was and a Future That Can
Never Be: Utopianism in the Music and Musical life of
the Pre-Statehood Jewish Community of Palestine

Irit Youngerman (University of Haifa, Israel)

Music in the Jewish Community of British Mandate Palestine may be described as moving between a past that never was and a future that can never be (following Taruskin 1997, 461). During the eventful years preceding the founding of the State of Israel, musical life boomed through a rapid succession of events: the rise of the Nazi regime which resulted in the arrival of hundreds of highly trained refugee musicians, the founding of the Palestine Orchestra as an explicit anti-Fascist enterprise, the establishing of new musical institutions, and attempts to construct a new compositional style. The setting for the unfolding of these developments was itself unusual. A mostly immigrant society, the Jewish community was in a state of fluctuation, more than doubling its population within less than a decade, with newcomer musicians joining the scene and new musical ventures rising and often crashing in a clash of different ideologies, tastes, and visions. This situation, combined with the ever present allure of the Holy Land and of the exotic Orient, was a fertile ground for the utopian imagination. With no leeway for “immigrant nostalgia” (which was unacceptable in the Zionist ideology), utopian dreams, ideologies, and visions flourished, at times leading to pragmatic ventures (i.e. the Palestine Orchestra, the “Music for the People” choirs project and more), at others, remaining in the ideological realm. Among the latter are Alexander Boscovich's (1907–1964) construction of a Semitic musical culture reconnecting to a nostalgically imagined biblical past, Peter Gradenwitz's (1910–2001) vision of the central role Israeli music was to play in the future development

of Western art music, and Max Brod's (1884–1968) idea of “national humanism” and the role music was to play in its establishment. Musical compositions of this period create a space in which such utopian modes could be realized and provided with musical substance. The presentation will consider utopia's role as a mirror, reflecting an image contrasting and at times masking the realities of the period. I argue that while depicting utopia, these ideas and ventures are in effect rooted in experiences of rupture, loss, alienation, and fragmentation.

Stefan Wolpe and Palestine: New Perspectives

Barry Wiener (New York, N.Y.)

In recent years, scholars who study the music of Stefan Wolpe have perceived a contradiction between his Marxist, cosmopolitan political views and his musical practice during his four years in Palestine, from 1934–38. They have repeatedly asserted that Wolpe was anti-nationalist and anti-militarist (Zimmermann 2008, Cohen 2012). In addition, they contend that he approached Judaism from a primarily ethical perspective, due to his concern for social justice. Nevertheless, Wolpe scholars have categorized some of his works on biblical texts as “eschatological” and “messianic” (Zimmermann 2008), inadvertently suggesting that he had a serious interest in religion. They have also documented Wolpe's participation in Zionist state-building musical activities (von der Lühe 1999).

These ideological difficulties can be resolved by exploring the specific political contexts for Wolpe's actions. During Wolpe's lifetime, Zionism was primarily a socialist, and often Marxist, ideology. In Palestine, Wolpe collaborated with members of the Marxist-Zionist movement Hashomer Hatzair, which advocated both unlimited Jewish immigration and a binational political program. After he came to America in 1938, Wolpe continued his activity on behalf of the Zionist movement, working together with many other Jewish artists as well as Jewish-American political and cultural organizations. Between 1937 and 1955, he wrote works celebrating Zionist military actions and set many texts about the ingathering of Jewish exiles to the land of Israel, the creation of a Jewish state, and the defeat of Israel's enemies through divine intervention.

In order to provide a fresh appraisal of Wolpe's attitudes to Judaism and Zionism, I will present a comprehensive survey of his works on Jewish subjects, drawing on previously unexamined documents held at NYPL, the Steven Spielberg Jewish Film Archive, YIVO, and Stony Brook University Library. I will discuss both published and unpublished works, including “Sim Shalom” (1937), “Holem Tza'adi” (1937), “Isaiah” (1938), *Israel and his Land* (fragment, 1939), the *Yigdal* cantata (1945), “David's Lament over Jonathan” (1954), and “Four Choruses” (1955). In addition, I will discuss Helmar Lerski's Zionist film, *Palestine at War* (1941), which I reconstructed by matching Wolpe's film score to previously unidentified films at the Spielberg Archive.

Essentialism, Identity Politics, and Music Scholarship

Sponsored by the Committee on the Annual Meeting

Mark Katz (University of North Carolina at Chapel Hill), Chair

V. Kofi Agawu (Graduate Center, CUNY)

Bonnie Gordon (University of Virginia)

Sindhumathi Revuluri (Harvard University)

Three scholars will discuss a problem that an increasing number of AMS members encounter: their employers' and colleagues' assumptions that their scholarly work will "match" what those employers and colleagues perceive as their "identity"—"identity" always being code for some form of "difference." Panelists will share their own experiences as well as address a variety of questions, including, What does this phenomenon reveal about the current state of our discipline?; How does it affect hiring and other facets of employment?; Can self-essentializing be deployed strategically and effectively?; How might individual scholars and the AMS respond to such essentializing? The audience will be encouraged to share their own testimony, reflections, and recommendations with the panel.

Ethics and Identity

Melina Esse (Eastman School of Music, University of Rochester), Chair

The *Old Queer Musicology: Strategies from the Early Twentieth Century*

Kristin Marie Franseen (McGill University)

In a 2006 memorial volume honoring Philip Brett, Susan McClary wrote that the subtitle of *Queering the Pitch: The New Gay and Lesbian Musicology* implied "that there was an old gay and lesbian musicology, as of course there was, even if it dared not speak its name." While McClary is in part pointing out the humor behind Brett's words, the intersections between the histories of musicology and sexuality merit more careful attention. This presentation examines the work of three early twentieth-century scholars—philosopher Vernon Lee (pseud. Violet Paget, 1856–1935), biographer and program note annotator Rosa Newmarch (1857–1940) and music critic and amateur sexologist Edward Prime-Stevenson (1858–1942)—as valuable contributors to this "old" queer musicology. While they have different scopes and interpretive frameworks, each explores modes of musical knowledge intersecting with gender and sexuality. To shed light on these methods, I consider Lee, Newmarch, and Prime-Stevenson in light of three literary personae from Victorian and Edwardian pulp fiction: the ghost-hunter, the detective, and the time traveler. These categories reflect the particular intellectual commitments of each scholar: Lee's fascination with the failure

of writing to fully capture the ghosts of bygone musics through the figure of the sexually ambiguous castrato, Newmarch's interpretation of documentary evidence to partially reveal her subjects' sexual secrets while concealing her own, and Prime-Stevenson's nostalgic use of revisions and dedications in carefully distributed self-published works to "return" to his participation in the gay New York music scene of the 1890s. Despite ongoing calls for attention to the history and ethics of musicology as a field (Zon 2000, Cusick 2008, Cheng 2016), the roles of scholars as agents within music history remain marginal to those of composers and performers. By reframing ways of knowing as central to historical approaches to musical-sexual knowledge, I draw attention to aspects of these researchers' work previously neglected or considered only in isolation. I also propose expanding our definitions of "musicology" and "musicologists" to raise new and exciting questions about the variety of voices, topics, and interpretations throughout the past, present, and future of our field.

Spotify, Ancestry.com, and the Fortunes of Race
Science in the Twenty-First Century
Alexander Cowan (Harvard University)

In fall 2018, the music streaming service Spotify partnered with genealogy website Ancestry.com to turn results from the latter's popular DNA testing kits into playlists, so that users might not only know their national heritage, but, in the words of one Ancestry executive, "experience" it through music. A century earlier, in the midst of an earlier fad for genealogy and heredity, Columbia Gramophone Company worked with psychologist Carl E. Seashore to market his "Measures of Musical Talent" to the general public. These Measures—psychometric tests of musical ability designed to reveal one's inherited capacity for musical achievement—are now known to be a direct product of eugenic research, and their sale among the many strategies used by the movement to legitimize race science in the public eye. This paper sketches a genealogy of musical "self-testing" from Seashore to Spotify, arguing that in every instance, the idea of uncovering an inner musical self is mobilized to legitimize changing hierarchies of race and class. Through an examination of previously unstudied advertisements for the Seashore Measures, as well as family-history material from the archives of the American Eugenics Society, this paper considers first the role of music in the early marketing of scientific self-knowledge. The second half of the paper situates the Spotify/Ancestry partnership within this history. Promotional materials for the partnership are examined in light of both the contemporary resurgence of ethno-nationalism, and theorizations of "human capital" as a mode of self-actualization. Building on recent work by William Cheng and Rachel Mundy, among others, the paper concludes by advancing a theory of the "musically constituted subject," a term I use to describe the phenomenon of a scientifically legitimized personal relationship with music that serves to justify, and obscure, relationships with race, nation, and

power. In situating the Spotify/Ancestry partnership in a longer history of musical “self-testing,” this paper aims to offer window into both contemporary subjects’ changing relationships to music in the streaming era, and changing relationships to capital in the neoliberal age.

Gaslight of the Gods

William Cheng (Dartmouth College)

In the windup to the 2016 U.S. presidential election—with its epistemic pandemonium of “fake news,” “post-truth,” and “alternative facts”—the concept of *gaslighting* permeated the national lexicon. Derived from Patrick Hamilton’s 1938 play *Gas Light*, the gerund describes a psychological maneuver in abusive relationships. To gaslight someone is to make this person question their own intelligence, memory, perceptual acuity, sanity, and sense of self. Gaslighters manipulate their victims into absorbing blame, withholding complaint, relinquishing agency, and defending one’s own captor. With the crescendo of #MeToo (originating with activist Tarana Burke in 2006 and catching a fierce second wind in 2017), survivors of sexual assault have inventoried their abusers’ versatile arsenals of gaslighting tactics. Although gaslighting can occur in any sociocultural sector, my presentation turns to music—with its tear-jerking, spine-tingling, feet-tapping, tongue-twisting, reality-bending powers—as a medium with critical potential to illuminate the structures of interpersonal and institutional victimization. Specifically, I explore how lionized or outright deified musicians routinely scramble the moral compasses of their admirers. Concerning the ethics of music and art in the age of #Gaslighting and #MeToo, many recent articles have adopted similarly worded titles, some variation on “What Do We Do with the Art of Monstrous Men?” One common tendency in these think-pieces is the admission of ambivalence (a discursive stance familiar to academics), whether it’s wrestling with one’s aural seduction by *Don Giovanni* or simply not knowing what to do nowadays with James Levine’s recordings. In addition to questions of “what we do with art,” however, what can we—as musicologists, instructors, allies, music lovers—do *for* the victims of abusive artists, all art aside? And how has musicology’s implicit fascination with creative geniuses enabled dangerous cultures of idol worship writ large?

Harmony and Discord in Early Modern Germany

Janette Tilley, Chair

‘The Apollo of Franconia’: Shaping Sound and Space in an Age of Confessional Discord

Alex Fisher (University of British Columbia)

The decades leading up to the outbreak of the Thirty Years War in Germany (1618–1648) were characterized by studied efforts to define and set off communities of religious difference. Fashioning distinctive senses of Protestant and Catholic space depended in no small part on aural culture, as different acoustic regimes—including those of vernacular song, bell ringing, and sacred polyphony—encouraged listeners to invest places with confessional meaning. The soundscape of religious difference was constituted not only by documentable acoustic events, but also by the mute musical sources that represent imagined, potential sound. Their texts and paratexts can be understood as being in dialogue with an unfolding aural culture whose traces can be extracted from the archives. This paper takes as its subject one of the most hotly contested confessional borderlands of Germany, the territory of the Catholic diocese of Würzburg during the reign of Bishop Julius Echter von Mespelbrunn (r. 1573–1617) and his immediate successors. Inspired both by Tridentine reform and the weight of local liturgical tradition, Echter mounted a concerted campaign that exiled thousands of Protestant inhabitants and invigorated a culture of exclusive Catholicism. This culture would be reflected profoundly in the compositions of court organist Heinrich Pfendner (d. 1630), whose four published motet books (1614–1630) remain practically unknown today. They not only project an ultramontane style drawn from the Italianate sacred concerto repertory, but also demonstrate in their texts and paratexts a close allegiance with the aims of Counter-Reformation Catholicism. Understanding their significance requires attention to broader changes in the Würzburg soundscape, including Echter’s drive to improve and standardize the singing of Gregorian chant, his introduction of polyphonic church music and vernacular Catholic song, and the aural dimensions of bell ringing, processions, and Jesuit theatre. By exploring the imagined soundscape of Pfendner’s motets in relation with these documentable events, we can begin to understand how aural culture shaped senses of space in an age of confessional discord, both as reality and as potential.

Laterality in the Aural and Visual Cultures of Early-Modern Germany

Gregory Johnston (University of Toronto)

German printers of seventeenth-century sacred music typically produced collections of concerted works in partbook format. When these collections comprised

pieces with varying numbers of performing parts, printers often incorporated those additional parts into one of the other books. This reduced the number of books printed, but it provides a clue to something more important. Printers set the two parts on facing pages as they would be performed, coordinating page turns carefully for the two performers obliged to stand side by side. What has gone largely unnoticed in the partbooks, however, is that for such composers as Praetorius, Schütz, Schein, and others in central Germany, the lowest voice, instrument, clef, or ambitus, allowing for the rare exception, is always on the right. This was not by chance. When hearing the music performed from the front of a church or chapel, the congregant facing the performers would hear the lower voices of each performing unit to the left, the higher to the right. One can infer from these pairings that, even for those with separate partbooks, lower voices would be positioned to the listener's left, higher voices to the right. In the first instance, this paper intends to draw attention to an important spatial quality of music performance evident in the partbooks but since lost owing to our reliance on modern editions and score.

The second part of the paper offers a partial explanation for this practice by situating it within the highly lateralized visual culture of the time. Inside and outside the church, allegorical paintings, family and individual portraits, depictions of patrons on altarpieces and monuments, heraldic representations and genealogies, all tend to locate males on the left, females on the right, congruent with the musical laterality of lower and higher voices. Beyond the gendered left-right division, further aspects of laterality are considered: Gospel and Epistle sides of the altar, the privileged right-hand symbolism in Scripture, the left as *sinister*. Aural and visual lateralities considered in the shared space of an historical context illuminate and help us understand a little more about performance, reception and compositional choice in early-modern Germany.

Music as the Bearer of Identity: The Centenary of the Reformation in Dresden, 1617

Barbara Dietlinger (University of Chicago)

The 1617 centenary of the Reformation marked a new kind of commemorative event in early modern history due to its multimedia approach: the first Protestant jubilee was observed with sermons, academic lectures, plays, broadsheets, medals, and music. However, not all media took the same approach. Most conveyed *negative* identification, showing that Lutherans were *not* the anti-Christ, the Pope, the Catholic or Reformed churches. Polyphonic and cantional-style music, chorale-based or not, held a different position. Through its ritual, liturgical, and devotional significance, music emphasized the *positive* identification of Protestantism, connecting the audience with the past and implying the continuity of the faith. In this paper I focus on the different media that shaped the three-day jubilee in Dresden, notably on the

musical aspect of these commemorations as a unique form of *positive* identification. The various forms of non-musical media used in the Dresden celebrations provided an account of the contentious situation of the Protestant church. By contrast, the ritualistic characteristic of music connected commemorators to their past through the singing of well-known texts based on psalms, parts of the Ordinary, and chorale melodies. *Knittelverses* printed in widely disseminated broadsheets were sung to the tune of well-known chorales; these helped to communicate Luther's life and work. On a more complex level, music performed during the jubilee days, both cantional-style chorale harmonizations, e.g. by Michael Praetorius, and polychoral concertos, e.g. Heinrich Schütz's "*Jauchzet dem Herren, alle Welt*" (SWV 47), conveyed the message of *positive* confessional identification in opposition to the *negative* identification expressed in other media. Music also had the power to appeal to the different social classes participating in these commemorations, ranging from semi-literate farmers or servants, to mid-educated burghers who had attended Latin schools and were trained in polyphonic singing, as high as the nobility. By examining examples of musical media—broadsheets and the music of the official commemorative services—in contrast to other modes of *negative* identification, I argue that music held a special category of religious association that built upon notions of a shared, continuous history.

Heard by the Water

Tyler Kinnear (Western Carolina University), Chair

Sounding the Tensions of the South Carolina Coast: An Eco-Cultural History of Beach Music

Mary McArthur (Eastman School of Music, University of Rochester)

The coastal zone of South Carolina is a fertile borderland that encapsulates not only several of the state's distinctive environmental and historical markers, but also a musical tradition that has come to articulate the sonic identity of the state as a whole. Carolina beach music, named the official popular music of South Carolina in 2001, emerged alongside the accompanying shag dance in coastal bars and dance venues during the late 1940s. Despite the tradition's significance as an aural symbol of South Carolinian statehood, the scholarship on beach music remains limited (Simmons 2018), leaving the genre largely undefined and under-theorized. This paper locates beach music at the intersection of musicology, southern studies, and coastal ecology. Drawing on interviews, archival sources, and local histories, I consider how beach music's popularity derives from its relationship to the dynamic ecological and social landscapes of the South Carolina coast. Carolina beach music refers to a range of rhythm and blues styles from mid-century, including jump blues, doo-wop, and soul. Known in the segregated South as "race music," the illicit sounds emanating from black beach clubs attracted white teenagers and eventually made their way into the

jukeboxes of white beach pavilions. Local histories of the genre suggest that beach music facilitated integration at a time when much of the country was entrenched in racial prejudice. While beach music and the shag may have developed through cross-racial collaboration, its emergence during a time of pervasive inequality between black and white Carolinians suggests that such stories willfully ignore the harsher realities of the Jim Crow South. Situating beach music within the history of segregated beach access and land ownership, I argue that this musical signifier of a unified state identity sounds a divergence between black and white collective experiences of the southern landscape, encoding conflicting cultural memories that are intimately connected to the land. In charting the development and standardization of beach music from the late 1940s to the mid-1980s, this paper conceptualizes beach music as intimately connected to the vital actors and processes that together construct a sense of place.

Boundaries at the Water's Edge: Maintaining Community through Nature and Sound in Vietnamese Music

Alexander Cannon (University of Birmingham)

Water inspires music through its generative properties and destructive energy; examples include Claude Debussy's *La mer*, Bedřich Smetana's "Vltava" from *Má vlast*, and the high "tide that waits for no man" in Benjamin Britten's *Peter Grimes*. Water further serves as metaphor for music practice outside of Euro American contexts (Feld 1981; Pegg 1992). Theodore Levin and Valentina Süzükei (2006) advance how representations of nature and water craft poignant narratives and articulate specific meanings for Tuvan musicians often better than spoken language. In Turkish contexts, Denise Gill (2017) points to the role of water sounds in cleaning the body during death rituals and haunting those escaping war. In all of these examples, water conjoins communities of nation and culture with the environment. This paper expands Kay Kaufman Shelemay (2011)'s work on community and explores artistic methods of evoking and incorporating water in performance to strengthen and solidify multi-temporal and multi-spatial communities. I draw on my work in Vietnamese music contexts and show how contemporary Vietnamese artists build these communities by invoking *thủy chung*, a term meaning "water publics" but generally understood as the "bonds that bind" peoples (Huỳnh Sanh Thông 1997). While playing southern Vietnamese tunes such as "*Lưu thủy trường*" (Flowing water) or organizing *múa rối nước* (water puppetry performances), musicians mimic the sounds of water to summon historical events or individual histories. The sounds may soothe, wander, or terrify; indeed, Vietnamese American musician Vân-Ánh Võ strategically uses water to depict the pain of departure from Vietnam by refugees in the 1970s and 1980s. One stays safe not simply by playing music, but by recalling the memories of homeland carried over water and through sound. These bonds created in these recollections

intensify when considered alongside novels, poems, and visual art that also invoke waterfalls, tears, and even country; indeed, the most common Vietnamese word for water, *nước*, also means nation or homeland. Cultural flows build, move, and close the boundaries of community, incorporating both people and nature. Through constant re-engagement, water empowers artists and audiences to better acclimate to contemporary conditions that encumber artists today.

Home is a Fire: Sounding Nature and Ideology in New York's Hudson Valley

Joshua Groffman (University of Pittsburgh at Bradford)

This paper seeks an account of how sound participates in the embodied experience of a beautiful place. New York's Hudson Valley has long been seen, contra New York City, as a pastoral, agrarian haven. In recent decades, encroaching development has threatened its natural beauty, while increasing income disparity has made it inhospitable to working class families who have historically comprised its population. In such a place, unpacking the contemporary workings of the American "pastoral ideology," particularly at a time of rising politicization of environmental values, is an important avenue for understanding the schisms of class and race that threaten us. I employ Farina and Belgrano's *cognitive landscape hypothesis* (2006) to theorize how embodied interactions with place reflect what our senses tell us (the "individual" landscape) and the cultural overlays through which we perceive it (the "observer" landscape). Examining the ideological underpinnings (and frequent disconnect) of sounds *present* in the landscape versus sounds actually *heard* allows us to move along a spectrum of sounds between environmental soundscapes and the cultural discourses of music. From a critical perspective grounded in musical analysis and soundscape ecology observation procedures, I analyze two types of sound: the music accompanying a virtual real estate tour video advertising a multi-million dollar estate in the mid-Hudson Valley, placed alongside environmental soundscapes recorded at the same estate in summer 2018. Engaging in granular detail with soundscape points us to new understandings of how it reflects our cultural ideologies and sounding whims through the removal and addition of species, manipulation of land cover, built materials, and patterns of development. Such an analysis can be read in counterpoint with musical discourses about natural beauty which encourage us to embody place in a particular way, highlighting and contextualizing certain features of the landscape while suppressing others. Through the perspective used here, we can begin to address the challenge identified by Guyette and Post (2016), who write, "Missing in music studies today are comprehensive understandings of local ecosystems and how they relate to various human and non-human interactions resulting in different forms of cultural expression." (*Contemporary Directions in Ecomusicology*, 52)

Hidden Portraits Within the Gates of Venice: A Multi-Media Event Surrounding Three Seventeenth-Century Women

Wendy Heller (Princeton University), Chair

Vivian Sarah Montgomery (Longy School of Music, Bard College), harpsichord

Janet Youngdahl (University of Lethbridge), soprano

Can the music of Barbara Strozzi (1619–1677) be better understood by widening the lens to include her Venetian contemporaries, Jewish writer Sara Copia Sullam (1592–1641) and painter Chiara Varotari (1584–1663)? The lives of seventeenth-century Venetian women artists were circumscribed by a climate of incessant literary debate over the inherent worth of women. Lynn Lara Westwater convincingly describes the narrowed artistic environment faced by woman writers and notes the daunting task faced by female artists in a hostile environment. This presentation explores the interconnecting work of each woman artist on its own merits, without the trappings of the male gaze and the hobbling effect of a world intent on viewing women's contributions as eternally displayed by her décolletage. How do the lives and work of each of these artists, seemingly unknown to one another yet steeped in comparable restriction, inform us of the others?

This “crossover” session, celebrating the work and life of Barbara Strozzi 400 years after her birth, will feature live performance surrounded by projected images of Varotari's paintings, readings of Copia's writings, and recited texts about Strozzi's life, mind, and voice. Further dimension will come from the screening of a short film, by Brown University experimental film instructor Jennifer Montgomery, enacting Strozzi's sorrowful “L'amante Segreto.” As we lift up Strozzi's unique voice in the presence of Copia's writings and Varotari's images, we encounter questions (some tired, some pressing) about their standing and image in Venetian culture, and the associated obstacles they must have faced. But such questions have become meaningful in an entirely different way of late, especially in the past two years, having witnessed a public reckoning with women's working and living conditions throughout history. We begin here by recognizing that, regardless of obvious strength (“fire”) and self-determination (“persistence”), the female artist's movements were frequently dictated by the men surrounding them. The artistic media of these three contemporaries will be brought together by observing these women's shared and differing responses to criticism in the skillful polemic of their own art forms: Strozzi crafting biting musical dialogues, Copia disguising caustic barbs in the cloak of polite religious defense, Varotari dutifully painting the children of the elite while releasing a raging self-portrait. Considering the constraints, the output of each woman, encountered here in an interdisciplinary and multi-media collage, allows us to view their works as significant

triumphs, with the creators fully visible and realized despite surrounding efforts to limit and conceal them.

This session will conclude with a fifteen-minute discussion period.

Indigeneities

Sarah Eyerly (Florida State University), Chair

Music, Hypnosis, and the Disruption of Reason in the Nineteenth-Century Performances of the Aissawa Brotherhood

Céline Frigau Manning (Université Paris 8 / Institut Universitaire de France)

Combining instrumental and vocal music in a soundscape of screams and burning fires, the mystical self-mutilating practices of the Aissawa brotherhood, founded in fifteenth-century Morocco, shocked many Europeans travelling in colonial Maghreb or visiting the *Expositions universelles* in Paris in 1867 and 1889. Dr Hyppolite Bernheim described the Aissawa performances in 1891: “To the sounds of the Arabian drum, they prepare themselves by rhythmic movements of the head . . . They thus become insensible, swallow crushed glass, pierce their cheeks with sharp blades, walk on red-hot bars.” Founder of the *École de Nancy*, Dr. Bernheim explained these performances as made possible by *ecstatic and anesthetic* self-hypnosis. The hypothesis was controversial. Many considered the entire ritual to be a theatrical show, founded on simulation, in which music was a mere accompaniment. Others underlined music’s proverbial influence on the nervous system, or resorted to theories of heredity and race. Those who favored the hypothesis of a trance caused by music qualified the Aissawa as hallucinating *mystical degenerates* (Régis). In all these accounts, music reveals its profound imbrication with epistemological interrogations of agency, consciousness, and emotional contagion, challenging narrators’ perception and their confidence in rationality. Though recurrent in debates of the time, the Aissawa’s case has not yet been considered by either music historians or historians of hypnosis (Carroy, Gauld). Moreover, though studied by modern ethnographic scholarship (Rouget), such performances are described in detail, evacuating the question—crucial for nineteenth-century scientists and observers—of music’s physiological effects. Focusing on the second half of the French nineteenth century, I will examine a range of new archival findings—medical and scientific writings, general and specialized press, personal narratives—in order to provide a renewed historiographical framework for understanding the importance of music in colonial and medical ideologies. Drawing on methodologies elaborated in performance studies, the history of medicine (Porter), and anthropology (Fabian), I argue that the Aissawa’s case not only sheds light on nineteenth-century debates concerning music’s hypnotic power, but stages, through a spectacular sonic environment of altered states, the disruption of long-held beliefs in rationality among narrators themselves.

Māori Metal: Language, Identity and the
International Success of Alien Weaponry
Olivia R. Lucas (Louisiana State University)

In June 2018, New Zealand-based band Alien Weaponry released their debut album *Tū*, which rocketed to the top of the nation's album charts. Following on the success of music videos released previously, the album solidified the teenage band's position as one of the most significant domestic music acts to have emerged in recent years, and secured them European and North American tours, festival invitations and interviews in major publications. Formed as a three-piece thrash metal band, the passionate attention they have attracted focuses on their use of the indigenous Māori language for lyrics, and their incorporation of Māori themes, history, culture and individual band members' Māori identities into their music and visuals.

Comaroff and Comaroff (2009, 146) discuss how the "identity economy" favors the commodification of cultural minority identities. This framework helps situate Alien Weaponry's rapid ascent to international success within the longstanding history of metal's interest in combining musical exploration of indigenous cultures with commodification, including auto-commodification, of those cultures. Examples from the band's oeuvre show how they present an Aotearoa/New Zealand identity that foregrounds not only the endangered Māori language, but also internationally recognizable elements of Māori culture that have also become synonymous with postcolonial New Zealand, such as haka, ta moko (tattooing), and the silver fern. Their music videos often emphasize glossy depictions of nineteenth century Māori warriors, whose violence satisfies metal audiences' romanticization of bloodlust.

Simultaneously, the band code-switches linguistically and culturally, as their music moves inclusively between indigenous identity and a broadly Gen-Z identity concerned with issues of mental health and the dangers of social media. These intersections between their Māori identity and their post-millennial teenage identity have been largely ignored in international coverage. Alien Weaponry's commercial success has benefited from promotional emphasis on the authenticity of the members' Māori identity and simultaneous linking of the band to respected metal histories centered in the U.S. and Northern Europe. Alien Weaponry's complex musical, linguistic and cultural identity provides a case study revealing how entanglements of ethnic identity and commoditizing forces influence the production, presentation and consumption of contemporary popular music.

“There is No Dogma, but There Is a Frame”: Polyphonic
Improvisation in the Gurian Trio Song
Brian Fairley (New York University)

Scholars of medieval sacred music have long recognized the important role of improvisation in the early development of polyphony (Ferand 1961; Wright 1989; Berger 2005). Although rules regarding consonant intervals and cadential procedure varied with the historical period, protocols became established over time by which one or more singers could provide a counterpoint line to a preexisting chant. In the realms of music typically covered by ethnomusicology, however, recognition of such complex, rule-oriented, multipart improvisation is less common, with Bruno Nettl, in a foundational article, calling such instances of polyphonic improvisation “relatively rare” (1974:12). Nevertheless, the “trio song” repertoire of Guria, a region on the Black Sea coast of Georgia, represents a tradition of simultaneous three-part improvisation which has endured despite the standardization imposed on much Georgian music by Soviet state ensembles. Although for over a century music scholars in Georgia and beyond have recognized Gurian singing as improvisatory, exactly what this improvisation is and how it operates have largely been questions unasked or unanswered. This paper examines the genre through the work of two trio singers, the cousins Guri and Tristan Sikharulidze, who are widely regarded as among the last true masters of this style. Building upon individual study with Tristan and comparison of the cousins’ recordings with over a century of sound documents, I analyze a single song, “Me Rustveli,” as a model of this improvisational practice. I also bring to bear concepts from Albert Lord’s (1960) seminal work on improvised traditional poetry, which have hitherto been applied with limited success to such musical genres as Gregorian chant (Treitler 1974) and mid-century jazz (Gushee 1991). In so doing, I propose a method of analyzing oral traditions of improvisation that combines factors of individual choice, intertextual reference, and constraints of stylistic grammar (cf. Pressing 1988; Gjerdingen 2007). The Gurian trio song, which holds a special place in the canon of Georgian folk music, is all the more remarkable as a survival of pre-Bolshevik musical practice, especially in an atmosphere of Soviet ideology that situated improvisation as a fault line in Cold-War musical debates.

Italian Opera at Home and Abroad

Emanuele Senici (University of Rome La Sapienza), Chair

“Cara Patria, Ora Madre e Regina”: Verdi’s Operas
in Revolutionary Naples, 1847–49

Douglas Ipson (Southern Utah University)

In April 1848, as revolution raged across Europe, the *Illustrated London News* observed that Verdi’s *Attila* “ought to be contemplated as regards the present feelings and ideas of the Italians. Verdi’s music itself reflects the somber, volcanic dramatic energy which, for a long time past, however strongly compressed, has characterized the Italians, who, before they found an opportunity of wreaking their vengeance, naturally found a charm in operas which accorded with the workings of their minds.” This statement provides a remarkable contemporary assertion of an idea that in recent years has evolved from cliché to controversy—that *Attila* and other early Verdi operas were intended by their creators and understood by audiences in the 1840s as political statements. This paper revisits the dispute from a specific vantage point: Naples, during the upheavals of 1847–49. Revolutionary Naples boasts an ideal setting and an unusually rich array of materials for this reexamination. Not only were four of Verdi’s so-called Risorgimento operas—*Nabucco*, *I Lombardi*, *Ernani*, and *Attila*—performed at a major theater (the Teatro San Carlo) with extensive surviving archives, the reforms of 1848 granted the Neapolitan press expanded (if not unlimited) freedom to report and comment on cultural and political matters. To these sources we may add the insights supplied by foreign correspondents in the Two Sicilies (and elsewhere in Italy) who were even less encumbered by censorship. This wealth of evidence overwhelmingly supports the traditional view of these operas as vehicles for patriotic expression and their early performances as venues for political demonstration: printed librettos and manuscript scores document the clash with censors who sought to blunt the operas’ impact; original costume designs reveal fascinating iconographic congruities between patriots on either side of the theatrical fourth wall; political cartoons and other satirical items draw further parallels between the operas and contemporary events. What emerges from these sources is a compelling drama within a drama in which the theater, like the streets outside it, becomes a contested space where a reactionary monarchy and a patriotic public vie for dominance.

Resisting Shakespeare? Felice Romani and Saverio
 Mercadante's *Amleto* in Restoration Milan
 Claudio Vellutini (University of British Columbia)

Felice Romani and Saverio Mercadante's *Amleto* (1822) belongs to the modest body of early nineteenth-century Italian operas loosely based on a tragedy by William Shakespeare. Written for the opening of the 1822–23 season of Milan's Teatro alla Scala, the work has received scholars' attention for the ways in which Romani's text breaks with the tradition of Italian opera librettos based on Jean-François Ducis's adaptation of Hamlet (1760) by recovering several elements of Shakespeare's original play. Less explored, however, is how the opera participated in Milanese literary and aesthetic debates in the aftermath of the Habsburg Restoration. This paper places *Amleto* in the Milanese dispute over Classical and Romantic art, which profoundly influenced the dissemination of Shakespeare in Italy. The Romantics viewed Shakespearean theatre as a model to free modern tragedy from the strictures of classicist conventions; advocates of Classical aesthetics, instead, censured the perceived unruliness of Shakespeare's dramas as symptomatic of artistic as well as moral decadence. Hitherto overlooked archival documents reveal that a similar tension existed between the artists involved in the première of *Amleto*, who resented the choice of the subject and threatened to withdraw from the production, and Milanese authorities, who insisted that the opera be performed. As these documents show, Romani and Mercadante tried to mediate between these positions. Romani proposed modifications to the libretto to accommodate the requests of the leading singers of the cast. The composer, on the other hand, defended his collaboration with Romani as an opportunity to explore new paths within the tradition of Italian *melodramma*—a path that, I argue, aligned with the Austrian efforts to combine different national cultures. While contributing to the opera's failure, the turbulent vicissitudes surrounding the première of *Amleto* shed light on another kind of agitation, one stirred by the competing cultural and political agendas behind the reception of Shakespeare in Restoration Milan. Ultimately, through this case study I suggest that opera—long thought at the rearguard of early nineteenth-century Italian cultural life—both intersected with and reshaped important intellectual debates of the time along the lines of Habsburg official cultural policies.

Localizing *Madama Butterfly* at the Court of Chulalongkorn:
 Ethnicity, Polygamy, and Alternative Modernity in Colonial Siam
 Parkorn Wangpaiboonkit (University of California, Berkeley)

In 1907, Chulalongkorn of Siam was so taken by a performance of Puccini's *Madama Butterfly* at Paris's *Opéra-Comique* that his court impresario, Narathip Praphanpong, adapted a summary of the opera into a new work in the Siamese idiom. While

Praphanpong mistook *Butterfly* to be a French comic opera (misreading venue as genre), the work's potential as a parable on imperial relations was not lost on him: his setting—*Sao Krue Fah*—staged the ethnic difference between urban, sovereign Bangkok and its ethnic periphery, Chiangmai. This adaptation faithfully reproduced the plot of Puccini's original, save for one important discrepancy in the heroine's knowledge of her legal rights: while *Butterfly*'s rudimentary understanding of American marital law validated her persistent devotion to Pinkerton, Praphanpong gave *Krue Fah* no access to legal recourse in her situation. *Krue Fah*'s dilemma instead concerned the legitimacy of indigenous polygamy in twentieth-century Siam: commit suicide by her father's blade, or be reunited with Lieutenant Prohm as his ethnic "minor wife."

While the Siamese government was vigilant in constructing its image as a civilized, autonomous nation, polygamy and miscegenation remained crucial categories singled out by French diplomats to justify colonial activity across Siam. *Krue Fah*'s polygamy, then, wavered as a double sign between indigenous pride and barbaric incivility, and its reception implicates not only the structure and ethnic makeup of the model family unit, but Siam's standing as a modern civilization in an ethnological framework curated by foreign anthropology. Localizing "French" *Butterfly* for Siamese purposes, in this sense, meant localizing state-sponsored pedagogy on the ethnic hierarchy of wives suitable for monogamous, rational man. My paper argues that, through *Krue Fah*, the Siamese court established Chiangmai as its Other through discourses that codified the capital as *siwilai* (civilized) and *aryatham* (Aryan) in hierarchical relation to its internal Orient—and to the West. By tracing the transformation of Puccini's opera through ideologies and cosmologies of non-European elites—through their (mis)readings, emulation, and hybridization of Western art practices—we can perceive the recursivity of ethnological imperialism, as Europe's Others, too, cultivated music performance and criticism as a discursive site of comparative cultural excellence.

War and Propaganda

Karen Painter (University of Minnesota), Chair

The Office of Strategic Services Musac Project: *Lili Marleen*, Marlene Dietrich, and the Weaponized Popular Music of World War II

Danielle Stein (University of California, Los Angeles)

In 1941 President Roosevelt formed the Office of Strategic Services (OSS) to coordinate espionage activities behind enemy lines. One branch of the OSS, Morale Operations, specialized in psychological warfare, which included the use of music to access the interior of intended targets. The Musac Project, initiated by Morale Operations in 1944, had the sole purpose of crafting, recording, and broadcasting manipulated popular standards with weaponized intent via the Allied clandestine station, *Soldatensender Calais*, to German soldiers and citizens. As a coordinated effort with

the Political Warfare Executive, the music of the Musac Project was broadcast from the clandestine studios located in Milton Bryant and recorded at the Muzak Studios in New York. For the project, the OSS recruited famous Jewish émigré musicians and lyricists—including Kurt Weill, Lotte Lenya, and Vilma Kurer—in addition to Marlene Dietrich, for the recordings of reworked popular American and German songs. One song had achieved particular international success during the war, and, once reworked into a demoralization tool, it became one of the most potent weapons created by the OSS—Marlene Dietrich’s “Lili Marleen.” An examination of the contributions made by the singers, lyricists, and producers recruited to the Musac Project through records of the National Archive, CIA, and biographical accounts, reveals an underfunded yet highly effective propaganda project. German POW accounts and Bombing Surveys detail the effects of the reworked songs; the public and soldiers alike were homesick, war-weary, and nostalgic for their pre war-torn communities. Penned and recorded by Jewish-German exiles, while intended to demoralize German military and civilian populations, the music created for the Musac Project occupies a unique space as both resistance music as well as its position as intended wartime weapon implemented for governmental use. The Musac Project was an unanticipated success for the newly formed Office of Strategic Services. Following the war, Musac Project debriefing reports were integrated into CIA planning and used to inform future projects such as “Voice of Liberation Radio” in Guatemala during the 1950s, “Radio Swan” in Cuba, 1960s, “Free Voice of Iran” and “Radio Quince de Septiembre” in Iran and Nicaragua.

War Trauma and the Ban on German Opera in 1919 New York City

Melanie Gudesblatt (University of California, Berkeley)

In October 1919, less than a year after the signing of the armistice ending World War I, New York City witnessed an outbreak of new hostilities. Local media reported that throngs of citizens (including ex-servicemen) were taking to the streets to protest an unexpected form of war-related trauma: theatrical performances of German opera sung in the original language. These had been suspended due to the conflict, but with fighting officially ended, the Star Opera Company was determined to reinstate them. Matters escalated to the point that the mayor himself instituted a temporary ban on German opera, and the resulting legal challenge made it all the way to the state Supreme Court. Drawing on newspaper reports and court records, this paper examines the debates surrounding the ban with a focus on the impact of acoustic violence on postwar American music culture and geopolitics. Crucially, tensions over the performance of German opera were not rooted in the thought of using “enemy art” so soon after the war (as Laura Tunbridge argues regarding German Lieder in Britain), nor did they arise mainly from suspicions about potentially propagandistic texts. Rather, I show, ex-servicemen themselves claimed that the very sound of the German language counted among the triggers

for what we would now call post-traumatic stress. I develop this point using recent work on war and auditory culture that demonstrates how even mundane sounds—not just those of artillery—can become weaponized in wartime (Cusick 2008, Daughtry 2014, Sykes 2018). In the case of New York City in 1919, responses to the ban crystallized a growing link between such sonic violence and debates over how to define American values at a time when the United States was assuming a new role on the world stage. While proponents of the ban stressed the nation's duty to protect the welfare of its own citizens, opponents emphasized America's responsibility to heal a fractured world, not least through soft power channels like opera. The ultimate question, one that remains of equal concern today, was how to reconcile domestic and international interests in the pursuit of ethical governance.

Richard Wagner's *Parsifal* in Wartime Germany, 1939–1944: A Reappraisal Anthony J. Steinhoff (Université du Québec à Montréal)

In 1999, Robert Gibson claimed that Richard Wagner's *Parsifal* had been banned in the Third Reich during the Second World War. Six years later, Katherine Syer rightly pointed out that German authorities never issued such a ban. But her perfunctory discussion of *Parsifal*'s performance history between 1939 and 1944 leaves many key questions raised by Gibson's essay unanswered. Why did the perception of a banned *Parsifal* exist? How did the patterns of *Parsifal* performance change in wartime? How might we account for these changes? The answers to such questions, I suggest, are important for at least two reasons. First, they prompt us to think anew about opera, including Wagner's oeuvre, as propaganda. Second, they call attention to the practical realities surrounding operatic performance and consumption in wartime. Drawing on an analysis of the repertoires of German opera houses between 1 September 1939 and 31 July 1944 (all theaters were closed thereafter), and complimented by research in local archives, this paper shows that *Parsifal* was very much alive and well during the war. Four theaters launched new productions of the work and, in both 1940 and 1941, several houses programmed it for Hitler's Birthday, a national holiday. Moreover, the war did nothing to change the prevailing practice of performing or broadcasting *Parsifal* around Easter. Only in 1942 did the number of stages presenting *Parsifal* drop notably, declining to a mere five houses in 1944. This development, however, owed more to declining resources, namely, the lack of necessary personnel and satisfactory stage conditions, than to ideology. *Parsifal*'s notable absence from Munich's stage indeed encouraged the perception that it was ideologically suspect. But, this situation stemmed from Clemens Krauss' decision to retire the 1924 Pasetti production in 1939; once war came he lacked the funds to replace it. Finally, the news (and rumors) from late 1941 that Hitler intended to impose guidelines for future *Parsifal* stage designs not only discouraged theaters from investing further in *Parsifal* productions, but also points to the regime's ongoing interest in this particular, if also highly problematic work.

Friday Afternoon 4:00–5:30

Contemporary Stagings

Wayne Heisler, Jr. (College of New Jersey), Chair

Through the Fabric of My Own: Embodied
Interrelationality in Louise Alenius' *Porøset*

Adam Buffington (Ohio State University)

Since 2014, Danish composer Louise Alenius has engaged in a series of performances characterized by extraordinary circumstances entitled *Porøset*. Eminently site-specific, *Porøset* has been mounted within the disheveled attic spaces and compact dressing rooms of the Royal Danish Theater, a landmark of Danish cultural heritage, in Copenhagen. Alenius, the sole recurring participant in each performance, meticulously structures these performances utilizing three striking parameters. Each performance (exhibiting different combinations of singing, dancing, and speaking) lasts just fifteen minutes, and is staged within a location of the Royal Danish Theatre disclosed to the audience member only just prior to the performance. Most crucially, each performance is presented for a single audience member at a time, a setting provoking intense intimacy and vulnerability between its audience member and performers. With information obtained through interviews with Alenius herself, I engage *Porøset* with phenomenological models formulated by Emmanuel Levinas and Maurice Merleau-Ponty to assess and illuminate the intersubjectivity that emerges between the performers and audience member within these esoteric encounters. By conducting such an investigation, I strive to accentuate the experiential significance of this contemporary composer's oeuvre, one boldly traversing the boundaries between music, theater, and performance art to achieve a timely holistic aspiration: the delicate formation of trust between strangers.

Bright Sheng's *Dream of the Red Chamber* (2016): A Chinese
Musical Commentary in the Twenty-First Century

Jingyi Zhang (Harvard University)

Chinese-American composer Bright Sheng's opera, *Dream of the Red Chamber*, based on the Chinese classical fiction *Hong Lou Meng*, premiered at San Francisco Opera in September 2016. The translation in medium from a Chinese classical fiction to a Western contemporary opera and the operatic migration across space, time, and geographical borders shaped Sheng's compositional conception profoundly, as reflected in his creative synthesis of European operatic styles, Chinese instruments, folk tunes, cultural, and artistic forms. Drawing on Sheng's score, libretto,

video performances, his personal writings and interviews, I view Sheng's opera as constituting a creative mode of musical commentary that directly participates in the distinguished line of Chinese commentary tradition. My interdisciplinary research promotes the rethinking of the concept of creative agency in cross-cultural compositions, spanning the fields of sound studies, critical theory, East Asian studies, Chinese literary and cultural history, and ethnomusicology. As a fictional aesthetic developed independently of the West, the Chinese commentary tradition emerged as a response to cultural discontinuities. Likewise, Sheng's musical commentary serves as a solution to the inevitable temporal and spatial tension brought about by the novel's migration. By actively participating in this distinctively Chinese commentary practice, Sheng is adopting the role of *wenren* (the modern-day Chinese literati figure), resorting to various musical and extra-musical procedures to arrive at what Martin W. Huang called "innovation within the tradition," the key to understanding the Chinese mode of authorship and creative agency.

Extending on the conversation of prominent scholars like Nancy Rao, David L. Rolston, Martin W. Huang, and Chou Wen-chung, I address the implications of adapting the novel into an opera in the twenty-first century, considering its status as a banned book during China's Cultural Revolution, before illuminating how Sheng's musico-dramatic procedures serve to either fulfill or challenge sonic expectations of the Bay Area audiences, through three strategies he employs in his musical commentary—stylistic allusion to Béla Bartók's *The Miraculous Mandarin*, modeling on the Chinese *zizhu diao* ("purple bamboo tune"), and a self-conscious exploitation of the metaphors embodied by the Chinese instrument, *qin*, in expressing the rich legacy of the Chinese tradition.

Allusive Play in the Operas of Adams, Andriessen, and Adès

W. Anthony Sheppard (Williams College)

Allusion, quotation, and collage are hallmarks of postmodern music, particularly so in the case of contemporary opera as the operatic past is overwhelmingly present. Musical allusion may aim to draw on the prestige of the source or offer the audience familiar material imbedded within an unfamiliar style. It may assert mastery over the musical past, even undermining it through ironic re-contextualization. Furthermore, the genre's interdisciplinary nature allows for intricate forms of allusion, as characters, dramatic situations, settings, and lines of text may be shaped to recall earlier works, thereby spinning webs of intertextual meaning through allusion and richly rewarding interpretive pursuits. Drawing on the work of Christopher Reynolds and Peter Burkholder, I argue that the pervasive presence of allusion and borrowing in postmodern opera reveals a range of motives that have, in turn, shaped audience expectations. Three examples, accompanied by brief audio clips, will illustrate approaches to and uses of allusion in contemporary opera. John Adams makes multiple allusions to

Wagner and Stravinsky in *Nixon in China* (1987), typically for the purposes of characterization. The omnivorous stylistic allusion in Andriessen's 2008 "film opera" *La Commedia* deflects, through ironic juxtaposition, attention from the otherwise tragic affect of this work. Sudden appearances of unexpected styles and distortions of works by Ravel and Bach in Adès's 2016 *The Exterminating Angel* result in a musical equivalent to this opera's dramatic and visual surrealism. What is the impact of pervasive allusion on the operatic audience? The Latin root of "allusion" points to a ludic energy at play. What role does an audience member assume in these games of musical allusion and what constitutes a successful match? Allusion to earlier works offers select audience members both a sense of intellectual gratification and reassurance through resemblance. However, this allusive play may adversely shape the operatic experience by conditioning such listeners to approach new works primarily in relation to the past. Conversely, allusion may potentially alienate those in the audience for whom the references remain elusive. By repeatedly turning to the past through allusion, contemporary opera composers may inadvertently suggest that the genre is all played out.

Deep Listening

Gayle Sherwood Magee (University of Illinois at Urbana-Champaign), Chair

"Shortcut to Satori": Racialized Alpha Activity in Pauline Oliveros's Meditation Project Tysen Dauer (Stanford University)

In 1970, contemplating the turmoil of the escalating Vietnam War and a local student's self-immolation, composer Pauline Oliveros believed that sound creation and listening could heal the American psyche. Oliveros's belief grew out of a countercultural cognitive neuroscience of alpha activity (8–12 Hz neural oscillations) that promised imminent inner peace. In this paper I examine how the alpha activity literature Oliveros relied on shaped her aesthetic choices. Drawing on Oliveros's own references, seminal American counterculture texts, and recent scholarship by Fred Turner and Nell Painter, first, I connect Oliveros's aesthetic and music-experimental practices to a countercultural diagnosis: white Western social ills were a product of technocracy. Second, I track an emerging belief in alpha activity as a prescription for those ills, so believed because of its tenuous associations with meditative states. (The authors forging these associations, I explain, leveraged forms of what Christina Klein has called "American Cold War Orientalism.") And third, I analyze the roles alpha activity played in Oliveros's 1973 Meditation Project: as inspiration for compositions, as participants' biofeedback, and as Oliveros's metric for the project's success. I argue that even as Oliveros sought to renegotiate cultural binaries of East and West, her use of the available literature on alpha activity actually renewed the racial essentialisms creating the division. This work builds in part on foundational scholarship by Heidi

Von Gunden, who, in her work on the Meditation Project, uncovered practices more traditionally associated with the American counterculture, including body awareness, tai chi, and karate. It also benefits from recent scholarship by Kerry O'Brien, who convincingly connected Oliveros's interest in biofeedback with what Fred Turner described as New Communalism: a late-countercultural embrace of science and technology for an anti-technocracy agenda. Keeping this work in mind, in this paper, I demonstrate that alpha activity was not only central to the Meditation Project, but was also bound up in American Cold War Orientalism and white-racialized identity anxieties. In the process, I gesture toward the influence of racialized psychological states in American art music aesthetics.

Tectonic Microphonics

Kirsten Paige (Stanford University)

In 1879, geologist Michele di Rossi carried a microphone into his underground laboratory beneath Mount Vesuvius. There, he amplified and documented the sounds of “microseismic vibrations.” Following di Rossi's initial report on his work in *Bulletino di vulcanismo italiano*, geologists worldwide obtained microphones and began planting them in their gardens or installing them in subterranean laboratories. Into the early decades of the twentieth century, geologists wrote extensively on their activities for international bulletins; one participant, George Darwin, identified “the great secret of nature” among his findings.

When geologists described these activities, what contemporary mythologies of nature and culture did they invoke under the guise of reporting scientific methods and data? I first approach this question by exploring geologists' descriptions of their methods of sound retrieval in scientific periodicals and empirical texts on the physics of earthquakes. I show that scientists' accounts of obtaining terrestrial sounds—waiting quietly underground for the earth to reveal its secrets—mirror Romantic tales of subterranean exploration, in which the depths provide knowledge to underground travelers. By describing their methods in this way, geologists cast the microphone not as scientific instrument but as mediator of earthly mysteries. Carolyn Abbate has identified a similar claim in recent histories of the microphone, that it reveals “epistemic truths.” I argue that, today, this assertion perpetuates the Romantic discourses that underwrote accounts of geologists' microphonic “excavations.”

But these sounds were not always associated with nature's “secrets.” In scientific bulletins, geologists often used sonic indexes of industrial modernity to describe these sounds—“musketry reports,” “metallic,” “bell-like”—and attempted to reproduce them in their kitchens using household appliances. My paper ends by asking why, when the earth spoke, it sounded like industry. Since these sounds would not have existed (to human ears) without this technology, I argue that geologists registered them as “inseparable from technology [and modernity] itself,” as Emily Thompson

has argued of aural media, establishing their pursuit of earthly sounds as a distinctly modern cultural process. Above ground, tectonic microphonics was a product of metallic modernity—but below, it was just the opposite, a Romantic search for earthly secrets and insights into “deep time.”

Sounds of Life: Fetal Heartbeat Bills and the Politics of Animacy

Rebecca Lentjes (RILM Abstracts of Music Literature)

How is sound implicated within U.S. political debates, and particularly within reproductive politics? The “Heartbeat Protection Act” of 2017 (H.R. 490) would make it illegal for physicians to “knowingly perform an abortion: (1) without determining whether the fetus has a detectable heartbeat, (2) without informing the mother of the results, or (3) after determining that a fetus has a detectable heartbeat.” Introduced by the hundred and fifteenth U.S. Congress, the bill is a nation-wide version of existing, state-level “heartbeat bills” promising to “protect every child whose heartbeat can be heard.” H.R. 490 would make it effectively illegal for doctors to terminate pregnancies after six or seven weeks’ gestation, at which time a heartbeat typically can be detected. Within this politics, the fetal heartbeat becomes so loud that it silences the pregnant person. My paper undertakes an examination of fetal heartbeat bills in order to explore the animating properties of sound. “Heartbeat bills” articulate the subjecthood of fetuses and the objecthood of pregnant people; these bills rely on the animating capacity of sound in their efforts to enliven fetuses while simultaneously rendering pregnant bodies less animate. Queer theorist Mel Chen describes animacy as a “slippery” value that problematizes the biopolitical boundaries between ontological categories of living and dead. Hierarchies of animacy indicate the ways in which “nonhuman” and “nonliving” entities, such as monkeys, lead, and toxins, are endowed with racialized or gendered “human” qualities through the politicization of language and figuration. (The 2007 “lead panic” in the U.S., in which Chinese-manufactured toys were viewed as unidirectional transmitters of racialized toxicity, is an example.) The sounds of fetal heartbeats are implicated in this construction of a hierarchy of animacy. Following Chen, this paper considers how the politics of animacy can serve in understanding the animating and silencing capacities of reproductive healthcare legislation and restrictions. My paper will also draw from musicologists such as Nina Eidsheim and Suzanne Cusick in considering how the “slipperiness” of animacy can help us rethink our vocabularies and categorizations for sound within the field of musicology more broadly.

Roundtable: Diversity in the AMS: Looking Backwards and Forwards on the Thirtieth Anniversary of the Committee for Cultural Diversity

Sponsored by the Committee on Cultural Diversity

Michael A. Figueroa (University of North Carolina at Chapel Hill), Chair

Johann Buis (Wheaton College)

Charles Carson (University of Texas at Austin)

Imani Mosley (Wichita State University)

Carol J. Oja (Harvard University)

Early Music in Theory

Luisa Nardini (University of Texas at Austin), Chair

From Mode to Mattheson's Major and Minor Keys: The Contributions of Johannes Cochlaeus, Heinrich Glarean, and Joannes Litavicus

Thomas Posen (McGill University)

In his *Neue Eröffnete Orchestre* (1713), Johannes Mattheson summarizes Heinrich Glarean's twelve-modes, but explains afterwards that, "present-day composers are accustomed to differentiate their keys differently." He then lists four major and four minor keys. Why did Mattheson choose these keys, and where did they come from? Until now, the most widely accepted explanation for Mattheson's choice is that of Harold Powers (1998). Powers argues that Mattheson's keys developed from Banchieri's "church keys," which he explains represent eight transposed psalm tones, a set of melodic formulae used for singing psalm texts. By elevating the importance of the psalm tones as the predecessors to Mattheson's keys, Powers diminishes the role of mode. In this paper, I argue instead that Mattheson's keys arise from a developing concept of mode, not representations of transposed psalm tones. As Jean Claire (1962) and Daniel Saulnier (2015) explain, early ninth-century Gregorian scholars designed the psalm tones to embody characteristics of eight modes. The eight modes were defined by their finals, ambitus, and *repercussa* intervals. Over time, however, theorists changed how they defined the eight modes from one based on *repercussa* intervals, to one based on species of fifth and fourth. I highlight three treatises that show mature stages of this process: Johannes Cochlaeus's *Tetrachordum musicae* (1511), Glarean's *Dodecachordon* (1547), and Glarean's and Litavicus's oft overlooked *Musicae epitome* (1557). I argue that Glarean's "modes used for singing," a subset of his twelve species-defined modes that he outlines in his *Dodecachordon* and clarifies in *Musicae epitome*, provide a better point of origin for tracing the path to Mattheson's keys

than do Banchieri's church keys. To conclude my paper, I summarize how Glarean's eight mode subset developed into Mattheson's keys. I discuss how Glarean's Phrygian modes became replaced by transposed Aeolian modes and show how other modes were transposed to make them more comfortable for singers in a fixed-pitch space. Finally, I draw upon the work of Joel Lester (1989) and Michael Dodds (1999, 2003) to highlight how seventeenth-century theorists explained the transition from a reduced set of modes to major and minor keys.

On Modulation in Byzantine and Early Western Chant: The Treatise of Manuel Chrysaphes, the *Papadikai*, and the *Enchiriadis* Complex

Charles Atkinson (Ohio State University / Universität Würzburg)

In a remarkable passage in his *Epistola de harmonica institutione* (ca. 900 C.E.) Regino of Prüm states: "There are certain antiphons that we call *nothae*—that is, degenerate and illegitimate—that begin in one tone, are yet another in the middle, and end in a third." He then names fourteen chants, including several that represent François Gevaert's "Thème 29," examples of which can be found "on almost every page of the antiphoner." Clearly, the phenomenon of modulation was well established in the West by the late ninth century.

Not surprisingly, modulation likewise played an important role in Byzantine chant. The classic description of modulation in the East is that presented in the treatise of Manuel Chrysaphes (1458). Chrysaphes describes two types of modulation, one by means of *parallage* ("transposition") and the other by means of *phthorai* ("corruptions"). While *parallage* had long been recognized as a means of modulation in Byzantine chant, it was assumed until recently that modulation via *phthora* was only a late medieval phenomenon. Thanks to a brilliant article by Gerda Wolfram, however (Hernen, 1990), we now know that it is already witnessed in the earliest sources of Byzantine chant, the tenth-century manuscripts exhibiting the Coislin and Chartres notations. Most relevant for the present paper—indeed its *raison d'être*—is that her findings can now be corroborated via parallels with the Western phenomenon of modulation as shown in the ninth-century manuscripts of the *Enchiriadis* complex, in particular the *Inchiriadon Uchubaldi*, which in 2012 Michel Huglo re-dated to the mid-ninth century. These treatises show us that the procedures of *parallage* and *phthora* were present in the West as well—the latter being discussed under the heading of *vitia* ("corruptions").

The present paper will begin by presenting Chrysaphes' descriptions of *phthora* and *parallage*, illustrating the latter by its occurrence in the *papadikai*, or singer's manuals. It will then turn to the West and a demonstration of the same phenomena as found in the *Enchiriadis* treatises. In conclusion it will consider ways in which these parallels may alter our understanding of modulation in Eastern and Western chant.

Dissonance Treatment in the *Prima pratica*
as viewed by the *Scuola dei rivolti*

Bella Brover-Lubovsky (The Jerusalem Academy of Music and Dance)

The treatment of dissonance—the cornerstone of the distinction between the *prima* and *seconda pratica*—by common consent is considered to be regulated by the purely musical context in the former versus the priority given to expressive-rhetorical considerations in the latter style. The theories and compositions by Francescantonio Calegari (1656–1742) challenge this common belief: his treatise *Ampla dimostrazione degli armoniali musicali tuoni* (1732) offers his own views of the treatment of dissonance with its inversions (known as the *scuola dei rivolti*) in counterpoint of the sixteenth century. The Berlin Sing Akademie Archive contains a representative collection of twenty-six autograph arrangements Calegari made of works by Palestrina, Giovanni Matteo Asola, and other Cinquecento authors. These copies, dated 1720–24, are painstakingly analyzed; the number of vocal parts is reduced to four or five, and the pieces are sometimes transposed, with added basso continuo part and figures, and sometimes with a basso fondamentale part. Among these arrangements, those of the *Otto Magnificati à 4, Libro primo* by Palestrina (D-Bsa 418) are singular in a number of respects, including their chronological attribution, source, and provenance. The impressive scope of this manuscript displays Calegari's keen interest in analyzing vertical sonorities and their succession in various modal contexts, with a special emphasis on the correlation between dissonances and emotionally laden words in the text, such as “anima,” “spiritus,” “humilitatem,” “misericordia,” “dimisit inanes,” etc. The most obvious element Calegari drew from the study of Palestrina's works was the possibility of combining dissonances with their consonant resolutions, thus creating very particular sonorities. It was from Palestrina's style that Calegari deduced his theory, stating: “Whoever wants to write in the modern harmonic style must understand the old style, especially that of the Famous Master. The theories expressed here are founded in the practice of Palestrina.” Calegari's theoretical premises, based on his analyses of older polyphonic works and his own surviving compositions, call into question our confidence in the unambiguous distinction of the place of dissonance in the *prima* versus the *seconda pratica*.

Freedom, Bondage, and Colonialism

Hedy Law (University of British Columbia), Chair

Between Amérique and Colonial France: Revolutionary
Tales of *liberté* and *esclavage* in French Theater

Diana Hallman (University of Kentucky)

In French operas and dramas of the Revolutionary era, stories and images of Amérique centered on themes that are paradoxically and inextricably linked in the history of both nations: those of *liberté* and *esclavage*. Representations of America's struggle for freedom and portrayals of beloved American patriots and French soldiers who aided the young country—in works such as N.M. Dalayrac's "rescue" opéra-comique, *Arnill ou le prisonnier américain* (1795), and Billardon de Sauvigny's drama, *[W]ashington ou la Liberté du Nouveau Monde* (1791)—mirrored France's own quest to construct a republic of *citoyens*. As counterpoint to staged encomiums to American independence, works that touched on the controversial subject of slavery attempted to separate France from practices of its revolutionary ally by depicting the civilizing, humane treatment of its colonial slaves and the "bons nègres" who paid homage to the cultural gifts of French masters, served as protectors, and sometimes gained their own freedom.

This paper explores tropes of and interpretive tensions between celebrations of American freedom in opéras-comiques, such as Dalayrac's *Arnill*, and portrayals of slavery, such as Louis-François-Guillaume Béraud's and Joseph de Rosny's melodrama *Adonis ou Le Bon nègre* (1798), set in Saint-Domingue, and Le Sueur's and Kreutzer's adaptations of Saint-Pierre's novel *Paul et Virginie*, set on a specific, yet metaphorical Isle de France. In these works, conflicting narratives and textual/visual/musical symbols of *liberté* and *esclavage* in American and French colonial contexts will be questioned as cultural critique, fantasy, and apologia in light of France's own Revolution and Enlightenment legacy, the 1791 slave rebellion in Saint-Domingue/Haiti, and racialized concepts of civilization and barbarism. The paper offers new perspectives on Revolutionary-era opéra-comique, while responding to the research of Patrick Taïeb, David Powers, Laurent Dubois, and Jeremy Popkin and reflecting on ideas in period writings such as Guillaume-Thomas Raynal's *Histoire Philosophique et Politique [. . .] dans les deux Indes* (1770) and Jacques-Pierre Brissot's *Nouveau Voyage dans les États-Unis de L'Amérique Septentrionale* (1791), as well as Victor Hugo's retrospective novel *Bug-Jargal* (1826) on the inter-continental struggle of race and culture on the American/Haitian "battlefield."

Bitter Tears: Songs of the Enslaved in the
 German Precolonial Imagination
 Adeline Mueller (Mount Holyoke College)

In plays, Singspiels, and song collections from 1790 to 1810, composers in the German tradition ventriloquized the suffering of enslaved people in the Americas. Joseph Haydn's setting of Robert Burns' "Slave's Lament," from the *Selection of Original Scots Songs* (1795), for instance, calls upon the singer to assume the persona of an enslaved Virginian, shedding "bitter tears" for his Senegalese homeland. "Bitter tears" also figure in one of Johann Rudolf Zumsteeg's slave choruses for August von Kotzebue's 1796 abolitionist play *Die Negersklaven*. Such songs encouraged audiences to identify with the enslaved, sharing in their weeping; as Kotzebue wrote in his preface, he himself "shed a thousand tears" while writing the play.

Drawing on a common literary device, authors often claimed such songs were transcriptions or otherwise grounded in observed cultural practices. Though of doubtful authenticity, these fictionalized laments bore affinities to anecdotal reports of melancholy song among enslaved populations. Plays and novels of slavery and conquest circulated in German alongside travel accounts, first-person slave narratives, abolitionist tracts, and reports of various slave revolts and uprisings. Of course, the sympathetic treatment of the enslaved was still shot through with paternalist racism; as Susanne Zantop (1997) notes, German "colonial fantasies [. . .] often appeared under the guise of an anticolonialist stance." And the themes of abduction, imprisonment, and threatened virtue were irresistible in the heyday of the rescue opera, gothic melodrama, and bourgeois tragedy.

The music, however, suggests other possible meanings, whether in the oddly martial tone of Zumsteeg's lament, or the baroque walking-bass texture of Haydn's song. Might we recuperate anything in these songs—beginning with their stubborn avoidance of the familiar musical tropes of exoticism—that may have contributed to a humanization of the enslaved subject for German audiences? Ramesh Mallipeddi (2016) argues that archival traces of slave laments survive as sites of memory and resistance, countering the forces of colonial obliteration. In their echoes of those laments, German poets, composers, and audiences witnessed slavery from the periphery of empire.

"The Spirit of Seventy-Six and Ninety-Two": Singing the
 American Republic amidst Revolution and Counterrevolution
 Laura Lohman (Queens University of Charlotte)

In her study of eighteenth-century British political song, Kate Horgan asserted that Thomas Paine saw songs as operating "outside of the sphere of rational enlightenment that was necessary to achieve the rights of man and . . . 'calculated' to oppress the

people by keeping them ‘enslaved.’” Countering this gloomy assessment, Republicans in America used song from the early 1790s to vigorously advocate for democratic republicanism amidst counterrevolutionary impulses. While Federalists perceived democracy as something to be curtailed, Republicans presented it as an ideal, inspired by broad participation in the French Revolution and British revolutionaries’ pursuit of universal male suffrage. Advocating universal political principles of liberty and equality through a discourse of popular cosmopolitanism, Republicans challenged Federalists’ elitist model of deferential republicanism. Building on the work of Matthew Hale, David Waldstreicher, and Seth Cotlar, this presentation demonstrates how Republicans used music to advance democratic republicanism by reshaping perceptions of time and place with a temporal perspective that emphasized global, rather than national progress. Taking eastern Massachusetts as a case study and situating it among broader national practices, this presentation examines music performed in three contexts: street theatre, communal singing of odes, and gentlemen’s celebratory dinners. Republicans engaged their compatriots in advocating broad democratic political participation through the pointed use of music in highly choreographed, symbolic, and inclusive street theatre. They led their neighbors in communal singing that linked global revolution to millennial prophecy. Through the careful ordering of toasts and songs in time, they rejected domestic manifestations of counterrevolutionary impulses. With contrafacta, they used shared tunes to highlight contrasting political principles, mark revolutionary progress, and situate local political assertions in a global context. Leveraging and contributing to a transatlantic, revolutionary musical repertoire, Republicans asserted their vision of the American republic, Americans’ place in it, and the country’s place in an unfolding, idealized global revolution. Their efforts and their reception encourage us to consider the power of musical expression through techniques and genres regarded as lowbrow, ephemeral, and unworthy of scholarly attention.

Gender in Jazz and Hip Hop

Kathryn White (Mercer College), Chair

Jazz Woke: Jazz (Education) as Social Transformation

Tracy McMullen (Bowdoin College)

Photographer and activist, Carrie Mae Weems, recently declared that “at this critical time in history we have found one of our most democratic forms of music—jazz—lacking. If we do not hear the soaring sounds of jazz from women, then we have undermined our own cultural promise, robbed women of their rightful place in music history, and failed ourselves.” Weems asserted this as an Advisory Board member for the new Berklee College of Music’s Institute for Jazz and Gender Justice, founded in the fall of 2018 by musician and educator, Terri Lyne Carrington. My

paper examines this new institute in the context of postsecondary jazz education. Jazz entered the academy several decades ago and fledgling musicians now primarily learn jazz in a formal, academic environment. I highlight some of the lesser discussed problems with learning jazz in academia, that is, the sexism and racism inherent in the value system underpinning many of these programs. At its worst, jazz education teaches sexism and racism to students. By prizing a certain “how” of jazz (the technical aspects) and not the “why” or the “what it’s for,” as pianist Jason Moran puts it, jazz programs pass on prejudices embedded in a Eurocentric standpoint and marginalize other perspectives, including what pianist, scholar, and advocate, Dr. Billy Taylor called the “Afro-American value system” of jazz. My paper calls for a shift in understanding what jazz is in higher education and therefore a shift in what is important to teach when we teach jazz. I tie Carrington’s founding of the Institute for Jazz and Gender Justice to an intellectual tradition of black feminist thought like the Boston-based Combahee River Collective and to an “Afro-American value system” that recognizes jazz as a collective, utilitarian, and spiritual practice. By practicing a broader definition of artistic awareness that includes social, ethical and historical cognizance and responsibility, new musicians may help jazz “reach its potential,” to follow another IJGJ Advisory Board member, Angela Y. Davis. In listening for “jazz without patriarchy,” as IJGJ’s tagline affirms, we may begin to hear the necessary sound of jazz, fully woke.

For Women, But Not By Women: Mainstreaming Hip Hop on Top Forty Radio

Amy Coddington (Amherst College)

“The female rap songs are novelties,” declared Guy Zapoleon, program director for Phoenix’s Top forty station KZZP, in 1988. “I hope the trend continues,” he stated, claiming an affinity for female rap group Salt-N-Pepa, but he worried about the quantity of music by female rappers that he might have to add to his station’s playlist—he didn’t want to “see a glut of product.” This statement, buried in a Billboard article about programming rap, is a clear indication that hip hop’s gender politics concerned radio professionals during the years when rap was beginning to gain regular airplay on Top forty stations. In this paper, I examine how considerations of gender influenced hip hop programming on Top forty radio stations during the late 1980s and argue that successive questions about the role of female listeners and performers within the hip hop community profoundly shaped the sound and identity of the genre in the 1990s. My analysis of radio trade journals and playlists reveals that Top forty radio stations in the late 1980s played only the specific styles of hip hop that radio programmers believed female listeners, their most profitable demographic, liked. But playing hip hop for female audiences didn’t translate to playing songs by female rappers, as radio programmers like Zapoleon, replicating the sexist practices of the

recording industry, failed to recognize the long-term viability of female rappers like Salt-N-Pepa. Top forty radio programming made hip hop mainstream, transforming the genre from an underground subculture into one of the most popular genres in the United States. But this mainstream audience was not embraced by the nascent hip hop community. As I argue, rappers and critics distanced themselves from the styles of rap played on these stations and the mainstream audiences listening to these stations, trivializing female listeners and casting them as inauthentic accessories to real hip hop. Ultimately, examining the role of female audiences in making hip hop mainstream contributes to our understanding of hip hop's authenticity frameworks while also exposing how the economics of radio have caused the systematic marginalization of female performers.

Risk Rhetoric in Jazz Discourse: Gendering Improvisational Unknowns

James Aldridge (Case Western Reserve University)

In her recent essay on the aestheticization of risk in wartime America, art historian Jane Blocker draws attention to the art community's "uncritical acceptance of risk's masculinist logics" (Blocker 2008, 195). Art-descriptive risk statements, she argues, frequently perpetuate misogynistic worldviews by binding virile heroism and reckless abandon with aesthetic experimentation and creative innovation. For Blocker, "risk is a game of one-upmanship that yields to intense . . . masculinist struggles for the position of most daring." When it goes unquestioned, however, its rhetoric serves to glorify hegemonic masculinity, subverting the creative agency of accomplished women participants. Since 1960, the jazz community has suffered misogynistic genderings of its Free Jazz performance space. And today, African American free improvisers like Cecil Taylor, Ornette Coleman, and John Coltrane frequently inspire jazz writings which contain the residues of a romantic racio-gendered rhetorical style associated with civil rights era critics Amiri Baraka and A. B. Spellman. Like Baraka and Spellman, the authors of these writings frequently employ masculinist risk statements in their descriptions of the music. New York Times jazz critic Robert Palmer, for instance, once described Coleman's music as a "high-wire act without a safety net," an improvisational style prized for its "flirt[at]ions with disaster." Musicians, too, frequently employ the language of risk to elevate their music, and glorify their fellow improvisers: "The first time I heard Ayler . . . I thought that the room was exploding in every direction" saxophonist Archie Shepp proclaimed, "Nobody had ever heard a saxophonist play with such freedom, take such risks . . ." (Brody 2018). Despite the critical gender equalization (and awareness) efforts of jazz historiographers Krin Gabbard (1995; 1996), Sherrie Tucker (2000; 2001), and Lisa Barg (2013), jazz journalists and scholars, today, continue to deploy descriptive risk statements without attending to their implicit racialized and gendered meanings. Art historians and risk aestheticians like Blocker (2008) and Welchman (2008), however, offer musicologists robust

models, I argue, through which to investigate their own musico-descriptive habits. In this presentation, I unpack their conclusions and evaluate their significance for jazz scholars writing on a genre known and celebrated for its cultural-aesthetic volatility.

German-Jewish Perspectives on Exile and History

August Sheehy (Stony Brook University), Chair

Adorno on Schenker: Reconstructing the Formation of a Critique

Sebastian Wedler (University of Oxford)

Since the publication of Theodor W. Adorno's late lecture "On the Problem of Musical Analysis," edited by Max Paddison in 1982, it has been well established that Adorno had an ambivalent attitude towards Heinrich Schenker's analytical method, to the extent that the two men are usually thought of as antagonists despite sharing the same concern for a work-immanent understanding of the content of music. Yet beyond this lecture, surprisingly little is known about Adorno's actual engagement with Schenker's writings. The aim of this paper is two-fold. First, drawing on hitherto unacknowledged sources held at the Theodor W. Adorno Archiv (Frankfurt/Berlin, Germany), it systematically reconstructs Adorno's encounters of Schenker's writings and the work of his advocates, including Schenker's *Elucidations* ("Erläuterungsausgaben") and *Free Composition*, Felix Salzer's *Structural Hearing*, as well as his polemical responses to Oswald Jonas's teaching at the Schenker Institute in Vienna. Based on this reconstruction, secondly, this paper places Adorno's ambivalent attitude towards Schenker's method within the broader scholarly developments and political debates of inter-war and post-war Austro-German musicology. In particular, it will be argued that Adorno's reception of Schenker can be understood in relation to three discursive concerns: (i) to advocate the importance of Arnold Schoenberg's musical thought, a reception pattern which harks back to Adorno's twenties; (ii) to question the methodological reorientation of post-war Austro-German historical musicology; and (iii) to reinforce his opposition to positivism in the domain of musical analysis, a mode of reception which began to gain contours in the early 1960s. Thus this paper takes the view that the fascination Adorno had with Schenker's method cannot plausibly be detached from the opportunities it offered him to pass comment upon the developments and debates in Austro-German musicology in particular and the *Geisteswissenschaften* more generally. In this way, this paper aims not only to contribute to the on-going scholarly effort to reconstruct and understand more fully the history of Schenker reception, but also to map and engage with the history of the (de) politicization of musicology as a discipline in Germany and Austria during Adorno's lifetime.

“Dystopian Visions, Technicolor Dreams”: Friedrich Hollaender’s
Score to Dr. Seuss’s Film *The 5,000 Fingers of Dr. T*

Heather Moore

The German-Jewish composer and pianist Friedrich Hollaender (1896–1976) arrived in Hollywood in 1934—an exile from Nazi Germany—where he would have a significant impact as a songwriter and lyricist for U.S. motion pictures. Earlier, however, he was one of the leading cabaret composers during the Weimar Republic of the 1920s, when post-World War I Germany was undergoing a cultural renaissance in its fine and performing arts, as well as economic troubles, political turmoil, and social unrest. Hollaender gained public notoriety and success composing songs and cabaret revues that criticized political corruption and militarization, and the rise of Hitler, before his forced exile. Prior to his escape abroad he also composed music for the nascent German sound film industry, most notably Josef von Sternberg’s *Der blaue Engel* (The Blue Angel, 1930). Hollaender’s early German cabaret and revue career would serve as an gestation period for his long engagement with film music composition within the Hollywood studio system of the 1930s through the 1950s. Though largely overlooked, Hollaender’s Hollywood music illuminated a socio-political agenda worthy of close examination. Before returning to Germany in the 1950s, Hollaender composed the musical score for *The 5,000 Fingers of Dr. T*, Dr. Seuss’s frantic, dystopian Hollywood Technicolor film musical fantasy from 1953, a cult favorite today. Through careful analysis of the film’s orchestral score, piano reductions, original recordings, film continuity drafts, and production notes, I show how Hollaender’s compositional choices contribute to its underlying social commentary: among other techniques he uses a curious mix of Gershwin-esque and Wagnerian touches. Anything and anyone opposing the evil Dr. T. sounds American, and Dr. T.’s appearances are underscored by Germanic Wagnerisms. I also compare this score to some of Hollaender’s earlier politically tinged works to demonstrate how he used musical elements to represent both subtle and overt political messages throughout his career. Utilizing the analytical model developed by Philip Tagg, I argue that Hollaender’s score to *5,000 Fingers* adds a new level to the film’s political commentary, allowing it to be interpreted as a sly post-World War II retrospective critique of Nazi ideology and totalitarianism.

Humor and Satire in Popular Music

Matthew Gelbart (Fordham University), Chair

Lil Dicky Katz: The Evolution of Jewish-American Comedic Music

Zeke Levine (New York University)

In the 2015 song “Professional Rapper,” rapper Lil Dicky sits down for an imagined job interview with Snoop Dogg to make the case for his presence in the hip-hop

world. Responding to Snoop Dogg's interrogation in rhyme, Lil Dicky, the stage persona of David Burd, explains, "I wanna do the whole thing different" with "stand-up rap" that reflects a new "way of looking at things than your typical applicant." To set his approach apart in his pitch, Burd makes two things clear: he is the product of a suburban Jewish background and he wants to make funny music that reflects his identity—demonstrated in songs such as "save Dat Money," "Ex-Boyfriend," and "White Dude." Critics such as Sam Rosen challenge the ways Burd negotiates with his whiteness, but few convincingly grasp his satirical approach and even fewer consider the fascinating ways that he portrays his Jewishness through music and comedy. While Burd's unique voice may be considered in relation to Jewish rappers such as the Beastie Boys and Hoodie Allen, in this paper I situate and analyze Lil Dicky within the tradition of Jewish comedic musicians including Mickey Katz, Allan Sherman, and Adam Sandler.

Drawing upon recordings and interviews with Lil Dicky and Hoodie Allen, this paper investigates how Jewish performers have employed comedy within music to communicate Jewish American identity relative to the American mainstream. In dialogue with recent scholarship on the role of Yiddish and other Jewish signifiers in the music of Mickey Katz and Allan Sherman (see Jeremy Dauber, Josh Kun, Ari Y. Kelman, and Jeffrey Shandler), I compare Burd's output in the twenty-first century with Mickey Katz's in the 1950s and Sherman's in the 1960s. I seek to understand how musical and comedic signifiers of Jewishness evolve across generations, considering in particular the changing role of Yiddish throughout the twentieth and into the twenty-first century.

"Anche se piove la musica suona": Satire and
impegno in Recent *tormentoni estivi*

Clifton Boyd (Yale University), Isabella Livorni (Columbia University)

Each summer, Italian audiences await the so-called *tormentoni estivi* ("summer sessions")—catchy pop songs relentlessly repeated on the radio, on TV, and in dance venues. The phenomenon of the *tormentoni estivi* began in the 1960s with 45 rpm records. Today, it persists through music videos and dances popularized on YouTube and shared aggressively on social media, as artists seek to increase their track's visibility. The *tormentoni estivi* of 2018 were released from March to June, the period between the elections of new political parties (Movimento Cinque Stelle, Lega) and the official formation of their government. Through satirical lyrics and catchy melodies, the artists comment on the invariable corruption of Italian politicians and the effects of the economic crisis.

These songs' engagement (*impegno*) with politics, albeit satirical, has caused a number of media outlets (*Corriere della Sera*, *Rolling Stone*, *La7*) to compare them to the politically committed songs of the Italian *cantautori* active primarily in the 1960s and

1970s. Certain media coverage has praised the politically oriented *tormentoni* and the social media-savvy artists behind them as the most effective tactic against the new state of Italian politics; others, however, insist that the *tormentoni estivi* function as a release valve for Italian audiences, mollifying them at a time when human agency seems unable to brake the inertia of the country's decline.

Drawing upon recent literature on popular music and Italian politics (Fabbri, Plastino), we investigate how satire in these songs causes them to oscillate between *impegno* and detachment, and analyze the Italian audiences' reactions to these songs' (a)political stances. We focus on recent collaborations between rappers J-Ax and Fe-dez (*Comunisti col Rolex*, "Italiana"), which have drawn the most attention for their political views from fans and media outlets alike. Ultimately, we examine the ways in which these songs explicitly position themselves in relation to a leftist, politically engaged popular music tradition. Rather than celebrating these songs' self-declared "resistance" to an Italian political status quo, we see this corpus as a case study for how the concept of *impegno* is instrumentalized in the contemporary landscape of Italian popular music.

"I'm not your normal definition of a rock star": The Revolutionary Potential of Satirical Pop

Pallas Catenella Riedler (University of Rochester)

The title sequence of The Lonely Island's 2016 mockumentary, *Popstar: Never Stop Never Stopping*, simulates a stadium performance complete with spectacular pyrotechnics and a hologram of Adam Levine. Alongside flashbacks of the glamorous pop lifestyle, band front-runner Andy Samberg swaggers through the satirical pop song, "I'm So Humble." "I'm not your normal definition of a rock star," he sings, "I don't complain when my private jet is sub-par." The camera cuts to an interview with Mariah Carey: "I'm So Humble?" the diva muses, "I instantly connected with that song because I'm probably the most humble person that I know."

In this paper, I examine how satirical pop works like "I'm So Humble" retain the commercial identities of both satirical skit and pop song. As scholars like Charles Knight have argued, satire is simultaneously generic and anti-generic. This capacity of the satirical genre is particularly significant when taken in conjunction with scholarly work on popular music, which has long noted the reciprocal processes of identity formation in popular media (Frith 1987; Dolan 2010). Drawing from these bodies of literature, I argue that satirical pop band The Lonely Island ingratiates itself with pop music culture in a way that uniquely transforms and ultimately undermines pop generic identity as a whole. The Lonely Island touts success both within and without comedy-specific markets. They are closely affiliated with *Saturday Night Live* and engage extensively with existing actors in the popular music community. Lonely Island songs often feature figures like Levine and Carey, whose participation

alongside satire's inherent simultaneity of generic and anti-generic conventions renders ironic the presentations of previously-unironic selfhoods. Satirical pretensions of humbleness in diva pop culture in "I'm So Humble" thereby transform all time generic identity. The pop genre is made anti-pop as the pop identity becomes its own antithesis—and generic definitions spiral through the lopsided *mise en abyme* of a simultaneously institutionally-sanctioned and institution-defying presentation of pop. By shedding light on satirical pop's generically-revolutionizing potential, this paper offers new insight into the famously protean nature of the pop identity.

Matters of Taste

Caryl Clark (University of Toronto), Chair

Historiographies of Performance at Philadelphia's City Tavern

Philip Gentry (University of Delaware)

The original City Tavern in Philadelphia, constructed in 1773, was an important location for social, political, and musical organizing. It served as a meeting spot for the first Continental Congress, hosted numerous dignitaries, and its large Assembly Room served as a venue for Alexander Reinagle's famous City Concerts of 1786–7. In 1834, however, the Tavern was mostly destroyed in a fire, and by 1854 had been completely demolished. Over a century later, the City Tavern played a central role in a drastic reconsideration of Philadelphia's relationship with its past, and indeed of the United States' sense of nationhood. From the creation of the Independence National Historic Park in 1948 to the bicentennial celebrations in 1976, the city merged post-war urban planning, Cold War nationalism, and an extreme form of historic preservation. Blocks of nineteenth and twentieth-century buildings were demolished to provide a grand, formal approach to Independence Hall. A new neighborhood, Society Hill, was created to lure affluent white citizens to maintain homes near the park. And the old City Tavern was painstakingly reconstructed, eventually with a restaurant that attempts to provide colonial-style food, accompanied by musicians wearing period costume. This paper uses the contemporary City Tavern of Philadelphia as a case study to explore interdisciplinary historiographies of performance. The American-exceptionalist eighteenth century looms large as an object of reconstruction in many fronts, a special case of historiography in which the historical texts and subjects are presented anew not merely as history, but as political and often moral instruction to be enacted in contemporary performance. The City Tavern engages not only with food studies, archeology, and living history, but also with historically-informed performance practice from musicology, constitutional originalism from legal studies, and even biblical textualism. The comparative historiography of this paper draws upon these theories as well as interviews with cooks, tour guides, and

musicians at the City Tavern to provide insight into the relationship of performance and history, as mediated by politics and the contemporary life of Philadelphia.

Attending to Fragmented Serenade Topics

Matthew Boyle (University of Alabama)

Early nineteenth-century Italian opera has long been considered sweet: featuring sweet melodies, harmonies, plots, and verse. Sweetness was central to its immediate reception, shaping the discourse and the affective experiences of bel canto opera. Stendhal, for instance, likened Rossini's music to lusciously ripe fruit. Adolf Bernhard Marx found a concert of Mercadante arias to leave the bitter "aftertaste of lots of sugar."

Yet the production of this sweetness has largely been overlooked. I propose that the sweetness of ottocento opera was associated with particular timbral and harmonic effects, including pizzicato strings, sustained winds, parallel thirds, and modulation to mediant harmonies. Although these effects saturated early nineteenth-century Italian opera, they were native to and taken from the vocal serenade, a genre routinely praised for sweet melodies.

These effects can appear in conjunction with serenade arias, as an isolated musical topic, or as an instance of what I call a fragmented serenade. I use this term for passages where the marked timbral effects of the serenade appear isolated from other generic signifiers. Fragmented serenades might not evoke serenading scenes, yet they still preserve scripted listening strategies for vocal melodies and their associated affective responses. Traces of this listening practice can be observed in nineteenth-century reviews. Like the creation of sugar, the process of serenade fragmentation is a sort of sonic refinement. It intensifies the affective meaning of the serenade, while simultaneously obscuring its origin. Serenade fragmentation thereby acted as a musical sweetener for nineteenth-century audiences.

Don Giovanni the Cannibal: Gastronomy and Revolution

Pierpaolo Polzonetti (University of California, Davis)

Mozart's *Don Giovanni* has an ambiguous political message. About "Viva la libertà," Charles Rosen writes, "in 1787, during the ferment that followed the American Revolution and preceded the French, the audience could hardly have failed to read a subversive meaning into a passage that may look fairly innocuous in the libretto." Robbins Landon sees this passage as Mozart's "personal tribute to Joseph II," while Nicholas Till presents Don Giovanni as the "embodiment of the bourgeois individualist's quest for liberty." This paper takes a different angle: it shows how gastronomic signifiers disclose political meaning unambiguously. In "Deh vieni alla finestra," Don Giovanni praises the mouth of a servant girl as "sweeter than honey" and craves the

“sugar in her heart.” Similarly, he praises the farm-girl Zerlina for her “sugar-sprinkled face” and compares her fingers to creamy cheese. A 1766 recipe book of French-inspired cuisine recommends pairing creamy cheese with sugar. Don Giovanni proves himself a refined eater but also, symbolically, a barbaric cannibal. The only women he compares to food are at the bottom of the social food chain. In so doing, the opera denounces social injustice as barbaric. As a predator he offers food as baits: “chocolate, coffee, wines, hams” to farmers, and “coffee, chocolate, sorbetti, and confetti” when including high-class guests. It is in this context that we hear “Viva la libertà,” which refers to liberality with food, as the rhyme “libertà—generosità” suggests. His liberality, however, is a feudal offering of food in exchange of personal liberty, now exoticized as a hunting strategy to prey on human flesh. In the last banquet, his servant Leporello steals pheasant, a food denoting nobility at the time when aristocrats retained the privilege of hunting. Leporello takes it and eats it as revolutionary expropriation, as he does with the opera excerpts played by the on-stage musicians for his master’s meal. In the autograph Mozart inserts the lines through which the servant recognizes the excerpts, passing in so doing the music-appreciation quiz that grants him the right to consume both opera and good food.

Posters

Creating Interactive Content for the Twenty-First Century Music Student: Reinvigorating Text Development in the Foundational Course and Beyond Anthony Bushard (University of Nebraska, Lincoln)

Music history faculty in higher education are faced with “digital natives”: students who expect and relish living in a technology rich environment. These students also often find difficulty in making the transition from high school to undergraduate student due to a lack of understanding as to what is required and expected in the professional study of music. The content as well as context for our music teaching and learning would thus benefit from new approaches and resources.

As Elizabeth Wells has noted (*JMHP* 6:1, 2016) the foundational course is a widespread curricular tool employed to help high school students transition to the academic and artistic rigors of musical academia. In our own foundational course (*Music as Art, Discipline, and Profession*), we noted increasingly that the traditional “paper textbook” was simply not engaging our students adequately. As we considered increased student use of personal technologies, especially smart devices, it seemed to be a natural convergence to address the need for greater engagement via technology. Yet, a chief concern was how to integrate the diverse elements of course content into a comprehensive “whole.” As we investigated various digital platforms and formats—e.g., PDF and ePub—the former lacked in interactivity while authoring

the latter required expertise in web programming (html, css, javascript) beyond the abilities of most faculty. Apple's introduction of iBooks Author in early 2012 provided a suitable platform that allowed our music faculty to create robust, interactive, customized content. Now, students in our foundational course, as well as first and second-year theory, can consume text, music, scores, and complete assignments and assessment *all* on one device.

This poster presentation 1) provides attendees with “hands on” access to tools and techniques used to develop and deploy digital content for music teaching and learning 2) outlines the benefits—both academic and financial—of the interactive text in our foundational course through representative exercises, assignments, and student achievements and 3) poses questions regarding the pedagogical implications of more widespread adoption of customized, faculty-authored digital texts across the music curriculum instead of conventional textbook “packages” (complete with digital supplements) produced by major publishing houses.

A Music Edition for the Readership of the Twenty-First
Century: The *Digital Interactive Mozart Edition*
Norbert Dubowy (Stiftung Mozarteum Salzburg)

The *Digital Interactive Mozart Edition* (DIME), part of the *Digital Mozart Edition* (DME), was developed by the *Stiftung Mozarteum Salzburg* (ISM) in collaboration with *The Packard Humanities Institute* (PHI) in Los Altos/CA. DIME is conceived as an offspring of the *Neue Mozart-Ausgabe* (NMA) which the Mozarteum Foundation began publishing in 1954 and which has been available as *NMA Online* since 2006. In contrast to the *NMA Online*, the new online portal DIME provides fully digital music scores that the user can adapt interactively to his or her needs. DIME went online in December 2018 with a group of works by Wolfgang Amadé Mozart, which consists of digitally re-mastered versions of the NMA and selected new editions made from scratch (dme.mozarteum.at/movi). It seeks, over the next years, to make the complete oeuvre of Mozart available to the public thus establishing for the first time a whole and unified corpus of music entirely in digital format (MEI).

DIME has been conceived to address a wider readership and to break with the idea of having to be either unilaterally a scholarly or a practical edition. For this purpose, DIME provides, thanks to its specially designed web interface (MoVi—The digital Mozart score viewer), a series of tools and options (e.g. audio score alignment, automatic part extraction, print to pdf, markup of editorial interventions, display of original source material, download of data and metadata) that can be used in a variety of use cases (e.g. educational, practical, library-oriented, music data processing) and

by users with varying interests, from the music lover and concert goer to the music professional or the web developer.

The poster is designed, in the first section, to display the general structure of the project, the types of editions and the data sources. In a second section, a number of functionalities (suited for graphic representations) are singled out together with illustrative use cases (e.g. interactive assembling of scores with varying numbers of parts, addressability of individual notational objects, synoptic view of musical source and edition).

(Who Isn't) On the Radio: Gender Disparity in Classical Radio Programming

Jacques Dupuis (Brandeis University) and Kathryn Dupuis

In the months leading up to and following the Metropolitan Opera's 2016 staging of *L'Amour de loin* by Finnish composer Kaija Saariaho, critics noted that it was only the second opera composed by a woman ever to be performed at the Met. The first, Ethel Smyth's *Der Wald*, had appeared 113 years before. This somewhat startling realization renewed and expanded conversations that have percolated in recent years, especially on social media, as artists, critics and scholars have scrutinized major orchestral and operatic institutions for lacking diversity, particularly of gender and race in the composers appearing on performance programs. Conversations that circulated on Twitter and Facebook have metastasized as articles in the *New York Times* (Alice Gregory 2016), *Washington Post* (Anne Midgette 2017), *Bachtrack* (Rebecca Lentjes 2016) and elsewhere, bringing the issue to the attention of classical music audiences and publics beyond them.

What has garnered significantly less attention (and virtually no media coverage) is programming in another medium, one with readier access for broader publics: radio. Using software developed specifically for this project, this poster presents data drawn from playlist logs hosted on the websites of classical music radio stations, and demonstrates the disparity in numbers of compositions by female and male composers played over the air. An example set of programming for six metropolitan stations over the course of two months, accounting for over forty thousand pieces played, shows a distribution of 90.8% pieces by male composers, 1.2% by female composers, and 8% by anonymous composers (folk, traditional, or uncredited). With conversations centered on the programming choices of major orchestras and opera houses having become necessarily annual at the time organizations announce upcoming seasons, this work sheds much needed light on radio, a format equally responsible for perpetuation of unequal representation in the world of classical music.

To most effectively present this information, this project is well-suited to the poster format for its graphical representation of statistical data, given alongside

demonstrative examples of constituent raw data, as well as presentation of outlier institutions, methodologies, limitations, and future goals.

Il matrimonio segreto by Domenico Cimarosa: A Comparison
of the Viennese and Neapolitan Versions

Guido Olivieri (University of Texas at Austin),
Federico Gon (University of Vienna)

Together with Mozart's masterworks, *Il matrimonio segreto* by Domenico Cimarosa is the only eighteenth-century opera that has remained in the repertory uninterruptedly since its Viennese premiere (Burgtheater, 7 February 1792). Commissioned by the Emperor Leopold II as part of a cultural program carried out to reorganize the Viennese musical and theatrical life, this *dramma giocoso* attained an immediate success, reaching within a few years the theaters of the major European capitals. Following the death of the emperor, Cimarosa moved back to Naples. He brought with him the autograph of *Il matrimonio*, and in the Spring of 1793 a new version of the opera was performed at the Fiorentini Theater with a "few alterations" (as stated in the libretto) made by the composer.

Generations of musicians and intellectuals admired Cimarosa's music—Schumann, Verdi, Delacroix, D'Annunzio, Goethe, and Stendhal, among others—and considered *Il matrimonio* as a bridge between the production of Mozart (who had died just two months before the Viennese premiere) and that of the young Rossini. Yet this work has not received the full attention it deserves. Despite its status as a paradigmatic work, few studies (Dietz, Degrada, Rice, Seidel, DelDonna, Cotticelli, Blichmann) have examined the transmission of the sources and the issues connected to the variances in the two versions.

Backed by a systematic analysis of both manuscript and printed sources in view of the first critical edition (forthcoming with Bärenreiter in 2020), this poster presentation compares the two main versions of *Il matrimonio* (Vienna 1792 and Naples 1793) with the aim of highlighting some of the reasons behind the adaptations introduced by Cimarosa in the Neapolitan revision. The poster will include a table juxtaposing the two versions of the libretti, alongside the changes present in the autograph score. A chart will illustrate the stemmatic filiation of the main sources and the dissemination throughout Europe of the two versions. A comparison between the original and the revised orchestration of some sections will also reveal Cimarosa's assimilation of Viennese stylistic features within the context of the Italian comic opera.

Music in the American Expeditionary Forces, 1917–19: A
Case Study of the 357th Infantry Regiment Band
Colin Roust (University of Kansas)

Bands played an essential role in the American Expeditionary Forces during World War I. In addition to performing concerts, parades, and dances, they provided the soundtrack of the daily routines of military life in training camps, bases, and the front line. As a part of the ninetieth Infantry Division, the members of the 357th Infantry Regiment Band were among the first American troops to arrive in France. After training in the field in the Côte d'Or region of France, the Division moved forward to the front line. There, the 357th saw combat in two key victories that led to the Allied Victory, the Battle of St. Mihiel and the Meuse-Argonne offensive. After the November 11 Armistice, the ninetieth Division would be tasked with the occupation of the Rhineland until June 1919. From their base in Hillesheim, the 357th Infantry Regiment Band performed concerts, parades, and ceremonies throughout western Germany, playing a vital role in restoring a sense of normalcy after the traumas of the war.

This poster draws on several archival resources to tell the story of the 357th. The most significant is the diary of Thomas Clarke Key, a banker in the Oklahoma Panhandle who was drafted in September 1917 and served with the band until its dissolution in July 1919. Among other things, his diary provides a roster of all forty-seven men who served in the band and a day-by-day account of the band's activities, including 273 performances during the band's 365 days in Europe. In addition, the poster draws on archival visits to the National Archives and Fort Sam Houston, where the ninetieth Division was formed and went through basic training. Those archives include extensive photo collections of the ninetieth Division's training and missions in Europe, in addition to a complete set of the records assembled by the Division's officers after the end of the war. Through the efforts of those officers, the ninetieth Division's records are richer and more complete than any other unit in the American Expeditionary Forces.

Traveling the Continent

Devin Burke (University of Louisville), Chair

Berlioz as French Romantic *voyageur*: Heroic
Transformation in *Harold en Italie*

Virginia Whealton (Texas Tech University)

Two problems have vexed the notion that Berlioz created his second symphony, *Harold en Italie* (1834), as a musical rendering of Byron's *Childe Harold's Pilgrimage*:

the works have few similarities in content or narrative, and Byron's epic does little to account for the symphony's peculiarities. The latter problem has led Mark Evan Bonds, Maiko Kawabata, Inge van Rij, and others to interpret *Harold en Italie* as an artistic manifesto on issues such as Beethoven's legacy, tourism, and Napoleonic Empire. I propose instead that the work, based on Berlioz's Italian travels, reflects his incessant public self-fashioning. Francesca Brittan has shown that in his first symphony, Berlioz cast himself as the protagonist of a *fantastique* novel. I argue that in his second symphony, he assumed a new persona, that of the French Romantic *voyageur*, and turned to a new literary genre, the *récit de voyage*.

The solo violist in *Harold en Italie* serves as Berlioz's quasi-autobiographical protagonist. Scholars have interpreted this violist as alienated from the Italians he meets, represented by the orchestra. In contrast, I argue that Berlioz's protagonist relentlessly pursues—and achieves—exchange with Italy, specifically with the people and landscape of the rugged Abruzzi. This rural and ostensibly backwards region was typically belittled by literary *voyageurs* but was in vogue among artists as an alternative to established Grand Tour sites. Unlike Byron's esoteric Childe Harold who prefers urban Italy, Berlioz fashions himself as a hardy, modern adventurer who celebrates “wild Italy” even while promoting Parisian cultural supremacy.

Diverging from most previous scholars, I understand the first movement's challenging orchestral themes as representing the rugged Abruzzi landscape, not the interior state of Berlioz's protagonist. Berlioz's protagonist repeatedly seeks to join the antique themes of the Abruzzi's landscape and inhabitants, but his style is too modern. Diverging from previous scholars, I argue that in Movement 4, Berlioz's protagonist matures by initiating recall of the Abruzzi's thematic material. Whereas Byron's Harold abandoned the countryside for eternal Rome, Berlioz reinforces the vitality of the Abruzzi and of modern Parisian music by closing with the most complex symphonic material in the work.

Entanglement and Ethnicity in Boccherini's *Provençal*

Michael Vincent (University of Florida)

Luigi Boccherini's membership in the Italian diaspora of the eighteenth century intersected with European regional dances in his chamber music. His 1799 piano quintets featured a noteworthy provençal from the eponymous region of Southern France. Using historical ethnography, I demonstrate that Boccherini evoked a well-recognized class of Provençal musician: an artisan who played the three-holed pipe and tabor. Iconography, choreographed popular dances, and descriptions of an air-powered android serve as primary documents alongside musical depictions by Elisabetta de Gambarini and Jean-Philippe Rameau. Given Boccherini's status as a migrant in Madrid, his music displays the entangled ethnicities of the Mediterranean region while simultaneously appealing to urban cosmopolitanism. A thorough

analysis of Boccherini's work unveils an important discovery about genre: that the provençal is a non-standardized name for the more common tambourin. This observation brings the ethnographic data to bear on a wide range of Boccherini's contemporaries who frequently composed the tambourin as a stylized dance. Boccherini goes far beyond any others in terms of expansiveness by employing cyclic form in this five-movement quintet. The Provençal musician, instruments, and rollicking country dance are integral to Boccherini's galant framework, suggesting a hybrid style rather than exotic appropriation. The evocation of instruments as markers of ethnicity is a recurring theme in Boccherini's chamber music. The choice of instrumentation for the provençal—piano quintet—corresponds with several other strategies that Boccherini employed to promote this opus's commercial success. The piano was a symbol of modernity in Madrid and Paris when Boccherini composed the 1799 quintets. The piano in the provençal plays a crucial role in representing the percussive tabor, going beyond a hybridity of sound to one of instruments as cultural symbols. This organological investigation points to broader concerns about cultural patrimony in eighteenth-century Europe, since analyses of style and genre tend to dominate in musicological discussions of galant music.

Between Paris and Milan: Michel Pignolet de Montéclair, the Prince de Vaudémont, and European Cultural Exchange (1698–1706)

Don Fader (University of Alabama)

Cultural exchange played a central role in one of the major developments of the eighteenth century: the trend toward musical cosmopolitanism. The stark stylistic and aesthetic distinctions between the French and Italian national idioms that largely dominated the seventeenth century began to break down by the 1690s. While the causes of this increasing cosmopolitanism were certainly many and varied, one of the most promising but difficult to study remains travel and exchanges between musicians themselves.

The papers of Charles-Henri de Lorraine, Prince de Vaudémont, offer a vivid new picture of French influence in Italy and the Italian experience of French musicians. These documents from Vaudémont's tenure as governor of Milan (1698–1706), along with libretti, scores, and other sources, reveal his attempts to introduce French elements into Milanese musical life. Vaudémont brought together a group of French-trained artists, including a dance troupe, an oboe trio, and a band of five violinists headed by Montéclair. While these musicians took part in many performances, their influence was greatest because of their employment in the Milan opera—whose repertoire has received little attention—for which Vaudémont commissioned libretti, paid for costumes, sponsored multiple exchanges of artists with Paris, and introduced French dancers, choreography, and dance music (including previously unknown compositions by Montéclair). Important exchanges with other Northern Italian

states—especially Turin and Mantua, but also Venice—promoted a broader Italian interest in French culture.

Vaudémont's productions required collaborations between French and Italian dancers, musicians, composers, and librettists. Not only did these collaborations drive Italian interest in French dance (including influencing Gregorio Lambranzi), they resulted in a hybridization of musical style. This is evident in the operas of the Milanese composer Paolo Magni, which include French overtures and arias inspired by French dances. The connections fostered by Vaudémont thus played a heretofore unrecognized role in the early development of eighteenth-century cosmopolitanism, and attest to the importance of such exchanges in the age before the famous travels of Handel, Telemann, and Vivaldi.

Friday Early Evening 6:00–7:30

**Facing the Music: Ambiguity, Community,
and Identity in White Power Music**

Sponsored by the Committee on Race and Ethnicity

Nina Eidsheim (University of California, Los Angeles),
George E. Lewis (Columbia University), Co-chairs

Nancy Love (Appalachian State University)

Social movements across the political spectrum have long used music to resist symbolic domination, recognize cultural differences, mobilize political supporters, and pluralize public discourse. Their songs have created pathways between individual lives and collective struggles for social justice. Today music plays an increasingly prominent role in the online radicalization of white youth into white supremacist movements. Contemporary white power music has replaced the explicit lyrics of racist punk, folk, and metal with the more ambiguous instrumentation of fashwave, the soundtrack of the alt right. In this talk, I explore the changing genres and functions of white power music in politics. I stress the need for critical listening publics who can crack the not-so-hidden codes of white supremacy in music today.

*Friday Evening 8:00–9:00***Musicology and Expansion**

Sponsored by the Graduate Education Committee

James Q. Davies (University of California, Berkeley), Francesca
Brittan (Case Western Reserve University), Co-chairs

Tamara Levitz (University of California, Los Angeles)

Ellie Hisama (Columbia University)

Ian MacMillen (Oberlin College-Conservatory)

Susan Bay (University of California, Berkeley)

How should graduate students in the sonic disciplines be trained, and for what? This session, organized by the Graduate Education Committee, takes this question as a point of departure, tackling what Amitav Ghosh calls a “Great Derangement” stirring our field. The term we highlight—“expansion”—can be taken in many ways, as an exciting “opening up” to widening vistas of sonic knowledge, or as a terrifying (neo)liberalization, privatization, or atomization of what was once called “musicology/ethnomusicology” into anything you or I want it to be. In contemplating these potentialities, we center on five core issues:

- 1) the discontinuance of tenure-track lines and the casualization of academic labor.
- 2) the challenge of readying students for positions beyond “musicology”/academia.
- 3) a mismatch between research departments orienting elite graduates toward the permanent decolonization of knowledge, whilst teaching departments engage in the hard labor of teaching traditional skills on evermore industrial scales.
- 4) the diffusion and/or disappearance of the discipline’s traditional objects of study.
- 5) The growing, and we think justified, call to pursue anthropologies of sound (over sound studies) and anthropologies of music (over music studies)

The challenge is to advance a reparative approach to the sonic disciplines in ways that sustain infrastructures for graduate students and their economic/academic futures. Building any such infrastructure implies revisiting the content of standard bootcamp introductions to the “expanding” discipline.

But can we build consensus over what graduate student scholars need to know in the first place? At least, we should be able to provide better guidance for them, as we enlist their assistance in legitimizing the field. If we can’t agree about what graduate students should study, then it may make sense to agree upon an epistemology, or rather upon a set of disciplinary methods that order what scholars do. Whatever is decided, it seems important to come up with methodologies that are bold and work constructively towards sustainable scholarly futures.

Friday Evening 8:00–9:30

Marginalized Media Histories and Muted Work in Sound

Dana M. Plank (Ohio State University), Chair
 Kate Galloway (Rensselaer Polytechnic Institute),
 Reba Wissner, Respondents

Angela Morley: Composer-as-Avatar in “Kehaar’s Theme”

Rachel Wilson Cota (Arizona State University)

British Composer Angela Morley aka Walter “Wally” Stott (1924–1970–2009) was contracted in 1978 to compose the film score for *Watership Down*—a British animated adventure-drama based on Richard Adams’s 1972 novel. Sarah Wooley, author of “1977,” a biographical BBC radio drama about Morley, remembered, “Angela hadn’t worked in a long time . . . I immediately took notice . . . Why hadn’t she worked? She was clearly brilliant . . . I looked her up and found the answer.” Angela Morley transitioned from the male, cisgender identity associated with Stott in 1970; thereafter, she lived as a transgender woman. She is credited as the composer for fifty-nine minutes of music in *Watership Down* and the three-minute extended-play, “Kehaar’s Theme.” In the novel and animated film, Kehaar-the-character, represents “foreignness” as a fictional portrayal of rebirth-by-crisis. Using musical signification in her orchestration of Debussy’s flute thematic content in *Prelude to the Afternoon of a Fawn*, Morley’s “Kehaar’s Theme” expresses complex aesthetic and subjective views of identity. In this paper, I propose that through the means of composing for this fictitious character and by adopting an identity rooted in what musicologist Simon Frith calls one’s “self-in-progress”—Morley found a metaphor for herself.

Intimacy and the Queering of Music and Media Industries Research

K. E. Goldschmitt (Wellesley College)

Given the explosion of queer subject matter available on streaming services, it would seem that queer music and media have finally found a toehold in transnational popular culture. Yet, in places with stricter notions of gender and sexuality, queer musical expression is often celebrated in theory but rarely tolerated in practice. This presentation takes the example of my identity as a gender non-conforming researcher studying music and audiovisual media in Portugal—a country with progressive LGBTQI social policies that simultaneously perpetuates a stifling environment for gender nonconformist expressions—to argue for a different kind of access intimacy in musical research. While my gender proved to be challenging for my broader research questions, it gave me unique access to the queer fado group, Fado Bicha.

In early 2019, I established a queer type of intimacy with these musicians as they navigated the stringent world of fado song rights holders and right-wing social media activists prior to launching their first music video on YouTube. While queer (ethno-) musicology has advocated for researchers to take their own subjectivities into account in the interpretation of music, the bureaucratic process of mediation to a broader public complicates research outcomes. With a focus on the intersections of queer subjectivity and the logistical complexities of the media industries research, I propose a new framework for music and media studies that expands these fields to more fully account for queer intimacies of researcher and subject matter.

Mediating Time: Ruth White's Multimodal Musical Engagement

Nanette Nielsen (University of Oslo)

This paper seeks to give voice to an overlooked yet highly significant actor in the history of music and media technology: the composer, producer, publisher, educator, and electronic music pioneer Ruth White (1925–2013). Ruth White is perhaps best known for her early use of the Moog synthesizer: by the late 1960s, her “Seven Trumps from the Tarot Card and Pinions” (1968), “Flowers of Evil” (1969), and “Short Circuits” (1970) all offered playful experimentation with the then-novel Moog and added new ground to the world of electronic music. One of only three students ever accepted by George Antheil, White had studied with the famous Ballet Mécanique composer at UCLA between 1951 and 1954, and had by 1964 built her first studio, exploring her own, distinct soundscapes.

Drawing on hitherto unexplored archival material, this paper interrogates audio-visual facets of White's output. From the short 1954 film “The Rhythms of the Freight Yard” (created with Paul Burnford), through the award-winning film “Steel” (1971), to her multimedia projects in the 1970s to enable children to read, White engaged passionately with audio-visual media. With a particular focus on White's astute sense of rhythm, time, and timing, and while emphasizing the relevance of her oeuvre for recent ‘4E’ approaches within music studies (e.g. Clarke 2019, Krueger 2019), the paper argues that White's work offers vital new insights into the powerfully embodied, multimodal relationship between the mechanical and the human in musical engagement.

*Friday Evening 8:00–10:00***Evaluation and Assessment in the Music History Classroom**

Paula Bishop, Chair

Assessing Inclusive Pedagogies in the Musicology Classroom

Louis Epstein (St. Olaf College)

Which students belong in music history and musicology courses? In this presentation, I share results from a two-year classroom research study that used a variety of assessment tools to explore the ways students' prior musical and academic experiences affect their learning within a large, introductory musicology course. As part of the assessment process, students completed pre- and post-tests, quantitative surveys, qualitative interviews, a musical sophistication index, and both content- and skills-based assessments. By disaggregating data on student learning, attitudes, and experiences, I argue we can better understand how major status, prior musical experience, GPA, and underrepresented status affect student success in a course already designed to leverage inclusive pedagogies and provide equitable learning opportunities for all students.

The study serves as a much-needed initial effort to measure the ways introductory music classes intentionally or unintentionally privilege certain prior experiences—and therefore certain students—over others. Assessment related to equity and inclusion practices in music classroom pedagogy matters not just for classes that attract non-majors or a mix of majors and non-majors, but also for classes composed exclusively of majors. While my assessment work suggests that groups of students did in fact experience disparities in learning opportunities in the course, the relatively small size of those disparities suggests that all students—not just those with musical experience—“belong” in music history classes. I conclude by discussing interventions implemented to close achievement gaps between students with different levels of musical experience, and I reflect on the lessons offered by the study for instructors seeking to create inclusive classrooms.

Is That Exam Working? Assessing the Effectiveness of Exams

Colin Roust (University of Kansas)

As a novice teacher, I analyzed exam scores as I had been taught: I calculated the average the score, hoped it was in the C range, then counted up the grade distribution, hoping there were more As than Fs. Then one semester, something went wrong and I couldn't explain it. The average on the first exam was in the D range; of forty

students, none had earned an A and only seven had managed a B. Was it them or me? Was it a problem with what we had done in class or with the exam?

Since that exam, I have utilized a more comprehensive method of assessing the effectiveness of exams: using difficulty, discrimination, and reliability indices, in addition to a more nuanced view of the grade distribution. Though this work requires about two hours for every exam, it has made me a better teacher by highlighting areas of needed improvement for both in-class teaching and testing. They have also provided me with extensive and useful data for required assessment reports.

Friday Evening 8:00–10:30

Gender, Music, and the Cold War

Sponsored by the Cold War and Music Study Group

Marysol Quevedo (University of Miami), Chair

Girls Just Want to Have Fun: Girlhood and its Ideological
Use in Alan Bush's *The Spell Unbound* (1953)

Trevor R. Nelson (Eastman School of Music, University of Rochester)

A Woman's Voice in Cold War Black Internationalism:
Mabel Williams and Music in "Radio Free Dixie"

Hye-jung Park (Texas Christian University)

"I'm Not Matka Joanna, I'm No One": *Matka Joanna od aniołów*
(1961) and Envoicing the Threat That Comes from Within

Lisa Cooper Vest (University of Southern California)

Pauline Oliveros's Cold War Gender Politics

John Kapusta (Eastman School of Music, University of Rochester)

The relationship between gender and Cold War politics has been an engaging area of recent research in disciplines that overlap with musicology, and an area the Cold War and Music Study Group has not directly addressed before. In this alternative format panel, we consider musical texts and practices that raise questions about gender and identity as they relate to Cold War music and politics. Panelists will each introduce and contextualize a short musical anchor document related to the topic. They will then provide time for the audience to engage with the materials through listening, watching, reading, performance, and discussion.

Each anchor document takes us to a different region, explores a different genre and mode of musical production, and foregrounds a series of questions about the relationship between gender, race, class, disability, and age. Trevor R. Nelson considers how British composer Alan Bush used girlhood to promote acceptance of post-imperial migrant communities in his little performed music drama *The Spell Unbound* (1953). He uses an excerpt from the Act I finale to raise larger questions about how

“girlhood”—a cultural and historical construct encompassing local ideals of gender, youth, and appropriate decorum—was used in promoting and describing Cold War power shifts and new forms of national identity. Hye-jung Park focuses on the voice of Mabel Williams in an excerpt from a sound recording of the transnational anti-racist radio program, “Radio Free Dixie” (1961), from the Bentley Historical Library at the University of Michigan. She suggests that the Cold War not only shaped the ways that African Americans reimagined Black internationalism, but that these re-configurations were informed by gender as well. Lisa Cooper Vest introduces us to the Polish film *Matka Joanna od aniołów* (*Mother Joanna of the Angels*, 1961), directed by Jerzy Kawalerowicz, which adapts the history of a French demon-possessed, physically disabled nun. Vest’s excerpts demonstrate how women’s voices became indices of their irrationality, and she uses this film to pose questions about how we can think critically about the ways that women and their suffering were used in the mid-to-late twentieth century as a metaphor for internal (political, racial, religious, class) threats that must be contained. Finally, John Kapusta examines Pauline Oliveros’s *Sonic Meditations* (1971–2) through the lens of Cold War gender politics, which will include a performance of “Teach Yourself to Fly.” Kapusta reframes Oliveros’s celebrated feminist works through the lens of Cold War-era cultural politics. Moreover, because *Sonic Meditations* remain popular works in the classroom, he asks how such a reframing can or should inform how we use these works in our pedagogy. By focusing on gender for this year’s session, we hope to draw the study group’s attention to different subjects, but also propose different modes of inquiry for researching and teaching musical practices of the Cold War era.

Still Here, Still Queer: Celebrating Three Decades of LGBTQ Scholarship at AMS

Sponsored by the LGBTQ Study Group

Shana Goldin-Perschbacher (Temple University), Lauron Kehrer

(Western Michigan University), Co-chairs, opening remarks

Lloyd Whitesell (McGill University), Moderator, closing remarks

Stephan Pennington (Tufts University), Panel response

The 2019 Annual Meeting of the AMS marks the thirtieth anniversary of the LGBTQ Study Group. This panel pays tribute to this group’s founding scholars and the earliest iterations of queer musicology, reflects on the current state of queer and trans music research, and considers future directions for LGBTQ music scholarship.

Annie Hindle's Biography and the World of Nineteenth Century Theater
Gillian Rodger (University of Wisconsin-Milwaukee)

Heather Hadlock (Stanford University), Respondent

The lives of most nineteenth century variety performers have been lost to history, largely because these performers did not attract the attention of press beyond the theatrical trade newspapers. Despite the fact that Hindle ended her career in obscurity in small-time vaudeville, evidence of her early career survives, as does some evidence for her off-stage life. This paper will consider what Hindle's biography tells us about the theatrical world in which she operated. How did theater professionals react to her many marriages, including those to women? What does it suggest about networks of women in the theater, who found ways to support each other and to operate in the face of male opposition? And how can we build on these hints and suggestions to complicate our view of the nineteenth century and the world of the theater.

Classic Queer: Neoclassicism, Gender, and Sexual Fluidity
in Benjamin Britten's *Six Metamorphoses after Ovid*

CJ Komp (University of Georgia)

Imani Mosley (Wichita State University), Respondent

Usually categorized as neoclassical, Benjamin Britten's *Six Metamorphoses after Ovid* for unaccompanied oboe depicts transitions from one state of being to another to escape gendered bodies, violence, and loss. It is not classical, however, in the sense of eighteenth-century Enlightenment sensibilities, but rather, in its tableaux of ancient mythology and pre-modern sounds. Each movement embodies different affectual states as coded by ancient-Classical topoi: "Pan" evokes a classical pastoral scene in imitation of the airy Dionysian pipes; despair transforms a mother into stone in "Niobe"; the uncanny simulacrum seduces "Narcissus." While "Bacchus" musically represents a moment of suspended time for hedonistic pleasure.

Invoking the pastoral homoeroticism of neoclassical art (eg, Donatello's David, 1444), Britten's neoclassicism references a more fluid time for other states of being: before gender was redefined as a rigid dichotomy in the eighteenth-century and before heterosexuality was defined by the coining of its marked opposite "homosexuality," in the nineteenth century. Positionalities are also fluid, and perspective shifts through the process of transitioning from one state to another.

This paper brings the newer framework of queer temporalities into dialogue with some of the first published scholarship in LGBT music studies. Eschewing the Oedipal practice of killing the theory that came before, I connect past generations of queer thought with current. In the analysis of musical signs of difference, coded as queer in

Philip Brett's work on Benjamin Britten's operas, there is potential to reinvigorate a discussion of queer hermeneutics and how through time they trouble rigid categories of being.

Imperially Queer: Modes of Orientalism in Laura Nyro's Songwriting
Rachel Avery (McGill University)

Matthew J. Jones (St. Francis Episcopal Upper School), Respondent

How does the imperial gaze shape queer expression? In music, as Philip Brett has highlighted, there is a tradition of white gay male composers appropriating Oriental themes and structures to various ends, including representing queer sexuality. Orientalism by queer female musicians has not yet been discussed. Literary studies, however, offer insights in this domain; for instance, Cecilia Rosenow and Simone Knewitz have illustrated how poet Amy Lowell uses the Orient to imagine and represent gender and sexual transgression, while Robin Hackett identifies how the related discourse of primitivism is employed by multiple female authors as a strategy to indirectly represent lesbian desire.

Building on these frameworks, I will address selected songs by queer songwriter-performer Laura Nyro, identifying distinct manifestations of Orientalism including chinoiserie, travelogue, and unequal collaboration. Interrogating the sexually charged nature of the instances of chinoiserie, I suggest that the sexualization and feminization of the Orient in the Western imagination may appeal to white queer women artists while remaining a culturally accepted theme. Accounts of travel and experience of the Orient can be understood alongside the travelogue writings of lesbian authors such as Schwarzenbach, but moreover reveal an underlying Western imperial gaze, a position of power not displaced by queerness. Considering the unequal collaboration wherein Japanese koto players are featured at the end of a song that suggests an escape to a better world, I discuss the fraught nature of imagining alternatives when one's perspective is shaped by queerness alongside the imperial vantage point of Western whiteness.

*Friday Evening 8:00–11:00***Hearing, Moving, Seeing: Interactions
in Music, Dance, and Design**

Sponsored by the Music and Dance Study Group

Chantal Frankenbach (California State University, Sacramento), Chair

Part One: Keynote Address

Sacrificial Situations: Ritual and Ordeal in the Music,
Dance, and Design of Three Stravinsky Productions

Millicent Hodson and Kenneth Archer

Based on their three decades of work reconstructing lost ballets, including many from Diaghilev's Ballets Russes, Hodson and Archer will present their reconstructions of the choreography and design for various stagings of three Stravinsky ballets: "Le Sacre du Printemps" (1913 with Roerich and Nijinsky), "Le Chant du Rossignol" (1925, with Matisse and Balanchine), and "Persephone" (1934 with Kurt Joos). Using slides, video, commentary, and movement, they will illuminate the reconstructive process for these collaborative works with reference to the original choreographers' confrontation with the Stravinsky scores.

Part Two: Panel

James Steichen (San Francisco Conservatory of Music), Moderator

Visually Rehearing Schumann: Multivalent Identity in the
Adagio of Van Manen's 1975 Ballet *Four Schumann Pieces*

Julie Hedges Brown (Northern Arizona University)

The 1975 ballet *Four Schumann Pieces*, set to Schumann's A-major String Quartet by Hans van Manen, illustrates how dance might illuminate a musical work. A devotee of Balanchine and his creed to "make the music visible," yet someone also interested in human relationships, Van Manen produced here a ballet that sheds light on Schumann's unusual approach to form, as the Adagio's choreography illustrates.

Here, Van Manen explores identity and sexuality as relational notions. Although it features two men and two women, the Adagio undermines conventional

Cavalier-ballerina monogamy by highlighting a male soloist who joins with each woman, along with the other man, in separate duets. In addition, traditionally “masculine” and “feminine” gestures become swapped between the sexes.

How might such perspectives illuminate the music? Like the choreography, Schumann’s Adagio resists conventional markers and hierarchies in ways that suggest multivalent identities. The main idea, for instance, undergoes constant variation, with no one statement shown as primary. Resistance to a fixed identity also illuminates the Adagio’s form, one that has (tellingly) been read as theme-and-variations, a rondo, or free sonata form. While each reading accounts for crucial aspects, understanding the Adagio ultimately requires that we accept the co-existence of multiple structural frameworks.

Reinventing Savagery: Jean-Philippe Rameau’s “Les Sauvages” on Stage, in Concert, and on Recording

Devin Burke (University of Louisville)

In the last decade, Jean-Philippe Rameau’s opéra-ballet *Les Indes galantes* has become a frequent target for reinvention. The work’s currency has much to do with its colonialist racism, which directors have repeatedly reframed as social commentary. For example, as Clément Cogitore, director of the 2019 Paris Opera production, explains: “What interests me about *Les Indes galantes* is that it examines the ‘other’ around the world.”

This paper focuses on the accrual of meanings in staged and non-staged renderings of the work’s most famous dance, “Les Sauvages,” particularly in regard to questions of representation and cultural appropriation/erasure. Stage directors have reinterpreted Rameau’s “savages” in diverse ways, including portraying them as cartoonish Amerindians, twentieth-century white Americans, European refugees, automata, children, and life-size puppets. Typically, the stage choreography emphasizes exaggerated physicality. Similarly, concert performers frequently exaggerate their gestures to underscore the musical “Other.”

A primary case study for this paper is Cogitore’s 2017 staging of “Les Sauvages” with African-American K.R.U.M.P. dancers. This version is compared to French rapper Monsieur R’s “Nique la Police” (2000), which loops “Les Sauvages.” Both Cogitore and Monsieur R use Rameau’s work to raise the issue of police brutality towards minorities, and to interrogate the notion of “savage.”

Of Sylphs, Roses, and Sacrificial Virgins: Bodily Nostalgia and The Motion of Memory

Rebecca Schwartz

Cultural memory has many artifacts that keep it alive and that resurrect it, but one of the most powerful is the physical motion of its music and dance. Research on memory has revealed that sound, kinesthetic motion, and balance—the very ingredients of ballet—are closely linked in the human brain. Furthermore, there is research that indicates that sensual experiences, such as moving to music, are not only part of the purview of performers, but also that of observers. When Parisian audiences viewed *Les Sylphides* (1909), I argue that what they saw made an impact because of its intersection with cultural and personal memories evoked through its musical and kinesthetic motion—its bodily nostalgia.

This paper considers how design, with musical and choreographic motion, converged with memory in *Les Sylphides*, *Le Spectre de la rose* (1911), and *Le Sacre du printemps* (1913). After briefly introducing the aural-physical roots of remembrance, I integrate Marian Smith's work on ballet music with that of Neil Todd's on memory and my own on ballet music and the danse d'école. By considering the bodily nostalgia of these creations, a historically-informed, physical perspective will shed light on motion and memory in modernism.

Hearing Song through Dance: Twyla Tharp and Mikhail Baryshnikov's Recomposition of Vladimir Vysotsky's "Koni Priveredlivye"

Maeve Sterbenz (Wellesley College)

In a sequence from the 1985 film *White Nights*, Mikhail Baryshnikov performs a dance that re-interprets a well-known ballad by the Russian bard Vladimir Vysotsky. Recent writings on dance-music analysis showcase a way of thinking about choreography as a response to musical structure, where the relationship between dance and music is framed in terms of musical aspects that are reflected in choreography (Jordan 2015, Locanto 2018, Yoo Leaman 2016). Building on perspectives developed in music disciplines over the past two decades that music's perceptual features and meanings are indeterminate and contextual rather than absolute, I propose an alternative view of dance-music interaction as mutual interpretation, where dance, rather than passively responding to music, suggests alternative hearings. Drawing on the Labanian concept of Effort as well as recent research on kinesthetic empathy, I argue that Baryshnikov's solo in *White Nights* draws out a particular way of hearing Vysotsky's vocal timbre that suggests a countercultural interpretation of the song. Rachel Platonov has argued that Vysotsky's public image sat in a grey area delicately balanced between anti-establishment iconoclast and mainstream entertainer (Platonov 2012).

The song is wide open with interpretive possibility; it is the dance which promotes a hearing of the music as unfiltered, tense, and anti-Soviet.

Mysticism

Sponsored by the Music and Philosophy Study Group

Delia Casadei (University of California, Berkeley), Chair

In a multitude of global cultures, across vast spans of historical time, music has often been central to philosophically and spiritually transformative forms of mysticism. Among philosophers, some have affectively and politically feared or critiqued music's associations with mysticism (for example among positivists or structuralists), whereas others (particularly in continental and non-Western philosophy) have highly valued such associations. Mystical experiences range widely: from communing with an underlying reality or divinity, to achieving an ecstatic or altered state, overcoming the boundaries of the self, to losing one's reliable circuits of self-consciousness. Mysticism can involve privileged individuals (priests, sages, mediums), communities of initiates (believers, cults, secret societies, subcultures), and complex reasons for seeking such an experience (escaping worldly attachments, grasping life's meanings, predicting the future, or eluding the coordinates of science and reason). The Music and Philosophy Study Group has convened a session of five papers discussing various philosophical dimensions of music and mysticism. Topics range from *mbira* performers in Zimbabwe to the temporality of divination, the social history of American spiritualism, the conjuring of dead composers, and the centuries-long tradition of Taoism in China.

Mysticism as Philosophical (Non-)Foundation: Reconstructing a Daoist Critique of Confucian Discourse of Music in Early China

Edwin K. C. Li (Harvard University)

Confucian discourse of music in early China has been unambiguously characterized as that which is bound up with the construction of the hierarchy of sound (*sheng*), tone (*yin*), and music/joy (*yuelle*). This unanimous voice can be attributed to the "Book of Music" (*Yueji*), which has, at its outset, provides readers with a clear definition of the three sonic categories. The Daoist critique of the Confucian musical discourse, however, has engendered incompatible interpretations. Scholars have characterized Daoist musical thought as "nihilistic," (Yang Yinliu) the opposition of "all kinds of man-made music" (Cai Zhongde), and recently, a questioning of "how to eventually reach musical Dao" (Park So Jeong). In this paper, I attempt to reconstruct a Daoist critique of the Confucian discourse of music, which centers on a philosophical foundation these scholars have neglected: mysticism (*xuan*). Drawing on Laozi's *Daodejing* and the *Zhuangzi* (especially on the under-appreciated chapters), I argue

that mysticism is the form and formlessness of Dao (a state of mind in which one does not assert, and forgets oneself), a philosophical foundation for music when it is not—a philosophical (non)foundation. Laozi expresses this by claiming that the Dao cannot be named, and is the shape that has no shape. In other words, to “reach musical Dao” is not to declare reaching musical Dao. Mysticism thus grounds “music” in groundlessness. I conclude by relating Daoist mysticism to the present, arguing that such an ontological blackhole invites an empathetic understanding of musical experiences beyond humans.

Summoning Beethoven: Spiritualism and the Act of Performance

Karen Leistra-Jones (Franklin and Marshall College)

In 1893, a “consecration ceremony” celebrated the opening of a museum in Beethoven’s birth house. The ceremony occurred in the room of Beethoven’s birth and included a performance of the Cavatina from the String Quartet op. 130 by the Joseph Joachim Quartet, playing on instruments once owned by the composer. As numerous contemporary accounts noted, the quasi-religious function of this event and its proximity to Beethovenian relics combined with spoken texts before and after the Cavatina and aspects of the performance itself to create a séance-like experience: the *Kölnische Zeitung* reported that the audience “believed . . . that through the eloquent tones [of the Cavatina] his transfigured spirit appeared to proclaim itself in the present.”

The notion of performance as communion with a dead composer is a familiar trope in music criticism. Yet its particular foregrounding in these sources invites a consideration of such rhetoric as more than mere metaphor. In Germany in the 1890s there was widespread interest in mysticism and the occult, including spiritualist séances. While these movements are often described as a counter-cultural reaction to modernity’s rationalizing tendencies, recent scholarship has emphasized their interrelationship with contemporaneous developments in science and philosophy and the serious consideration they were given within establishment circles. Mystical claims such as those surrounding this ceremony often implied that music’s vibrational disruptions of matter were what allowed a spiritual dimension to make contact with the phenomenal world; ultimately, they suggest a view of performance that merged Romantic metaphysics with seemingly incompatible materialist concepts.

Music’s *Xenogenesis* (The African Mbira)

Martin Scherzinger (New York University)

Forward Kwenda, an acclaimed mbira player from Zimbabwe, claims that the power of the mbira’s sound transports performers and listeners out of the commonplace, into a realm “much greater than a human being can understand” (Kwenda 1997). For

the traditionalist Tute Chigamba, the religious and introspective attitude demanded by mbira music renders it unsuitable as an instrument of mere entertainment (personal communication, 1999). Echoing this sentiment, Hakurotwi Mude asserts, “The *mbira dza vadzimu* is not played for pleasure” (Mude, in Berliner, 1991, 134). Far from providing sensuous experiences alone, mbira music, especially for the traditionalists, is central to the spiritual cosmology of the Shona. It mystically “speaks back” to performers (Chigamba, 1999). Andrew Tracey reports that the idea that one mbira sounds like more than itself is still more pronounced with other *lamellaphone*-types, like *matepe*, *njari*, and *nyonganyonga* (personal communication). *Matepe* players actually boast of it. The perplexing ability of the music to elicit audile condundra, issue forth asynchronous sounds, materialize phantom melodies and rhythms, and recoup similitude in contexts of metamorphosis facilitates listening experiences that grow beyond the dimensions of the tactile performance alone, touching instead upon something unguessed-at. These are the ventriloquizing musical lines emerging as if of unknown origin. This is a music of *xenogenesis*, explicitly designed to invoke the powers of ancestral spirits in contexts of social crisis and upheaval. Set adrift of the generalized project of disenchantment in music studies, this paper aims to re-enchant the material force of xenogenetic sound in the mbira scenario.

Spiritualist Hymnals and Parlor Songs for the Dead

Codee Ann Spinner (University of Pittsburgh)

Like their Christian neighbors, Spiritualists in North America have frequently incorporated hymnals into their worship and rituals. Spiritualist hymns often share language, imagery, and entire hymns and texts with mainstream Protestant denominations. I argue that despite these similarities, hymns and singing take on new significance in Spiritualist practice. Analyzing the melodies and texts of Spiritualist hymns, specifically *The Spiritual Harp* (1868) and *Longley's Choice Collection of Beautiful Songs* (1899), I compare song collections to a wider body of religious hymnody in North America—specifically in the Northeastern region of the United States. These comparisons demonstrate the ways in which Spiritualist acoustemologies—understanding mundane sounds in terms of spiritual sources—arose through music. Whereas a Protestant congregation might use a hymn for a metaphorical communication with an almighty power, Spiritualists used hymn—occasionally even the same hymns—to directly speak to and with the dead.

My argument is based on research conducted in a small Spiritualist community, Lily Dale, N.Y. Founded in the latter half of the nineteenth century, Lily Dale is home to a collection of historic hymnals and songbooks donated by former residents. Though the books themselves are informative for understanding what was important to the community members who used them, they are particularly valuable for the autographs, handwritten notes, and supplemental materials placed there by

their former owners. These material publications—combined with the hymns, their music and texts—are vital for understanding Spiritualists' conceptions of interactions between the living and the dead.

Diviner's Time

Phil Ford (Indiana University)

Mysticism resists assimilation to scholarly understanding, not because the latter is rational and the former irrational, but because each is defined by its own order of knowledge. Mystical knowledge is *gnosis*—initiatory knowledge, revealed in experience, that changes the knower. This paper concerns an object of gnosis it designates *diviner's time*. In considering the Azande concept of the “second spear,” Joshua Ramey's essay “Contingency Without Unreason” adds a fifth cause, the divining cause, to Aristotle's canonical four. The divining cause “is linked . . . to the singularity of an event”: it accounts not only for what things happen but when, and for the significance of their timing. The diviner's cause registers on the human organism much as musical time does; indeed, it might be that the temporality of divination makes of human life a kind of music.

Thus this paper coins the term *diviner's time* to describe a temporality whereby the sign, charged with emotion, announces itself in experience. Divinatory signs manifest in a paradoxical interdependence of difference and repetition. The sign repeats not in the manner of two identical words on a page, but like a resonance between sounding bodies. The resonance (literal and figurative) of bells arrange a symmetry between the first and third acts of Richard Wagner's *Parsifal*, in which the repetition-in-difference of diviner's time registers as gnosis. In the uncanny repetition of diviner's time, we might feel not only that we are listening to music, but as if we are living in music, or are ourselves music.

Revolutions in the History of Music Theory

Sponsored by the History of Music Theory Study Group

Stefano Mengozzi (University of Michigan), Chair

Round-Table One: Revolutions in Theory

Theinred of Dover's Theory of Species:
Revolution, Rotation, and Circularity

John L. Snyder (University of Houston)

Theinred of Dover (mid-twelfth century) proposed a theory accommodating chants requiring more chromatic tones than those available in the Guidonian gamut. He formulated a species theory designed to generate these additional pitches systematically. Theinred's simple species are numbered strictly in terms of the position of the semitone. The first species of any interval has the semitone first; the second, second; etc. The species thus rotate downward along the gamut. Species of larger intervals are compounds of smaller intervals, always conjunct. Species are presented first in tables; species of many intervals are also illustrated in circular and spiriform diagrams, thus moving from Cartesian to polar coordinates. The figures of concentric circles are organized with the spokes marking steps: individual species ascend clockwise, and successive species begin one ring inward and one position counterclockwise. In the spiriform diagrams, the spirals mark steps: individual species ascend along the spokes from near center outward, and successive species begin one position clockwise. Theinred summarizes his expanded gamut in a series large circular diagrams. To conclude his discussion, he presents a series of conjunct diapentes and diatessarons in a proportionally spaced table. These result in Daseian and "anti-Daseian" scales. As the original tables were mapped into spiriform diagrams, these can also be imagined as a pair of helices. My presentation will further explore the relationships—conceptual and mathematical—among these figures.

Massaging the Sounding Numbers: Specious Circles and
Zarlino's Revamping of Pythagorean Consonance Theory

Timothy McKinney (Baylor University)

Building upon earlier work by Benito Rivera, the paper reexamines the motivation, rationale, and viability of Zarlino's revolutionary revamping of Pythagorean consonance theory in *Le istituzioni harmoniche*. Desiring to loosen the Pythagorean restriction of consonance to ratios formed among the first four whole numbers, Zarlino expanded the Pythagorean tetrad to encompass 5 and 6, creating his *senario*. Even his

designation of his mentor Adrian Willaert as a new Pythagoras stems from this desire to reframe the Pythagorean definition of consonance to include the imperfect ones in support of contemporary compositional practice, evidenced also by his replacing of the Pythagorean ratios for thirds and sixths with Ptolemy's syntonic diatonic ones. Zarlino illustrates the "sounding numbers" through two circular diagrams. In the first, he places the numbers from 1 to 6 around the circle, with connecting arcs illustrating how the various consonances arise; well, almost. The minor sixth (8:5) does not appear among the first six numbers and is missing from his diagram, thus Zarlino concludes it resides in the *senario* as a potentiality rather than an actuality. Further, Zarlino designed his diagram for visual appeal and aesthetic value rather than musical accuracy. He presents the numbers visually as an arithmetic series, spaced in equal increments along the circle, yet in the musical terms he is discussing they represent a harmonic series, with the musical increments between the numbers growing smaller as the numbers grow larger. His second diagram, showing extensions of the sounding numbers, is similarly misshapen from a musical perspective. Likewise, despite all his emphasis on numbers, Zarlino's revamping of consonance theory stems more from aesthetic concerns than mathematical ones, being a means of explaining why the imperfect consonances render music more pleasing and govern its expressive power.

Revolutionary Form in Miles Davis's "Nefertiti"

Nate Sloan (University of Southern California)

Wayne Shorter's composition "Nefertiti," as performed by the Miles Davis Quintet on their 1967 album of the same name, has been noted for its circular nature. Unstable, wandering harmonies blur the edges of its sixteen-bar form, giving the composition a quality approaching infinitude. Where does the melody begin and end? It's never easy to say. The circularity of "Nefertiti" is further emphasized by the ensemble's unorthodox choice to repeat the melody verbatim over twelve successive choruses, rather than using it as a platform for expansive improvisation. The recording may stop after eight minutes, but that melody could go on forever. For musicians like keyboardist and composer Joe Zawinul, the song's circular structure represented "new thinking" in jazz, inspiring fresh expressive possibilities. This paper analyzes the lasting influence of "Nefertiti" and the ways musicians and theorists from the 1960s to the present continue to engage with its cyclical form.

Round-Table Two: Revolutions in Theory

“There Are No Non-Harmonic Tones”:
Resurrecting a Revolutionary Claim

Matthew Arndt (University of Iowa)

In his *Harmonielehre*, Arnold Schoenberg throws down the gauntlet to theorists, who according to him have erred in presuming to present a harmonic system, when they do not actually account for all the relevant possibilities systematically. This line of argument comes to a climax in his discussion of so-called “non-harmonic tones”: the putative tonal system arbitrarily excludes certain phenomena from harmony, which ought to include every simultaneous sound (*Zusammenklang*) in tonal music. This logical argument has received support especially through the theory and analysis of harmonic “unrest,” starting with Patricia Carpenter. Nevertheless, while Schoenberg is widely, even overly acknowledged as a compositional revolutionary, this theoretical argument, which implies the need for an overhaul in theory pedagogy, has been largely disregarded by both theorists and historians, who have accused him of writing the book to defend his iconoclastic music (e.g., Carl Dahlhaus) or to seek employment (e.g., Bryan R. Simms), rather than evaluating the theory as theory. I aim to do the latter by analyzing Schoenberg’s reasoning and applying it to representative present-day textbooks (especially Aldwell and Schachter). I argue that Schoenberg’s argument remains as revolutionary and relevant as when he wrote it.

A Revolution in Organ Pipe Measurement:
Two Texts by William of Hirsau

Barbara Helen Hagg-Huglo (University of Maryland, College Park)

Klaus-Jürgen Sachs, in his edition and thorough study of medieval organ pipe texts published in 1970 and 1980, argues that two texts presenting the views of *antiqui* and *moderni* are by William of Hirsau (ca. 1030–1091). The old way of measuring organ pipes (*Primam fistulam tantae*) produces a rising tone-system of fourteen pitches C–b[♭]; the new measurements produce a descending tone-system of seventeen pitches e[♭]–C (*Prima ergo*). The new measurements, apparently inspired by Guido according to Sachs, emphasized octaves beginning on C and made it easier to find the *synemmenon* (B-flat), as those texts state. This change was significant: of surviving medieval organ pipe texts, one third produce an “ascending” tone-system and one third a “descending” tone-system. In my presentation I will explain the texts, assess their implications (especially for early organ keyboards), and align them with William’s writings on (vocal) tonality and his tonary.

Revolution and Reconciliation in Kepler's *Harmonices Mundi*

Hannah Waterman (Stony Brook University)

Many historians, including J. V. Field and James Haar, have studied Johannes Kepler's beliefs about the divine implications of harmonic cosmology and his particular applications of ancient music theory to astronomy. However, these authors have treated Kepler and his research as a somewhat isolated object, without consideration for the tumultuous intellectual climate that he worked in. Published in the throes of the Scientific Revolution, Kepler's final treatise, *Harmonices Mundi* (1619), was both traditional and innovative. In it, Kepler synthesized two of his fundamental beliefs: that God designed a harmonious universe, and that in the absence of empirical evidence, "the most beautiful logical theory means nothing in natural science" (as Albert Einstein wrote in his introduction to Carola Baumgardt's *Johannes Kepler: Life and Letters*). Kepler reconciled his Christian faith with the evidence in question (astronomical data gathered by Tycho Brahe which substantiated Copernicus's supposedly heretical heliocentric model) by invoking the antiquated tradition of harmonic cosmology. *Harmonices Mundi* owes its unique significance to Kepler's incorporation of music theory to reconcile his conflicting roles as theologian and scientist. A complete understanding of this significance consequently demands an exploration of why these roles were at odds in seventeenth-century Europe and how Kepler reconciled them. This paper examines how Kepler fulfilled the roles of theologian, scientist, and music theorist in *Harmonices Mundi* as their statuses evolved over the course of the Scientific Revolution.

*Saturday Morning 9:00–10:30***Eighteenth-Century Affects and Aesthetics**

Rebekah Ahrendt (Utrecht University), Chair

Early Eighteenth-Century (Musical) Bodies and Affects: A Reappraisal

Bettina Varwig (University of Cambridge)

This paper proposes a fundamental reconsideration of the concept and significance of affect in early eighteenth-century musical discourse and practice from a corporeal perspective. In the guise of the infamous “doctrine of the affections,” first formulated by early twentieth-century German musicologists, affect became a buzzword in the analysis of (mainly German) Baroque music until sustained critiques in the 1980s brought *Affektenlehre* into some disrepute (though it continues to hold sway in much German-language scholarship). This notion of musical affect is firmly grounded in a paradigm of representation, which treats particular musical figurations as elements in a system of signification, detached from their corporeal production and reception. Building on recent work by Roger Matthew Grant and Isabella van Elferen, my paper challenges this representational model by drawing out the prevalent—fully embodied—conceptions of affect in early eighteenth-century anatomical, medical and devotional literature, and by bringing these early modern European configurations into dialogue with current debates about affect from outside musicology. In certain ways, the recent “affective turn” in the humanities, with its emphasis on pre-cognitive bodily processes, offers a useful counterbalance to the text- and meaning-centered approach of *Affektenlehre*. Yet close attention to a wider set of historical sources than the handful of music treatises usually cited on the subject (primarily by Johann Mattheson) reveals a more complicated picture, in which many experiences of musicking—whether congregational hymnody or keyboard improvisation—persistently challenged a Cartesian dualist conception of human nature. I argue that in its capacity to generate profound corporeal-spiritual transformations in its listeners, much music of the period instead continued to insist on a model of human beings as integrated body-souls, based on the peculiar potential of musical sound for a kind of intercorporeal affective contagion. By offering a historically grounded intervention in both the musicological discourse around affect and the broader affective theories in current literary and cultural studies, my paper thereby opens up a revised approach to reanimating the musical practices of the period.

Lupus Tonalis

Ellen Lockhart (University of Toronto)

This paper aims to show how conceptions of “nature” and “the natural” in music transformed during the decades around 1800, in the process answering Aaron S. Allen’s recent (2015) call to address the crisis of the Anthropocene as a failure not only of science and engineering, but also of culture, imagination and creativity. My point of departure is the fact that the acoustic phenomenon that we now call *beat tones*—the harsh howling sound emitted by slightly imperfect perfect intervals—came, in the 1780s, to be known as “the wolf.” I trace the emergence of a language and speciation of acoustic “wolves” within the London debates surrounding equal temperament in the 1780s and 1790s. Important documents here include patent requests by British keyboard makers, and manuals on temperament by Earl Stanhope and the acoustician Thomas Young. The paper considers this acoustic wolf alongside discourses surrounding the animal *canis lupus* (“the wolf”), long eradicated from the wild but amply represented in London’s menageries. Together, I suggest, these two wolves form an instance of what Donna Haraway (2008, p. 4) calls a “figure”: that is, “material-semiotic nodes or knots in which diverse bodies and meanings co-shape one another.” Finally, my focus broadens outward from “wolf-chasing” in London and forward through time, to observe how often a hostility to the animal in music features in the construction of musical autonomy from the early nineteenth century onward. If naturalness had been the gold standard in eighteenth-century aesthetics, locatable in music in seemingly infinite ways, after 1800 a negation of nature as animalia—in passages from Hanslick through Adorno to Currie, Smart and Mathew—became the most consistent defining gesture in writings about music’s capacity to disclose. My objective is to use the vantage point of “wolf tones” in sonic and musical culture to gain further insight into one of the era’s supposed great shifts, wherein becoming modern entailed a reconfiguration of the relationship of the social to the natural.

Diplomacy or Honesty? Judging the Tone in
Later Eighteenth-Century Music

W. Dean Sutcliffe (University of Auckland)

One behavioral value associated with the “polite” culture of the eighteenth century is equanimity. This need not imply an absence of strong feelings, but it does involve regulating their open expression, as part of a widely agreed social contract. Diplomacy takes the place of honesty, as it were. Such a value has certainly proved problematic when considered in relation to the music of the later eighteenth century. It has contributed to the common image of an expressively circumscribed style, from which only a few exceptional composers managed to escape. Marshall Brown, on the other hand, states plainly that “concealment rather than passionate utterance was a

core value of Enlightened manners,” and asks us to evaluate such an attribute more positively. But how to reconcile individual feeling with the restraint demanded by the principles of politeness was already a concern of the time. Sensibility seemingly marked a capacity for such personal feeling, but because of the need to “express,” indeed to “perform,” it, the danger was that sensibility would amount to nothing more than performance. In 1752 Quantz distinguished between unethical social simulation (“unfortunately, many dissimulate very often in their daily lives”) and an ethically neutral musical simulation, recommending the latter to performers as being “of the utmost necessity.” One of the most vivid embodiments of the anxiety about performance, both musical and social, takes place soundlessly, within the pages of Diderot’s *Le neveu de Rameau*. When the character “Him” mimes the playing of Alberti and Galuppi sonatas on a harpsichord, his face conveying the emotions that cannot be realized in actual sound, the character “Me” is prompted to ask “Are you being ironic or sincere?” Building on this lead, I consider the ambiguous tone of much contemporary musical utterance: the uncertainty about whether a particular passage should be taken at face value. My case studies, involving works by Boccherini, Haydn, and Gyrowetz, focus on the appearance of markedly simple, often pastoral material within a mixed topical palette, when it is not clear whether we are hearing self-sufficiently “natural” music or something that is too simple to be taken seriously.

Job Materials Workshop and Mentoring

Sponsored by the Committee on Career-Related Issues

Christopher Campo-Bowen (New York University),
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Christina Baade (McMaster University)

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Imani Mosley (Wichita State University)

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Music and Politics in Latin American History

Malena Kuss, Chair

The Politics of Concert-Making: Nation-Building and the Formation of the Public Sphere of Music in Early Nineteenth-Century Caracas

Laura Pita (Columbia College)

In 1811 the periodical *Mercurio Venezolano* advertised the first series of subscription concerts known to be offered in Caracas, consisting of vocal and philharmonic performances running weekly for six months. This announcement was included within a longer article attributed to the advocator of Independence Francisco Isnardi, who provided a retrospective account of the cultivation of music in Caracas. The article established a connection between the proposed philharmonic concerts and a practice known as *academia filarmónica*. Isnardi also discussed the necessity of cultivating music and art to build a new stage in Hispanic America that would serve all of humanity as an alternative to the corrupted ways of Europe. Underlying this viewpoint was the need to justify the rupture with the colonial order, demonstrating the ability of the locals to lead the country into civility and prosperity.

Narratives of Venezuelan music history have recognized the role of the *academia filarmónica* in the flourishing of music composition in late eighteenth-century Caracas. Nonetheless, they have misinterpreted this practice, conceiving it as a conservatory or academy in the modern sense. A second reading of the archival materials reveals that they were actually gatherings for concert-making and music discussion patronized by members of the creole aristocracy, in which elite amateurs mingled with underprivileged-white and mulatto musicians.

This presentation explores the social, cultural, and political context of concert-making in Caracas, tracing its roots to the practice of the *academia filarmónica* in the late eighteenth century. It argues that the repertory and social organization of the *academia* in Caracas resulted from the adoption of similar practices of cultured sociability developed in Europe, embedded in the Enlightenment ideals of social betterment through the dissemination of knowledge and public debate. This practice ultimately transformed into gatherings in which the performance of music mixed with the discussion of cultural and political issues. Revolutionaries and nation-building ideologists took part in them and concert-making acquired strong social and political connotations. The social and musical conventions involved in this practice influenced the shaping of public concert life from its emergence on the outbreak of the Independence War.

Of Beethovenian *Bambucos* and Schubertian *Pasillos*:
Fragmentation, Anti-Transculturation, and Nationalism
in Early Twentieth-Century Colombian Music

Daniel Fernando Castro Pantoja (University of Houston)

Scholarship on music nationalism often takes as an underlying assumption that nationalism, in its perpetuation of the illusion that the nation is eternal and indivisible, consists in the construction of homogenized symbols and practices, so that “the political and national units [are] congruent” (Gellner 1983 p. 1). Colombian nationalism, however, deviates from this model: Colombians see in national fragmentation (political, cultural, racial, and otherwise), a common bond that allows for identification with the same political community (Bushnell 1993; Wade 2000). Colombian identity, in this sense, is paradoxically constituted by the impossibility of its articulation, although the reasons why this form of identification functions have largely eluded scholarly inquiry. In this paper, I argue that the notion of fragmentation operates as a form of national identification because it begets a proleptic discourse that permanently places forward in time the moment in which the nation will “properly” emerge. The nation is thus made into a symbol of a “missing fullness,” acting as a constitutive lack in the construction of a national hegemony (Laclau and Mouffe 1985). Furthermore, it is the tension produced between an idealized image of the nation, and the reiterative, and indeed, performative articulation of this constitutive lack, which ultimately constructs a national identity, a phenomenon akin to what Michael Herzfeld calls “cultural intimacy” (2016).

Based on archival research conducted in Colombia, I demonstrate how this proleptic nationalist strategy functions by examining how composers and scholars—responding largely to bipartisan politics—first historicized composer Guillermo Uribe Holguín (1880–1971), a student of Vincent d’Indy, into a figure responsible for obstructing the development of Colombian national music. In particular, I examine the reception history of Holguín’s *Tres Danzas* (1926), an orchestral work that was heard by Colombian critics and composers as a “foreignization” of national musics such as the *bambuco* and the *pasillo*. Finally, through historiographical analysis, I contend that scholars have continued to reproduce this narrative at the expense of replicating a fictive dialectic between universalism and nationalism that reifies a modern/colonial epistemology, where Western art music appears as autonomous and distinct from popular, folkloric, and traditional musics (Ochoa-Gautier 2006).

Modernismo in Argentina: Felipe Boero's Works
for Solo Voice and Piano (1913–1918)
Jonathan Saucedo (Rutgers University)

Scholars have typically analyzed Argentine musical works circa 1910 in terms of Impressionism, yet a consideration of the galvanizing Latin American literary movement known as *modernismo* may provide deeper understanding of these compositions and their relationship to the broader milieu. I argue that musicology has tended to overlook the *modernismo* incipient in the late nineteenth century in favor of the Continental, progressivist modernism that would rise to prominence in Argentina and elsewhere in the 1920s. Such disregard limits understanding of twentieth-century Argentine music and obscures connections to local arts, particularly the effervescent literary scene. This paper offers a theorization of musical *modernismo* based on current scholarship, primary source research, and an examination of text and music of 1910s works for solo voice and piano by Felipe Boero (1884–1958).

Literary scholars have demonstrated the erasure of *modernismo* from academic discourse, placing early twentieth-century Latin American works in a de facto subaltern position relative to their modernist counterparts. While both cognates engage with constructions of modernity from a cosmopolitan perspective, the Spanish form is marked by skepticism of positivism, and by extension, imperialism, science, and the very notion of progress. These features are connected to Parnassian influence, a mid-nineteenth-century poetic movement favoring restraint, craftsmanship, and ancient topics. References to musical *modernismo* in periodicals suggest its significance for composers, as does the presence of preeminent Argentine intellectuals such as Leopoldo Lugones (1874–1938) in the development of literary as well as musical institutions. Concrete analysis further supports a theory of musical *modernismo*.

Connecting Boero with *modernismo* may seem surprising, given his affiliation with the nationalist politics that dominated Argentine arts after 1915. Yet, some features of Boero's nationalistic phase may have *modernista* roots, including textural clarity, phrasal symmetry, and non-teleological harmony; these in turn may be understood to resonate with central tenets of both Argentine musical nationalism and *modernismo*, namely consternation vis-a-vis the ideology of progress and an assertion of regional identity. Theorization of *modernismo* helps explain these transitions, offering insight into broader Latin American musical contexts.

New Perspectives on Clara Schumann's Lieder and Instrumental Music

Susan Wollenberg (University of Oxford), Chair
Joe Davies (University of Oxford), Convener

In recent decades, musicologists have made important strides towards bringing Clara Schumann from the peripheries into a more central position in the discipline. Much of this work has focused on uncovering details of the composer's life, with particular emphasis given to her career as a performer and the creative relationships she cultivated with members of her circle (see Reich 1985, Borchard 1991, Ferris 2003, and Stefaniak 2018).

Bringing together an international contingent of scholars, this alternative-format session addresses an area that has not yet received sustained attention: the exegesis of Clara Schumann's music. It seeks to offer fresh perspectives on the different facets of her compositional style, and to establish new interpretative contexts in which to re-evaluate her contribution to the development of nineteenth-century music.

The session is organized in two parts, "Part I: Lieder" and "Part II: Instrumental Music," each of which will incorporate time for discussion and questions from the audience. At the heart of the six ten-minute presentations lies a desire to engage with current concerns in musicological scholarship. To this end, consideration of such issues as the composer's sensitivity to poetic texts and her innovative treatment of form and tonality will be complemented by hermeneutic reflection on notions of genre, Romantic subjectivity, and female authorship. In exploring these areas, the session aims not only to enrich our understanding of Clara Schumann's artistic vision, but also to generate new directions in the study of women composers more generally.

Part I: Lieder

Expressive Declamation in Clara Schumann's Lieder

Harald Krebs (University of Victoria)

Musical and Poetic Closure in a Song by Clara Schumann

Stephen Rodgers (University of Oregon)

Covert Rebellion: Clara Schumann in the Wake of the 1848 Revolutions

Susan Youens (University of Notre Dame)

Part II: Instrumental Music

Clara Schumann and the Aesthetics of the Romantic Fragment

Joe Davies (University of Oxford)

Formal Innovation and Virtuosity in Clara Schumann's Chamber Music

Nicole Grimes (University of California, Irvine)

Clara Schumann, the Piano Concerto, and
New Pathways to Romantic Form

Benedict Taylor (University of Edinburgh)

Performing Indigenous Sound Ecologies

Ryan Koons (Maryland Folklife Archive), Chair

Kate Galloway (Rensselaer Polytechnic Institute)

Bernd Brabec De Mori

Matthias Lewy (University of Brasilia/Lucerne University of Applied Sciences and Arts)

Wei-Ya Lin (University of Music and Performing Arts Vienna)

Kumiko Uyeda (University of San Francisco)

Living on the front lines of ecological destruction resulting from settler colonial structures, Indigenous peoples often use performance to mediate ecological relationships and issues. The entanglement of settler colonial structures highlights the need for decolonization, which involves the recognition and practice of Indigenous relations to land and “nonhuman kin,” such as animals and plants, who co-constitute that land. Uniting six scholars from four countries, this panel asks how Indigenous people mediate decolonization through sonic relationships with nonhuman kin. We present six ten-minute case studies on birds, plants, trans-species myths, musical instruments, environmental management, and landscapes from Indigenous contexts in Asia, North America, and South America. Following these position papers, we will open to thirty minutes of discussion with the audience. We demonstrate that these performance-based human-nonhuman relationships function as steps along a route to decolonization. First, Ryan Koons lays out the groundwork for the panel, introducing the entangled relationships between settler colonialism and ecological destruction, and contextualizing our position papers into narratives of decolonization. He draws on a case study of the Feather Dance at Tvlwv Pvlvcekolv. Part of an annual ritual cycle, this dance facilitates humans relating to their bird kin via song/

dance. Second, Bernd Brabec de Mori focuses on techniques developed by Peruvian Indigenous people of the Ucayali River Valley to communicate and interact with nonhumans, especially plants. Their main modes of engagement predicate on a system of alimentary and social taboos, and on singing. He explains the role of sounds and songs in interactions between humans and Amazonian rainforest plants. Third, Matthias Lewy analyzes myths told by Indigenous communities in the Amazonian Guianas. Trans-species communication between humans and nonhumans characterizes sound perception and production in these communities. Following Levi-Strauss' definition of Indigenous Amazonian myths as stories "of the time before men and animals became distinct beings," he examines how these trans-species myths play out in contemporary musical performances. Fourth, Kumiko Uyeda surveys the Japanese Ainu fretless zither "tonkori" and the mouth-harp "mukkuri," traditions that articulate the uncanny place of soundings between humans and nonhumans. Addressing Ainu music-making turns the table on Cartesian dualism, which denies the existence of interrelated networks connecting humans and nonhumans. The personhood of instruments redefines notions of sound, nature, and agency. Fifth, Wei-Ya Lin demonstrates how the construction of traditional Tao taboo systems is inseparable from environmental management. In traditional singing contexts, taboos are simultaneously established, fixed, and transmitted to others; conversely, construction of the taboo system also influences singing aesthetics. Lin presents the perspective of Tao singers, connecting song, taboo, and landscape. Finally, Kate Galloway concludes with "Wave Sound," a 2017 sound art installation by Rebecca Belmore (Anishnawbe). This piece displaces Canadian National Parks settler soundscapes, encouraging attention to the ecologies of ceded and unceded traditional territories through sculpture, installation, and multimedia. Formed at the borders of art and politics, Belmore's work forms a crucial site of Indigenous knowledge formation. This panel incorporates marginalized Indigenous perspectives and voices into ecomusicological discourse, unsettling the problematic settler-colonial authority dominating music, sound, and environment discourses.

Politics of Appropriation

Timothy Mangin (Boston College), Chair

Towards a Decolonized Medievalism

Gillian Gower (University of California, Los Angeles)

The growing field of medievalism studies has provided fertile ground for musicologists looking to engage productively and critically with issues of gender, ethnicity, and religion. It has also provided opportunities for insightful critiques of contemporary political discourse, particularly those that disingenuously portray the Middle Ages as a time period wholly occupied by white European Christians. Yet discussions of

race remain curiously absent from the field, perhaps due in part to the widespread misconception that people of color do not consume, produce, or study medievalisms. This paper seeks to disrupt the whiteness of medieval/ism studies by drawing attention to instantiations of medievalism in recent work by black American musicians. Drawing on new work on the Middle Ages, race, and African-American literature (Heng 2017; Vernon 2018), I demonstrate that black musicians have played a significant role in the dispersal of medievalism in popular music. Through an analysis of recordings by Danger Mouse Janelle Monáe, I will argue that medievalism, like Afro-futurism, serves a distinctive purpose for black popular music. Danger Mouse and Jemini's "Medieval" (ft. The Pharcyde *Ghetto Pop Life*, 2003) could hardly have another name: in addition to its prominent eponymous choral hook, nearly every lyric references medievalist tropes made familiar to contemporary audiences through books, films, and video games. The sonic landscape created by the artists envelops the listener within a medieval high fantasy world in which black knights and wizards use music—or is it magic?—to establish power and control over their environs. In contrast, Janelle Monáe's pop ballad "Sir Greendown" (*The ArchAndroid*, 2010) draws on similar medievalist imagery to create a psychedelic fairytale in which Monáe's android alter ego Cyndi Merryweather yearns for a human lover figured here as a medieval knight, fusing Afro-futurist aesthetic with Tennysonian romance. Like the embodied escapist experience of a video game, both recordings offer performers and listeners alike a chance for subversive play with medieval tropes. Implicitly political, these recordings thus destabilize the fallacy of a white Middle Ages, while their study offers a possible entry point to a decolonized curriculum of medieval/ist music.

Hip Hop Interpellation: Rethinking Autochthony and Appropriation in Irish Rap

J. Griffith Rollefson (University College Cork)

Ireland is a nation in which poetry, music, and storytelling figure prominently in constructions of national identity. Indeed, the national symbol is the Celtic harp [cláirseach], icon of the ancient bards, the epic storytellers. It is also a country with a proud history of anti-colonial struggle and diasporic consciousness. Not surprisingly, these legacies figure prominently in the ways that hip hop has been engaged as a tool of cultural expression and political resistance by Irish MCs and DJs—from the street reporting, revolutionary lyrics, and "Celtic funk" of pioneers ScaryÉire, Ár Lá, Marxman, and Lunític to the epic references, Joycean wordplay, and trad soundscapes of contemporary artists like Temper-Mental MissElayneous, Spekulative Fiktion, Jonen Dekay, Rusangano Family, and Kojaque. As I show, such "Knowledge of Self" (KoS) is of central ideological import in hip hop praxis and a prominent topic of hip hop scholarship. Through interviews, observations, and other forms of ethnographic and archival research—including collaborative storytelling with artists—this paper tells a

history of hip hop in Ireland. In so doing, however, it also makes a larger claim about the relationship between the ways that this irreducibly black American art form has been appropriated globally and, on the other hand, the ways that “entrenched oral traditions of storytelling and poetry stretching back thousands of years have incorporated hip-hop into their cultures” (Pennycook and Mitchell, 2009). Building on the work of Pennycook, Mitchell, and Urla (2001), I posit the “hip hop interpellation” thesis: that hip hop spreads not as a copy of an African American original but, through performative local expressions of KoS, emerges as an always already constituent part of local knowledge and practice in response to the African American call. The theorization thus moves beyond the “hailing practices” described by Althusser’s theory of interpellation—the discursive webs that enable ideological incorporation—to describing an interpolation that locates other histories within and through hip hop’s performed knowledges. The paper uses pilot data from the Irish context to detail this theory and explain the digital mapping methods of the five-year, €2 million European Research Council grant, CIPHER: Hip Hop Interpellation.

Fugitive Theory in Chicago and Beyond: Muhal Richard
Abrams’s Engagement with the Writings of Joseph Schillinger
Marc Hannaford (Columbia University)

The network of musicians that intersects with Russian polymath, composer, teacher, and theorist Joseph Schillinger (1895–1943) is extraordinarily diverse yet remains under-theorized. Although scholars often note his connections to George Gershwin, the Berklee College of Music, or Léon Theremin (Brodsky 2003, DiTullio 2011, Quist 2002), little work has been done on the zealous study and implementation of his writings by lauded musician and cofounder of the Association for the Advancement of Creative Musicians (AACM): Muhal Richard Abrams (1930–2017). Abrams’ autodidactic study of *The Schillinger System of Musical Composition* (SSMC) (Schillinger [1946] 1978) transformed him and his collaborators—he developed new compositional ideas (Lewis 2008, 58), and which became the pedagogical basis for his private teaching (79) and the AACM school (178–9, 295). SSMC resonated most strongly with Abrams despite his contemporaneous study of treatises by Schoenberg, Hindemith, and Messiaen. I suggest four aspects of SSMC that explain its appeal to Abrams: its purported aesthetic neutrality, foundation in arithmetic, provocative comments on African American music, and metaphysical content and holism. I also theorize Abrams’ engagement with SSMC in terms of what Britt Rusert calls “pragmatic fugitive science”—black cultural producers’ engagement with and appropriation of racialized scientific work as a means of resisting hegemonic discourses on black subjectivity (Rusert 2017, 4). Abrams practiced what I call “fugitive music theory,” which critiques primitivist views of black music that ignore black musicians’ employment of complex systems of musical organization. I draw on recent work by

Mark Lomanno, and Stefano Harney and Fred Moten to suggest a rich tradition of fugitive music theory that includes work by Anthony Braxton, Fred Anderson, Eddie Harris, Melba Liston, and Eubie Blake, among others (Harney and Moten 2013, Lomanno 2017). Fugitive music theory constitutes an important but marginalized tradition deployed by black musicians to collectively advance their craft as composers, arrangers, and improvisers, generate a music-theoretical tradition outside of sanctioned academic spheres, and undermine racist characterizations of their music.

Polyphonic Data

Michael Scott Cuthbert (Massachusetts Institute of Technology), Chair

Contrafacta and Musical Quotation in the Repertory of Hildegard of Bingen

Jennifer Bain (Dalhousie University)

A decade after Andrew Hughes claimed that Hildegard of Bingen’s repertory was “truly isolated, with no apparent direct or obvious musical relatives” (1989), Margot Fassler made a critical discovery: Hildegard’s responsory “O nobilissima viriditas” begins as a contrafact of the antiphon, “Ave regina caelorum” (1998). Until that point, the only other contrafact in Hildegard’s repertory that scholars were aware of was her “Kyrie” as a lengthy quotation of her own responsory “O lucidissima apostolorum.” After extensive melody searching, I suggest that these borrowings are not exceptional cases in Hildegard’s output. Using a methodical digital approach in an ongoing project, my research assistants and I are searching for exact matches to the opening musical phrases of Hildegard’s chants in the fifty-eight thousand chant melodies now available on the Cantus Database (cantus.uwaterloo.ca); through detailed manual analysis of the most promising matches, we have found further examples of Hildegard using musical quotation from the broader chant repertory in a variety of ways. This study significantly advances our understanding of her output within its liturgical environment, providing evidence of “direct or obvious musical relatives.”

Hispanic Sources of Renaissance Polyphony: Big Data in Historical and Local Perspective

Emilio Ros-Fábregas (Institució Milà i Fontanals-CSIC, Barcelona)

As a result of an ongoing national R+D Project in Spain, the database *Books of Hispanic Polyphony IMF-CSIC* (BHP, <https://hispanicpolyphony.eu>) provides open access to an unprecedented amount of detailed and well-organized information about manuscript and printed books of polyphony in Spain—and books elsewhere with Hispanic repertory—from the fifteenth through the nineteenth centuries. With over

1500 sources and related information about institutions, locations, musicians, works, bibliography and documents about old inventories with lost books, this research tool—unlike RISM, the Census Catalogue/DIAMM, or other useful reference works—facilitates the inquiry into a *longue-durée* perspective of Hispanic polyphony to assess the reception, circulation, and broad geographical and chronological dissemination of Renaissance polyphony in large and small locations and institutions well beyond the sixteenth century. Particular cases will be presented to illustrate different ways in which our conceptions of polyphony in Spain and the New World may be affected by “big data.” This comprehensive effort to locate and study all books of Hispanic polyphony brings together extant sources from five centuries in any given region, location and institution, so that a broad historiographical picture emerges to distinguish, for instance: changes in general trends of imported foreign polyphony (Franco-Flemish versus Italian); the available repertory in Castile from that in Aragon or in the New World ca. 1600; narrow circulation of works from a successful repertory by a local composer over several centuries in the Hispanic world (Aguilera de Heredia’s Magnificats); Palestrina’s reception in the sixteenth and the eighteenth centuries; original sixteenth-century works versus eighteenth-century arrangements of them (Guerrero’s hymns). This database—connected to editions of Monumentos de la Música Española—includes new and recently-found lost sources, preserved in Barcelona, Madrid, and Totana (province of Murcia) and is capable of incorporating codified transcriptions in Kern/MEI for future music analysis. BHP invites international collaboration on both sides of the Atlantic, and encourages also performers to program their concerts in any given location according to its own, often unexplored, choirbooks, offering a polyphonic soundscape that usually mixes old and new works with a local flavor.

Contexts for a New *Chansonnier*, Lessons from a Digital Database

William Watson (Yale University)

In November of 2014 a fifteenth-century songbook surfaced in a Brussels auction house. This manuscript, now known as the Leuven *Chansonnier*, contains fifty polyphonic *formes fixes* songs, of which twelve are previously-unknown *unica* (the most substantial such find to emerge in several decades). Whether these new materials—both codex and songs—can reshape our understandings of and approaches to the networks of late-medieval books and music against which they can be contextualized is a matter for urgent consideration. Preliminary work in this vein (Burn 2017) has already identified commonalities between the Leuven *Chansonnier* and the so-called “Loire Valley *Chansonniers*,” a group of luxury songbooks manufactured in France around 1475 (Alden 2010). Building on this research and using a newly constructed database that indexes every extant polyphonic song and songbook produced in the fifteenth century, I aim to further our understanding of this *chansonnier* and its

contexts in two ways. First, extending statistical methods used by Michael Cuthbert to study the survival of *trecento* repertoires (Cuthbert 2009), I estimate survival rates for several linguistically and chronologically differentiated segments of fifteenth-century literate vernacular polyphony. This reveals the seemingly paradoxical power of *unica*—like those in the Leuven Chansonnier—to reveal trends in repertoires' circulations. Second, I compare the distribution of potential concordances for the contents of the Leuven Chansonnier with similar distributions for the contents of other late-century *chansonniers*, showing that the collection of songs in the Leuven Chansonnier shares a number of attributes not only with the collections in the Loire Valley Chansonniers, but also with those in manuscripts connected with Savoy and Florence. Together, these computational inquiries reveal the conditioning effects that received musicological knowledge has already had on the reception of this new book, even as they suggest how that knowledge might potentially be modified in turn. More broadly, by applying new digital tools to the study of a repertoire as well trod as fifteenth-century vernacular polyphony, I explore both the potential for novel methodologies to reshape long-standing historiographic tropes and the challenges that music-historical research poses for the digital humanities.

Recording Cultures

Kimberly Hannon Teal (University of Arkansas), Chair

Private Equity Blues: Warner Music Goup, Nonesuch
Records, and Jazz in the Era of Financialization

Dale Chapman (Bates College)

Since the 1980s, the Nonesuch label, a longstanding subsidiary of the Warner Music Group, has become noteworthy for its steady market performance during a period of volatility for media multinationals. Nonesuch Records, having once been an adventurous boutique classical label under Teresa Sterne, has developed over the last three decades as a creatively idiosyncratic and commercially successful “adult” imprint under Bob Hurwitz, the erstwhile director of the Munich-based ECM jazz label. Nonesuch has not historically been understood as a jazz label, though it has served as a home for a few jazz artists and groups, including Bill Frisell, Fred Hersch, and the World Saxophone Quartet. By the early years of the new millennium, though, Nonesuch had become one of the few major label subsidiaries willing to maintain an active roster of jazz instrumentalists, harnessing its diversified roster as a source of strength. This paper examines the Nonesuch label's cultivation of a distinctive jazz niche, and situates this development against the backdrop of a period of structural turbulence for the Warner Music Group. Drawing upon trade journals and archival research from the NYPL Performing Arts Library and the Institute of Jazz Studies, I will argue that Nonesuch's aesthetically uncompromising approach to programming

has actually provided the subsidiary and its artist rosters with a measure of protection against the vicissitudes of the market. The strong financial performance of Nonesuch during this period took on additional resonances following the 2004 acquisition of its corporate parent by a private equity consortium. The leveraged buyout of WMG, which precipitated the dissolution of the Warner Jazz subsidiary and the transfer of much of its jazz roster to Nonesuch, reflects a contemporary logic of financialization, where value extraction has become the overriding goal of corporate restructuring. Whether through share repurchase programs, issuing of special dividends, or the debt accrued via leveraged buyout procedures, financial deals enacted at the uppermost reaches of major label corporate hierarchies pass along significant costs to the label subsidiaries and their artist rosters, installing precarity at the core of the music industry's creative ecologies.

Freddie Mercury and Monserrat Caballé's *Barcelona* as Virtual Opera

Megan Varvir Coe (University of Texas, Arlington)

In October 1988, Polydor Records released *Barcelona*, a collaboration between two internationally-celebrated musicians: Freddie Mercury, theatrical frontman of British rock band Queen and Monserrat Caballé, virtuoso interpreter of Verdi's and Donizetti's bel canto heroines. The album featured nine songs in three languages (English, Spanish, and Japanese) composed by Mercury, Caballé, pianist and record producer Mike Moran, and lyricist Tim Rice. Mercury and Caballé recorded *Barcelona's* songs over a synthesizer and drum machine accompaniment which was later replaced, on the album's twenty-fifth-anniversary edition, with arrangements for an orchestra of Western and non-Western instruments. Though *Barcelona* enjoyed some popular success, including the selection of its title track as a commemorative song for the 1992 Summer Olympic Games, music critics universally dismissed the album as kitsch and, as Eve Klein has shown, heard it as a failed attempt to unify the competing stylistic expectations of operatic and rock music. Though previously received as a collection of miscellaneous songs in conflicting styles, in this paper I reconsider *Barcelona* as a unified entity conceived by its creators as a musically and thematically integrated work, a "virtual opera," to utilize David Nicholls's term. Nicholls defines virtual opera as a hybrid of opera and rock which draws characteristics from both musical styles to create an interconnected work to be performed in the mind of the individual listening to its recorded realization. I demonstrate the usefulness of reevaluating *Barcelona* as a virtual opera by analyzing characteristics it takes from the musical styles associated with Mercury and Caballé, respectively: musical and textual interrelationships between tracks, the reimagining of operatic genres (overture, recitative, and aria) with rock stylistic traits and instrumentation, the unique combination of operatic and rock musicians and vocal techniques, and its over-arching, Faustian narrative. Through this analysis and supported by the scholarship of Klein, Nicholls,

Ken McLeod, and Barry Promane, I propose to offer a reassessment of *Barcelona* as a virtual opera created by Mercury and Caballé in a spirit of collaboration that bridged divides of musical culture, genre, and style.

Counterpoint and Overdubs: Record Making with Charles Mingus Darren Mueller (Eastman School of Music, University of Rochester)

Charles Mingus's "All the Things You C#" blends melodies, genres, and musical traditions. As the name slyly suggests, the piece superimposes the dramatic opening of Sergei Rachmaninoff's Prelude in C# minor onto the equally iconic introduction to "All the Things You Are" made famous by Charlie Parker and Dizzy Gillespie. Throughout this 1955 track, Rachmaninoff's descending theme continually reappears in counterpoint with Jerome Kern's original melody as well as the improvised solos. Such compositional practice was not unusual for Mingus. Among others, his 1954 arrangement of "Tea for Two" used "Body and Soul," "Perdido," and "Prisoner of Love" in counterpoint. His 1955 composition "September" fused "September in the Rain" with "Tenderly." Likewise, "Laura" from 1957 included "Tea for Two" as a counter melody. Mingus's superimpositions can be understood as an expression of his musical pluralism that transformed American Songbook standards through the aesthetics of Western European music. From this point of view, Mingus's derived his jazz counterpoint through the logics of classical musical, a reading that fits comfortably into the accepted view of his activities in the early-to-mid 1950s (Porter, Priestly, and Gabbard). Little discussed, however, is how this compositional approach coincides with Mingus's regular use of another superimposition technique: studio overdubbing. During this same period, Mingus overdubbed bass and piano parts (including solos) on numerous recordings, many of which also included his experimental counterpoint. Crucially, many of these recordings appeared on Mingus's record label, Debut, which allowed him to control all aspects of production. This paper argues that studio production was central to Mingus's music in the 1950s. I suggest that Mingus's compositional approach to pieces like "All the Things You C#" should be understood as an extension of his technological practice—that is, a form of acoustic overdubbing. Both compositional and technological practices require a form of imbricated sonic knowledge and musical imagination, the kind encouraged by new innovations in magnetic tape recording (McMurray). By blurring the lines between the musical and technological, Mingus's overdubs should be considered radical acts of jazz composition meant to disrupt how the jazz industry valued black artistry and labor.

Refiguring Music in Interwar Paris

Louis Epstein (St. Olaf College), Chair

The Ontology of the Ineffable: Bergson, Satie, and Music of the Cubist Decade

Edmund Mendelssohn (University of California, Berkeley)

The difference between the transient experiences one can have in the presence of music and the forms of mediation that produce music has been foundational for recent studies of sound and the philosophy of music. As Michael Gallope has shown, twentieth-century philosophies of music frequently departed from what he terms the “paradox of the ineffable,” that music appears as a sensuous immediacy at the same time that forms, techniques, and language always mediate its presence. Music philosophers as well as “drastic” musicologists often privilege the sensuous immediacy of music and its status “beyond language” as indicators of something real. Music vanishes, but chasing its visceral presence allows the writer to uncover fundamental conditions of consciousness and matter. This paper examines a crucial stage in the development of “ontological” sound in the twentieth century. Parisians of the Cubist Decade referred to the sensual immediacy and mystique of music in their efforts to uncover the essential nature of sound, paint, and experience. While spiritualists of Erik Satie’s circle and cubists around Marcel Duchamp sought the unseen realities revealed through hypnosis, X-rays, and theories of the fourth dimension, sound became integral to phenomenological conceptions of the subject after Henri Bergson described consciousness as a kind of musical totality of interpenetrating durations. As in recent studies of sound’s ontology, the “drastic” immediacy of music bolstered artistic and philosophical endeavors to uncover real conditions. I argue, however, that musicians and artists of the Cubist Decade cleaved the sensuous immediacy of musical or artistic experience off from an ontological discourse about the essential nature of music and art. I describe a conceptual music that emerged as Satie disavowed the “drastic” in favor of an ironic idealism, avowing that the sounds of his *Musique d’ameublement* were inert vibrating matter, and as Duchamp sought to “strip bare” the art object with his musical readymade, *Erratum Musical*. The Cubist Decade set the stage for twentieth-century forms of Gallope’s “paradox” as the mediation of forms, techniques, and language ultimately superseded music’s sensuous presence.

The Importance of Being Pleasing: Laughter as a Salve for Trauma
in Jean Cocteau's Interwar Musical Theatre Productions
Jillian Rogers (Indiana University)

In his memoirs, Darius Milhaud relays that, “laughter relaxes me, which is why I love going to the cinema and to see absurd films. At the time when we were rehearsing *Le Boeuf sur le toit* with the Fratellinis, they gave me a photograph of them, a photograph of their illustrious trio, on which they wrote: ‘Laughter is good for one’s health.’ I will add: for one’s moral health also!” Indeed, theatrical productions like *Le Boeuf* (1920) and *Les Mariés de la Tour Eiffel* (1921) offered amusing entertainments for Parisian artists and audiences coping with the traumas of World War I. Although numerous scholars have examined these and other of Jean Cocteau’s musical spectacles in terms of French modernist aesthetics and postwar political life, the trauma experienced during the war by Cocteau, his audiences, and the musicians and artists who contributed to these productions warrants a reevaluation of these theatrical productions. In this paper, I show that Jean Cocteau’s interwar musical-theatrical endeavors with “Les Six” were key sites for performing and coping with the postwar trauma. Letters, diaries, memoirs, and reviews illustrate that pieces like *Le Boeuf sur le toit* et *Les Mariés de la Tour Eiffel* offered traumatized playwrights, musicians, and audience members pleasure and laughter, while also reflecting back to them the absurdity of their wartime and post-war experiences. Examination of myriad archival sources, from period texts on laughter, to first-hand accounts of laughter’s importance for front-line soldiers and Dada artists, reveals that absurdist interwar musical theatre was bound up with contemporary ideas concerning the importance of laughter as a tool for emotional release, social bonding, and political resistance. Close analysis of the music, scenario, choreography, and stage design of *Le Boeuf* and *Les Mariés* demonstrates that Cocteau and his collaborators incited laughter by drawing on common tropes that resonated with broad audiences, and through staging inside jokes based on real-life instances of music- and merry-making. This paper therefore offers an alternative reading of interwar French musical theatre while also underlining laughter as a significant social, embodied tool in coping with trauma.

Satie in Plato’s Pharmacy: Death, Text, and
Deconstruction in *Socrate* (1918)
Campbell Shiflett (Princeton University)

For all the discussion of death, Platonism, and the bare, objective quality of text that surrounds Erik Satie’s *Socrate* (1918) there has been little mention of Jacques Derrida, a surprising fact given the French philosopher’s extensive research at the intersection of the three subjects. In fact, Derrida’s writings prove an illuminating companion to Socrate, offering an explanation for the deep interconnectedness of

these themes in Satie's drama and clarifying the work's broader purpose as a modernist work of mourning. After revisiting the story of Socrate—not only its tripartite tale of the life and death of Socrates, but also the legend of its *dépouillé* style “white and pure as Antiquity”—I set the work alongside Derrida's 1972 essay “Plato's Pharmacy,” in which the author famously develops the notion of the *pharmakon* (a Greek term which simultaneously denotes both a poison and a cure) in order to deconstruct the logocentric system outlined in Plato's *Phaedrus*, which values “living” speech, reason, and immediacy over “dead” writing, myth, and mediation. Like “Plato's Pharmacy,” Socrate also upsets this hierarchy. While its libretto appears to contrast the arresting immediacy of speech and sound with the dubious value of myth, the stilted style of Victor Cousin's French translation of Plato, the flattened female voices performing *en lisant* the roles of dead and mythic men, and the endless flow of fragmented and objectified gestures that comprise Satie's score all lend Socrate a feeling of sheer textuality that forecloses any possibility of lyric presence. I argue that Satie's *pharmakon*, the tool by which he effects this quasi-deconstructive act, is music, which in the libretto serves to affirm life and restore plenitude in Part One at the same time as it heralds death and reinforces difference in Part Three, and which in the score both resurrects and reinters the work's story and performers. With this demonstration of music's supplementarity, Socrate disturbs the myth of music's expressive immediacy and the late-Romantic quest for some original plenitude through music. Instead, its celebration of Antiquity ultimately discloses the impossibility of these myths as the work mourns the loss of its imagined origins.

Transnationalism in Opera and Operetta

Diana Hallman (University of Kentucky), Chair

Opera as Community-Building, Opera as
Propaganda: *Mandela Trilogy* in Hong Kong

Allison R. Smith (Boston University)

The figure of Nelson Mandela looms large both over South Africa as it tries to reconcile the philosophy behind Mandela's and Desmond Tutu's “Rainbow Nation” in the new South Africa, and globally, as a model of peaceful co-existence across racial and ethnic differences, a martyr for freedom, and perhaps most saliently, as the icon of South African nationhood. Memorialized in Peter Louis van Dijk and Mike Campbell's 2010 opera, *Mandela Trilogy*, Mandela as heroic figure is unmitigated by his unstable footing in South African politics. Often criticized for promoting Communist ideals such as “a non-racial state” and “a single national identity,” Mandela's standing among contemporary black South Africans is more complex than Mandela lets on. Although Mandela has been transplanted into multiple contexts as the opera traveled to various countries in Asia and Europe, for the purposes of this paper, I will

focus on the performance of Mandela at the 2017 World Cultures Festival (WCF) in Hong Kong as one node in a long network of cultural and economic exchanges between China and South Africa. Through examining the level of symmetry between China and South Africa and the translocal communities constituted by the presence of Mandela in Hong Kong, I will argue that China is capitalizing on Mandela as a figure of multicultural benevolence in order to encourage an adoption of Xi Jinping's politics in South Africa. Firstly, drawing from originary Communist texts as well as those from China and South Africa, I will compare these ideologies in order to offer a comparison across systems in regards to how these differences played out in Mandela Trilogy's reception. Using and critiquing Naomi André's work on South African opera performed both at home and abroad as a site for recreating local identities and ideologies, I argue that Mandela as operatic figure in China allowed Chinese audience members to superimpose local Communist politics onto South Africa and to create transglobal communities comprised of extra-national identity formation. I will conclude by suggesting the implications of opera's role as a site to redefine identity that opens up possibilities for opera as propaganda.

Transatlantic Television Opera: Co-Producing
Opera in the North Atlantic Triangle
Danielle Ward-Griffin (Rice University)

Opera on television has usually been studied within a national context (Senici 2012; Kühnel 1998; Rose 1986). Still, from the outset, broadcasters were attracted to the possibility of transcending geographical borders while creating affordable arts programming. One of the prime ways to do so was through co-production, which became increasingly common throughout the 1960s and 1970s—and was a particularly popular choice for opera, with its high costs of production. Building upon recent scholarship on broadcasting links between national networks (Fickers and Johnson 2012; Selznick 2008; Hilmes 2012), this paper examines how a trilateral opera initiative fostered artistic exchange between British, American, and Canadian public broadcasters. More specifically, I demonstrate how opera on television contributed to what Hilmes has called the north Atlantic triangle of Anglo-American broadcasting.

The locus of my study is a partnership between the British Broadcasting Corporation, the National Educational Television (USA) and the Canadian Broadcasting Corporation, in which the networks co-produced operas made in the television studio: *Peter Grimes* (BBC, 1969), *From the House of the Dead* (NET, 1969), and *Hansel and Gretel* (CBC, 1970). Drawing upon correspondence, production files, kinescopes, and legal agreements from the BBC, NET, and CBC archives, I show how these co-productions not only allowed for the sharing of costs, but also encouraged the exchange of ideas, as the networks compared camera and staging techniques, drew upon the expertise of each other's directors, and arranged visits to one

another's studios. In particular, I focus on how these broadcasters led the way in honing the "close-up" and in developing experimental approaches to making opera in the television studio. In doing so, my talk reveals the often-overlooked roles both of English-language opera producers and of electronic media in promoting new methods of staging and disseminating opera beyond national boundaries. This paper thus begins to sketch out a transatlantic network of operatic exchange that may offer an alternative history of opera production and broadcasting in the twentieth century.

Merrily She Rolls Along: *Die lustige Witwe/The Merry Widow* as Global and Transnational Hit

John Koegel (California State University, Fullerton)

By 1907, Franz Lehár's operetta *Die lustige Witwe* (premiere, Vienna, 1905) had played in almost all German-speaking cities, and had triumphed in London and New York. It not only sparked the "Silver Age" of Viennese operetta, but was also one of the first productions to feature extensive tie-in marketing. But the success story of the wealthy widow Hanna Glawari and her noble suitor Count Danilo did not stop there. The operetta masterpiece can be seen as the first truly global work of musical theater, and was popular everywhere it was performed, in many languages, throughout Europe and the Americas, and in European settler societies and colonies around the world. *The Merry Widow* also caught the attention of the public through a wide range of productions, including stage parodies (*The Merry Widow Remarried*), sheet music spinoffs ("Since My Mariutich Learned the Merry Widow Waltz"), recordings, abbreviated silent film adaptations and parodies, and MGM's wildly disparate film versions of 1925, 1934, and 1952. The erotic image of the Merry Widow character subtly represented in Lehár's beloved operetta was exploited blatantly through the sale of products such as the fashionable wide-brimmed Merry Widow hat and the sexualized Merry Widow corset and condom. This paper charts the journey of *The Merry Widow* around the globe and its very enthusiastic reception, which paved the way for later works in the operetta genre, and for hundreds of revivals and many reworkings. It focuses on issues of structural, artistic, and economic transnationalism in global musical theater, especially as identified by scholars such as Debra Caplan, Tobias Becker, and Christopher Balme. Extensive documentation in New York's Shubert Archive shows how later stage versions took extensive liberties with the original work, as did the three MGM film adaptations and the gender-switching-in-song 1962 German film. In addition to artistic concerns, these competing versions were motivated by changing tastes, and business and legal battles over copyright and royalties, foreshadowing financial and artistic practices and struggles in the musical theater world today. More than a century after her premiere, *The Merry Widow* is still a very successful musical and commercial property.

*Saturday Morning 10:45–12:15***Ars Antiqua**

Karen M. Cook, Chair

Classical Music: Ovidian Echoes in the Music
of the “St. Victor” Manuscript

Melanie Shaffer (University of Colorado)

The St. Victor manuscript, Paris, Bibliothèque Nationale, lat. 15139 (StV), has long attracted musicological attention for its unique conductus repertoire and the manuscript's forty clausulae with French motet incipits written beside them in the margins. To date, however, scholars have considered the miscellany's original classical and theological writings to be irrelevant to the study of its music. I argue that StV's miscellaneous contents are, in fact, closely connected and that the music fascicles may have been the starting point for the manuscript's compilation. Although the music fascicles are not dated, the presumed compiler of StV, Jacques Bauchant, signed and dated several other pages of the codex. I argue that pen trials on the final music folio match the scribal hand of the next production unit, which is dated, allowing us to also date Bauchant's acquisition of the music. This places the music amongst the first texts Bauchant acquired. I then detail the many connections shared between the music and Ovidian works once included in StV. The motet refrain *Dieu! Je ne puis la nuit dormir*, cued next to the clausula *Et vide et inclina*, quotes from the French translation of Ovid, *L'art D'amour*, describing the sleeplessness of love also discussed in the *Amores*. The conductus *Transfretasse legitur* and Ovid's *Fasti* both describe the arrival of a deity via a sea voyage—Christ and the Roman Mother of the gods, respectively—as one among many stories shared across genres. Finally, rhetoric is one of many parallel themes connecting StV's contents. In the conductus *Marie qui gratiam* and Ovid's *Remedia Amoris*, both narrators link their level of rhetorical skill with their or their lover's fault. Based on the proposed dating and cross-codex similarities, I argue that Bauchant may have chosen the codex's other contents based on the music and its texts. Considering StV's music in this context, therefore, has broader implications for our understanding of its place in Parisian intellectual culture and its music's role in medieval education. Because Ovidian texts were standard in medieval schoolbooks and often circulated with other classroom texts, StV's music also may have been associated with education.

From Paris to Seville: Polyphonic Music at
the Chapel Royal of Alfonso X
David Catalunya (Würzburg University)

The significance of king Alfonso X's cultural patronage is universally acknowledged. The magnificent collection of *Cantigas de Santa Maria* he commissioned—and even co-authored—has attracted the attention of musicologists over the past century and occupies a prominent place in the history of Western music. Until now, however, the lack of sources of polyphonic music had given the false impression that Alfonso's musical interests revolved exclusively around vernacular monophony. For this very reason, the recent discovery of a fragmentary manuscript of thirteenth-century polyphony in Seville Cathedral (formerly Alfonso X's "Chapel of the Kings") is no less than sensational, given that it sheds light on a little-known aspect of the musical life of Alfonso's court. This paper presents a detailed examination of the new source, explores its performance context, and traces the paths of cultural transmission through which its repertoire reached Seville. Codicological analysis suggests that the polyphonic source originated in Paris and was to some extent comparable to manuscript F. Alfonso's Chapel of the Kings, installed inside a consecrated mosque, materializes the fascination of the Castilian monarchy with both Arabic and Gothic art. This contrasting duality must have been experienced to the highest degree when the royal clerics and cathedral *cantores* performed Parisian polyphony against the backdrop of the mosque's arches and arabesques. Especially interesting is the emergence of a coexistence—and even reciprocal influence—of *Ars antiqua* polyphony and the *Cantigas* in the ceremonial context of Seville Cathedral. In fact, the polyphonic fragment provides the missing link that explains the introduction of mensural notation in the Seville scriptorium that compiled the Alfonsine *Cantigas* manuscripts. While it is generally assumed that mensural notation was developed in connection with the motet genre, the Seville fragment contains the earliest known collection of conducti transmitted in mensural notation.

Cleric, Trouvère, or Cleric-Trouvère? Towards a
Prosopography of Musicians in Medieval Arras
Brienne Dolce (Yale University)

The Confraternity of Jongleurs and Bourgeois of Arras casts a long shadow over the history of medieval song. Thanks to the presence of a number of *trouvères* in the community's most famous document, a necrology, the Confraternity is considered by modern scholars to have been a patron of Arras' thriving musical culture. However, the necrology also points to a large network of overlooked *jongleurs*, instrumentalists, and civic and liturgical musicians. Their presence indicates not only that the musical contributions of the Confraternity's members extended beyond that of vernacular

song, but also that various members were simultaneously involved in the performance of liturgy and other musical repertoires. Such evidence lends credence to Jennifer Saltzstein's recent coining of the term 'cleric-trouvère' to refer to Arrageois composers whose poetry suggests a clerical, Latinate education, and not an aristocratic, courtly origin as typically described. Indeed, I suggest Arras' musicians were far more numerous and diverse than has been previously shown, and that the Confraternity's necrology presents a crucial opportunity to revisit our notions of what participation in high-medieval music making might have looked like. Through the application of prosopographical methodologies (i.e. collective, rather than individual, biography), I re-evaluate and re-interpret the necrology's contents to critically question who counts as a medieval musician. While some individuals are explicitly listed as musicians in the necrology, many can only be identified as such through external verification in town charters, ecclesiastical archives, and documents detailing property ownership. By collating a diverse body of sources, I reveal for the first time the contributions of people normally written out of Arras' musical history—including, notably, a high proportion of women. As I demonstrate, musicians for whom an external biographical record can be established are not explicitly labeled as musicians in the necrology, suggesting that the Confraternity itself did not distinguish between secular/sacred or vernacular/liturgical dichotomies. Ultimately, I recalibrate our understanding of the Confraternity's place in Arras' musical culture, and consider how it can inform a broader appreciation of the relationships between medieval vernacular musicians, their institutions, and their repertoires.

Brahmsian Echoes

Walter Frisch (Columbia University), Chair

(Cradle) Songs without Words: Brahms, Herder, and the
Intertextuality of an Instrumental Lullaby Topos

Alana Murphy (Graduate Center, CUNY / RILM)

Of Brahms's four Ballades op. 10 (1854), only the first, "Edward," has a known program—a Scottish murder ballad that the composer first encountered through Johann Gottfried Herder's *Stimmen der Völker*. However, my topical and intertextual analysis of the second ballade uncovers a tantalizing connection to another Herder poem from the same volume as "Edward:" the "Wiegenlied einer unglücklichen Mutter," adapted from the Scottish "Lady Anne Bothwell's Lament." In this unhappy lullaby, a mother sings to her newborn son of his father, who has abandoned them both to go to war. Drawing on recent studies of allusion and narrativity in Brahms's instrumental music (Jacquelyn Sholes, Paul Berry), I demonstrate close family resemblances between the second ballade and the much later E-flat intermezzo, op. 117 no. 1 (1892). Brahms, who famously referred to op. 117 as the "cradle songs of my

sorrows,” inscribed the E-flat intermezzo with the refrain stanza from Herder’s *Wiegenlied*. Not only does this epigraph characterize the intermezzo as an instrumental lullaby imbued with pathos, but the rhyming couplet scans exactly onto Brahms’s opening parallel period. I show that op. 117 no. 1 and the earlier ballade share more than a Romantic *Wiegenlied* topos: the opening phrases of both pieces exhibit nearly identical contours, and thus the prosody of Herder’s lines also maps onto the ballade. The shared DNA of the intermezzo and the ballade, in conjunction with the Scottish-Herder program of “Edward,” allows us to read op. 10 no. 2 as a narratively specific “*Wiegenlied ohne Worte*.” Widening the scope, I contend that Brahms’s “Herder-*Wiegenlied*” theme became a lifelong expressive cipher for the composer, invoking a nexus of intimate and painful associations. The lullaby-gesture also permeates the first movement of the B Major Piano Trio op. 8—a work that Roger Moseley sees as deeply entwined with the op. 10 ballades and also with the events of 1854, when Robert Schumann’s crisis and institutionalization left Clara alone to bear their last child. Adding Herder to the equation, I offer that Clara is the “*unglückliche Mutter*” of Brahms’s ongoing and idiosyncratic lullaby-lamentations.

Encoding Ideology: Contextualizing Walter Blume’s “Brahms in der Meininger Tradition”

Daniel Boomhower

In 1933, Walter Blume, a relatively obscure conductor then living in Munich, published in typescript a treatise that examined the performance of the symphonies of Johannes Brahms on the basis of scores annotated by Fritz Steinbach, the former Kapellmeister at the Meiningen court. The Meiningen court orchestra premiered Brahms’s Fourth Symphony under Hans von Bülow. Under his successor, Steinbach, it performed all four symphonies with Brahms’s approbation. However, in Blume’s estimation more recent performances by other conductors and ensembles heard on record and radio had demonstrated a marked decline in stylistic interpretation. Most notably, Blume traces the decline to the negative influence of African-American jazz and also cautions against “the improvisation of gypsies,” which represented the extreme opposite of jazz’s “motoric” rhythm. Blume, who studied with Steinbach privately in Munich, intended his treatise to serve as a corrective. Based on Steinbach’s now lost scores, Blume’s small study explains interpretive nuances, often through musical examples with notational modifications that clarify the proper execution of stylistic details. In this he strives to make notation more specific in response to musical performance that had degenerated through foreign corruption. Despite Brahms’s own affinity for German Liberalism, Blume begins to demonstrate how the composer’s music could be employed in reactionary, or counter-revolutionary, musical politics. In addition, the treatise-writer offers careful, if inadvertent, observations about the imprecision of musical notation and opens up a unique opportunity to examine

assumptions about textual authority in music. Consequently, he brings into sharp relief the effort to regulate through musical notation not only musical performance but also the soundscape of German concert life. This paper explores the prescriptive sounding of musical notation at the heart of the musical “work” as then conceived and examines the deep connection of this concept to the German tradition of philological editing. Moreover, as scholarship on period performance practice has begun to focus upon Brahms’ music, Blume’s commentary highlights the complications presented by both textual and recorded sources for which claims of authority are made. In contextualizing Blume’s treatise, this paper exposes how musical texts encode not just sound but also ideology.

The Brahms Question: An Anglo-American Fracas over A German Requiem
Heather Platt (Ball State University)

An 1895 *Musical Courier* article titled “The Brahms Question” argued that Americans should put aside European politics and acknowledge the greatness of both Brahms and Wagner. What this writer— and subsequent historians— does not acknowledge is that American critics did not divide into camps that precisely mirrored those on the Continent. Nevertheless, while many American Brahmsians, including W.S.B. Matthews, also came to extoll Wagner’s works, some Wagnerian supporters showed less affability. Indeed, their partisanship became particularly clear during 1899–1900, when American critics, provoked by English writers, debated Brahms’s *A German Requiem*.

Americans were introduced to the Requiem through reports from Europe and by a gradually increasing number of performances in major cities such as New York. By the 1890s the leading American critics had assembled into pro- and anti-Brahms camps, and the performances of the Requiem prompted displays of their musical acumen and verbal armamentarium. In an 1899 interview following a performance of the Requiem in England, Vernon Blackburn, of the *Pall Mall Gazette*, bated Horatio Parker by asserting that the Requiem “has cowardice for its psychological basis.” Parker awkwardly responded that Brahms’s work was absolute music, with no “psychological basis to it of any kind whatever.” Reprinted in multiple American outlets, this interview initiated a battle between Blackburn and New York’s Henry Krehbiel, a Brahmsian. Numerous other critics, including John Runciman of England’s *Saturday Review* and Boston’s Philip Hale, were drawn into the scuffle, and riffs on Blackburn and Krehbiel’s judgments permeated reviews of performances of the Requiem during 1900. Despite Krehbiel’s cogent assessments of the Requiem’s beauty, he was bested by Blackburn. Moreover, the exchanges reveal the extent to which English critics influenced Hale’s anti-Brahmsian tirades.

Previous studies, from Max Graf to Josef Horowitz, have lauded the skills of American critics and their independence from European writers. In contrast, this fracas

demonstrates the ways in which American critical discourse was shaped by English (as opposed to German) critics, and suggests the need for further investigation of not only the American reception of Brahms but also the interactions between American and European critics.

Musical Ontologies

Matthew Butterfield (Franklin and Marshall College), Chair

Musical Ontology in the Gospel Imagination

Braxton Shelley (Harvard University)

This paper theorizes the ontology of gospel song, interpreting the relationships between the various forms of existence through which this music emerges. I will argue that, while the gospel song sounds at the intersection of performances, recordings, and what Mark Butler, following Georgina Born, has called “provisional works,” its ontology is inextricably linked to the body of shared texts, conventional formal procedures, and patterns of affectivity that I term “the gospel imagination.” I develop an understanding of gospel songs as formats, media whose constitutive elements, in their constant reference to each other, evidence a Deleuzian virtuality resonant with the transcendent concerns of gospel music. Richard Smallwood’s “Thank You,” from *Adoration: Live in Atlanta* (1996), serves as an ideal window into this musico-philosophical problematic. While the song’s pitched contest between D minor and F major recruits large-scale tonal drama to create a sense of contingency, the lyric of “Thank You” anthemizes a set of conventional sayings, building from these words a ternary form that climaxes in the genre-defining musical procedure, the repetitive cycle known as “the vamp.” Here, the choir’s iterative and escalating declarations of the song’s title lyric make space for soloist Charisse Nelson-McIntosh’s virtuosic vocal interjections, examples of what Horace Boyer termed textual interpolations, which are often referred to simply as “ad-libs.” But the practice of recording sound and the materiality of the sound recording wed this aleatory element of the performance to the more fixed aspects of the song, such that the meanings constructed through performances of “Thank You” derive, in part, from the relationships between the original “ad-libs” and those uttered on another occasion. The centerpiece of Nelson-McIntosh’s “ad-libs,” a melismatic and contrafact rendering of a verse from James Rowe’s gospel hymn “Love Lifted Me,” points to the broadest dimension of this song’s ontology: that is, Smallwood’s “Thank You” resounds in the gospel imagination’s network of canonical “thank you” songs, compositions including Walter Hawkins’ “Thank You” and Mattie Moss Clark’s “I Thank You, Lord,” all of which vent the shared intention of singing praise to the divine.

Jazz Transcription as Entextualization: *Avant-textes*, Referents, and Ontology

Sean R. Smither (Rutgers University / The Juilliard School)

Transcription is among the most popular methods for learning to improvise jazz. Students in conservatory programs are frequently asked to produce written transcriptions of famous solos in order to hone their technique, develop vocabulary, and acquire a sense of how various utterances may be strung together to create a coherent solo (Rusch et al. 2016). Yet in jazz parlance, “transcription” is not limited to the act of translating aural data into music notation; rather, it extends to any activity whereby once-improvised utterances are learned by a different improviser and are able to be reproduced. Instead of capturing the music on the page using inevitably imperfect notation, jazz musicians often commit these utterances to memory. This process of entextualization (Silverstein and Urban 1996), where extemporized discourse is detached from its original context and stabilized into a fixed, reproducible text, therefore profoundly influences how improvisers conceptualize musical structure.

In this paper, I demonstrate how the notion of entextualization may be used to shed light on the ontological status of jazz standards. First, I argue that, through both conscious and subconscious transcription, aspects of recorded performances become entextualized as part of an *avant-texte* (Deppman et al., 2004), eventually coalescing into a referent (Pressing 1984) for improvisation. These processes are situated within Georgina Born’s (2007) materialist ontology of jazz whereby performances and recordings enter into an ongoing dialogical relationship. The resulting model may then be used to trace the ways in which aspects of particular performances or arrangements of a standard become incorporated into future versions. Through such replications (Kane 2017), alternating processes of entextualization and improvisation open up palimpsestic musical texts into rhizomatic, multiplicitous referents. This framework serves as an alternative to fraught notions of work ontology in jazz. By making tangible the processes by which such jazz standards are negotiated, my framework provides a middle ground between traditional textual analysis and theories of improvisation, opening up further avenues for the study of musics that feature continually reinterpreted texts.

Sonic Ontologies and the Many Voices of Kendrick Lamar

Maxwell Williams (Cornell University)

Rapper Kendrick Lamar’s wide-ranging repertoire of performing voices represents an undertheorized aspect of the distinctive musical aesthetic that won him the 2018 Pulitzer Prize for music. In his 2017 single, “The Heart Part 4,” Kendrick shifts fluidly between contrasting vocal affects to probe racially pathologized, neoliberal globalist, and Afrofuturist engagements with Western capitalism. In the process, he reconfigures

the very relationship between sound and Black metaphysics. This paper argues that Kendrick's arsenal of performing voices signifies a sonic ontology in which Blackness emerges as the exhaustive pursuit of life in a world predicated on Black "social death" (see Sexton 2011; Moten 2013). In the process, it challenges reductive taxonomies of Black culture while nuancing influential ideas about sonic Blackness (Eidsheim 2011) and aural biopolitics (Ochoa Gautier 2014). The focus on listening and perception in phenomenologically-oriented sound and performance studies risks eliding the ways that Black people sound their ways into being against violent racial structures (Boon 2013; Burton 2017). Working toward a new, robust conception of the relationship between sound and (racial) identity, I imagine an ontology of the Black voice that is non-essentialist and yet irreducibly racialized. The first part of the paper examines how Kendrick uses his many voices to position himself in between hip-hop's aesthetic binaries, and specifically the reified dichotomy between self-consciously politicized "conscious rap" and the maligned, commercialized trappings of "gangsta rap." This "'positive/negative' image polarity" (see Julien and Mercer 1996) supports totalizing ideas about Blackness as either fundamentally pathological or pure. In contrast, by blurring the lines between these categories, Kendrick reveals the inability of such divisions to account for the complexities of either Black culture or personhood. Theorizing out of Kendrick's musical deconstruction of these binaries, the second part of the paper presents the rapper's many voices as further signifying an alternative sonic ontology that exceeds auditory racialization. Positioning the clash of voices in "The Heart Part 4" as an Afro-modernist response to an anti-Black racial structure, I show how Kendrick vocalizes a complex Black humanity that turns on the exhaustion of its own civic abnegation.

Nostalgia

Jacqueline Warwick (Dalhousie University), Chair

"Wonderfilled": Nostalgia, Childhood and Indie Music in Advertising

Theo Cateforis (Syracuse University)

As Bethany Klein describes in her 2009 study *As Heard on TV: Popular Music in Advertising*, companies have increasingly turned in recent years to the comparatively inexpensive sounds of indie music to support their marketing campaigns. Beyond its cost-effective appeal, advertisers have sought to confer the cachet of indie's underground cool on their brands, using the music to emphasize hip and progressive lifestyles rather than the mundane functions or details of the products being sold. For all the attention that indie music in advertising has drawn, however, little has been mentioned about how the music operates on an aesthetic and emotional level. As I argue in this paper, for all the music's newness, advertisers for companies such as Subaru have oddly enough used indie music for its strong nostalgic allure—it's

ability to create a sense of familiarity and security among consumers. Specifically, they have coupled contemporary indie music with nostalgic images and evocations of childhood, especially as they resonate with the white, middle class parents the marketers are targeting. This paper examines the convergence between indie music and nostalgia in more depth, first by detailing the long history and connection between indie music and childhood that stretches back to the late 1980s, and secondly, by analyzing three advertisements that employ the music to nostalgic effect. One of these advertisements, for Oreo Cookies' 2013 "Wonderfilled" campaign, features the music of indie artist Owl City, whose arrangement alludes to a nostalgic history of advertising jingle writing and children's television music. The other two advertisements—a Volkswagen commercial, and one for Zillow, both from 2012—engage in what communications scholar Joyce Wolburg has referred to as "marking time." These types of advertisements typically depict the passage of events, cycles, rituals and rites through which we orient our lives and especially those of growing children. Accompanied by the sound of an indie song styled as a lullaby, or one that draws on the intimacy of folk music, these advertisements also project into a future of prospective nostalgia, a yearning for memories yet to come for the product's primarily young adult audience.

Reassessing Nostalgia(s): Postwar Memorialization and the Controversial *Tombeau de Debussy*

Tristan Paré-Morin (University of Pennsylvania)

Debussy's death on 25 March 1918 coincided with the Great War's deadliest bombings of Paris by the Germans' long-distance cannons. On Good Friday (29 March) a shell fell on the church of Saint-Gervais, near the site where Debussy's funeral procession had passed the previous day. These circumstances rapidly led to the postwar construction of a myth of Debussy as a victim of the war and national hero in the recollections of his contemporaries. *Le Tombeau de Debussy*, a collective homage comprising ten compositions by as many French and foreign composers (among which were Dukas, Ravel, Satie, Stravinsky, and Bartók), was one of the most ambitious yet controversial publications to commemorate the composer in 1920. Whereas George L. Mosse sees the postwar mythification of national heroes as a way to legitimize the sacredness and national interest of wartime sufferings, the *Tombeau de Debussy* presented a heterogeneous interpretation of the composer's legacy that lacked the unity of tone and affect that national war memorials were expected to strive for.

Previous musicological accounts of the *Tombeau de Debussy* have ignored the musical contributions that did not conform to the conventions of the "tombeau" as a nostalgic genre characterized by its "commemorative mimesis" (Wheeldon, Abbate). In this paper, I propose that the memorialization at play in the *Tombeau*, like the production of myths described by Roland Barthes, transforms the historical past into distorted narratives that can conflict with—and challenge—the nostalgic

recollections of individuals. This process can be better understood through the lenses of recent scholarship in nostalgia studies (Batcho, Routledge), which have explored a broad range of nostalgia's functions to account for contradictory experiences of the past. Rather than attempting to find a common thread unifying all the entries that comprise the *Tombeau*, I draw on its heterogeneity to theorize four opposing yet interconnected forms of commemorative nostalgia: exotic, ethnic, passéist, and modernist. Together, these paradigms offer a more comprehensive explanation of the controversial issues surrounding the creation of musical homages and provide a novel reassessment of the value and impact of musical expressions of nostalgia and remembrance in historical contexts.

La La Land (2016), Nostalgia, and the Problem of the Contemporary Hollywood Musical

Hannah Lewis (University of Texas at Austin)

La La Land (2016) is a love letter to the film musical genre. Praised by critics for “mak[ing] musicals matter again” (Dargis 2016), the film is a nostalgic homage to classic Hollywood musicals like *Singin' in the Rain* (1952) and the Astaire-Rogers films. Yet lead actors Emma Stone and Ryan Gosling were inexperienced singers and dancers, and their untrained voices, paired with the songs' highly conventional, polished musical style, result in understated performances that lack the typical exuberance of classic Hollywood musical numbers. The spectacular effect of the film's musical moments is instead enlivened through the virtuosity of the camerawork and effects, perhaps most apparent in the stunning extended traveling shot in the film's opening number “Another Day of Sun.” The compensatory camerawork is symptomatic of a broader “problem” facing the contemporary film musical: how to reconcile nostalgic impulses with contemporary cinematic style? My paper interrogates the aesthetic and cultural implications of this shift in the film musical's audiovisual syntax. Through an analysis of songs from *La La Land*, *The Greatest Showman* (2017), and *Mary Poppins Returns* (2018), I argue that the contemporary film musical's editing style often undercuts the very nostalgia it attempts to engender. Though technological intervention has always been a feature of film musicals—from dubbing and postsynchronization to editing together multiple takes of a complex dance number—these technologies were typically rendered “transparent,” to foreground the virtuosity of singing and dancing bodies and create a utopian world onscreen (Feuer 1982; Dyer 1977). In recent film musicals, however, technological virtuosity frequently overshadows human virtuosity, camerawork taking precedence over the coherent presentation of performing bodies. This shift is part of Hollywood's broader trend toward what David Bordwell calls “intensified continuity” (2002), marked by rapid editing, fragmentation, and free-ranging camerawork. It also indicates contemporary directors' discomfort with the emotional excess of singing on screen, as they attempt to mitigate its

affective impact, a cynicism that reflects an unwillingness to accept virtuosic singing and dancing on its own terms. I argue that recent film musicals reflect current anxieties about the relationship between human expression and technological virtuosity.

Parody and Performance in Protest Music

Caitlin Schmid (Harvard University), Chair

Parodying for Change: Intertextuality in Protest Music since the U.S. Election

Noriko Manabe (Temple University)

Despite press articles bemoaning the death of protest songs (Tausig), they are very much alive in the Trump era, thanks to a boom in web-based contrafacta, parodies, and mashups. Drawing on studies on intertextuality from different disciplines (Dyer, G n tte, Lacasse, Burns, Williams), this paper analyzes the use of intertextuality in these songs to make political statements since 2016. Contrafacta of preexisting songs have historically been amongst the most common form of protest songs, and recent politics have inspired several YouTube users to post a series of parodies. Randy Rainbow’s “There Is Nothin’ Like a Wall,” a parody of “There is Nothing Like a Dame” from Rodgers and Hammerstein’s *South Pacific*, textually signals (Dyer) its parody status loudly through the retention of melody, many lyrics, form, and even costuming of the original. Also humor-driven are the many mashups, like Swede Mason’s mashup of Donald Trump’s speeches with the Talking Heads’ “Once in a Lifetime.” Other contributions are similarly heavily signaled but take a more serious tone; French rapper ZEF’s “This Is France,” one of many remakes of rapper Childish Gambino’s video sensation, “This Is America,” comments on similar (but locally distinct) issues as the original—racial inequality and police brutality—using similar music and dance moves. Other songs make more subtle quotations: the title melody of Arcade Fire ft. Mavis Staples’ “I Give You Power” is a more menacing interpretation of the uplifting opening line to “The Power” by SNAP. Rap group clipping’s “Fat Fingers,” a song about Donald Trump in the style of a schoolyard diss, finishes with Daveed Diggs whistling “O Canada,” his imagined future home. Through analyses of the references and meanings behind these songs, I demonstrate that music in the Resistance is plentiful, made memorable through the use of intertextuality.

Avant-Garde Activism: Experimental Music and Vietnam
War Protest in Late 1960s New York City
April Morris (University of Western Ontario)

The Vietnam War produced a fraught period in U.S. history. Strongly held and antithetical opinions about American involvement in the conflict prompted widespread social unrest and protest. During these turbulent circumstances, members of the art music community voiced their dissent through a variety of mechanisms. One was the Week of the Angry Arts Against the War in Vietnam (January 29–February 5, 1967) held in New York City. In addition to performances of works by Bach, Beethoven, and Mozart, two concerts were presented under the category “Avant Garde Musicians Dissent,” featuring works and performances by Morton Feldman, Steve Reich, Malcolm Goldstein, Philip Corner, and James Tenney, among others. The participation of experimental musicians in Vietnam War protest extended beyond this single week; avant-gardists organized protest concerts and events throughout the conflict and were responsible for numerous anti-Vietnam compositions.

This paper considers the contribution of New York’s avant-garde composers to Vietnam War protest. While scholars like Arnold (1991) and Kinsella (2005) have examined Vietnam War-related compositions, art music’s role in the protest movement remains largely unexplored. Studies of the avant-garde community in New York City have focused primarily on the early 1960s (Piekut 2009, 2011), and therefore do not investigate its reaction to the Vietnam War. Avant-garde protest concerts and compositions provide unique insights into the experimental music community, Vietnam War protest, and the relationship between music and politics.

Using archival documents from the Malcolm Goldstein Papers at New York University and the James Tenney Fonds at York University, I reconstruct the details of Vietnam War protest events in New York City and the works that were performed, with particular attention to Goldstein’s “Sheep Meadow,” “Death: Act or Fact of Dying,” and “State of the Nation” (1967) and Tenney’s music for “Viet Flakes” (1965). I demonstrate ways in which avant-garde musicians responded to social and political tensions of the Vietnam War era, arguing that their participation in Vietnam War protest can be viewed not only as evoking their personal political beliefs, but also as an art music response to the 1960s counterculture movement.

“A Gentle, Angry People”: Music in a Quaker Nonviolent
Direct-Action Campaign to Power Local Green Jobs
Benjamin Safran

While the use of spiritual music in non-violent resistance has been noted by scholars including Thomas Turino (2008), one might not expect music to play a large role in a Quaker-led non-violent direct action campaign. Even though Quakerism

is known for its historical animosity toward music, I argue that Quakerism's historic values have actually fostered a robust musical culture within Philadelphia-based activist group Earth Quaker Action Team and shaped its ability to function effectively as a “rebel” non-violent direct action group. Music is used to summon courage and unity within scary actions. The “gentle” Quaker aesthetic may meanwhile partially mask or even cap the movement's rebelliousness. Earth Quaker Action Team's Power Local Green Jobs campaign pressures a local utility company to invest in renewable energy and local jobs in marginalized communities, and considers itself to be on the intersection of climate, racial, and economic justice. The group's musical choices, which range from traditional spirituals to parodies of popular songs, promote group cohesion and—in tandem with the group's demographics—allow the group to index good virtue and seem non-threatening to outsiders, even as it poses a threat to the political status-quo. Scholarship, including work by Turino and by Noriko Manabe (2015), has begun to address the use of music in large contemporary political mobilizations. This paper considers the role of music within a smaller but sustained, strategic campaign which I argue is an especially important model for creating revolutionary change in the current political era.

Postapocalyptic Ecologies: Animals, Race, Gender, and the Failure of Modernism

Rachel Mundy (Rutgers University), Chair and Respondent

“Sing Out For Him!”: Rendering Cetaceans and Whalers in
Sonic Adaptations of Herman Melville's *Moby-Dick*

Katherine Altizer (Indiana University)

In a 2012 interview about his opera *Moby-Dick* (2010), composer Jake Heggie stated, “I mean, ultimately, the whale is a whale. Does it know that . . . Ahab's mad at it? Does it know that people are obsessing over it? . . . I think it's a whale [audience laughter].” Do whales matter in Heggie's opera, or in any adaptation of Herman Melville's novel (1851)? Though artists, critics, and historians have been largely uninterested in the cetacean experience in *Moby-Dick* and its offshoots, the novel's musical aftermath indexes what changes, and what remains the same, in human relationships with whales. In this paper I explore how scoring and sound design in adaptations of *Moby-Dick* represent a wide range of approaches to animal sentience. I pay particular attention to the complex interactions between Yankee and indigenous whalers and whales, which are not strictly tied to American public sentiment about whaling or whales as a charismatic species.

Drawing on whaling literature, period journals, and other firsthand accounts of human/cetacean interactions, I show how composers since Melville's novel have

foregrounded narratives of white masculine dominion over nonhuman animals and non-white human Others, while downplaying the multifaceted, intimate, and emotional relations that were established between whalers and whales through hunting, killing, and rendering. However, the human-composed sounds of other adaptations leave room to express and explore the complexities of the whale/whaler relationship and the sentient experiences of both subjects. Human-Animal Studies scholar Margo DeMello has proposed that while some stories simply ventriloquize other animals to convey moral lessons about human life, other stories can portray non-human animal subjectivity, and philosopher Kathleen Higgins has argued that musical listening can cultivate a receptive, non-defensive self who desires to share experience with other human beings. I extend these arguments to suggest that music and sonic utterances can represent some facets of non-human animal experience, making them perceptible by human audiences, and thus heightening human receptiveness to non-human subjectivity.

Chasing Birdsongs: Biodiversity, Post-Conflict, Development, and
Epistemologies of Sound in Twenty-First Century Colombia
Juan Velasquez (University of Michigan)

Since the 1970s, scholars in ecomusicology have directed their attention to the relations between sound/music and nature/culture, underlining the necessity of re-connecting human and natural histories. However, ecomusicology has also privileged Western narratives of environment, environmentalism, and environmental crisis through a series of scientific concepts that are often understood as “natural and universal” categories. One of these concepts is biodiversity, which has been central in the reformation of notions of nation and nationhood in twenty-first century Colombia. The 1,912 species of birds registered in this South American country are a prominent feature of local discourses about biodiversity, and often are presented as both a symbol of national pride, and a strategic resource that will play a central role in scientific research and economic growth. These claims on scientific and economic growth resonate in a country afflicted by decades of internal conflict, and distanced from centers of technological production and scientific research. Indeed, during the last five years birdwatching tourism has been promoted as an activity that could reverse the deterioration of fragile ecosystems, and undo the harmful impact of poverty and social turmoil in areas that have suffered the impact of internal conflict and the war against drugs. This approach has transformed listening to birds into an extractive “green industry” within a broader global economy.

But this auditory ecotourism presents a limited view of biodiversity. In contrast, the works of Colombian sonic artists such Ana María Romano’s “The Ground from the Wind” and other examples invite listening to the birds as an exercise of self-consciousness in which biodiversity is not a central issue, but a part of a broader and

complex multisensorial experience that questions the bonds and boundaries between human and non-human. These works highlight the ways that human interventions in space alter the environment, creating new and different interactions among species. Thus, I argue that the contrasting experiences of listening that characterize bird-watching in Colombia and Romano's work make audible the limits of the epistemologies of biodiversity, while presenting alternative understandings of nature and the environment.

“The Pipe, Which Twitters Sweetly”: Acoustic Ecology, Transhuman
Zampognari, and Nature/Culture in Contemporary Central Italy

Elise Cavicchi (University of Pennsylvania)

Acoustic ecology has generated discussion about the ethics of recording “natural” sounds, environmentalist response to noise pollution, and the categories of nature/culture through which sound/music are made and socially understood. Contemporary environmental politics in Central Italy complicate notions of nature/culture with regards to the distribution of resources among communities affected by climate change, aging infrastructure, economic migration, and natural disasters. This paper explores the meshwork of meaning implicated in the performance of zampogna (a highland bagpipe made of sheepskin and goatskin) during tourist demonstrations of transhumance, the seasonal migration of pastoralists and their herds, in Parco Nazionale d’Abruzzo, Lazio e Molise (PNALM). Zampogna performance has long accompanied transhumance, referenced in Virgil’s writings as “the pipe, which twitters sweetly,” a symbol of traditional pastoralist lifeways and generationally inherited knowledge about treating local woods and hides. Drawing from fieldwork and archival research, I explore the network of associations between human and nonhuman actors in transhumant zampogna music involving traditions of performance, materials, and instrument-making. In this IUCN-protected landscape, agropastoral cooperatives such as La Porta dei Parchi advertise the sensorial experience of zampogna melodies intermingled with “sounds of bleating lambs, bells, water, and wind” in the ruins of abandoned towns, giving voice to ecoregional-specific practices and politics. Raising migratory livestock entails an infrastructure of tratturi, routes which trace the back-and-forth journeys of herds as space-making activities. While also recognizing the economic and sociocultural values of sheep and goat products, pastoralists argue that the presence of sheep and goats in the landscape maintains the productive potential and the ecological values of endangered pastures. They understand herds of goats and sheep as necessary for sustaining the growth of native species through mobile grazing patterns, and thus work to prevent erosion and the spread of forest fires, both considered disasters linked to the abandonment of agropastoral livelihoods in the mountains. In considering how Abruzzan pastoralists conceive of and represent transhumant soundscapes in a touristic framework, I argue for the importance of

complex relations and traditional ecological knowledge in enacting modes of sonic production and association.

Reading Early Modern Books

Andrew H. Weaver (Catholic University of America), Chair

Paratexts and the Performance of Friendship in Paschal de L'Estocart's *Octonaires de la vanité du monde* (1582)

Melinda Latour (Tufts University)

A striking feature of Paschal de L'Estocart's two polyphonic collections of *Octonaires de la vanité du monde* (Geneva, 1582) is their exceptionally rich prefaces. In addition to the composer's portrait and a dedicatory epistle for each volume, these prints include a combined total of twenty-one unique laudatory poems penned by sixteen different authors. Several of these contributors are well-known Protestant intellectuals, such as Théodore de Bèze, Simon Goulart, and Jean de Sponde; however, many others have remained hidden behind cryptic initials and pseudonyms. Building upon foundational work by Eugénie Droz on L'Estocart's circle, I have researched the identities of these unknown poets, many of whom were affiliated with the Academy of Geneva or the University of Basel in the 1570s and 1580s. In addition to locating some of them in university registers from this period, I have traced others through extant friendship albums (*alba amicorum*) compiled in Basel and Geneva during this period. Friendship albums originated in mid sixteenth-century Germany but quickly spread to other European university towns, allowing students to chart their intellectual progress by soliciting short laudatory epigrams, songs, and illustrations from personal friends and colleagues encountered along their academic travels. It was common practice to use a moral print—often a well-worn copy of Alciato's emblems—as the basis for a friendship album. This material format at the intersection of moral print and manuscript culture reflects the higher ambition of friendship books used as a Socratic mirror aimed at increasing self-knowledge. The *Octonaires* corpus also developed as a multi-authored and multi-format moral genre—circulating as poetry, in musical settings, and as emblems. The *alba amicorum* associated with L'Estocart's circle, therefore, contribute more than a biographical map of the composer's deep interpersonal network. Friendship books as a genre reveal fresh insights into the social and intellectual work of lush laudatory prefaces like L'Estocart's *Octonaires*, which drew from a common well of complimentary clichés and mythological references. Seen in this light, these musical paratexts go beyond mere marketing treacle by inscribing a culturally recognizable performance of relational moral progress.

Or piango, or canto: Rinuccini, Monteverdi,
and a Pair of Petrarch Sonnets
David Rosen (Cornell University)

The Dantean references in Monteverdi's *La favola d'Orfeo* have often been noted, but the quotation of the final line of Petrarch's Sonnet 311 ("Quel rosignol che sì soave piagne") in the new Apollo/Orfeo scene in the 1609 *Orfeo* score seems to have gone unnoticed. The target/ideal audience would have recognized the quotation from their reading of Petrarch but might also have known the setting of the sonnet by the Mantua-based composer Giaches de Wert (Ninth book of Madrigals, 1588).

In that scene Apollo chides Orfeo for his excessive joy after his initial rescue of Euridice but now, having lost her, for his "excessive weeping over his cruel and harsh fate." "Haven't you learned," he asks, "Come nulla qua giù diletta e dura?" The context is entirely different, however. Petrarch's speaker is crushed by grief over the death of his beloved: his cruel fate wishes him to realize, living and weeping, that "on earth nothing that gives pleasure lasts." But Apollo promises escape from such earthly woes, and soon he and Orfeo rise to the heavens, singing diegetically in ecstatic melismas: "Salam cantand'al Cielo." Might Apollo's criticism of extreme emotions be directed at Petrarch's speaker as well?

On the same page in many Petrarch editions of the time the librettist, almost certainly Ottavio Rinuccini (Hanning), would have come upon Sonnet 310, "Zephira torna, e 'l bel tempo rimena," the site of another encounter of Petrarch, Rinuccini, and Monteverdi. Monteverdi set the sonnet in his Sixth Book of Madrigals (1614) and set Rinuccini's response, his "Zeffiro torna, e di soavi odori" ("accenti" in Monteverdi's setting [Carter]), published in his *Scherzi musicali* (1632).

Both "Zefiro torna" poems play with extremes of emotion, moving abruptly from a cheerful portrayal of nature's delights to the emergence of the first-person speaker and his grief at the loss of his beloved, but in a rhetorical move strikingly similar to Apollo's, Rinuccini ends his poem by flippantly rejecting, gently mocking that grief—"or piango, or canto"—and Monteverdi's setting concludes with the two tenors singing diegetic melismas, reminiscent of the *Orfeo* passage.

Three Seventeenth-Century Venetian Songbooks: The
Manuscripts, the Music, and Their Owners
Marica Tacconi (Pennsylvania State University)

Three exquisitely produced manuscripts housed today at the Biblioteca Nazionale Marciana of Venice (Mss. It. IV, 740; It. IV, 742; It. IV, 743) shed light on mid- to late-seventeenth-century Venetian musical culture. Preserving a total of sixty solo songs and arias, the books have received little scholarly attention and have never been considered as a set. Yet, they are related not only in format and content, but

also share similar histories. Two of the manuscripts were produced for the prominent Contarini family, while the third eventually came into the possession of Caterina Dolfin, a Venetian noblewoman whose political standing and cultural influence set her apart from her female contemporaries. All three books were part of a cultural milieu that was closely connected to the budding interest in solo singing and to the explosion of opera on the public stage. More specifically, individuals associated with their history had ties with the first public opera houses of Venice and with other performance venues that promoted this repertoire. My presentation brings attention to these little-known manuscripts, examining the music they preserve and uncovering information about their owners. Spanning the period from 1600 (Emilio de' Cavalieri's *Rappresentazione di Anima et di Corpo*) to 1678 (Antonio Sartorio's *Hercole sul Termodonte*), they include compositions by as many as twenty-five composers writing in a wide range of musical styles. Some of the songs and arias remain unedited and unknown to modern audiences; others are noteworthy because they represent alternate versions, meant to turn operatic excerpts into songs suitable for chamber performance. As a whole, and considered in their historical and cultural contexts, these precious manuscripts tell a fascinating story of how solo songs and arias circulated in early modern Venice.

Sound and Light

Charles Youmans (Pennsylvania State University), Chair

Tearing Down Light Art's Musical Scaffolding:

From Color Organs to Art Galleries

Ralph Whyte (Columbia University)

Describing a new electronic art of light and color in 1912, Alexander Wallace Rimington wrote that “musical methods should be regarded as merely the scaffolding upon which the first arch is thrown across the chasm of the untried.” In this paper I consider the musical “scaffolding” in the practices, instruments, and writings of three light-art practitioners from the early twentieth century (Rimington, Mary Hallock Greenewalt, and Thomas Wilfred). Previous literature on these figures’ art and technologies tends to frame their work in terms of audiovisual synthesis, describing it as “synesthetic” art or as a presage to later forms of “visual music.” Paying close attention to these artists’ rhetoric in published and unpublished writings, I argue against these characterizations on the basis that they overlook these artists’ desire for an independent light that no longer relied on a musical parallel, even as I question the extent to which they realized this desire. These three artistic pioneers were in dialogue with each other’s work, and each navigated differently the challenge of remediating light art in terms of music. Rimington believed his color organ would enable the emergence of a new color art once audiences’ “color sense” was sufficiently developed, but

the musical keyboard that served as an interface for his instrument demonstrated influence from the common analogy between the color spectrum and the musical octave. Greenewalt's rejection of color-tone analogies was reified in her light instrument (the "sarabet"). She abandoned the musical keyboard in exchange for slide and pedals that prioritized subtle control of luminosity rather than rapidly changing colors. Wilfred performed on an instrument (the "clavilux") that, like Greenewalt's, abandoned any musical resemblances. Since his performances were usually silent and since his work was increasingly exhibited in art galleries rather than concert halls over his career, it might seem that that Wilfred fulfilled the mutual ambition of these three artist-inventors for a light art independent of music; however, I demonstrate music's abiding influence to Wilfred's conceptualization of his work and how the music-light analogy affected contemporaneous and subsequent reception of all three artists.

Monumental Stereo: Maurice Jarre's Stereophonic Score for the
First "*son et lumière*" at the Château de Chambord (1952)
Jonathan Goldman (Université de Montréal)

Pierre Schaeffer's *Club d'essai* presented concerts featuring sound spatialization in the early 1950s that are justly regarded as seminal milestones. Events such as the first "stereophonic" concert, at Paris's Théâtre de l'Empire on 6 July 1951, which featured Pierre Henry's spatializations via an in-house invention, the "pupitre d'espace," and the premiere a year later of Olivier Messiaen's *Timbres/Durées* are well documented. But in those same years, the *Club d'essai* was also involved in other higher-profile broadcasts and productions that initiated a much larger swathe of the French population to new spatialized listening practices. These included the dual-channel broadcast, on both France 1 and France 2 of Théophile Gauthier's play *Une larme du diable* (1950) that invited listeners to hear the stereophonic effects designed by Club engineers José Bernhart and Jean-Wilfrid Garrett via two radio receivers. Other events include the production of Henri Pichette's play *Nucléa* (1952) at Jean Vilar's Théâtre National Populaire, whose music was composed by Club d'essai composer Maurice Jarre, employing spatially-distinct ensembles and speakers in order to produce Bernhart's patented "stéréophonie dirigée." But the club's collaboration on the first *son et lumière* show had even greater impact. This in situ multimedia production, held at the Château de Chambord in the Loire beginning on 5 July 1952, featured spatialized music by Jarre sent out to multiple speakers and was an immediate popular success that was followed up by more than 100 different *son et lumière* productions in France alone in the following 5 years, many composed by Jarre himself or by another Club d'essai alumnus, Georges Delerue. These experiences initiated listeners on a massive scale to a new kind of listening, one that would be later invoked by avant-garde composers increasingly drawn to spatialized ensembles and spatial technologies. This talk first describes the musical and acoustic aspects of the Chambord *son et lumière* and

then explores contemporary critical responses to this new form of entertainment as a way to shed light on the kinds of spatialized listening that this artefact of hifi culture induced.

“Wie, hör’ ich das Licht?": Gustav Mahler and Alfred Roller's
Production of *Tristan und Isolde* in Vienna, 1903
Anna Stoll Knecht (Accademia Teatro Dimitri)

In February 1903, in Vienna, Gustav Mahler directed and conducted a performance of Richard Wagner's *Tristan und Isolde* with set designs, lighting and costumes by Secession artist Alfred Roller. Breaking with nineteenth-century naturalistic traditions and inspired by the visionary theories of Adolphe Appia, Mahler and Roller were searching together for ways to replace visual “illusion” with “allusion.” Roller was among the first practitioners of “Lichtregie,” placing lighting at the center of opera staging, and designing it to create a dramatic atmosphere (*Stimmung*) rather than to merely illuminate the singers and the settings. This fundamental aspect of Mahler's and Roller's production is the most difficult to reconstruct. While materials from the Roller archive in Vienna—partly still unpublished—offer insight on the costumes and set design, no technical source concerning lighting has survived. Reviews of the 1903 performance left fascinating clues, often conflating the visual and aural aspects: “one could see the music with his eyes” (Max Kalbeck) or “scenes were painted through the music” (Julius Korngold), even merging music and light in the term *Lichtmusik* (Oscar Bie). Such accounts confirm that the 1903 *Tristan* production owed much to Appia's writings, which explored the “mysterious affinity between music and light” (*La mise en scène du drame Wagnérien*, 1895, 56). The merging of aural and visual senses emphasized in these reviews lies at the core of Wagner's *Tristan*. Structured by a “dialectic of vision and hearing,” as Thomas Grey recently pointed out (2011 p. 70), the drama culminates in a synaesthetic confusion of the senses signaled by Tristan's striking exclamation upon Isolde's arrival in Act III, sc. 2: “What, do I hear the light?” My proposed reconstruction of Roller's lighting design will take its cue from three different perspectives: the production's reception, Appia's staging theories that remained unrealized, and the drama itself. I argue that beyond its modernist and revolutionary aspects, Mahler's and Roller's 1903 production was the first attempt to stage the uncanny interactions between music and light developed musically and dramatically by Wagner in *Tristan*.

Troubled Bodies

Stephanie Jensen-Moulton (Brooklyn College, CUNY), Chair

“Une sottise extraordinaire”: Corset Wearing, Clavicular Breathing, and Vocal Health in Late-Nineteenth Century Paris

Anna McCready

In 1895, Inès Gaches-Sarraute, medical doctor at the Paris Faculty of Medicine, published an article in *La Voix parlée ou chanté* propounding her new design for the female corset. Gaches-Sarraute's design proposed an end to corsetry that divided women in two horizontally in the manner of the wasp waist, which had for decades dominated the design of the female silhouette. Her design intended to overcome the physiological problems created by horizontal pressure—displacement of visceral organs, and untold pressure on the spine. Gaches-Sarraute's design intended an upward oblique pressure that underpinned the entire visceral mass, from the base to the top of the thorax, enabling more abdominally-based respiration. This new design supplied at least one answer to the outcry of a raft of physicians, who had for decades decried the corset as an enemy of natural form and function. While Gaches-Sarraute's article makes scant mention of phonation, it dedicates several pages to the detrimental compression of the thorax in “horizontal” corset wearing. The Gaches-Sarraute article fits into the end of a line of publications by physiologists (Mandl, Garnault, Debay, Joal, and Castex) describing how corset wearing effected respiration female singers—in particular how corset wearing promoted the use of shallow clavicular breathing. These physiologists had experimented using recently-developed technology such as Hutchinson's spirometre and Marley's pneumograph to explore the volume and shape of singers' respiration. Referring to current research (Trippett's project “Sound and Materialism in the Nineteenth Century,” and Tresch's *The Romantic Machine*, 2012), this paper examines the extent to which physiologists during the later decades of the nineteenth century regarded corset wearing to be a primary cause of shallow clavicular breathing in female singers, and it describes how physiologists perceived clavicular breathing to be a cause of the alteration of resonance, and therefore of the timbre and volume in singing. The fact that physiologists were also convinced that clavicular breathing caused forcing of the voice, ultimately shortening promising careers, enables us to explore elucidating questions about the extent to which corset-related clavicular breathing effected singers' voices, reputation and longevity.

Bodily Trauma, Bodily Freedom: Hearing
Berio's (Berberian's?) *Sequenza III*
Anna Fulton (Grand Valley State University)

The fragmented gestures and unpredictable vocality on display in Luciano Berio's *Sequenza III* have prompted a variety of readings, ranging from the "madwoman" interpretation, exemplified in Istvan Anhalt's quasi-diagnostic reading (1984), to feminist readings such as that of Joke Dame, which interprets the performer's expressive vocalizations as a kind of wordless libidinal joy (1998). Such readings tend to focus on issues of text and intelligibility, and less explicitly on the corporeality that is vividly embodied in the voice of the performer.

In this paper I read *Sequenza III* through the multiple bodies at play in its production and reception. Drawing on Maria Cizmic's work on disruptive power dynamics in instrumental extended techniques (2010), I suggest that the symbolic violence heard in the unconventional use of the voice can be attributed simultaneously to an external composer-performer dynamic and an internal performer-performer dynamic, in which the singer is simultaneously performer and instrument. Building from that point, I draw connections between the fragmentation and manipulation of the voice in *Sequenza III* and the patterns of abuse towards female bodies in Actionist art of the same era—works both by men, and by women using their own bodies as artistic canvases. Finally, much of what is symbolic in this work becomes literal in the embodied experience of the listener. Using Arnie Cox's theory of mimetic engagement (2011) to interrogate my own experience of the work, I find that pleasure and pain and co-exist paradoxically. Though an interpretation of *Sequenza III* shifts depending on whether composer or performer is heard as being in control of the work, in my own hearing I consider the resulting tension between restriction and freedom to be an intrinsic part of the work, rather than a conflict to be solved.

Verismo's Dramatic Deviants: *Tosca* at the
Dawn of Criminal Anthropology

Jane Sylvester (Eastman School of Music, University of Rochester)

Verismo opera's timeworn reputation for shock, violence, and melodramatic style had long left the genre misunderstood in musicology. In recent years, however, studies on Puccini's reception and sonic innovations have shed light on the sociocultural and musical significance of works such as *Tosca* (Wilson 2007, Schwartz, 2016). While Arman Schwartz examines the influence of Italian positivism on *Tosca's* realist soundscape, there remain other facets of this movement of scientific thought yet to be considered within *verismo* operatic practice. Particularly, *verismo's* dramatic climate is largely distinguished by its explorations of character deviancy, a key subject of contemporary scientific discourse in the positivist field of criminal anthropology.

This paper intervenes in recent considerations of Italian positivism and *verismo* opera to ask how criminal anthropology influenced deviant character archetypes in *Tosca*, specifically through the works of the discipline's founder, Cesare Lombroso. A number of Lombroso's ideas suggest an aestheticized vision of both social deviancy and criminality. Through his fascination with art objects created out of humble materials by criminals, Lombroso conceptualized deviants as exceptional, if problematic, individuals capable of meaningful artistic expression. Lombroso furthermore believed that deviance was readable through the body in highly expressive ways: through claustrophobia, faulty vocal expression, grotesque facial expressions, and a strong libidinal drive. These ideas gained traction with composers, playwrights, and librettists, particularly Giuseppe Giacosa—one of Puccini's librettists for *Tosca*—who frequented Lombroso's salon in Turin throughout the 1890s. Drawing on Lombroso's writings and his collection of journals and art objects composed by criminals held at the Museum of Criminal Anthropology in Turin, I argue that Lombroso's aesthetic model of deviancy allows us to think differently about the sociocultural roots that underline *verismo* opera's modes of character expression. I consider Lombroso's signs of deviancy through *Tosca* by analyzing the characters' untraditional use of the stage's diegetic frame, the incorporation of speech and cries, the profusion of stage directions dictating facial gesture, and musical evocations of sensuality. Ultimately, Lombroso's work points to a bourgeois version of perversity that helped shape *verismo*'s dramaturgical modes of expressing social deviance and criminality for Italian audiences in the post-Unification era.

*Saturday Noontime***Charting a Career Path in Arts Administration**

Sponsored by the Committee on Career-Related Issues

Margaret Butler (University of Wisconsin-Madison), Chair

Georgiary Bledsoe (BaobaoTree LLC)

Bobby Giglio (Museum of Fine Arts, Boston)

Ellen Highstein (Tanglewood Music Center)

Hubert Ho (Dinosaur Annex)

What does it take to succeed in a job as an arts administrator? This panel features four working professionals from cultural institutions outside the academy who perform a wide variety of roles within arts administration. Speakers will address a range of issues, such as their day-to-day job-related tasks, the big-picture problems they've had to confront and the solutions they've created, and how they've strategically shaped their careers. Other topics will include interviewing tactics, job application procedures, mentoring roles, and related aspects of the many challenges and rewards of working in the arts.

**Nijinsky's *Le Sacre du printemps* and Balanchine's
Le Chant du rossignol: Rhythmic Complexities
and Choreographic Counterpoint**

Sponsored by the Music and Dance Study Group

Chantal Frankenbach (California State University, Sacramento), Chair
Millicent Hodson and Kenneth Archer, guest presenters

This movement workshop is open to all conference attendees as an opportunity to experience approaches to rhythm used by Vaslav Nijinsky and George Balanchine in *Le Sacre du printemps* and *Le Chant du rossignol*. Participants will explore how these choreographers visualized Stravinsky's scores through counterpointed groups of dancers. Millicent Hodson and Kenneth Archer will present slide and video excerpts

to familiarize participants with the movement to be studied. No dance background is required.

Movement practice 1: Nijinsky's treatment of the opening scene of *Sacre du printemps*, Act I: Augurs of Spring/Dance of the Maidens.

Movement practice 2: Nijinsky's treatment of the closing scene of *Sacre du printemps*, Act I: Dance of the Earth.

Movement practice 3: Balanchine's treatment of the two Nightingales' arrivals at court in *Chant du rossignol*.

What Can I Do: The Future of Musicology, A Roundtable and Workshop for Senior Faculty, Graduate Advisors, and Administrators

Sponsored by the Committee on Career-Related Issues

Reba Wissner, Chair

Mark Clague (University of Michigan)
Danielle Fosler-Lussier (Ohio State University)
Wendy Heller (Princeton University)
Mary Natvig (Bowling Green State University)
Stanley Pelkey (University of Kentucky)
Marian Wilson Kimber (University of Iowa)

It is no mystery that musicology—and academia on the whole—is changing rapidly. With the rise of contingency and the increasing numbers of musicologists working outside of the academy, the discipline as we know it is no longer targeted toward college teaching; we can no longer assume that our graduate students will become tenure-track professors, gain tenure, and enjoy a stable career in academia. In order to assure that our discipline has a future, we must adapt to these changes and seek to find ways that senior faculty, advisors, and administrators can make changes to advising, employment practices, and curricula, keeping the goal of effecting change in mind.

This session will provide senior faculty, administrators, and graduate advisors with an overview of the employment situation facing musicologists and offer a series of solutions to how we might implement changes to ensure the future of the discipline in its evolving form. Topics will include best practices for mentoring graduate students and advising them before admissions on the employment situation; our responsibilities in admitting students to graduate programs; training graduate students for

careers outside of the academy and removing the stigma that such positions historically had; ways in which administrators can locally improve employment situations, especially for contingent faculty; how and why the future of the Society depends on how we handle labor issues and professional development for our early-career colleagues; and how the tenured can best advocate for contingent faculty regarding fair policies, grievance procedures, protections for academic freedom, and using campus culture to improve conditions for contingent faculty. The session will consist of six lightning talks by administrators, department chairs, school of music directors, senior faculty, and those who advise graduate students from schools of all tiers. Following the lightning talks will be a breakout session for discussing issues regarding and finding solutions to topics that arose in the lightning talks, after which there will be a brief room discussion.

Saturday Afternoon 2:15–3:45

East and Southeast Asian Film

Eric Hung (Music of Asian America Research Center), Chair

Post-Revolution Song-and-Dance Sequences in Philippine Cinema

James Gabrillo (Princeton University)

The fall of Philippine President Ferdinand Marcos's military dictatorship during the People Power Revolution in 1986 saw the rise of a mass musical culture that foregrounded humor and kitsch. In cinema, song-and-dance numbers featured in many romantic comedies during the 1990s, delighting viewers with their diverting spectacles. One of the earliest examples was the slapstick comedy *Andrew Ford Medina: Wag Kang Gamol!* (Don't Be Bad, 1991), which features a musical sequence during the film's climax. Its songs were subsequently released in a recorded album that reached platinum in sales. During the 2000s, however, barely any Philippine movie featured such musical sequences; instead, a majority of films focused on poverty and crime-driven stories typically set against the backdrop of the Asian financial crisis. From 2010 to 2016, the country enjoyed robust economic development; consequently, the film industry boomed, leading to the return of lighthearted fare led by the comedy thriller *Zombadings 1: Patayin sa Shokot si Remington* (Remington and the Curse of the Gay Zombies, 2011), which featured an unexpected fifty-five-second musical number in its first act, and the romantic comedy *I Do Bidoo Bidoo: Heto nAPO Sila!* (Here They Are, 2012), which featured song-and-dance sequences based on the discography of the popular trio APO Hiking Society. Based on archival work, analysis of audio and visual examples, and interviews with film composers, directors, and performers, my study provides the first detailed examination of the rise and development of musical film numbers in the Philippines. It converses with previous work on the musical cultures of postcolonial and post-revolution societies, contending that these song-and-dance sequences embodied an escapist enterprise delivered by the entertainment industry to an audience desiring alternatives to the seriousness and somberness of cultural works from decades past.

The Irony and Grief in the Original Soundtrack of Joon-Ho Bong's

The Host: A Study of Their Indication of the Ecocritical Subtext

Gui Hwan Lee (Stony Brook University)

Joon-Ho Bong has achieved an international reputation as a South Korean auteur through his *Snowpiercer* (2013) and *Okja* (2017). As Gorbman (2018) notes, his films have also been known for the ironic music that accentuates his critical subtext about

environmental issues. Bong's earlier film, *The Host* (2006) presents the first mature example of such a musical practice. This paper argues that the film hosts a productive dialogue between ecocritical film study and research on musical expressions, especially irony. The original film score by Byung-Woo Lee creates a musical complement to the director's satirical ecocriticism, exploiting the techniques of ironic musical expressions in tonal composition. The irony, both in the plot and music, marks Bong's sneering yet ultimately somber criticism toward the socio-political mistreatment of nature in the context of post-9/11 globalization.

The Host presents a creature-horror fiction inspired by a factual environmental crime that damaged the Han River, the major water supply and national symbol of Seoul: the US Army's illegal discharge in 2000 of formaldehyde into the river. From the incident and the ill-balanced power dynamics beneath it, Bong creates a surreal but suggestive narrative that criticizes the victimization of nature by global politics. In this narrative, a river creature is spawned by the illegal and toxic discharge from a US Army camp at Seoul. Drawing upon the selected literature, including Hatten (1994, 2018), Albrecht (2018), Cherlin (2017), and Plazak (2015), I consider how the soundtrack of *The Host* deepens both the satire and criticism by swinging between two emotional agencies: mocking (of the unequal US-Korea politics) and mourning (of the environmental tragedy). Whereas the sneer stands out by intentional misuse of dance topics (e.g., klezmer polka for suspense), the grief is marked by the modal melodic inflections that govern the motivic coherence of the entire film score. Ultimately, this paper exemplifies how the existing scholarship on musical expressions can contribute not only to the discourse on the irony in film soundtracks but also to a recent direction in musicological scholarship—studies that focus on music's role in multimedia ecocriticism.

Hong Kong “Contrafacta”: Wong Kar Wai's Musical Bricolage

Giorgio Biancorosso (University of Hong Kong)

In this paper I revisit the age-old practice of musical borrowing by examining the musical nexus at the heart of the cinema of the Hong Kong filmmaker Wong Kar Wai. Directing films is for Wong a way of channeling a lifetime of chancing upon, collecting and listening to music in the commercial and artistic entrepôt of Hong Kong. Key to Wong's musical borrowings are his celebrated ‘musical ear’, the circumstances of his films' production and reception, shrewd marketing strategies, and penchant for ‘poaching’ music from other films (ranging from old Chinese melodramas to European art films). He has developed a unique *modus operandi* through which already-existing—and often exceedingly well-known—music loses its previous associations and acquires a new and sometimes surprising identity. Lévi-Strauss's idea of bricolage throws a revealing light onto this multimedia combinatorial art. For Wong is not, or at any rate not only, referencing his sources. His borrowings are expedient

and transformative. He is engaging in parody like the medieval musician or troping his sources like a Chinese martial arts novelist. By combining pre-existing music to striking imagery and novel dramatic situations, he overwrites existing associations by drastically changing the terms of its reception. The soundtracks to his films chart Wong's transformation from music lover and end-user into bona fide composer—the filmmaker as music bricoleur. My interest in bricolage was spurred by Derrida's deconstructive critique of Lévi-Strauss. Yet the idea of bricolage did not fade into the margins only because of Derrida's attack on structuralist anthropology. Its loss of potency can also be attributed to its dilution in a cultural field dominated by adjacent notions of appropriation, allusion, hyperreferentiality, sampling, and intertextuality. With this intervention, I hope to raise some questions about whether the theoretical models we have inherited from postmodernism are adequate to understanding the effects of filmic uses of pre-existing music.

Educators and Students, 1680–1860

Mary Natvig (Bowling Green State University), Chair

Music, Literacy, and the Transatlantic Circulation of Braille

Michael Accinno (Duke University)

Since its inception in the nineteenth century, braille—a system of tactile letters, numbers, and symbols—has enabled blind people to read and write text as well as music. Indeed, the history of blind literacy is inextricably linked to the history of blind music-making. Louis Braille, a blind teacher and professional organist, invented his system in Paris, where it gained broad acceptance in the early 1850s. Keenly aware of the latest pedagogical developments in Europe, American educators soon took note. On a research trip to Paris, an administrator from the Missouri School for the Blind enthused about braille, urging his colleagues to bring the system to the United States. When braille debuted in Missouri in the late 1850s, it caused a rift among administrators, teachers, and students. Some sighted teachers complained they could not read the system's raised six-dot cells, while others, led by head music teacher Henry Robyn, championed the benefits of Braille, which could be adapted not only for music, but for nearly all subjects of study. Braille spread quickly among blind students, paving the way for its eventual acceptance nationwide. Drawing on school annual reports, administrative documents, and correspondence, this paper traces the adoption of braille in the United States, foregrounding the crucial role of musicians in fomenting support for the nascent system. In particular, I focus attention on two influential teachers: Robyn and Francis Campbell, music teacher at the Perkins School for the Blind in Boston. Like Robyn, Campbell introduced braille in the music classroom, but it spread quickly throughout the school's curriculum. Attending to the cultural history of blind literacy, I nuance a growing body of music

scholarship on braille, which has primarily explored the system's use in present-day music classrooms (Gillespie 2013; Pacun 2009; Johnson 2009, 2016; Saslaw 2009).

“To Satisfy the University of My Abilities to Write in Many Parts”:
Charles Burney's Doctoral Exercise as Institutional Critique
Morton Wan (Cornell University)

Known as the foremost Anglophone music historian of his day, Charles Burney has long been indispensable to scholars as a witness of eighteenth-century European musical life. His own musical and intellectual career, however, has generated but scant critical attention, despite his often fraught standing between the humble station of a journeyman musician and the lofty realm of literary society. The conferral of the Doctor of Music degree from Oxford University in 1769—a year before he embarked on his first grand tour gathering information for the projected *A General History of Music*—marked a turning point in Burney's career. In accordance with the Oxford examination statute, Burney presented a performance of his doctoral exercise—an elaborate anthem for solo voices and chorus with orchestra—at his degree ceremony. Contrary to precedent Oxford exercises, Burney's exchanged archaic pomp for galant chic, employing a fashionable style and omitting the previously mandatory choral fugue. More than a *piece d'occasion*, not only was the doctoral exercise given repeated performances throughout Burney's life, including one led by C. P. E. Bach in Hamburg, but Burney also referenced the work in his critique of learned counterpoint in the first edition of the *General History* amid a discussion of English polyphonic music. Drawing on primary sources documenting the Oxford performance of Burney's exercise and critical studies of the history of English musical practices, this paper traces how Burney, in challenging the venerable Oxford doctoral statute in pursuit of liberating style, was making a radical claim for the status of music within and outside the academy. By making institutional critique a stylistic concern, the galant design in Burney's composition, I argue, casts light on his confrontation with contemporaneous institutional practices. The disjunction between the scholastic establishment and the emerging marketplace of music in the public sphere plays out in Burney's exercise, making visible both his presentist aesthetic and his philosophical preoccupation with the political and moral propriety of musical pleasure. Moreover, this critical impulse informed Burney's revolutionary plan for a national music school in 1774, in which the provision of practical music education was pushed to the front ranks of his reformist agenda.

Jazz and Its Commercial Potential

K. E. Goldschmitt (Wellesley College), Chair

Jazz Feelings: The Gendering of Vulnerability and Earnestness in Post-genre Jazz

Vilde Aaslid (University of Rhode Island)

At a recent jazz show in New York City, the MC announced, “Jazz is flourishing. The heaviness associated with that word has been lifted!” The music has been undergoing a much-discussed post-genre moment. Critic Nate Chinen sees jazz’s characteristic hyper-masculinity as among the traits left behind with a “shift in emphasis from competitive individualism to collaborative community building.” This “post-masculine” jazz, as Chinen calls it, mirrors trends in broader popular culture with a notable affectual shift towards earnestness and vulnerability. Have the genre’s gatekeepers finally overcome their anxiety, as John Gennari phrases it, about “feminizing mass-culture gestures” threatening “masculine autonomous high art”? I argue for a critically qualified “yes” as an answer.

Analysis of albums from 2018 by August Greene, Brian Blade Fellowship, and Esperanza Spalding suggests that access to the registers of vulnerability and earnestness is deeply gendered. Building on recent scholarship on emotion in jazz by Alan Stanbridge, David Metzger, and Paul Allen Anderson, I listen for how critics patrol the boundaries of jazz-seriousness. August Greene and the Fellowship, both all-male ensembles, are praised for their compassion, poignancy, and “simple but emotional” mood. But each album challenges generic expectations in critically gendered ways, August Greene’s rapper Common accused of insincerity and Blade violating the demand for heroic soloism. Vulnerability and earnestness are acceptable as long as they do not overlap with other gendered transgressions.

Noticeably absent from this affectual shift has been jazz’s growing ranks of women instrumentalists. Esperanza Spalding’s *Exposure* highlights the continued discomfort of being a woman in jazz. The album, composed and recorded during seventy-seven livestreamed hours with primarily male collaborators, was set up as an experiment in vulnerability and earnestness but the result is anything but. In contrast, Spalding described the relief of playing with an all-woman trio: “I think for the first time we all were able to put all of our guard down, and just do what we came to do.” In this paper I argue that, ironically, access to jazz’s post-masculine affectual shift is highly gendered and largely denied to its women.

Sweetest Taboos: Jazz and Black Sexuality in “Quiet Storm”

Charles Carson (University of Texas at Austin)

The unwillingness to consider jazz’s relationship to more commercial styles has meant that its impact on forms of popular music (and vice-versa) has largely been ignored. We need to reconsider this symbiotic relationship in order to grasp the nuances of how music is used to represent a variety of forms of expression and identity. By integrating jazz elements, popular music can tap into the conventional image of the style as a particularly nuanced mode of musical expression, bolstered by ever-evolving discourses of post-bop jazz as art music. Thus, jazz can communicate any number of aesthetic, cultural, or even political meanings; a placeholder for complex ideas about race, gender, class, and myriad constellations of individual and collective identities.

With respect to Black popular musics of the 1970s, jazz provided a means through which expressions of Black sexuality and sensuality could be negotiated, rehearsed, and expressed within the context of an emerging New Black Middle Class. In this paper, I explore these issues in relation to the sub-genre of contemporary R&B labeled “Quiet Storm,” which gained popularity as a radio format towards the end of the decade through the work of artists like Smokey Robinson, Anita Baker, and Sade. While it is often framed in terms of 80s excess and/or Black hypersexuality, there has been little consideration of its musical elements, nor the music’s deeper relationship to Black identity and community. This paper explores the deployment of stylistic features drawn from jazz as a means to engage certain modes of Black sexuality. By invoking timbres, textures, harmonies, and performance practices associated with post-bop jazz, I argue that Quiet Storm recuperated elements of Black musical expression that had been coopted by popular discourses surrounding jazz and sex reaching at least as far back as Josephine Baker. In contrast to just an exoticist fetishization of the Black body, forms of contemporary Black popular music like “Quiet Storm” employed jazz as a means to side-step white discomfort and respectability politics in an effort to express and critique racialized modes of sexuality and sensuality otherwise unavailable to the Black community.

“Sweet” Jazz & Luckies: How a White Man Sold Black Music to White People

Stephanie DeLane Doktor (Colorado College)

The 1920s ushered in a musical revolution in America. Jazz fueled unprecedented levels of music production and profit and skyrocketed bandleader Paul Whiteman to the top of the U.S. popular music charts. His 1920 hit “Whispering” was a number one hit for eleven weeks and sold over two million copies by 1923. Historian Elijah Wald argues that Whiteman alone “transformed the world’s attitude toward jazz,” selling more records than anyone in the 1920s. Indeed, his “sweet,” orchestrated

revision of improvisational forms made black popular music more palatable to white audiences in Jim Crow America.

Despite his centrality to jazz's development, Whiteman has received very little critical attention among scholars. Jazz scholarship focuses on black male pioneers, who—despite facing discrimination within and beyond the music industry—made lasting contributions to the music's stylistic evolution and cultural significance. This scholarly focus justly highlights black excellence but is often shaped by gendered ideologies which pit hypermasculinized black art against feminized white commercialism. The result is a distorted understanding of the relationship between jazz, race, and the marketplace. By ignoring “whiter,” more mainstream jazz, scholars keep hidden the multifarious ways racism materialized in the industry and how whiteness and blackness mutually constituted one another.

This paper initiates a long overdue conversation about whiteness, commercialism, and jazz. Comparing arrangements from the Paul Whiteman Collection, I argue that Whiteman transmogrified black sonic signifiers by wrapping them in the diaphanous sounds of whiteness. A closer look at his reception reveals that critics and fans heard Whiteman's stylings as a display of mastery over—and disciplining of—blackness. Whiteman's racial expressions were not limited to his music. Drawing on celebrity, disability, and media studies, I argue that the large-scale advertising campaigns accompanying his careers in film, radio, and marketing products such as Lucky Strike cigarettes hinged on discourses about his white, male body. Taken as a whole, the sights and sounds of whiteness were deployed to construct Whiteman's powerful position as the “King of Jazz” in Jim Crow America.

Music and Urban Planning in London and Paris

Francesca Brittan (Case Western Reserve University), Chair

Gentrification and Genre: Musical Consequences of The Transformation of the Theatrical Landscape of Paris, ca. 1860–1900

Tommaso Sabbatini (University of Chicago)

Historians of nineteenth-century French opera have stressed the flourishing marked by the heyday of the Théâtre-Lyrique in the 1860s—with the consecration of Gounod and the rise of the young Bizet—as well as the decline in opportunities for would-be opera composers during the Third Republic—Saint-Saëns being an emblematic case. I argue that these phenomena are better understood in a wider perspective, and one that takes into account urban history. The transformation of central Paris under Napoleon III and his prefect Georges-Eugène Haussmann was seen at the time and has been seen since (from Walter Benjamin to David Harvey) as an example of what we now call gentrification. Though the picture must of course be nuanced, there is truth to the claim, made by the fierce Haussmann opponent Jules Ferry, that parts of

Paris had lost their sense of community to become a playground for the wealthy and tourists. Haussmann's interventions, coupled with the 1864 abolition of the licensing system, had profound consequences for the theatrical landscape of Paris, especially in the Eastern half of the city, home to traditionally working-class neighborhoods. In fact, we witness a threefold transformation in the area's offering of venues, in the venues' offering of genres, and within genres. The most visible symptoms are the decline of melodrama, the popular genre *par excellence*, with the destruction of the cluster of theatres known as the *boulevard du crime*, and the spread of operetta. I propose that operetta's dominant role as a status-signaling consumption accounts for opera's loss of relevance in the last third of the century. Theatres also sought to upscale their programming to appeal to more distinguished audiences—the Théâtre-Lyrique being just one of several cases in point. Finally, I will show how the logic of gentrification is reflected in the evolution of the genre of *féerie*, which is shaped by the switch to a new business model (historian Christophe Charle's "new regime of production") and by the influence of operetta (starting with Offenbach's *Le roi Carotte*, 1872).

Pantheon Redux: Situating Opera in the Regency
Development of London's West End, 1811–12
Rachel Cowgill (University of Huddersfield)

Curtis Price's in-depth work on the Bedford Estate papers in the late 1980s uncovered a campaign for the establishment of a court opera in the name of the Prince of Wales at the Pantheon on Oxford Street, 1790–91, in direct competition with the beleaguered King's Theatre in the Haymarket. The project ended in conflagration, amid suspicions of arson, and the sole right to perform Italian opera in the capital returned to the King's. The Prince was implicated again, however, in a revival of opera at the Pantheon when he became Regent in 1811—arguably part of a renewed period of self-fashioning commensurate with his elevated status. With the support of the Lord Chamberlain, the Pantheon was refitted by a consortium of businessmen and proceeded to offer "burlettas," one-act comedies in Italian with music, singing, and minimal staging. Ambitions for something even more substantial are suggested by the programming of Mozart's *Le nozze di Figaro* as a burletta in 1812—the first production in London—amid protests from the King's Theatre that this exceeded the terms of the Pantheon's license. Surviving archival documents, including a newly discovered cache of papers at Woburn Abbey, enable us to trace behind-the-scenes machinations that led first to the reestablishment of the Pantheon as an opera house, apparently at the Prince Regent's behest, and then to its systematic undermining and dismantlement, leaving lost fortunes, hardships, and ethical concerns that would be debated in Parliament for years. To make sense of these chaotic events, this paper argues that the fate of the second Pantheon opera house needs to be understood in relation to the geopolitical transformation of London's West End at that time,

specifically the laying out of Regent Street as a north-south axis of fashion, culture, and modernity, the brainchild of the Prince's architect, John Nash. In turn, the paper supplies a crucial missing perspective on the development of Nash's project, connecting with recent scholarship by Leanne Langley (Philharmonic Society) and Michael Burden (King's Theatre), as well as Jane Moody's work on the reorganization and transformation of London's theatres in the early nineteenth century.

Stocking the Shop: The Harmonic Institution and Collective Self-Publishing in Britain, 1819–24

Leanne Langley (Royal Philharmonic Society)

In late 1818 a subset of the London Philharmonic Society organized themselves into a joint-stock company to purchase and renovate a set of rooms in a prime West End location. Their adviser was John Nash, the Prince Regent's architect, whose intention to site a public concert hall on what would soon become Regent Street was part of a government scheme to blend utility, beauty, and commercial benefit in one spectacular urban plan. In return for this opportunity, the musicians were expected to produce significant year-round revenue, more than a short concert season would yield. Controversially, Nash built them a shop and library integral to the concert hall, encouraging linked activity. To stock the shop, the musicians set up a self-publishing and retailing business, the Regent's (later Royal) Harmonic Institution, drawing on the expertise of twenty-three partners and their associates, in the UK and abroad, to compose fresh musical works and make saleable arrangements of pre-existing ones. Their chief spokesman, William Ayrton, likely conceived their associated journal, the *English Musical Gazette* (1819), heretofore unattributed. Besides documenting these events, long suppressed in standard accounts, my paper examines the Harmonic Institution's strategy and output in its first six years, 1819–24. I argue that the balance of original, arranged "classical," and adapted works across its ca. 750 titles reflected alike shrewd commercial sense in a competitive environment and laudable Philharmonic foundational aims: to stimulate and reward professional composers, train music students, and educate the public. Some of their more radical experiments—higher-than-usual composer fees, a bid for Crown subsidy, technological advances in music printing—succeeded while others proved unsustainable, raising questions about music as intellectual property and public-private partnerships in the arts. Viewing the full family of related "harmonic" initiatives together, finally, challenges our low expectations of music producers in early nineteenth-century Britain. From the Philharmonic Society (1813) and Harmonic Institution (1819–35) to *The Harmonicon* (1823–33) and *Musical Library* (1834–37), both edited by Ayrton, this continuum shows how interdependent music professionals responded creatively to urban, economic and social change, despite setbacks.

Negotiating Class and Ethnicity in the United States, 1920–1950

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

Ghetto Pastoral: *Street Scene* and the Transformation of American Folklore

Naomi Graber (University of Georgia)

As the revelations of the Holocaust became clear, American Jews felt their place in society was precarious, particularly given the burgeoning Cold War and frequent associations between Jews and Communism. To combat this, Jewish artists attempted to reshape the idea of the “folk” to include immigrant and ethnic communities (Most, Carter). On Broadway, Kurt Weill and Elmer Rice’s *Street Scene* (1947), which critics labeled a “folk opera,” responded to this challenge. The idea of an urban “folk opera” shows that, by the mid-1940s, the idea of “folk” had shifted away from the rural communities of the Copland ballets and Rodgers and Hammerstein musicals of the previous ten years. Using archival evidence, I trace this change, demonstrating how Weill and Rice adapted older “folkloric” musical techniques to inscribe urban Jews (and other ethnic groups) into the previously rural Anglo-Saxon world of American folklore. Rice’s original 1929 play *Street Scene* is what Michael Denning calls a “ghetto pastoral,” a genre that arose in the early 1930s depicting violent, yet innocent coming-of-age stories in ethnic or black urban working-class neighborhoods, combining naturalism and allegory to prove that urban communities could produce a new style of folk hero. Weill translated this pastoral ethos into his score, musically depicting the landscape (subways replace babbling brooks, bleating sheep become taxi horns), and incorporating urban folk genres like the blues and children’s rhyming songs. Within this pastoral-folkloric atmosphere, Jewish characters take center stage. Sam Kaplan, the Jewish hero of *Street Scene*, is the moral center of the community, and sings in the most folkloric genres, cementing his status as a true “American.” He also presents a strong contrast to his father, an ardent Communist, proving that second-generation immigrants could assimilate, even if their parents could not. Still, notes and drafts for *Street Scene* reveal that Weill and Rice struggled with both characters. Over the course of production, Sam became more traditionally “heroic,” while his father’s Communist leanings were significantly toned down. *Street Scene* thus demonstrates the difficulties of inserting Jews into American folklore in a post-Holocaust United States.

Florence Price and the Poetics of African-American Musical Identity

John Michael Cooper (Southwestern University)

The recent resurgence of interest in Florence B. Price (1887–1953) has concentrated on her biography, the recovery of a significant trove of her manuscripts, and her orchestral works, songs, and instrumental-chamber pieces. Although these discoveries have established Price as an important figure in twentieth-century music history, they are based on a portion of her output too small to be considered representative. Moreover, they focus on music that coheres with contemporary White expectations of Black music—dances, folksongs, jazz, and spirituals. The authenticity of Price's voice in those idioms is beyond dispute—but because the mechanics of cultural and institutional racism prescribe certain rhetorics for White society's racial Others while proscribing other rhetorics to those same groups, to focus on the portions of Price's oeuvre prescribed for Black musicians while ignoring her works that explore racially proscribed idioms—i.e., stereotypically “White” idioms—is to perpetuate a racist view of her music. Worse, this attitude implies that Price's genius was less authentic when she wrote in “White” idioms, and it risks aligning her with Black artists whose interest in “interpreting the beauty of [their] own people” was half-hearted—Blacks who feared “the strange unwhiteness of [their] own features” (Langston Hughes, 1926).

What, then, are we to make of the “other” Florence Price—the composer who is now conventional, now experimental and transgressive of her conservative musical upbringing (using extensive dissonance, atonality, and whole-tone techniques), now celebratory of genres outside White society's prescriptions for Black composers (preludes, songs without words, and waltzes), and now committed to a poetic syncretism?

This paper examines five unpublished compositions for piano solo (*Preludes*, c. 1926–29; *Presto*, c. 1940; *In Sentimental Mood*, 1947; *Sketches in Sepia*, 1947; and *Clouds*, c. 1949) to argue that looking beyond the narrow pale of racially prescribed idioms illuminates a significantly more intersectional discourse in Price's oeuvre. This complex creative synthesis reveals Price as a composer who consciously asserted her right to full enfranchisement in the expressive freedoms that were the prerogative of twentieth-century composers Black as well as White.

Revolutionary Musical Approaches in the Living Newspapers

Maria Cristina Fava

In the 1930s, artists aiming to communicate in pioneering ways with new audiences—especially the working-class—found an outlet for experimentation in left-wing groups such as the Composers' Collective of New York and the Workers' Theater Movement. However, the activities promoted by the New York branches of the Federal Music and Theater Projects, while offering meaningful financial relief to unemployed

workers of the arts, also encouraged experimentation in artistic content and form. Particularly creative were the Living Newspapers, a dynamic theatrical genre that originated in Soviet Russia to ensure the dissemination of revolutionary content and introduced subjects of contemporary social importance to a wide audience through dramatization of events. Its authors delivered the message in an agile way through a sequence of short and stylized scenes, often enhanced by music, especially rhymed and rhythmic songs, and multimedia elements. In the United States, pruned only of its overtly propagandistic connotation, this form became the most successful staged endeavor of the Federal Theater Project. While scholars have addressed the theatrical significance of the Living Newspapers, their musical components have drawn very little attention, possibly because this genre, in essence a topical revue, failed to attract composers already involved in the experimental activities of the Workers' Theater Movement, or composers working in mainstream Broadway shows. Undoubtedly, most of the enlisted composers lacked either the skills or the interest to match the innovative achievements of dramatists and stage directors. However, I argue that the experimental nature of the Living Newspaper offered a potential forum for testing original musical approaches. In this paper, I examine two Living Newspaper productions: *Ethiopia*, whose composers avoided the stereotypical portrayal of ethnicity that typified the musical comedies of Will Marion Cook (*In Dahomey*, *Abysinia*), and *Injunction Granted*, in which Virgil Thomson's score matched the denunciation of the struggle of unionism against capitalism and the court system with modernist percussive and ironic incisive musical commentary. Drawing primarily on materials of the WPA held at the National Archive, this paper demonstrates ways in which the Living Newspapers provided American composers with an often-unacknowledged medium for radical experimentation.

Sound Recollections

Stephen Meyer (University of Cincinnati), Chair

The Voyage through Montaigne's Ears

Evan A. MacCarthy (West Virginia University)

In the *Journal de voyage* of philosopher Michel de Montaigne (1533–1592), we encounter myriad sonic impressions of his travels to Italy via Switzerland and southern Germany in 1580 and 1581. Montaigne logs observations of a real world experienced in travel, through cities, villages, mountains, and countryside, recording aural minutiae of the natural and the mechanical. Highlighting sensory details of late sixteenth-century musical and sonic moments across Europe that range in genre, context, and quality, we learn much from his accounts of Lutheran, Calvinist, Catholic, and Jewish singing, his observing the acoustic effects of waterfalls, grasshoppers, and echoes in mountainous spaces, or his marking the audible resonances of time and war, heard

in clocks, bells, and cannons. Descriptions of dancing, dialects, organs, fountains, together with accounts of an exorcism, execution, and religious processions, all provide rich and ample detail of the peoples and places Montaigne encountered during his fifteen months of travel amid this profusion of sounds.

Drawing on the scholarship of Bruce Smith, Alexander Fisher, Erika Supria Honisch, Tess Knighton, Niall Atkinson, and others, this paper places Montaigne's ideas about sound, music, and difference within the framework of historical sound studies, distinguishing Montaigne's ears from ours, while also calling attention to how his travel journal amplifies our understanding of urban and rural soundscapes of early modern Europe. First published only in 1774, following its rediscovery in 1770, the *Journal* has received less scholarly attention than Montaigne's voluminous *Essays*, where Montaigne's ideas about music feature in several passages, often paired with quotations from Plato, Varro, Plutarch, Aristotle, and other ancient authorities. As shown in studies by Jean Balsamo, Jeanice Brooks, Gary Tomlinson, Irène Salas, and others, Montaigne repeats several standard claims about music's importance, from the value of learning to play the lute and making discerning judgments about performance to music's power of softening the heart, yet also distracting from serious conversation. If the musical discussions of the *Essays* highlight Montaigne's classically trained ears, this analysis of soundscapes captured in the *Journal* invites further reflection on Montaigne as listening traveler.

Unheard Melodies: Representations of the Past and the Reception of "Ancient" Instruments at Late Nineteenth-Century British International Exhibitions

Sarah Kirby (University of Melbourne)

Nineteenth-century international exhibitions (called, in North America, world's fairs)—some of the most significant cultural events of the era—were monumental attempts to represent modernity, "progress," and "invention" through displays of material objects. These vast events usually included music in their programs of entertainment but also, rather more problematically, often also attempted to "display" music through physical exhibits. In materially illustrating a narrative of cultural "progress," these exhibitions sometimes engaged vividly with the past, incorporating displays of historic objects shown in striking contrast to the new manufactures that were their core focus. At exhibitions held in London in 1885 and Edinburgh in 1890, such historically contextualizing impulses intersected with the musical displays: both events contained large exhibits of "ancient" musical instruments, scores, and related objects. With items representing trends from the twelfth to the nineteenth centuries, some were notable for their age, some for quirks of construction, while others were considered significant for having been owned or played by famous historical figures. This paper argues that the display of "ancient" instruments and objects, in blatant

contrast to the exhibitions' theme of modern invention, demonstrates a conceptual breach between past and present, examination of which can reveal larger trends in the late-nineteenth-century's ambivalent relationship with the past. An exploration of the representation and reception of these objects within the exhibitions reveals two predominant but conflicting narratives. One reading saw these displays through a developmentalist paradigm, believing them to demonstrate progress over time to the increasingly "perfect" instruments of the present on display elsewhere in the exhibitions. In opposition, a Romantic interpretation considered historic instruments to represent an idealised past, imbuing them with a heightened sense of cultural significance that was seen to be lacking in the nearby displays of newly manufactured instruments. While music at French and North American exhibitions and world's fairs has been considered in some detail in the literature, music at British exhibitions remains largely unexplored. This paper, then, contributes to filling this gap, but also situates the discourse around music and exhibitions within broader discussions of historicism, antiquarianism, and "progress."

Leiris at the Opera: Memory, Mishearing, and Materiality in Mid-Century France

Mary Ann Smart (University of California, Berkeley)

In 1993 the octogenarian Claude Lévi-Strauss published a sharp attack on fellow anthropologist Michel Leiris. At issue was not approaches to ethnography, nor the proper role of the anthropologist in combatting racism (although the two did differ on these matters), but Leiris's posthumous essays on opera (*Operratiques*, 1992), which Lévi-Strauss faulted for focusing on singers at the expense of musical structure, for taking opera's plots too seriously, and for proposing that Leoncavallo might be the equal of Puccini. Across his long career, Leiris (1901–1990) had been a poet and associate of André Breton, a member of the French government's Dakar-to-Djibouti Expedition, and curator of African artifacts at the Musée de l'Homme. Supremely introspective, he chronicled each stage of his evolution in a series of finely-observed memoirs in which music—as performed, as overheard, and as misapprehended—is never far out of the frame. While one might agree with Lévi-Strauss about the shortcomings of *Operratiques*, these widely-read memoirs sketched scenes of listening based in sophisticated theories of the materiality and relationality of sound. From early experiences of hearing a family friend sing to her parrot to misconstruing an aria from *Le nozze di Figaro* as an ode to cherries ("bigarreaux"), Leiris revels in the ways sound can animate, displace, and reshape words. When his sister sings "Adieu, notre petite table" from Massenet's *Manon*, Leiris obsesses over the texture of the opening line, "the silent e separating the last two t's of the series of three, the last two of which seem to be merely the lurching echo of the first, over which the tongue has stumbled." In such accidents of the tongue and in the mondegreens he hears everywhere,

Leiris finds a music in which word and melody constantly intrude on each other, blending sound and meaning into “insoluble enigmas.” Reading key moments from the memoirs in dialogue with his ethnographic writings, this paper will argue that Leiris articulated a mode of listening that influenced French language theory and offered a robust alternative to theories that position semantic meaning and sonorous texture as irreconcilable opposites.

Spies and Concealed Labor in the Seventeenth Century

Roger Freitas (Eastman School of Music, University of Rochester), Chair

“Much to deliver in your Honour’s ear”: Music and
Anglo-Venetian Intelligence Networks, 1603–31

Alana Mailes (Harvard University)

In September 1616 Venice’s council of spy chiefs convened to pass sentence on Ottavio Robbazzi, former valet to the Venetian ambassador in England, for treasonous acts against the Republic. While they deliberated over whether to incarcerate Robbazzi, execute him, or amputate his hand, one resourceful singer, lutenist, and composer back in London found himself fifty ducats richer; he had sold the incriminating information on Robbazzi to Venetian magistrates in June. Why had a musician become entangled in this barbarous counterintelligence affair? Drawing on neglected sources in Italian and UK archives, I analyze the role of music in English and Venetian government surveillance after James I reestablished formal diplomatic relations with Venice in 1603. I argue that despite structural differences between the Republic’s centralized secret service and England’s more dispersed web of aristocratic spymasters, systematic state exploitation of music and musicians expedited intelligence acquisition on both sides of the Channel and, in an age of rivalry between the two seafaring global empires, contributed to England’s commercial conquest of the early modern Mediterranean.

In two case studies on interconnected Anglo-Venetian spy rings, I locate musician-intelligencers such as Angelo Notari and Nicholas Lanier within wider diplomatic networks and examine music’s function within the households of ambassadors such as Antonio Foscarini, Henry Wotton, and Dudley Carleton. For all of these agents, music was crucial to their work as intelligence operatives. State officials acquired and passed along valuable information by attending the theatre and religious services. Lutes, manuscript song texts, and notated music books circulated within the same channels of communication that carried diplomatic dispatches and other intelligence reports, sometimes serving as evidence to support those reports. Professional musicians filled lulls in their artistic careers with espionage, while the artistic successes of musician-intelligencers granted them access to the homes of political elites. By identifying intersections between the two highly social practices of music-making

and intelligence-gathering, I encourage greater musicological attention to the international political networks that transmitted music across borders and thus situate seventeenth-century musical transculturation within its broader diplomatic, confessional, and economic contexts.

Laboring for Hercules: Constructing a Horse Ballet in Mid-Seventeenth-Century Florence

Kelley Harness (University of Minnesota)

On 1 July 1661 thousands of spectators crowded into the temporarily expanded Boboli Garden amphitheater to view the Medici court's newest equestrian spectacle, *Il mondo festeggiante*, with poetry by Giovanni Andrea Moniglia and music by Domenico Anglesì, performed as part of the month-long festivities celebrating the marriage of crown prince Cosimo de' Medici and Marguerite Louise d'Orléans, cousin to King Louis XIV. Savvy audience members would have expected to see mythological personages and musicians atop lavishly decorated pageant floats, mounted Florentine noblemen engaged in fearsome combat using a variety of weapons, and a demonstration of those same noblemen's equestrian skills in the concluding *balletto*, all to the accompaniment of vocal and instrumental music. These individual activities typically served a larger narrative, in this case the conflict and reconciliation of Europe and America, fighting on behalf of Apollo, with Asia and Africa, defending Luna. Aiding Apollo's troops and thereby assuring their success was Hercules, a role assumed by the crown prince. What this and similar audiences would not have seen were the carpenters, blacksmiths, papier-mâché specialists, and other artisans, whose labor allowed Medici princes to demonstrate their magnificence to political allies and competitors alike by means of spectacles whose symbolic capital depended in part on the ability to astonish. *Meraviglia* hides human labor. These workers are also often absent from scholarly accounts, due to the fragmented nature of surviving documentation. The situation differs for *Il mondo festeggiante*, thanks to the preservation of four account books and daily journals, which document in detail the human and material resources required for the 1661 production. For ten months that year, over 500 workers labored to bring the project to completion and then to dismantle it to recycle the raw materials. The documents preserve all weekly pay registers, enumerating individual names, trades, and number of days worked. Entries hint at behind-the-scenes dramas ranging from seven-day workweeks when preparations fell behind schedule to on-the-job injuries and last-minute repairs. Together, these books provide one of the century's most informative accounts of the amount of work required to appear effortless.

Semper Dowland? Contemporaneous Reflections of a Master Musician

K. Dawn Grapes (Colorado State University)

John Dowland, internationally-renowned musician of early modern England, remains one of the most enigmatic figures of his time. While scholars such as Diana Poulton, Peter Holman, and Anthony Rooley have done much to document Dowland's life and compositional method, a certain mystery continues to enshroud conceptions of Dowland the musician and Dowland the man. Scholars such as Kirsten Gibson and Robin Headlam Wells have commented on ways in which the lutenist-composer carefully cultivated a public persona, reflected in his song lyrics, printed anthology prefatory materials, and carefully crafted signature, "Jo: dolandi de Lachrimae." Beyond this self-created and fully-embraced image, the composer is also mentioned in a number of contemporaneous passages penned by esteemed authors, poets, and musicians, depicting a markedly different image than that of "Semper Dowland, semper dolens." This alternate vision is of a revolutionary figure, beloved and respected for his artistic insight, creativity, and success. These commendations depict someone who added to the cultural, literary, and musical richness of Elizabethan-Jacobean England. In verse, Dowland is consistently placed as a master lutenist. These portrayals appear as primary-source quotes in many biographical articles and monographs. Yet few studies have fully contextualized the poetry itself or the volumes in which these Dowland acclamations are found. This paper carefully considers editions, verse placement, and inter-textual commentary offered by writers such as Richard Barnfield (*Poems: In Diuers Humors*, 1598), Thomas Campion (*Poemata*, 1595), and Johannes-Philippus Medelius (in Elias Mertel's *Hortus Musicalis Novus*, 1615), as well as the circles in which these volumes and their authors were valued. Collectively, what emerges is a more complete representation of Dowland's contemporaneous image as a complex performing artist within a close-knit, elite, and artistic community, one that side-steps the musician's own propagandous media and reconsiders the man not simply as a prototype of melancholy. This John Dowland stands, in the words of Moritz, Landgrave of Hesse, as an "Anglorum Orphei," a successful artist who rose up to epitomize an apex of musical veneration.

Trains and Timeliness

Ruth Solie (Smith College), Chair

Railway as Revolution, Music for Mobility: Women's Social and Political Liberation, Musicianship, and Train Travel in Nineteenth-Century England

Lina Schumacher

The British actress Fanny Kemble—one of the first women to ride the railway—captured her revolutionary experience in her diary in 1830: “When I closed my eyes this sensation of flying was quite delightful, and beyond description; yet, strange as it was, I had a perfect sense of security, and not the slightest fear.” Judging from her accounts, Fanny experienced the “flying” railway as liberating and exciting. As a child in a theatre family, Fanny was able to travel more than other mid-nineteenth-century women. Over the course of the nineteenth century, however, public concert culture’s growth opened up access to music making and railway travel for middle-class families. Music making was nevertheless gendered: most British women were musically confined to the domestic sphere. Although historians and literary scholars have examined the relationship of women and the railway in England, and musicologists have focused on railway songs in England, the connections between women’s musicianship, mobility, and the railway remains neglected. In this paper, I demonstrate that the railway in mid-nineteenth-century England was revolutionary beyond its role as a mode of transport: it shaped music, women’s musicianship, women’s mobility, and their political voices. Travel memoirs and diaries show that with the railway’s continuous expansion, England became more connected, enabling greater physical and social mobility for women. Through examination of the personal materials of suffragettes such as Kate Fry and Ethel Smyth, I show how trains opened new social and political spaces for women. However, as much as greater mobility for women was revolutionary, it remained threatening to some, as British railway ballads reflect. Through analysis of these ballads, I show how these concomitant revolutions in transport and women’s rights resulted in depictions of women railway users as untrustworthy, unreliable, or victimised, suggesting hostility and anxiety about women claiming public spaces. In this sense, my paper sheds light on how nineteenth-century issues are still relevant in contemporary society, in which the global refugee crisis, movements such as #MeToo, and the lack of women composers in the musical canon highlight still-present anxieties around women’s voices and movements.

Noise Abatement, Street Music, and the Desynchronized City in fin-de-siècle Vienna

Jason Weir (University of Oxford)

1st May 1910 was the date set by the Viennese government for the long-awaited introduction of Central European Time. Since 1877 citizens had become accustomed to the striking visual display of clocks around the Ringstrasse, intensified by Otto Wagner's functionalist development plans of 1893 which stressed 'the ordinance of time' at the expense of social cohesion (Schorske, 1980). Despite the best efforts of the municipal authorities to regulate public time during this period, the city endured what became known in the press as 'Wiener Uhrenmisere', or the 'Viennese plight of the clocks'. Peter Payer, in *The Synchronized City* (2015), noted that this reached a crisis point in the early twentieth century, when the acceleration of other technologies for transport and the daily running of businesses relied on a single, accurate 'Viennese' time. The alarming discrepancies between clocks in the center and inner suburbs was often described as 'barbaric' (1905). The temporal confusion experienced by many citizens was akin to the aural disorientation within the inner districts, described by Felix Salten as a 'city whirl' (1910). The evolution of Vienna's aural landscape in this period relied heavily on a cultural symbolism of sound from activists like Michael Haberlandt and Theodor Lessing, who noted that the development of urban noise in Europe could be studied 'nowhere better' (Lessing, 1911). Laws passed in 1884 banning street musicians from the area within the Ringstrasse contributed to the moralistic overtones which lay behind early Viennese noise abatement campaigns, often focusing on 'unwanted sounds' from the working classes. In this paper I re-examine the contradictory attitudes towards sound and street music in fin-de-siècle Vienna in the context of urban rhythms and fractured temporalities. Drawing on Virginia Woolf's 1905 essay 'Street Music', as well as Simmel's observations on new negotiations of public space (1903), I suggest that the efforts of planners to streamline the daily rhythms of the city, both sonically and visually, were severely undermined by a lack of technological progress in the area of temporal synchronization and a reluctance by local government to conform to Central European standardized practices.

A Train Ride through Kurt Weill's U.S. Imaginary: Technologies of Whiteness at the 1939–40 World's Fair

Emily MacGregor

The 1939 New York World's Fair showcased "The World of Tomorrow." Visitors marveled at futuristic technologies, from televisions to fluorescent lightbulbs. Yet amidst a Fair that cast for future horizons, one of its most costly attractions stood out. Charting the American railroad's 110-year history, the spectacular stage production *Railroads on Parade* (with a popular folk song-inspired score by recent German Jewish

immigrant Kurt Weill) revealed that the Fair's teleological futurism depended upon a deeply ideological and racially curated construction of the past. With twenty railroad cars traversing the stage, a 250-strong company, and around three million spectators throughout the 1939 and 1940 seasons, *Railroads* was vast. From the arrival of European colonists to the luxuries of modern 1930s transit that rendered far-flung destinations accessible, the production staged America as a fast-accelerating, streamlined technological utopia of ever-increasing ease and convenience. Coupled to the show's technological and infrastructural progress narrative was a social one, resolving in U.S. unification: "Can America ever again be rended apart? [. . .] This is the [. . .] end of isolation and sectionalism." Building on interdisciplinary theorization of "sociotechnical imaginaries" (Jasanoff and Kim), I argue *Railroads* allows us to explore how the white communal identities integral to US liberalism are channeled between past and future, and where music, technology, and mass spectacle intersect. This paper capitalizes on intensifying scholarly interest in *Railroads*, including current work by Naomi Graber, Bruce McClung, and Erica Scheinberg, following the 2008 rediscovery of its long-lost original recording. In the white liberal imaginary, the railroad functions as a "centripetal" (Kargon et al.) site of hegemonic nationalist myth-building, drawing the U.S. together across the four cardinal directions. Yet spotlighting Weill's status as a Jewish exile from Nazi Germany complicates the picture, and reveals the railroad's mutability. *Railroads's* engagements with transit technologies—as archetypes of modernity, arrival; of displacement and constant motion—uncover facets of immigrant experience, too. Even more, as the paper concludes, behind Weill's folk-song score lie deeply uncomfortable questions about racial marginalization, African- and Asian-American labor, and erasure in U.S. histories—and imagined futures.

Vitreous Immersions: Anna Lockwood's Sonic Arts

Amy Cimini (University of California, San Diego), Chair

Stefan Helmreich (Massachusetts Institute of Technology), Respondent

Irene Revell (University of the Arts London)

Louise Marshall (University of the Arts London)

Peter McMurray (University of Cambridge)

Andrea Bohlman (University of North Carolina at Chapel Hill)

Perhaps the most representative issue of the magazine *Source: Music of the Avant-Garde* is the ninth issue (1971). The two stripes of fake fur strips that make up Nelson Howe's "Fur Music"—to be played by rubbing one's fingers across the fibers—capture the playful, cerebral, and experimentalist impulses assembled in this collection of scores, ideas, images, and materials submitted by artists. The issue's cover, too, makes clear that the work within is a strident break from traditional music making practices: yellow flames consume an upright piano against screaming red

emptiness. It is left to speak for itself: the ongoing, unstoppable, and violent extermination of a domestic object and musical instrument at which many learn to read and play—and of course listen to—music.

Annea Lockwood's "Piano Burning" (1968), however, is more than just a symptom of the anarchic attitudes of the musical avant garde. It is part of a decades-long exploration of the resonance between the material frailty of pianos' wood, metal, felt, cork, and plastic and the environment's vulnerability in *Piano Transplants* (1968–2005). Pianos drown, fertilize gardens, and are left to drift away on an ocean's shore; they are explored, played, and recorded with care, as living beasts. Their failure and decay is not that of art, but of humanity, imposing on the globe's ecosystems only to perish. These pieces, like Lockwood's sound installations, collaborations with dancers and visual artists, and electronic compositions of environmental recordings, pose questions about the sensuousness of materiality and the porousness between categories of "nature" and "culture," living and non-living, composition and performance, as well as the ways these binaries can be collapsed through sound and listening.

This panel explores Lockwood's groundbreaking oeuvre, emphasizing her insistence on collaboration, generosity, and environmental care as she engages theoretically with the status of the musical work; gender and sexuality; and questions of duration and temporality. The panel is composed of four fifteen-minute presentations on Lockwood, who turns eighty this year. Each positions close readings of key works within the artist's theoretical contributions. Andrea Bohlman engages with Lockwood's sound maps (1982–2010) and the Merce Cunningham commission *Jitterbug* (2007) to explore her ethnographic sensibility and environmentalist aesthetics. Louise Marshall discusses *Piano Transplants* and the 1966 Destruction in Art Symposium, suggesting how Lockwood was radically rethinking the sonicity of composition. Peter McMurray will focus on materiality and performativity in Lockwood's early work, with special emphasis on *The Glass Concert* (1967–1970) and the River Archive (1970s). Irene Revell will expand on Lockwood's idea of "intrinsic community" and hosting across curatorial projects (*Women's Work*) and individual installations from the 1970s (such as *Play the Ganges Backwards One More Time*). Together we suggest that Lockwood's undergirding aesthetics of interdependence emerge through sensuous and material ecologies.

Women on Stage

Kristi Brown-Montesano (The Colburn School), Chair

Turning the Madwoman Upside Down: Perspectives
on the Poor Reception of Letitia Cross's Performance
in *The Comical History of Don Quixote*

Paula Maust (University of Maryland, Baltimore
County / Johns Hopkins University)

Between 1694 and 1695, Thomas D'Urfey's dramatic adaptation of Cervantes's celebrated three-part novel *Don Quixote* premiered at the Dorset Garden theater in London. Both Anne Bracegirdle and Letitia Cross sang mad songs in D'Urfey's stage play *The Comical History of Don Quixote*, but while Bracegirdle was catapulted to fame as the result of her performance of John Eccles's "I Burn, My Brain Consumes to Ashes" in Part II, Cross was indirectly blamed for the failure of Part III of the play because of her performance of Henry Purcell's "From Rosie Bowers." What caused such marked differences in reactions to these two performances of mad songs? Scholars have noted that Cross's lack of success could have been a result of her incredibly young age when the play opened; Purcell's untimely death just before the premier; and the split of the theater earlier in 1695, which left London's theater-going audience divided and resources depleted. What such accounts overlook, however, is the fact that these women portrayed significantly different types of madness within the drama. Bracegirdle's character Marcella violently descends into lovesick madness, while Cross's character Altisidora pretends to go mad as part of an elaborate ruse to manipulate Don Quixote. Drawing on a rich body of primary source literature about women and madness in Restoration England as well as letters, diary entries, and seventeenth and eighteenth-century journalism, I argue that Altisidora's feigned madness contradicted seventeenth-century ideals of a madwoman's appropriate role and behavior and was anomalous in theater of the time. My presentation ultimately contextualizes Altisidora's madness within the cultural expectations for late-seventeenth-century madwomen on stage and points to the social, narrative, and musical features that rendered Bracegirdle "the darling of the theater" and made Cross's performance as Altisidora so unsettling to 1695 audiences. As I show, although Altisidora sings a mad song, she is completely in control of her faculties, and in this way takes what, following Elaine Showalter, has been termed "the female malady" and turns it on its head for her own gain.

Clara Wieck's Sibylline Fury

Amanda Lalonde (University of Saskatchewan)

In an under-examined 1835 article published in the *Leipziger Tageblatt*, Robert Schumann pronounces the young Clara Wieck an “art-prophetess” and he enumerates the tempestuous musicality and the gestural elements—rolling eyes, trembling, and a general boldness of movement—that are associated with this role. While the image of Clara Schumann as prophetess or priestess is well-established, the performance style and musical aesthetics typically associated with the archetype run contrary to those suggested by Robert Schumann’s early article. For instance, Liszt’s “Clara Schumann” essay of 1855 calls Schumann a sibyl and a “priestess of the Delphian god,” and equates this role with her virtuosity and commitment to the *Werktreue* ideal. Perhaps more tacitly, as scholars including Alexander Stefaniak and April Prince have argued, the priestess in Liszt’s essay and in the reception of the mature Clara Schumann more generally stands as a model of devoted womanhood: she is dutiful, self-effacing, even tending towards severity.

This paper draws attention to the image of Clara Wieck as a prophet figure in the period before her marriage to Robert Schumann, and argues that the performance ideals and style associated with the musical prophetic at this point in her career are markedly different than those of her mature years. I suggest that, in her youth, the prophetic act is not understood as the self-effacing channeling of a composer’s ideal work. Rather, it is a mode of performance that relies on a strong demonstration of personality and a sense of abandon cultivated through an improvisatory character and bold physicality. Through readings of Wieck’s critical reception in the context of contemporaneous representations of sibyls and sibyl-figures, I show that, far from being self-denying, this image is used as a feminine model of ephemeral authorship.

Jenny Lind and the American Reception of
Meyerbeer’s *Ein Feldlager in Schlesien*

Laura Stokes (Brown University)

This paper explores the professional and musical relationship between Jenny Lind and Giacomo Meyerbeer in the context of the 1844 Berlin operatic work *Ein Feldlager in Schlesien* as well as Lind’s role in bringing awareness of this work to the United States. Meyerbeer wrote the lead role in *Ein Feldlager in Schlesien*, Vielka, specifically for Lind, who at the time was at an early stage of her career. Meyerbeer studied Lind’s voice carefully and crafted the music to suit her abilities; the arias “Es summt und schwirrt” and “So recht, nur Muth!” (a.k.a. the Flute Aria) offer intriguing clues about Lind’s voice and capacity for virtuosic execution. I argue that, alongside her well-known realizations of characters such as Norma (*Norma*), Amina

(*La Sonnambula*), and Alice (*Robert le diable*) (Forbes 2001), Vielka was a particularly significant role in Lind's repertoire.

Lind included these arias from *Ein Feldlager in Schlesien* in her concert programs during her American tour of 1850–52. Since the work had not been staged in the U.S., however, context for the significance of these arias in the opera was absent. The American press reception of Lind's performances of these pieces focused on her brilliant, dramatic execution, which is strikingly at odds with Lind's image—constructed at least in part by P. T. Barnum—as a natural and unaffected icon of Ideal Womanhood (Caswell 1995, p. 329). Although *Ein Feldlager in Schlesien* had not been (and never has been) performed in the United States, Lind's concert renditions led to secondary reception of Meyerbeer's work in general and musical American newspapers, with a focus on the aria "Es summt und schwirrt." Lind's performances also inspired new compositions; the Germania Musical Society (an orchestra composed of German immigrants who had fled the 1848 revolutions) played a role in disseminating music inspired by Meyerbeer's opera to an American audience.

*Saturday Afternoon 4:00–5:30***American Identities**

Marianne Betz (University of Leipzig), Chair

“To Besiege our Busy Life with Harmony”: The Ambivalent
Encounter of Antebellum American Listeners with German Music

Molly Barnes (Durham University)

In 1855, an American observer for the popular *Putnam's Monthly Magazine* admiringly described the musical onslaught that had recently accompanied heavy German immigration to the United States: “Well may the Germans say that the land of song is every German's Fatherland . . . Thousands of Teutons [have] poured in . . . to besiege our busy life with harmony.” But almost in the same breath, this writer asked why Germans should monopolize theaters and music halls when Americans had not yet developed a robust national musical culture of their own. The mixed sentiments of the *Putnam's* writer represent only one expression of the widespread ambivalence Americans felt towards German music and immigrants in their midst. This paper explores the complicated antebellum American response to the newly arrived German immigrants and especially to their music, which was among the most notable features of the German presence. My work draws on the public commentaries of well-known and anonymous American writers who published in newspapers, magazines, and periodicals of the antebellum era. Such sources reveal both a profound American respect for the German musical tradition and an instinctive distrust of the newcomers' foreignness. Norbert Elias's writing on the deployment of *Kultur* to establish German cultural identity informs my framework, and Celia Applegate's study of narratives of universality in German music finds ready application in my inquiry into American reactions to these narratives. This paper also expands on the scholarship of Jessica Gienow-Hecht, Nancy Newman, and others who have studied the cultivation of German music in the United States. While Douglas Shadle and Katherine Preston have demonstrated antebellum American composers' resentment of German musical domination, my work reaches further to understand how Americans at large regarded German music and musicians. Music historians have too often generalized about antebellum American reactions to perceived foreign threats to their culture and identity. Responses to German immigrants and their music proved diverse, multifaceted, and often contradictory. Indeed, these anxieties over immigration and the accompanying cultural changes resonate with similarly ambivalent American attitudes in our own time.

Polkomania in America as Manifest Destiny

Michael Broyles (Florida State University)

By 1840 the polka had spread from its origins in Bohemia to Vienna and then Paris, where it created a sensation. Soon American newspapers were bristling with news about this new dance sweeping Europe, and by 1844 they predicted: “The Polkomania, it is said, will rage extensively this winter in New York”; “The ‘Polka’ is destined to be the Fashionable, as well as the National dance of the season.” These predictions were quickly borne out when a Hungarian immigrant Gabriele de Korponay arrived in New York in March, 1844. A military officer with a mysterious background, Korponay captivated high society and traveled throughout the nation performing, teaching, organizing balls; Korpornay and polkomania became one, but unlike other dancing masters such as the Durangs, Dodworths and Ferrero, Korponay has escaped historical notice. While the polka obliterated the waltz as the favored dance at the time it also became something more, a metaphor for nineteenth-century America: The *Baltimore Daily Clipper* observed, “it has infused the spirit of ’76 into dancing.” Edward Ferrero associated it with the “age of progress.” Charles Durang noted it for its military qualities—“the Polka is danced in two-four-time, a military march movement, rather slow.” The polka inaugurated a large series of fast two-step rhythms and movements that ran through the nineteenth century, into the twentieth. Nineteenth-century America was a time of optimism, progress and militaristic expansionism. The polka was an exuberant dance befitting an exuberant nation. It and later Sousa’s marches symbolized that time and were drawn from the same spirit. W.L. Hubbard connected the two-step directly to the militaristic qualities of Sousa’s marches. The two-step itself was considered “the polka without the hop.” That John L. O’Sullivan (or Jane Cazneau) first used the term “manifest destiny” to describe America’s right to Westward expansion in 1845, at the height of polkomania is no coincidence. Each was born of a similar sentiment. Though both the polka and the waltz had similar origins, contemporaries viewed them differently: The waltz became a nostalgic symbol of old Europe. The polka was nineteenth-century America in all its militaristic manifest-destiny spirit.

Whitewashing the Black Voice in the Golden

Age of American Choral Music

Marissa Moore (Yale University)

From the Fisk Jubilee Singers of the Reconstruction era to the commercial performances of blackface minstrelsy, Negro spirituals have always provoked racist discourses around black identity, often centering on the voice itself: its timbre, language, pronunciation. For this reason, the language in which spirituals are written and performed has historically served as a battleground over the promotion or erasure

of black musical identity, and is a revealing vantage point from which to consider the racial dynamics of spirituals performance. Both white and black musicians have sought to use Negro spirituals to advance revisionist music-historical projects. In the early 1920s, black intellectuals such as the brothers James Weldon Johnson and J. Rosamond Johnson strove to assert the rightful place of Negro spirituals in American music history, following the call of W. E. B. DuBois, Harry T. Burleigh and others. The Johnson brothers led the charge of using African American dialect in their arrangements, seeing it as a way to reclaim the language of minstrelsy. However, the use of the black dialect in Negro spiritual arrangements signified very differently when employed by white choral arrangers and conductors Robert Shaw and Alice Parker. Because Negro spirituals represented one part of their broader project to affirm the value of American folk music, their performances and arrangements selectively engage with dialect, focusing instead on a more universal, blended choral sound. In this paper, I first explore the priorities of black arrangers like the Johnson brothers, Margaret Bonds and Hall Johnson, showing how their use of black dialect and complex harmonies was intended to affirm the importance of Negro spirituals. Second, I examine Shaw's score annotations and recordings of Negro spirituals, in which dialect was merely one component in his pursuit of a generic American folk aesthetic. While the drive to canonize and the drive to universalize this music might seem outwardly similar, the latter undercuts the potentially subversive act of valuing black vernacular speech envisioned by earlier black arrangers. Given that Shaw's aesthetic continues to shape the performance and understanding of Negro spirituals by American choirs today, it behooves us to better understand its legacy.

Career Fluidity in Musicology

Sponsored by the Committee on Career-Related Issues

Naomi Perley (RILM Abstracts of Music Literature), Matilda Ertz
(Youth Performing Arts School / University of Louisville) Co-chairs

Jacob A. Cohen

Kelly Hiser (Pittsburgh)

Elinor Olin (Northern Illinois University)

Beverly Wilcox (California State University, Sacramento)

Aja Burrell Wood (Berklee Institute of Jazz and Gender Justice)

This session explores the ways in which scholars have built careers inside, outside, and around traditional academic jobs, pursuing a variety of paths. Traditionally those in allied fields or roles have been labeled as “alternative (alt-ac)” or “independent scholars,” and/or their work labeled “public musicology.” Historically, these roles have appeared to be a minority demographic within the field. At present, these labels

are not only problematic and divisive, but with the decline of tenure-track hiring coupled with the rise of contingent work or more stable work elsewhere, these terminologies are no longer adequate. In this panel we are interested in the ways that scholars might enter and leave traditional academic jobs, pursue a variety of allied work or contingent positions, yet continue on as musicologists. It should be acknowledged by now that the work of musicologists is not (or should not be) limited to the dissemination of knowledge only through teaching in institutions of higher education and writing in academic journals and books, even if these are the primary and most sought-after jobs of musicologists. Some musicologists create scholarly work without teaching, others may teach almost exclusively and do scholarly work largely unsupported/uncompensated, and still others may create and disseminate musicological knowledge and ideas through diverse means: music criticism, librarianship, museum positions, music information and technology, editing/publishing, arts administration, K-12 teaching, orchestra or other civic music institutions, performing careers, and so on. This session seeks to highlight the ways in which musicologists are working in diverse arrangements, as well as those who have left and entered/re-entered academia. It is hard to choose a terminology for these varied types of careers that is not creating “others,” or supporting biases against such paths and work, so for this session, we describe this as “career fluidity in musicology.”

Panelists from various paths and career stages will weigh in on the broad outlines described above and may address the following questions: What does musicological training and degree attainment contribute to a wide array of career paths? How have these scholars contributed to the field and sustained their involvement (and have scholarly organizations such as the AMS, SEM, SAM, et al., played a supporting role)? How does one maintain or pursue a research agenda when it is not required in an allied field and goes uncompensated or unfunded (typical in contingent work in higher education)? How are some scholars coming into musicology later in their careers and what does this look like? In a shrinking field for traditional career paths in musicology, how might scholarly societies benefit from and support a broader array of musicology work in the world? What are the systemic issues that contribute to scholars exiting the field altogether? How might we all (and scholarly societies in specific) begin to address systemic issues, especially as they intersect with the broader umbrella of declining membership, updating of curriculum, issues of diversity, equity and inclusion, and labor practices in higher education.

Cinquecento

Philippe Canguilhem (Université de Tours), Chair

Suono e variazione: Word-Sound as Form in the Mid-Cinquecento Madrigal

Thomas Hedrick

Current understanding of the Italian madrigal foregrounds the genre's ability to perform the literary qualities of vernacular poetry. Dean T. Mace articulated this relationship nearly fifty years ago, with particular emphasis on word sound in Petrarch's verses. While scholars have expanded and complicated many aspects of Mace's 1969 article, its emphasis on word sound still rings true to a large extent. The importance of Petrarch's use of the language, according to Pietro Bembo's 1525 *Prose della volgar lingua*, was found first in the sound qualities of words—including “piacevole” and “grave”—and their arrangement in lines of poetry. These reflections describe not only an aesthetic of poetry, but an experience of literary language as sounds in time—of the verse's phonetics, in addition to its semantic functions. This experience remains largely unexamined, however, as do its ramifications in musical settings of verse. Some scholars describe how a madrigal highlights prosodic features of the verse. However, the phonetics of a lyric tend to play a secondary role to, and even support, the more typical focus on semantic connections between words and music, often called “word painting.” Word painting suggests a disembodied reading of the text, one in which the composer highlights isolated words depicting action and emotion, rather than maintaining an intimacy with the word sounds in time. My paper looks within and beyond Bembo's influential treatise, to other works on poetry by Giralaldi Cinzio, Giangiorgio Trissino, and others, revealing a common thread in encounters with Petrarch's verse: the power of word sound and its arrangement. Analyzing madrigals by composers Cipriano de Rore and Luzzasco Luzzaschi, I show how sonic effects such as “rimamezzo” (internal rhyme), line-ending rhyme, and the variations in word quality such as voiced and voiceless consonants become articulated and enhanced by cadences, rhythmic features, and melodic sequences. I offer tools for the continuing analysis of phonetic-musical connections, restoring the importance of word-sound in the understanding of the madrigal genre.

Why was Cipriano de Rore's 1542 *I madrigali a cinque voci* modally ordered?

Jessie Ann Owens (University of California, Davis)

Cipriano de Rore's 1542 book of five-voice madrigals has long enjoyed attention from distinguished scholars, including Alfred Einstein, Don Harrán, Bernhard Meier,

Harold Powers, Martha Feldman, Cristle Collins Judd and Massimo Ossi. And yet the most important of the many “firsts” associated with this publication—the modal ordering of its first seventeen compositions—has never been explained. Why did Cipriano create the first modally ordered print, and for what purposes did he apply concepts of mode to secular polyphony? The answers are to be found by recognizing that the modally-ordered madrigals form a cycle of sixteen sonnets, by Petrarch and contemporary petrarchisti—Amanio, Molza, Tebaldeo, and the anonymous author of Poggiand’al ciel. A ballata by Giovanni Brevio, Venetian priest, poet and novelist (ca. 1480–ca. 1560), opens the print and functions as a poem for the cycle. Another ballata by Brevio closes the print. His authorship, unacknowledged in the print itself, became public when he published the poems three years later in his *Rime et prose volgari* (Rome: Blado, 1545): the prominent position of the two ballate serves as a kind of signature, and hints at a collaboration between poet and composer. Recent discoveries about one of the enigmatic texts—Molza’s *Altiero sasso*—suggest that Brevio worked with De Rore in selecting and ordering the texts. The order reflects an overall narrative of love’s pain and the lover’s eventual acceptance of his fate. Cipriano chose to reflect this emotional trajectory through the modes, moving from the darkness of love’s pain (modes 1–4) to a somewhat lighter acceptance (modes 5–8). The juxtaposition of a cyclic text and the modal expression of emotion suggests a deliberate long-form composition unprecedented in Renaissance music and a remarkable collaboration between poet and composer.

An Earthquake, a Damaged Painting, an Unknown Motet, and a Lost Petrucci Edition

H. Colin Slim (University of California, Irvine)
and Jane A. Bernstein (Tufts University)

In 2011, Bonnie Blackburn remarked that “legible music in a painting . . . is likely to be significant.” Even when words and music appear in a work of art in wretched condition, they may still yield crucial data about identity, meaning, and interpretation. A huge canvas, now on display in Messina’s Regional Interdisciplinary Museum, exemplifies this in fascinating ways. Signed and dated 1519, Girolamo Aldibrandi’s *Presentation at the Temple* was commissioned by the “Compagnia della Candelora” of Messina’s church, Santa Maria Candelora dei Verdi. A native son, the artist, whose work was influenced by Leonardo and Raphael, was likely a member of the “Compagnia” and a congregant of its church. Considered Alibrandi’s masterpiece, his *Presentation at the Temple* is unusual in its layered design as well as its interpretation of the New Testament. It is unique among paintings on the subject in depicting a polyphonic musical setting. Near the middle of the lower right quadrant appears an open book of printed music, which offers both words and notes of an iconographically relevant four-voiced motet. Extensively damaged in Messina’s 1908 earthquake, then

badly restored, this painting still offers sufficient information to identify the musical work. Although much of the notation remains illegible, its complete text and opening measures display a hitherto unknown motet. Even more significant, the unusual *mis-en-page* and typographical features of the music book reveal a lost edition published by the Venetian printer, Ottaviano Petrucci. This paper will describe how the iconography of Alibrandi's *Presentation* connects with the Candlemas ceremony. It will then focus on the significance of the unknown motet portrayed in the painting. Finally, it will consider how the lost Petrucci edition ended up in a Sicilian painting and where it fits within the Venetian printer's oeuvre.

Contested Environments

Victor Szabo (Hampden-Sydney College), Chair

Landscape Music through a Settler-Colonial Lens

Hester Bell Jordan (McGill University)

Landscape is a frequent choice of subject matter in twentieth-century art music from the former British colonies of Canada and New Zealand. Linked to nationalistic identities, the colonial roots of landscape music and discourses related to it have not often been considered by musicologists. I argue that far from being an innocuous topic, landscape is connected to past and present struggles over land claims between indigenous peoples and settler-colonial governments and individuals (Mitchell, 1994). Rendering land into landscape through musical composition is one means by which settler presence is justified and naturalized. This paper examines two mid twentieth-century orchestral works connected to landscape by their respective creators: *North Country* (1948) by Canadian composer Harry Somers (1925–1999) and *Overture: Aotearoa* (1940) by New Zealand composer Douglas Lilburn (1915–2001). The pieces display contrasting musical styles—*Aotearoa* uses a tonal, pastoral idiom while *North Country* employs an often lyrical atonal language—yet both works convey a sense of open space, even emptiness, through the use of wide registral spacing, pedal points, and a predominance of fourths. I examine these musical features alongside reception of the pieces and statements made by the composers to show how *North Country*, *Aotearoa*, and their creators were part of a wider settler-colonial project that constructed indigenous land as empty wilderness, there for settlers to take. My argument is informed by theories from settler-colonial studies, art history, and literary studies, where scholarship on the political significance of landscape is well established (Mitchell, 1994; Skinner, 2014; Veracini, 2010). These issues remain relevant today as examples of landscape music continue to be cast as viable and unifying expressions of Canadian and New Zealand national identities (see Cherney, 1975; Norman, 2006).

On Sonic Remediation

Sherry Lee (University of Toronto)

In this era of perpetual, institutionalized ecological violence, environmental catastrophe is too often framed solely by the scientific-bureaucratic discourse of remediation, positing the removal of industrial contaminants from the environment as a corporate good. The burgeoning interdisciplinary of environmental humanities is recently seeking to intervene in this conventional view, in part turning attention to forms of cultural production—art, literature, film—that address the realities of living alongside those industrial and technological interests that mediate intersections of environment and culture. Yet the question of how a notion of remediation might apply in the sonic arena challenges musicology: little or no musicological discourse currently makes explicit use of the term in the environmental sciences’ sense, derived from a concept of “remedy.” In posing the problem of sonic remediation, my paper asks how the humanities’ interrogation of environmental remediation intersects with ecomusicological concerns. What does remediation mean in a realm as apparently immaterial as the sonic? The question points ecomusicology most readily toward noise pollution, and “remedying” the environment by removing toxic sounds. But another conception of remediation, derived rather from “media” (Bolter/Grusin 1998), has long been at work in creative fields, wherein landscape installation, petro-photography, and electroacoustic soundscape composition function as environmental advocacy, all—notably—employing aesthetic methodologies, like sound recording, that simultaneously preserve and extract. If art and imagination constitute vital interventions in today’s sustainability crisis (Robinson et.al. 2017), might the work of creative remediation in the sonic sphere conceptually circumvent the fatal dialectic of increasing prosperity as the measure of flourishing, and its concomitant consumption of material resources? or is it equally trapped by its instrumental methodologies, merely participant in existent modes of utopian/dystopian energy narratives that obscure sites of contestation by relying on simple, binary epistemologies? And can scholarly analysis of creative alternate-energy narratives contribute to the revelation and “remedy” of social and ecological inequities, by foregrounding modes of culture and knowledge production, highlighting questions of voice and the distribution of benefits and ills? Analyzing instances of environmental and sound art, I query the ambiguous roles of creative, sounding, and listening practices in reimagining ecological violence and recuperation.

Beyond Flat Ontologies: Rethinking the Vibrational
Politics of Solidarity in the Anthropocene
Andrew Chung (Yale University)

This paper excavates some political, ethical stances of recent music towards planetary solidarity in the Anthropocene. First examining Ashley Fure's ecological installation-opera, *The Force of Things* (2016/18), I demonstrate how it emphasizes fundamental commonalities between human and ecological entities, aiming to call human listeners into "empathetic relations" with nonhuman matter. The vibrations of sonic materials and instruments engender their animacy, summoning the possibility of empathizing both with them and with larger planetary phenomena (like fracking-induced earthquakes or glaciers collapsing audibly into warming oceans).

Citing political theorist Jane Bennett's *Vibrant Matter*, Fure advances a radically "flat" ontology in her opera. Material vibration and the animacy it discloses stand as ontological unifiers: all peoples, lifeforms, and matter share the capacity to vibrate, according to this framework. Queer-, postcolonial-, and critical race theorists like Zakiyyah Jackson and Jasbir Puar have critiqued such frameworks. These radically universalist ontologies occlude the human sphere's internal-rivenness, resulting in race-blind, difference-blind political imaginaries that mask injustices towards differentially marginalized populations.

Thus, rather than unifying human and nonhuman entities in a radically inclusive and "flat" ontology, could sonic vibration instead stand for human and nonhuman entities' recognitions of each other's singularity and alterity, and signify also their vulnerability to each other? Drawing on philosopher Emmanuel Levinas, I argue that recognizing alterity and vulnerability in others generates the foundational ethical injunction to avoid harming those others—including harms to planetary, ecosystemic others.

I clarify with Pamela Z's *Syrinx* (2003), which slows down recorded birdsong until a singer can imitate it. The voice is recorded and electronically manipulated gradually to match the birdsong's original register and speed. *Syrinx* frames human and non-human lifeforms not as ontologically same, but as reciprocally open to one another yet sonically irreducible to each other. Its transformations of bird and human vocalizations point to each's opening towards becoming sonically *other* than themselves—hence towards becoming vulnerable. This reading of *Syrinx* reconfigures *The Force of Things* to hear in both pieces an ecopolitics of planetary care that avoids the colorblindness of grounding solidarity in violently occluding the other's difference.

Gender, Geist, and Nation in Mozart Reception

Christina Fuhrmann (Baldwin Wallace University), Chair

Nationalism and Cosmopolitanism in the Reception of *Don Giovanni* and *Die Zauberflöte* in Prague in the 1790s

Martin Nedbal (University of Kansas)

Between 1791 and 1800, Prague's theatre companies frequently performed *Don Giovanni* and *Die Zauberflöte*. Unlike anywhere else in Central Europe in this period, the two operas also appeared in competing productions. Besides performances of the Italian *Don Giovanni* by the Guardasoni's troupe, Prague's German companies produced several different Singspiel versions of the work. Similarly, *Die Zauberflöte* was performed in German by Mihule's, Zappe's, Grams's, and Spengler's companies, in a Czech translation by Zappe's company's, and in an Italian adaptation with newly composed secco recitatives. For the past two centuries, Prague's Czech and German critics and scholars have viewed these developments as reflecting Prague's cultural uniqueness, indicative of superior tastes of Czech and German Bohemians and later also of ethnic Czechs. This paper shows that the approaches to Mozart's operas in Prague of the 1790s not only reflected unique artistic sensibilities but also trends imported from other Central European cities, as well as more practical concerns. Although Prague copyists produced numerous manuscript scores and librettos of the two Mozart operas that were exported to other places (such as Vienna's Wiednertheater and Stuttgart's court theater), Prague's performances were also heavily influenced by revisions incorporated elsewhere. Thus, although one Prague German company created its own Singspiel adaptation of *Don Giovanni* and exported it to Germany and Austria, this adaptation itself quickly incorporated elements from the Italian and German versions of the opera used in Vienna and Hamburg. Similarly, Guardasoni's 1794 Italian adaptation of *Die Zauberflöte*, which Czech scholars have viewed as distinctly Bohemian, in fact contained contributions from Polish and Saxon artists. Contemporaneous critics, moreover, viewed this adaptation of a German Singspiel into an Italian opera not as a specifically Bohemian, but rather as a German national feat. Previously overlooked archival materials show, moreover, that the first Czech production of *Die Zauberflöte* in 1794 responded to economic concerns rather than idealistic national sentiments. Thus, despite patriotic and nationalistic views of the Bohemian Mozart tradition as unique and insular, Prague's productions of *Don Giovanni* and *Die Zauberflöte* operated within a cosmopolitan, trans-Central European network of cultural exchange.

A Context for Gender Equivalence in *Così fan tutte*
Catherine Coppola (Hunter College, CUNY)

That Mozart's women can teach us about gender dynamics is clear; more opaque is the plan for the lesson (Allanbrook, Hunter, Smart 2000; Cusick, Goehring 2018). Heavy-handed productions implicitly critique the original as too weak a statement at best, and at worst, as antifeminist. The very notion that Mozart's operas need revision is symptomatic of two fallacies: one of context—that he was oblivious to proto-feminist movements; and one of change—that current achievements by women render the *querelle des femmes* anachronistic.

Optimism about today's progress is belied in obvious ways, as when a powerful man ridicules his accusers as too unattractive to have been victimized, and, like upper class Enlightenment men who mocked rape survivors, supporters laugh at their expense. Not unrelated, a disturbing number of recent productions make Don Giovanni's assaults consensual (Will 2018). Disputing the fallacy of context, I draw on the robust eighteenth-century debate around a society where powerful men inhabited "polite" and "impolite" worlds with impunity (Offen 2000). Mozart and DaPonte knew of nascent British feminism when they put an English spokeswoman in the seraglio (Joncas 2010). Giving voice to defenses of women alongside mockery and assault, *Don Giovanni* and *Figaro* are not feminist tracts but their contradictions reflect the jagged path of Enlightenment progress (Taylor 2012, Carr 2016).

Rather than minimize antifeminist interpretations of *Così* (Gazzola 2015), I suggest that a fruitful locus of attention lies in the convergence of anti- and pro-feminism within Mozart's operas. Not emphasized in the commentary on the many literary antecedents of *Così* (Gombrich 1954, Steptoe 1981, Polzonetti 2002), male prototypes in Ovid, Boccaccio, and Ariosto admit that they would fail the same test to which the women are subjected. This equivalence is implied but not directly acknowledged by Ferrando and Guglielmo, and it is plainly addressed by Despina. Thus, while the school denoted by the grammatically inclusive subtitle is run largely at the expense of the women, we can make that point without compromising the subtlety of the lesson.

Mozart in Jena: *Naturphilosophie* and Genius
in Early Romantic Criticism

Edmund J. Goehring (University of Western Ontario)

Leading critiques of genius isolate a Gnostic strain in early Romanticism, which untethers human agency from various forms of life: social, economic, material. Thus E. T. A. Hoffmann on Mozart's Symphony K. 543, which summons us "into the spirit-realm" and gives "an intimation of eternity." But Romantics were hardly univocal on genius and its bearing on nature and subjectivity. The foundational Jena circle,

in particular, aired strong dissents from idealism, ones that, as this talk will show, shaped Mozart reception. The spur for this reevaluation is a popular biography by Ignaz Arnold, *Mozarts Geist* (1803). The year following, Caroline Schelling, a central figure among the Jena Romantics, reviewed it in Goethe's *Jenaische allgemeine Literatur-Zeitung*. What caught her eye was Arnold's chapter on genius, which used quasi-Kantian theories to unite a composer's life and works. In contrast, Jena Romantics had been striving to develop alternatives to Kant, not least regarding the relationship between nature and self-consciousness. Schelling projects that ambition in her riposte to Arnold on an ingenious Mozart. She starts by identifying a person's life and works as the "feste Punkte" in which "the real and ideal combine anew in a pure image of a person's *Geist*." Such abstractions seem to portend a Hoffmannesque, cultish sense of creative activity that is ripe for demystification. That Schelling immediately turns to the world of fauna for archetypes, however, suggests a different orientation for this language. Artistic genius, she continues in this materialist vein, marks the highest "*Naturproduct*," a position that invokes her husband's *Naturphilosophie* along with Goethe's writings on the metamorphosis of plants. Both figures rejected the Cartesian *res extensa*—where matter is regarded as inert and quantifiable—for a non-mechanistic materialism. Further, archetypes do not refer to ethereal ideals dwelling prior to or at the culmination of history. Instead, they are immediately accessible in the sensuous, observable world. In accord with, not antagonism to, a main tenet of a demythologized genius, Schelling is saying that the task of relating life to art must acknowledge genius as part of the natural world—a living organism whose experiencing self is embodied in nature.

Identity Strife in Popular Music

Melvin Butler (University of Miami), Chair

The Transformations of Justin Timberlake: Whiteness, Parody, and Privilege

Rachel McCarthy (Royal Holloway, University of London)

In the Emmy award-winning musical parody video "Dick in a Box" broadcast on *Saturday Night Live* in 2006, the white artists Justin Timberlake and Andy Samberg present an exaggerated performance of the specific type of black masculinity espoused by early 90s R&B artists such as Boyz II Men and Jodeci. Wearing oversized suits and gaudy gold chains, Timberlake and Samberg sing about an ingenious plan for their girlfriends' Christmas presents—their penises in gift boxes—thus affectionately mocking the R&B artist who apparently holds a laughably high opinion of his own sexual and romantic prowess. This paper demonstrates how parody constitutes one of several legitimizing strategies through which Timberlake establishes his authority as a practitioner of black music and severs his roots in "manufactured" boy

band pop. A light-hearted critique of a genre's musical aesthetic and visual style from a past era can cement the parody artist's sense of belonging in that genre. Poking fun at 1990s R&B functions as an immersive strategy for Timberlake, increasing his credibility as a serious R&B artist of the 2000s. The parody artist becomes the parodied as Timberlake's sincere R&B is targeted as an object of satire in "How to Write a Love Song" (2011) by the musical comedy group Axis of Awesome. Timberlake thus occupies multiple subject-positions, all of which have a different relationship with the construct of musical authenticity: a former boy band member transformed into a critically-acclaimed R&B artist who is both the subject and object of R&B parody. By teasing apart these subject-positions, Timberlake's whiteness is revealed as a crucial tool which enables him to shift between identities—an agency which is rarely afforded to black artists. Further, his immersive strategy fails to compensate for the economic reality of cultural appropriation in which Timberlake is implicated, as one in a long history of "blue-eyed soul" artists profiting from the performance of black music. Building on emergent literature on pop parody by Spirou and Leberg, this paper shows how parody presents a hnew lens with which to analyze race, privilege, power and authenticity in pop music.

Beyond Family: June Carter, Gender, and Performance in Country Music Stephanie Vander Wel (University at Buffalo)

Familial relations often define the public image of women performers, especially in country music, a genre that espouses traditional and familial values. June Carter (1929–2003), for example, is best known as a member of Mother Maybelle and the Carter Sisters as well as the self-sacrificing wife of the iconic Man in Black, Johnny Cash. What many country music historians have overlooked, however, is that Carter emerged as a successful solo artist in the 1950s, well before her marriage to Cash in 1968. Exploring Carter's career, I examine her performances on *The Country Show: With Stars of the Grand Ole Opry*, a 1950s television program that acted as an extension of Nashville's Saturday night barn dance. Drawing upon the theatrical conventions of minstrelsy and vaudeville, Carter played the part of the hillbilly comedienne in slapstick routines of kinetic humor and verbal wit, outshining or poking fun at, and generally inverting the male-led authority of the show's various emcees. Carter's humor served as a means to mediate the staging of gender strife as well as emphasize performance agency. This essay positions Carter within the history of female country comics and performers and places her in a contemporary context next to Minnie Pearl, viewed as Carter's competition in the 1950s country music industry. Instead of taking on the role of the desexualized old maid, the basis of the Minnie Pearl persona, Carter embodied a contrasting range of comedic and musical images. She could play the part of the demanding wench, the man-hungry rube, or the tomboy clown, a queer identity common in country music since the 1930s. In the next instance,

Carter could sing a rockabilly tune featuring her characteristic vocal growls or belt a honky-tonk ballad about infidelity, loss, and desire. In this sense, Carter slipped in and out of characters—the witty but bumbling rube, the sexualized rambler, or the fallen honky-tonk angel. Thus, her protean transformations of womanhood exceeded her familial image while also recalling the theatrical legacy of women performers in early country music.

“Me at Last, Me at Last!”: Black Artists Freeing
Themselves from Country Music’s “White Avatar”

Joel D. Schwindt (Boston Conservatory at Berklee)

Mainstream country music has long been branded a “white genre,” an ahistorical construct that downplays regular borrowings and interactions with black musical styles and artists (Nunn 2015, Miller 2010, Manuel 2008, Mann 2008). This “white avatar” has even been used to marginalize black performers’ racial identity, most infamously in the refusal of Charley Pride’s label to include a photo in his earliest promotional materials. This “hegemony of vision” (McCrary 1993), however, has been challenged by two emerging black singers, Kane Brown and Jimmie Allen, who unlike earlier black country artists who created similar racial avatars (e.g., Linda Martell, O. B. McClinton), have found top-level success in mainstream country. These artists formulated these “black avatars” through the inclusion of musical elements from hip-hop genres (snap tracks, syncopations, rapped lyrics); an “urban” image (e.g., Brown’s “fade” haircut, featured prominently on the cover of his 2018 album, *Experiment*); and high “black visibility” in their videos, most notably in their creation of the first two mainstream country videos not to show a single white face (Brown’s 2017 “Heaven,” and Allen’s 2018’s “Best Shot”). Significantly to this “visual revolution,” both songs reached #1 not only on the Country Airplay chart, but also Country Music Television’s weekly, viewer-pollled video countdown. This can be attributed to various factors, including a 14% increase in black listenership from 2005–2015 (Country Music Association 2016), a rise in collaborations between white country artists and black hip-hop artists since 2003, and the use of hip-hop styles by white mainstream artists such as Florida Georgia Line and Jason Aldean. Additionally, the reclaiming of “black rusticity” by artists in Americana roots music (e.g., The Ebony Hillbillies, The Carolina Chocolate Drops)—a construct avoided by many black artists since the 1960s, as urban genres (especially Motown and soul) avoided it in order to establish a musical identity separate from country’s “whiteness” (Hughes 2015)—has weakened this racial association. In closing, this paper explores the controversy surrounding Lil Nas X’s “Old Town Road” and “trap country” as it relates to race, country’s “authenticity” construct (Peterson 1999), and the circumvention of industry mediation.

Legacies of World War II

Jenny Doctor (University of Cincinnati), Chair

Concert Tours as Proxy Wars: GDR Musical Diplomacy and the Battle for Germany

Elaine Kelly (University of Edinburgh)

One of the most striking aspects of the Cold War is the extent to which it played out across multiple geographical planes. The battle for hegemony between the German Democratic Republic (GDR) and the Federal Republic of Germany (FRG), for example, was one that was waged as pointedly abroad as it was at home. Driving the foreign policies of both states until the 1970s was the FRG's Hallstein Doctrine, which stipulated that non-Soviet Bloc countries with diplomatic ties to the FRG refuse to recognize the GDR. This strategy did much to underpin the FRG's claims to sole representation of the German nation. It required constant policing, however, given the single mindedness with which the GDR pursued its quest for international recognition. With conventional channels of international communication severely restricted, the GDR depended heavily on cultural diplomacy to promote its interests in the west. Foreign tours by elite musical ensembles were crucial in this regard. They generated positive publicity, provided vital networking opportunities for officials, and, by pointedly emphasizing the German canon, posed a challenge to the vision of Germanness that was propagated by the FRG. Although publicly dismissive of East German propaganda, the FRG was clearly threatened by these tours. West German officials regularly intervened in host countries to mitigate against East German success, attempting, for example, to obstruct the issue of travel visas and demanding that ensembles be advertised as "German" rather than from the GDR. They also systematically targeted individual ensemble members to encourage defections. Drawing on archival sources from the GDR and FRG, media coverage, and personal testimonies, this paper will survey how tours by elite GDR musical ensembles to Western Europe and Japan served over a thirty-year period as sites for inter-German conflict. The paper will discuss how the musical heritage at the center of these tours emerged as a focal point for competing narratives of German identity. It will detail the machinations that were deployed by East and West Germany to further their respective political agendas. Finally, it will consider how host countries responded to such tours as musical and political events.

The Forgotten Army and the “Unfortunate Reminder”: Dame Vera, War Songs, and the Final Burma Star Reunion

Christina Baade (McMaster University)

In 2017, the centenarian Dame Vera Lynn published *Keep Smiling Through: My Wartime Story*, which focused on “her adventures entertaining the troops in far-flung Burma.” Lynn’s arduous four-month trip in 1944 to entertain the Forgotten Army (the British Fourteenth Army) helped forge a close bond between singer and troops. This “comradeship,” as Lynn put it, manifested most potently in her appearances at forty-eight Burma Star Reunions, held yearly at London’s Albert Hall, where she performed nostalgic war songs like “We’ll Meet Again,” with the attendees often singing along. As Earl Mountbatten, who had led the Burma Campaign, observed, “When you come on stage at the Albert Hall, thousands lift the roof.” This paper takes as its point of departure Dame Vera’s performance at the Final Burma Star Reunion in April 1995, which then aired on BBC radio as part of the UK’s controversial fiftieth VJ-Day observances. Drawing on Torgovnick’s concept of the “war complex,” in which morally complicated wartime events are elided in cultural memory, this paper investigates what it meant for British memory of World War II, which centers around the home front and European theatre, to remember the Forgotten Army in a yearly reunion concert—particularly in 1995 when veterans’ “bitterness” about Japanese atrocities framed the VJ-Day commemorations. Given her fame as a singer and World War II icon, Lynn’s commitment to Burma Campaign veterans advanced their public recognition. But this work occurred during the messy transition from Empire to Commonwealth. Not only was the Burma Campaign shaped by British colonialism, but Burma itself became “an unfortunate reminder” (Ashton 2001) of Britain’s botched disengagement, which resulted in Burma leaving the Commonwealth in 1948. “The British [had] handed back to the Burmese a broken country” (Brown 2009), contributing to ongoing economic and political instability. Lynn’s Albert Hall performances, which recalled her wartime tour in “far-flung Burma” (now, Myanmar), helped shape and ensound whose hurt was recognized—and whose forgotten—in British cultural memory. Building on this case, this paper argues that musicologists must attend to the legacies of colonialism, even when examining musicking in the metropole.

Stifling Anti-Imperial Expression: The British Government’s Efforts to Prevent the Composition of Alan Bush’s Opera “The Sugar Reapers”

Thornton Miller (University of Illinois at Urbana-Champaign)

The British communist composer Alan Bush supported the decolonization of the British Empire, was a firm believer in Soviet ideology, and he sought to promote this ideology in his music. Bush’s first three operas “Wat Tylet,” “Men of Blackmoor,” and “The Sugar Reapers” criticized British feudalism, capitalism, and imperialism,

respectively. As Joanna Bullivant explained, Bush shaped his music to his own interpretation of socialist realism and sought to promote the People's cause both within the United Kingdom and abroad, which led to difficulties in having his large-scale works—particularly his operas—performed by major British ensembles. She also notes that Bush's opera "The Sugar Reapers" was written for an East German commission to protest the British military's suppression of free elections in its colony, Guyana, in which the left-leaning People's Progressive Party won 75% of the House of Assembly. In other words, Bush envisioned the opera to denounce this assault on British Guyana's revolutionary struggle for self-governance. While Bullivant's research on the opera focused primarily on Bush's application of socialist realist ideology and his efforts to draw musical material from—but not to exoticize—the Guyanese people in his compositional process, my paper instead focuses on the government's position on Bush as an anti-British composer. Using my research of the institutional records held by the National Archives of the United Kingdom and Bush's personal papers stored at the British Library, I will demonstrate that the British domestic security office MI5 considered Bush to be a communist propagandist, maintained covert surveillance of the composer's activities, and that it sought to restrict the composer's access to the British colony at a time of political unrest. In the ensuing debate, Bush sought to depoliticize his actions by arguing that he was simply trying to gather folk song for his opera, and his supporters maintained that the government suppressed the composer's creative expression, which should have been protected. Meanwhile, his critics posited that Bush's actions as a communist public figure and his complete support for the Soviet suppression of the Hungarian Revolution undermined the argument that he was acting as an apolitical artist.

Musical Autonomy and Forms of Resistance

Sarah Collins (University of Western Australia), Martin Scherzinger (New York University), Co-conveners

Autonomy, Self-Determination, and Whiteness: Rethinking Aesthetic Autonomy through Racial Capitalism

Derek Baron (New York University)

The turn in late twentieth-century musicology away from formalist autonomy and towards contextualization and difference has led to recent reconsiderations of musical autonomy not as a retrenchment of uncritical universalism, but as a strategic analytic framework deployed to sharpen musicology's political usefulness. To cite one influential example, James Currie (2009) reconsiders disinterested aesthetic autonomy in the interest of tuning an engaged scholarly practice to a critique of contemporary capitalism. Critiquing postmodern political projects as missing the forest of totalized capitalist oppression for the trees of particularist identity politics, Currie considers

the abstract autonomy of “music after all” as a privileged point of connection with Marxist analysis of capitalist totality.

However, both postmodern musicology’s anti-formalist particularism and the consequent rearticulation of autonomy tend to gloss over the major source of musicological suspicion of autonomy, namely its inseparability from the post-Enlightenment construction of whiteness. This paper rethinks aesthetic autonomy according to two contemporary scholars of the modern European racial imagination: Denise Ferreira da Silva’s (2007) analysis of the construction of the European subject as a “transparent I”; and Fred Moten’s (2018) reading of the racial imagination in Kant’s philosophy of aesthetic judgment. I argue that the autonomy of the work of art is ultimately an effect of the assumption of autonomy of the white European subject. Without a disarticulation of the tacit alignment of autonomy and whiteness, strategic formalism will not be useful for anti-racist political projects. For, as countless feminist, black, post-colonial, and queer engagements with Marxism have shown, capitalism’s totality requires both the exploitation and the marginalization of social differences; gender and racial difference, in other words, are the concrete secrets behind capitalism’s abstract totality. We must therefore not ignore the trees for the forest, but recognize the latter’s dependence on the former. Instead of defending particularism against Marxist abstraction, the two need to be seen as inextricably linked. This paper will articulate the homology between musical autonomy and the construction of the white European subject in the interest of allowing a more differentially integrated autonomy to attain rigorous strategic value for musicology.

Steve Lacy’s “Politics of Survival”: Experimental Improvisation and the War of Position

Daniel Blake (The New School)

During the transformative upheavals of the 1960s, experimental musicians began to seriously engage with radical political movements by resisting the economic and aesthetic strictures of both the capitalist jazz industry and state-sponsored European modernism. While many African American musicians of the avant garde took direct political action to confront the economic alienation wrought by the jazz nightclub scene, European composers began to create more gestural and participatory art works that upset common divisions between composer, performer, and audience. As this paper argues, the radicalism of late 1960s experimental music is rooted in a convergence of the politicized aesthetics of New York’s Black Arts Movement with the comparatively gestural politics found in the European avant garde. Such a synthesis truly embodies the counter-hegemonic culture imagined by Antonio Gramsci’s “War of Position” resistance strategy. The paper explores politicized improvisation through the early work of the pioneering soprano saxophonist and composer Steve Lacy, an

expatriate American who spent his career at the forefront of improvised music in both New York City and Europe.

A significant factor in understanding Steve Lacy as a “resistance” artist is his skepticism toward an explicitly political music per se. Following his time working in New York City, Lacy avoided established ideologies of the time, instead referring to a “politics of survival” where simply surviving while playing “a music no one wants” is a political act in and of itself (Lacy 2006, p. 64). His subsequent embrace of anti-art principles led him to synthesize the radicalism of the New York avant garde with what his Italian colleague Giuseppe Chiari called *strimpellare*—“to be played in a relaxed manner . . . like an amateur.” The paper examines Lacy’s collaborations with Musica Elettronica Viva and in his 1969 recording “Roba,” both of which employ hybrid musical approaches that eschew easy categorizations. Ultimately, the pragmatic political ideology of this time has a unique relevance for resistance music of the present era, as anthropologist Marc Abèlés (2010) recently wrote of the emerging 21st century political landscape: “the horizon of survival and threat [is] at its center, orienting political action around that horizon.”

After Apeshit/After Analysis

Seth Brodsky (University of Chicago)

When the video for Beyoncé and Jay-Z’s single “Apeshit” dropped in June 2018, it divided its audience. One side marveled at the couple’s solo evening tour through the Louvre, its “masterpiece theater” overturning a millennial taboo on Black bodies centered by White museal frames. Beyoncé made the winged Nike of Samothrace grind, while Jay-Z rapped as Jacques-Louis David’s newly crowned Napoleon. Fans eagerly embraced the canonical-monarchical fantasy of White patriarchal sovereign power with Black women and men as its objects. At the same time, another faction emerged, for whom the video was an epic act of capitalist triumphalism. In this narcissistic show of selfie divination was a radical traversal of the fantasy of art itself as something other than a demonstration of—ultimately financially grounded—power. Here was something like what Jacques Lacan called the “end of analysis,” a twilight of imaginary identifications (with art) and a destitution of the subject (of art), all staged as an audacious sabotage of the imaginary order itself.

In this seminar paper, I suspend this canonical pop antagonism and consider “Apeshit” emblematic of current interregnum art in the sense famously articulated by Antonio Gramsci nearly a century ago: “The crisis consists precisely in the fact that the old is dying and the new cannot be born; in this interregnum a great variety of morbid symptoms appear.” If “Apeshit,” caught between waking dream and woke nightmare, exemplifies one of Gramsci’s “morbid symptoms,” what happens when we shift the register of reception from representation to form, for instance the music’s and video’s spatial and architectural forms and their framing by microphone, camera,

production booth? Doing so can pivot a political battle over the video's symptomatic representations into a question with considerably greater stakes: what shape and form—what “state”—could collective fantasy, a “new order,” take after a traversal that is already ubiquitous, an “old order” that is endlessly dying? To use Asad Haidler's phrase, what “insurgent universal” could follow the end of an analysis that has already taking place, and how might aesthetic imaginaries model it even as they break themselves?

After Relevance

James Currie (University at Buffalo)

It has long been de-rigueur that musicologists prove their credentials by asserting that musical autonomy robs music of its relevance by censoring evidence of its functionality. Music, it is argued, must therefore be represented as fully employed in the labor of cultural work. However, recent neo-liberal developments have robbed this position of its rhetorical force and latter-day postmodern musicologists, as a result, now inhabit a crushing historical irony. For the discursive values they had once placed on relevance now return uncannily in the values fueling the demands made upon musicologists themselves. As universities continue to seek ways of cutting back on faculty, normalizing abusive adjunct labor conditions, and closing and merging departments, administrators constantly demand of us: justify your relevance!

The import of returning to the question of musical autonomy at this historical juncture thus lies in the opportunity it affords to rethink the strategic value that irrelevance and related play-based notions can wield in the creation both of a radical rhetorical alternative to neo-liberal functionality, and to the envisioning of forms of existence that are not consumed by the value that has continued to be placed on work as the presiding metaphor for life. Historically, such play-based notions had, of course, been central to the cultural critique that had originally fueled the development of aesthetic autonomy. But fidelity to such notions also resonates across vastly disparate discursive fields and is, thus, not merely the provenance of white, straight, male, western culture, as many musicologists have had us believe. To bring this point to the seminar table, I will be setting up a dialogue between the play notions of aesthetic autonomy and key strategies of queer theory: notably, the non-relational turn in the work of Leo Bersani, Tim Dean, and Lee Edelman; the reconsideration of Orpheus and Narcissus in the work of José Esteban Muñoz; and Heather Love's meditation on feeling backwards and melancholia. My conclusion will be that, in potential, musical autonomy has always been queer; and that this is the historical moment when that potential must now be realized.

Music's Ineffability as a Social Fact

Michael Gallope (University of Minnesota)

The dangers, virtues, and perplexities attributed to music's ineffability have sparked perennial controversies among scholars. According to a dominant line of critique since the 1990s, ineffability is closely aligned with conservative ideals of absolute music in ways that deny embodiment, social efficacy, and meaning. But an array of thinkers in the latter half of the twentieth century have found music's ineffability to be productive for a variety of reasons: either because music harbors non-discursive affects (Langer), because it indicates the utopian or non-conceptual (Adorno), because language has the potential to mislead us about the powers of music (Jankélévitch), because sound recording has enriched music's relation to the real (Kittler), or because music has the power to transfigure the unspeakable qualities of social trauma into resistance (Moten). In line with these positions, this paper argues that music's ineffability 1) stems from music's sonic inconsistency and affective force; 2) is intertwined with its practical and social history; and 3) is integral to an account of music that is culturally inclusive and politically engaged..

Thus, at a remove from positions that associate ineffability with absolute music, music's ineffability is not an embarrassing surrender to silence. Rather, it is a social fact expressed in a diverse array of cultural circumstances. Under this view, one can take seriously as philosophy a wide array of metaphysical experiences commonly associated with music: from intoxication, to forms of irrational commitment, mystical devotion, ecstasy, the sublime, and generative senses of perplexity that challenge the reign of language over the powers of thought. These are not regressive tendencies; they are rather, practical social facts intimately bound to music's capacity for political meaning. Integrated with this perspective is an ethical motivation: the development of an epistemologically inclusive method that takes seriously socially transformative beliefs in a multitude of locales. It may help challenge a lingering ethnocentrism about the resistant powers of Euro-Western musical grammars that demonize popular culture in order to highlight the virtues of a socially privileged strain of modernism. For, at the level of social practice, all music ought to "count" as philosophical..

Breaking the Frame

Tamara Levitz (University of California, Los Angeles)

The call for papers for this seminar describes the methodological corner U.S. musicologists have backed themselves into as they respond to the current crisis in the humanities by trying to make their discipline more meaningful. Eager to prove music's suitability for social justice projects, musicologists have clamped down in recent years on practices of close reading that highlight words, visuals, and discernable sonic signifiers that prove the "political" in a narrow or broader sense, and collapse aesthetic

experience into socially-relevant representation. This quest for actuality has run the risk of impoverishing and even destroying musicologists' hermeneutic enterprise.

The organizers of this seminar aim to counter that trend by seeking "resistance" (one limited form of the political) within the music itself, or what they refer to as "absolute music"—a historically situated and geographically circumscribed concept that emerged in nineteenth-century Germany. They include in their call for papers a wonderful bibliography that highlights both Martin Scherzinger's critical work on new musicologists' rejection of the aesthetic in their pursuit of social meaning, and sources that critique the postwar debate on commitment between Sartre, Adorno, and others—a debate which, in Gianmario Borio's words, brought the principle of autonomy in dialectical interplay with engagement. These sources beautifully summarize philosophical perspectives that have had great influence on how musicologists understand music's relationship to the social world.

In my paper, I will challenge my colleagues to abandon the autonomy-engagement conceptual framework that grounds this seminar and its bibliography, and that continues to drive their hermeneutic projects. I think many of us find it hard to resist the lure of Adorno and other modernists in theorizing the political in music, even though this allegiance has caused us to submit to an oppressive regime of binaries that have crushed our intellectual freedom. I also reject Carolyn Abbate's gnostic or ephemeral as a viable solution to the crisis of hermeneutics musicologists have reached. In my brief contribution, I hope to push toward a new hermeneutic model for speaking about the politics of music through a reading of Kendrick Lamar's "Alright"—a song I chose because it is commercial, emphatically political, and neither autonomous nor absolute, and thus perfectly ill-suited to this exercise. My goal is to fulfill the mandate of this panel to re-configure musicologists' critical strategies by expanding their hermeneutic choices.

Oto-resistances: Derrida, Freud, and Listening under Authoritarian Neoliberalism

Naomi Waltham-Smith (University of Warwick)

The insinuation of the capitalist relation into every corner of social life, including all manner of everyday listening modalities, poses a dilemma for inventing new forms of resistance, musical and otherwise—a dilemma that, far from being diverted into contemporary populisms, is only exacerbated by the authoritarian turn within neoliberalism. The conventional response on the left, found in post-Althusserian as much as post-autonomist thinking, has been to adhere to and radicalize a position that transposes the autonomy of art into the sphere of politics. This autonomy derives less from Kant's theory of aesthetic judgement than from that of pure practical reason. As such it ascribes to music and politics alike a detached, self-sufficient sovereignty as a condition for critical efficacy, even if this minimal irreducibility is itself the product

of social-economic determination. This perspective has led to an impasse, making it an arguably impossible challenge to locate resistance amid new forms of collective and dispersed listening under digital networked capital that appear to have been always already co-opted.

Examining listening in the context of music streaming services, digital personal assistants, and sonic activism, I argue that the conditions of communicative capital demand destabilizing the dialectic between autonomy and co-option. If the late Derrida's inclination toward singularity suggests that he generalizes the tragic aspect of Kantianism described above—generalizing, for instance, the Adornian violence of the concept—the notion of “resistances” of psychoanalysis developed in his essay of that title on Freud points toward another way of cutting the Gordian knot of music's capacity for resistance, not by disentangling but by re- or over-entangling its worldly connections. I use this as a model to analyze the various differential forces, vibrations, and rhythms with which musical listening is more or less tightly bound to its material conditions and through which it negotiates its relation to the political. The increasing entanglement of networked listening practices does not only lead to the commodification of listening as big data or retreat into autonomous spaces. Rather, they make palpable the commodity form's own internal resistance to itself—its auto-, or *oto*-resistances.

Performance Practices

Bethany Cencer (University of Vermont), Chair

J. S. Bach Deconstructed: Performing the *Goldberg Variations* in the Twenty-First Century

Erinn E. Knyt (University of Massachusetts Amherst)

In the preface to his edition of J. S. Bach's *Aria mit 30 Veränderungen* (1915), for solo piano, Ferruccio Busoni called the piece the most *copious* and *ingenious* of Bach's sets of variations. Yet, he believed the composition could not be performed successfully on the piano without adaptation. His edition-transcription-arrangement, as he stated, set about to *rescue this remarkable work for the concert-hall*. Busoni's suggested modifications included shortening the piece from thirty to twenty-one variations, creating an overall sense of architectural structure by grouping the variations into three main sections, and adapting the composition for the piano by changing time signatures, redistributing notes between the hands, altering rhythmic values, and even changing notes. Yet, he left many choices up to the performer by including ossia passages, by suggesting the potential reordering of certain variations, and by including all of the variations in his edition—even the ones he recommended omitting. Although not necessarily reflective of Bach's intentions, Busoni's open version of the *Goldberg Variations* represents an important early attempt to resurrect this work in an age in

which it was rarely performed. By contextualizing an analysis of Busoni's version of the *Goldberg Variations* within the first detailed reception history of the piece from the nineteenth century to the present, this essay contributes to ongoing discourse about the evolution of performance practices related to Bach's music. In particular, it documents a surprising resurrection of Busoni's version of the *Goldberg Variations* in the twenty-first century that correlates with a dramatic increase in the number of altered versions of the *Goldberg Variations* in general. The first two decades of this century yielded roughly two times the number of altered versions than the previous two centuries combined. Recent interest in Busoni's *Goldberg Variations* thus appears to be part of a larger trend characterized by a less purist approach towards the score. My essay reveals that some performers today eschew the quest for an *authentic* recreation of a text in favor of a deconstructionist idealization of the *collaboration* between the composer and the interpreter.

On Being Vulnerable with Music

Olivia Bloechl (University of Pittsburgh)

This paper broaches the broadly relevant phenomenon of vulnerability from the perspective afforded by situated musical engagement, drawing on one music scholar's personal archive of music played, sung, and heard. To the extent that this situated perspective is of value, it is as a provocation for reflecting on our uneven vulnerabilities as a dimension of being musical, and on being musically vulnerable as a matrix for alternate humanities. My work on vulnerability starts from the premise that musical performance and listening let us understand human vulnerability in distinctive ways. However, there is a tendency for "vulnerability" talk in music studies to determine sonic or aural availability as availability-to-harm or, more drastically, to conflate being available" with being wounded. This emphasis on vulnerability to violence is understandable, given the world we live in, but it neglects the eventual nature of sensory and subjective exposure. Furthermore, it cannot do justice to the musical archive attesting to the vast range of human vulnerabilities. While I do not attempt anything on that scale, I do weave one strand of experience throughout the book to ground my phenomenological arguments in a specific situation: my own and others' experiences of autistic musicality. I bring aspects of this experience into the discussion not as an icon of vulnerability, but because I am persuaded that non-normative experience, including neurodivergence, offers distinctive insights into the old problem of vulnerability to and through meaningful sound. As an example, I turn to quasi-vocal passages in nineteenth-century European piano music, focusing on pianistic experience *per se*. Pianistic "vocality" in this repertory typically involves a melody consolidating out of motivic material, where the line's integrity is vulnerable to dissolution or absorption . . . failure. From a pianist's perspective, playing such passages is a curious, quixotic experience, as we work to make convincingly subjective, quasi-human voices

from the percussive movements of fingers. Experience of exposure in these passages is not just symbolic, it is physical. I support this point with reflection on playing Brahms' late piano miniatures, whose tentative pianistic "voices" I find more hospitable to neurodivergent experiences of discontinuous selfhood.

Are Historical Recordings Just Another HIP Resource?

Mary Hunter (Bowdoin College)

Historical recordings are an important resource for the performance of nineteenth- and early twentieth-century music. The broader conceptual effects of recordings on the discipline of historically-informed performance (HIP) are less well-studied than the nature of the musical devices (rubato, asynchrony, radical tempo changes) most common during this period. My aim here is to examine the nexus of continuities and distinctions between HIP based on material and written sources, and recording-influenced HIP (RIP), particularly with regard to the epistemological position of the performer. My sources include both previous scholarship and some semi-structured interviews with performers. Two issues serve to illustrate my argument. First, the alienating effect of old recordings on many listeners, which often produces an acute consciousness of the contingency of taste. Although both HIP and RIP performers make choices acceptable within their own aesthetic horizons, the level of explicitness with which RIP performers have to negotiate between the indisputable facts of the old and the demands of the present-day gives RIP a quite distinct conceptual profile. Daniel Leech-Wilkinson's (2010) notion of "extreme expressivity" as the overarching value of late-nineteenth and early-twentieth-century performance also partly distinguishes RIP from HIP. On the one hand, insofar as performers will use any means comprehensible to a modern audience to communicate a historical value, the "expressivity" of late-nineteenth-century performance is conceptually similar to the overwhelmingly "rhetorical" character of eighteenth-century performance (Haynes 2007). On the other hand, while a "rhetorical" performance can immediately distinguish itself as HIP even if the means used to effectuate a rhetorical manner are largely ahistorical, expressivity is already a value in "mainstream" performance. The historical bona fides of "period expressivity" are contained entirely in its sounding particularities, which, as noted, are often unpalatable. Here the intellectual position of the RIP performer may resemble that of the HIP performer in aiming at a general historical goal, but differ in the extent to which that goal is perceptible through purely musical means.

Transforming Audiences

Jacek Blaszkiewicz (Wayne State University), Chair

The Democratic Soundscape of David Lang's *the public domain*

Victoria Aschheim (Dartmouth College)

On 13 August 2016, volunteer singers from every New York borough gathered on Lincoln Center's plaza to give the world premiere of *the public domain*, commissioned by the Mostly Mozart Festival, and other organizations, from the American composer David Lang. Written for 1000 people of all abilities, *the public domain* featured five "strands" of 200 participants each, organized by "group leaders." The choreographer Annie-B Parson designed movement she called "pedestrian"—doable, walkable.

In his program note to *the public domain*, Lang highlights the inclusive power of the text, catalogs of results from an internet search he issued ("one thing we all have is our . . ."), set to repeating motives. He also conveys the piece's social action through terms of spectatorship and corporeality: "Performers and audience should be indistinguishable from each other . . . mixed together." My paper locates the political life latent in the *sound of the public domain* that turns the music toward the future. Mobilizing Adriana Cavarero's new research on political phonospheres, Danielle Allen's work on egalitarianism, and drawing on the score, my interviews with Lang and Parson, my experience at the premiere, and video, I argue that *the public domain* creates a soundscape of germinal democracy. This soundscape takes the form of pluriphony: as I define it, vocal plurality in service of equality.

the public domain, I propose, advocates for voice in its practical dimensions of timbre, dynamic, melody, and rhythm, and its theoretical dimensions of uniqueness and personhood, as the medium of relational subjectivity—political community in the making. The score spans a gamut from whispering, murmuring, to speaking, singing, shouting, to megaphone-amplification, and integrates indeterminacy (individual decision-making concerning register and tempo) with multipart (collective) harmony. The result: transformation of a public space into an immersive, experimental, acoustic *agora* (related verbs: "to gather" and "to speak") in which participants rehearse civic cooperation through music in a time of alienation. My paper joins social aesthetics (cf. Georgina Born) with the study of relations between music, sound, and space (cf. Gascia Ouzounian). *the public domain* presents a new site for understanding the political promise of musical participation.

Opera before “Elitism”: Democratic Opera-going in Interwar Britain

Alexandra Wilson (Oxford Brookes University)

During the 1920s, opera in Britain played to large, socially mixed audiences in venues that ranged from the glitzy to the downright seedy. It rubbed shoulders comfortably and interacted in creative ways with precisely those new forms of mass culture that one might expect to have threatened its popularity: film and popular music. It embraced new technologies and its stars threw themselves wholeheartedly into modern celebrity culture. Although opera was in certain contexts “elite,” it was never “elitist” (a far later and more consciously pejorative expression suggestive of social exclusion), and there were numerous grassroots attempts to expand the audience for the artform, through lectures, listening clubs, educational initiatives, broadcasting, and propaganda that drew connections between opera and sport. This paper discusses the vibrant culture of opera and opera-going in 1920s Britain before considering the extent to which attitudes towards opera began to change across the course of the 1930s. Although there was still a thriving culture of “opera for all,” the national conversation about opera began to shift in response to developments in operatic practices and programming, changes in national opera-going habits, and evolving funding policies. Amongst other developments, three key milestones will be analyzed: the embryonic subsidy scheme for opera launched at the start of the decade, the establishment of the popular opera company at Sadler’s Wells Theatre, and the launch of country house opera with the foundation of Glyndebourne. This paper builds upon my recently published monograph on operatic culture in 1920s Britain and presents findings from my new research project, which traces the evolution of British attitudes towards opera from 1900 to the present and seeks to pin down the moment at which opera came to be regarded as elitist. At a moment when debates about opera and accessibility are very much to the fore, it seems vital not only to scrutinize and understand the historical roots of a negative stereotype, but simultaneously to tell the story of opera’s more positive “alternative history”: as a form of genuinely popular entertainment.

Divine Transport at the Paris Opéra under Napoleon

Sarah Hibberd (University of Bristol)

Different models of the musical sublime were in play at the turn of the eighteenth century, rooted in choral, theatrical and symphonic contexts. When Haydn’s widely acknowledged “sublime oeuvre” *Die Schöpfung* was performed in a French translation/adaptation at the Paris Opéra on 24 December 1800, less than a year after its premiere in Vienna, its reception betrayed the clash of different national traditions. Although the work was widely admired, many audience members found it dull and in need of staged action. As Michel Noiray has demonstrated, within the decade a number of dramas based on biblical stories were received as sequels and correctives

to *La Création*, culminating with two tragédies lyriques: Jean-François Le Sueur's *La mort d'Adam et son apothéose* (1809) and Rodolphe Kreutzer's *La mort d'Abel* (1810). This paper outlines the journey from *La Création* to *Abel* and examines the nature of "transport" apparently experienced by Parisian audiences in climactic scenes. I identify associations between aesthetic and political aims, sacred and secular subject matter, and visual and aural effects. The old-style classical ideal of the sublime, rooted in the divine and exemplified in apotheosis scenes, was giving way in some quarters to a more experiential, politically engaged model, inspired by Revolutionary experience, warfare and evocations of hell. Annelies Andries has carried out important research into apotheosis scenes of the period; my focus here is—in contrast—the scene in Kreutzer's opera in which Cain murders his brother. Critics were fascinated with the acting talents of Etienne Lainez: "he has painted the trouble, remorse, despair of Cain, the upheaval of his mind, which at the same time contemplates and rejects the crime, which trembles with its own fury, which desires and fears vengeance; the expression of these various movements was sublime." Ultimately, I argue that *Abel* offers insights into audience engagement with Parisian opera that in turn sheds new light on the sublime's diversification as an aesthetic category and experience during the Empire.

*Saturday Evening Sessions 8:00–10:00***Concepts of Harmony in Musical Composition 1945–1975**

Gianmario Borio (Università di Pavia / Fondazione Giorgio Cini), Chair

Pascal Decroupet (Université Côte d'Azur), Christoph

Neidhöfer (McGill University), Respondents

Jonathan W. Bernard (University of Washington)

David W. Bernstein (Mills College)

C. Catherine Losada (University of Cincinnati)

Susanna Pasticci (Università di Cassino)

Ingrid Pustijanac (Università di Pavia)

Music written in the three decades following World War II fundamentally recast and expanded the notion of harmony. With the diversification of compositional techniques and styles new practices emerged, variously developed from older harmonic systems or resorting to novel principles, such as structuring musical material according to new results in perception research (cybernetics, gestalt and information theory). Some composers continued to speak of “harmony” and “chord” in their work, while others either preferred different designations such as “field” or “Klang,” or avoided terming their harmonic concepts altogether. Whereas the harmonic language of certain composers has been studied extensively (e.g., Koblyakov 1990, Losada 2014 on Boulez; Bernard 1993, Link 2007 on Carter), the harmonic practices of others (such as Cage and Maderna) remain underexplored, in part because these composers left only limited clues into their more elusive harmonic thinking. In addition to this imbalance in scholarly coverage we presently lack (1) an overarching definition (or set of definitions) of harmony inclusive of the diversity of individual approaches, (2) a consistent terminology for harmonic concepts, and (3) a synoptic view of the history of harmonic thinking in postwar new music.

This panel aims to establish the criteria and terminology for a comparative assessment of harmony in this repertoire, to lay the methodological groundwork for a study of the history of harmonic concepts in the postwar period prior to the rise of spectral composition in the 1970s. Each position paper defines the notion(s) of harmony in a particular composer’s music and responds to a set of questions shared by the entire panel, including: when is harmony primary or the byproduct of something else and how? What do the actual compositional realizations of a harmonic system reveal about the capacity of the system itself? Are there discrepancies between what the listener may recognize as harmony and the particular harmonic construction

documented in the sketches? To what extent are harmony, counterpoint, and form still separable entities?

Integrating analysis of scores, sketches, and composers' statements, this project will expound on the notion of harmony across differing styles through a common methodological framework. Following the chair's introduction, Jonathan W. Bernard will discuss the reconciliation of pitch and pitch-class spaces in Elliott Carter, David W. Bernstein will shed new light on John Cage's evolving approach to harmony in his works written between 1948 and 1951, and C. Catherine Losada will theorize harmony as form-building strategy in Pierre Boulez. This will be followed by a response from Pascal Decroupet and responses from the audience and the first three panelists. In the second half of the session Susanna Pasticci will contextualize Bruno Maderna's veiled harmonic fields within 1950s-1960s serialism and Ingrid Pustijanac will conceptualize the formal function of filtered harmonic intervals in György Ligeti, followed by a response from Christoph Neidhöfer, comments from the audience, and replies by the latter two panelists, and by a concluding plenary discussion.

Global East Asian Musicology

Thomas Irvine (University of Southampton), Kunio

Hara (University of South Carolina), Co-chairs

Hyun Kyong Hannah Chang (University of Sheffield), Respondent

Hidden Cosmopolitanisms

Zhuqing Lester Hu (University of California, Berkeley),

Lars Christensen (University of Minnesota), Makoto Harris

Takao (University of Illinois at Urbana-Champaign)

This seminar segment presents a seminal work drawn from outside of musicology in order to foster interdisciplinary conversation, and features a presentation on art historian Jonathan Hay's notion of "hidden cosmopolitanisms," followed by position papers by respondents who connect Hay's work to musicology.

Writing in his foreword to the collected volume *Qing Encounters: Artistic Exchanges between China and the West* (2015), Hay argues that a global historical approach to East Asian arts should not only study the self-aware appropriations of Others, such as chinoiserie or euroiserie, but also pursue cross-cultural connections that were not explicitly declared or Othered as such, hence "hidden" cosmopolitanisms. Despite their motivic and technical parochialism, hidden cosmopolitanisms embodied epistemological and ontological integrations on the structural level, where non-native influences were assimilated "to the point of invisibility." Through the lens of this notion, Hay illuminates globally situated transformations of the very concept of sight and the painterly medium in early modern Chinese literati paintings whose lack of

explicit aestheticization of the foreign has excluded them from the archives of inter-cultural studies.

Drawing on their respective areas of expertise, participants in this seminar will reflect on the various ways in which Hay's concept of hidden cosmopolitanisms may be productive both for articulating a framework for cross-cultural East Asian music histories and for situating this framework within the "global turn" that betides Anglophone musicology today. In particular, whereas the models of encounters, exoticisms, and hybridities developed in the past three decades perpetuate essentialist assumptions of cultures implicitly deemed self-sufficient, Hay's epistemological and ontological focus allows music historians to excavate the transregional processes that engender these seemingly autonomous cultures in the first place. This relational approach is critical for the music of East Asia, a region often conceptualized as the mirror image of "the West" for its well-documented classical traditions and for its economic and cultural hegemonies. By unfolding from inside-out the transformative global integrations that underpin the stubborn formulation "East and West," the search for hidden cosmopolitanisms offers a concrete model for reconceptualizing global music history not as the mere connectivity between bounded ethnicities or localities but as what Sebastian Conrad describes as "structured transformations on a global scale" (Conrad 2016).

The Japanese Reception of Cage in the 1950s and '60s

Serena Yang (University of California, Davis)

After John Cage and David Tudor visited Japan in October 1962, the term "Cage shock" circulated widely among the Japanese public. My interviews with several Japanese composers suggest that the term "Cage Shock" seriously oversimplifies the reception of Cage's debut in Japan. The pianist Yuji Takahashi stated that Cage would have met Japanese audiences well-prepared for his visit by musical trends present in Japan as early as the late 1940s. Intellectuals, such as Kuniharu Akiyama and Toshiro Mayuzumi, who enthused about the potential contact between Cage and Japanese music circles, had made Japanese familiar with Cage's name and concepts through journal articles and word of mouth in the 1950s. The avant-garde group Experimental Workshop had also started to correspond with Cage in 1952 while carrying out their genre-crossing collaborations. In 1961, Toshi Ichiyonagi's premiere of Cagean experimental music whetted the Japanese appetite for seeing Cage's performance and confirming whether the irrational thought they found in Cage's music was true art or mere nonsense.

Before inviting Cage to Japan, the Sogetsu Art Center (SAC) had been a hub for avant-garde activities since 1958. It is also where the notorious improvisational Group Ongaku had its debut. When the members of Group Ongaku saw Cage's performance at the SAC, instead of a shock, they considered it a recognition of their

experimental, multi-media performances. For other Japanese, the term “Cage Shock” functioned as a media buzzword, increasing the public visibility of Cage and the SAC in a short time.

This paper delineates the unknown cultural exchange between Cage and Japan since the end of WWII. By interpreting the media coverage of Cage and Japanese composers’ musical and verbal responses, I argue that some Japanese critics used the term “Cage Shock” to mark the importance of Cage’s first visit to Japan. By doing so they attempted to change the narrative of Cage’s relation to Japan from the personal (in which Cage interacted with just a few individual Japanese composers) to the public level (in which Cage was seen to be interacting with Japanese society as a whole).

“The Timpani Beats just Hit on My Heart!” Music, Friendship, and Diplomacy in the 1973 Philadelphia Orchestra’s China Tour

Bess Xintong Liu (University of Pennsylvania)

“The timpani beats just hit on my heart,” recounted Ms. Wang, a Chinese-American pianist, on her unforgettable experience of attending the Philadelphia Orchestra’s concert in Beijing on September nineteenth, 1973. One year after Nixon’s visit in 1972, the Philadelphia Orchestra toured and performed in Beijing and Shanghai as the first American orchestra that visited the PRC. While the Orchestra tour was just one of the few cultural exchanges initiated by Henry Kissinger, it was the largest in scale—one hundred and thirty Americans including musicians, journalists, and diplomats had the ice-breaking tour. The two concerts performed in Beijing and Shanghai left a legacy among the entire generation of Chinese musicians who were at their prime during the 1970s.

Although it was, as Ambassador Nicholas Platt recounted, a “people-to-people” interaction, the tour was also a diplomatic negotiation on multiple levels. In the political context of the Cultural Revolution (1966–76) and the Cold War *détente* (1967–79), Western art music, played a significant yet subtle role in diplomacy. In order to justify that the value of Western Classical music does not contradict with the Communist ideologies promoted during the Cultural Revolution, musicians, diplomats, and politicians, strategically negotiated on the repertoire and deliberately re-interpreted the meanings of repertoires such as Beethoven’s Symphony no. 6 to the Communist leaders and the general public.

By taking an interdisciplinary approach that juxtaposes textual sources such as historical newspapers with oral accounts of people who directly participated in this event, this paper demonstrates the multivalence of music’s power functioning on multiple levels from the state to individuals, challenging the notion of a monolithic and radical ideological and political bipolarity. In addition, this paper reconsiders music’s function during the authoritarian regime. As this paper shows, Western art music was performed in important occasions prior to the end of the Cultural

Revolution, which demonstrates a variety of functions that music fulfilled during the Cultural Revolution—it was not only propaganda, but also medium for rapprochement, building of memories, and entertainment.

Asian Popular Music's Global Network: "The Fragrance of the Durians" Hon-Lun Helan Yang (Hong Kong Baptist University)

Music is a dynamic site through which to gain a greater understanding of a place and its people. Music is also fluid in circulation and meaning production, particularly when it appears at the intersection of diametrically opposing forces—traditional versus contemporary, local versus global, regional versus national, past versus present, colonial versus post-colonial, etc. The objective of this paper is to show music's capacity to embody such complex phenomena through looking into the musical soundscape of Asia by means of a Hong Kong Cantopop song "The Fragrance of the Durians."

Though thought to be created locally for a film of the same name by the Shaw Brothers in 1959, "The Fragrance of the Durians" was a cover version of the Malaysian hit "Mr Malay," which was itself a cover of the Indonesian pop Impian Semalam. Each of these songs carries its own lyrics and arrangements reflective of its time and place, all showing Western influences, and each has attracted an array of new covers since its production. Using archival study, music and textual analyses, and interpretative readings in the research process, I will address music's fluidity in the following three aspects in this paper: 1) in geography, how these songs travelled through a complex web of transnational networks and created the sonic imagination of "nanyang," the nickname for south-east Asia; 2) in meaning, how each of them constructed and produced its own meaning as a result of re-contextualization connected to music's moving geography; and 3) in creativity, how new covers of each introduced stylistic changes for the music to remain engaging to those who consumed it.

Drawing on Arjun Appadurai's (2009, 129) notion that commodities can serve as objectified containers of meanings, this paper argues that great tunes such as "The Fragrance of the Durians" is a creative vessel with potential for not only transnational consumption but also cross-cultural creativity and meaning production, and most of all a case in point of Asian music's complexities in the mist of Cold War's global musical network.

Organological Approaches to Musicology/ Musicological Approaches to Organology

Matt Zeller (Duke University), Chair

M. Elizabeth Fleming (CUNY)

Stewart Carter (Wake Forest University)

Darcy Kuronen (Boston Museum of Fine Arts)

John Koster (University of South Dakota)

Lidia Chang (CUNY)

This panel will showcase a wide variety of topics, approaches, and methodologies used in both organology and musicology, encouraging conversations that highlight the interests and priorities that these two disciplines share. Each panelist will present a ten-minute paper on different musicological/organological topics that foreground a variety of methodological approaches, followed by brief commentary from the Chair. After the short paper presentations the panelists will engage with each other and with the audience in a discussion of the topics and methodologies presented.

M. Elizabeth Fleming will open our discussion by explaining how organology has expanded the objects and methods of inquiry in the musicology of Western art music, bringing attention to the operations and ethics of instrumental imaginaries and creating a wider area of capture for what we consider to be musical objects. Taking examples from the expanding orchestra of the nineteenth century, she will consider crucial shifts in instrumental construction that made them tools of musical transcendence, specifically through evacuation of the player's touch in favor of the composer's voice.

Stewart Carter will continue this thread of nineteenth-century instrumental mechanization by exploring a persistent question of trombone performance in Italy during that period: slide or valve? He will examine a wide array of didactic materials, advertisements, surviving instruments, and music to illustrate how the valve trombone came to be favored over the slide trombone.

Darcy Kuronen, the Pappalardo Curator of Musical Instruments at the Boston MFA, will discuss the role of the museum curator working at the intersection of musicology and organology. As manager of a collection of over 1200 musical instruments dating from antiquity to the present and spanning the globe he will explain the challenges of presenting and interpreting those instruments for a broad range of visitors and using the collection as an opportunity for public musicology/organology.

Continuing with a curatorial perspective, John Koster will examine ways in which the fact-gathering, descriptive aspect of organology produces foundations for more broadly perceptive and critical work. For example, how the identification of types of wood used in instrument manufacture provides evidence of global patterns of trade, or how analysis of design elements such as string lengths can disclose instrument

makers' working methods and their relationships with the technologies and sciences of historically or geographically diverse cultures.

Lidia Chang examines the powerful gendering work performed by musical instruments with a case study on the flute in England during the Georgian era. Her paper will examine changes in flute design by English makers through the Napoleonic wars, as well as a new school of flute playing pioneered by Charles Nicholson whose new performance style helped to alleviate longstanding cultural anxieties about the feminizing danger music supposedly posed to men.

Political Revolutions and Their Musical Outcomes

Kay K. Shelemay (Harvard University), Chair

Virginia Danielson (NYU Abu Dhabi)

Rebecca Geoffroy-Schwinden (University of North Texas)

Glenda Goodman (University of Pennsylvania)

Ellen T. Harris (Massachusetts Institute of Technology)

Panayotis League (Florida State University)

Alejandro L. Madrid (Cornell University)

Inna Naroditskaya (Northwestern University)

We will explore one of the major conference themes, Music and Revolution, as the organizing rubric for this evening panel. Periods of political ferment can provoke violent social change with many consequences, including the transformation of processes of musical production, transmission, and performance. At the same time, music often plays a broader role in introducing and perpetuating revolutionary actions and ideologies. Thus research across historical musicology and ethnomusicology stands to offer insights into revolutionary changes that resound across cultural domains such as religion, gender, ethnicity and regional identities; reveal repercussions on self-representation and everyday life; and give rise to a formidable array of performance constraints, compositional practices, new repertoires, and listening cultures. Attention to music's ubiquitous role, and the activity of musicians in times of social conflict and transformation, necessarily contribute to a deeper understanding of processes that persist for years following an initial political flashpoint or upheaval. Our panel is organized to provide an interactive forum that approaches revolutionary impacts on music making in different historical, geographical, and cultural settings, as well as the perspectives these materials offer into music's important role in political life.

The panel will feature eight presenters, each of whom is an expert on musical life in the context of a different revolution and its outcome, and will offer a position statement of ten minutes or less. After presentation of the focused individual case studies, the panelists will respond to each other, briefly identifying comparative insights that have emerged, and then open discussion to other session participants. Three case studies will explore music in the context of eighteenth-century revolutions (in the

United States, France, and England); one will discuss a conflict that began in the later nineteenth century (Crete); two will discuss music in the context of early twentieth-century revolutions (Russia and Mexico); and the final two participants will address later twentieth-century upheavals (the Ethiopian Revolution and the Arab Spring in Egypt). Most of these revolutions have continued to shape musical life both at home and abroad until the present.

Saturday Evening Performances

Lecture-Recital: Thomas Morley and Songs for the Shakespearean Stage

Ross W. Duffin

with

Teresa Wakim, Shannon Canavin, and Jason McStoots, *voices*

Charles Weaver, *lute*

Program

It was a lover and his lass Thomas Morley (c. 1557–1602)
Unison and alternation version (1600)
Polyphonic version

O Mistress mine Morley
Tunes from Morley (1599, 1611) and William Byrd (Fitzwilliam Virginal Book)

Long have mine eyes (lyric by Thomas Campion)
Anonymous, set to Morley's *O Mistress mine* (1659)

O Mistress mine
William Chappell version (1840, 1855)
Sidney Beck version (1953)

Shakespeare's Songbook version (2004)
Conjectural lyric set to Morley's tune
Set to a lutesong (1600) by Robert Jones (c. 1577–1617)
Set to a lutesong (1601) by John Dowland (1563–1626)
Set to an anonymous lutesong (c. 1595, 1610)

Orpheus with his lute
Set to an anonymous lutesong (c. 1595, 1610)

The music for song lyrics in early modern English plays has been a vexing problem for centuries, with hundreds of lyrics lacking any indication of how they were originally performed. Scholars, producers, actors, and musicians specifically lament that, in the great age of the English lutesong, pieces that set lyrics from Shakespeare's plays are pitifully few. Not surprisingly, those that do survive are prized like jewels. In particular, two songs by Thomas Morley, *It was a lover and his lass* and *O Mistress mine*, stand out for apparently being composed around the time their respective plays

were written, thus inviting the assumption that they were created expressly for performance in the original productions. Over the last several decades, writers like Philip Gordon and Peter Seng have cast some doubt on that hypothesis, but the perception persists that they were composed for *As You Like It* and *Twelfth Night*, respectively, or specifically appropriated by Shakespeare and part of his original conception of those plays.

Using textual evidence from the plays and the lyrics, along with a close re-examination of the musical sources and settings, this study re-examines the evidence for Morley's songs as artifacts of the original productions and, ultimately, addresses two basic questions: Can we, in fact, determine that Morley was composing for the Shakespearean stage, or is it wishful thinking? And if Morley's two iconic song settings were not used in the original productions, is it possible to identify more plausible candidates?

The answers differ for each song. *It was a lover and his lass* comes from near the time of the premiere of *As You Like It*, and is generally accepted as the original song from the play. Its very inclusion in the original play is a question, however, and its surviving form does not match the characteristics of the song as called for in *As You Like It*. I propose a modified version that better fits the description and, furthermore, addresses Morley's lute accompaniment, which is widely regarded by lutenists today as unidiomatic and nigh-impossible.

Feste's famous song, *O Mistress Mine*, also seems contemporary with its play, *Twelfth Night*, but Shakespeare's lyrics were never set to Morley's tune originally. The two were paired by William Chappell in 1840 and have become "traditional," but the lyrics simply do not fit the instrumental tune as it has come down to us. This was pointed out vehemently by Peter Warlock (Philip Heseltine) as long ago as 1926, but the association of Morley's tune and Shakespeare's lyric persists, particularly with Sidney Beck's widely-used 1953 reconstruction. Modification of the music is conceivable in this case as well, but it seems possible that a different melody entirely was intended to set the lyrics. That issue is explored, and likely candidates from the existing lutesong repertoire are presented as possibilities.

*Sunday Morning 9:00–10:30***African American Women Performing Resistance
in the Transatlantic Twentieth Century**

Denise Von Glahn (Florida State University), Chair

Mrs. Martin Luther King Sr.'s Choir Signifies at
the "Gone With the Wind" Premiere

Marva Griffin Carter (Georgia State University)

The voice and musical legacy of Alberta Williams King (1903–1974), the mother of Martin, has been silent until now. Her story informs music practices of the black church as one who was minister of music and organist in the historic Ebenezer Baptist Church of Atlanta for forty years. A highlight of her career was her choir's controversial performance on 14 December 1939 as part of the *Gone With the Wind* festivities.

Atlanta captured the nation's attention with a three-day movie premiere of *Gone With the Wind*, based on Margaret Mitchell's Pulitzer-Prize-winning Civil War novel. Mayor William Hartsfield met Vivien Leigh, Clark Gable, and other white cast members with roses; paraded them through Atlanta streets adorned with Confederate flags to the sound of Dixie; and wined and dined them in luxurious hotels and country clubs. The black actors were not invited because of their presumed discomfort with exposure to Jim Crow practices, not to mention the probable racial embarrassment of white Atlantans in the national spotlight.

The Junior League, an exclusive women's voluntary organization of former debutantes, hosted a costume charity ball at the Municipal Auditorium inspired by the bazaar scene in the movie. Nearly 4,000 corporate executives, socialites, and elites, including the Rockefellers, the Vanderbilts, and the Cromwells, were transported into the past with cannon balls, battle flags, and "Long Live the Confederacy!" inscriptions. The all-black sixty-voice Ebenezer Baptist Church choir under the direction of L. B. Byron and Mrs. Martin Luther King Sr. (wife of the pastor), was invited to sing Negro spirituals in front of the white-columned plantation setting.

This paper uses the Junior League and Mitchell papers; black and white newspapers; and personal interviews as sources. A song analysis of the texts, based on Henry Gates's Signifying Monkey theory and Frederick Douglass's slave-song interpretations, will show how the choir applied codes, double entendre and signifiers to mask meanings beyond their surface appearances. The plantation-attired choir (including ten-year-old Martin) performed spirituals of veiled resistance for the segregated audience, not yet gone with the wind.

Marian Anderson and Performing Black
Womanhood in 1930s Central Europe
Kira Thurman (University of Michigan)

Between 1930 and 1937, a loyal fanbase developed in Germany and Austria around one woman: contralto Marian Anderson, who frequently came to Central Europe to study and perform. Her legendary concert that took place alongside the Salzburg Festival in Austria in 1935 made her an international superstar overnight. There, famed conductor Arturo Toscanini said that Anderson had a voice “heard once in a hundred years,” a declaration that became central to her publicity and historical legacy. By November 1937, with the Nazis firmly planted in Germany and encroaching on Austria, Marian Anderson offered one last and final concert in Vienna, Austria that quickly sold out. Afterwards, a Viennese journalist wailed that the city had lost a symbol of hope and light during a time of increasing darkness.

In spite of the cult of celebrity surrounding Anderson, the primary symbol of black female entertainments in interwar Europe today stubbornly remains the same: Josephine Baker. Images of her dancing the Charleston have defined historiographical and musicological scholarship investigating the transatlantic twenties and thirties. This paper, however, argues for a re-reading of Europe’s “jazz age” while questioning scholarship’s reliance on Baker in their investigations into African American musical life abroad. It was precisely because Marian Anderson sang lieder by Schubert and other composers that she gained popularity in Vienna, Salzburg, and Berlin. Drawing upon German and Austrian newspapers, published memoirs, and archival documents located in Europe and the United States, I argue that her performances of western art music were also performances of black womanhood, thus greatly challenging audiences’ expectations of black musicians abroad. Anderson’s near-decade long career in cities such as Berlin, Vienna, and Salzburg provides us with a window into changing notions of race, gender, talent, and art music in one of the most vibrant and volatile decades in Central European history.

Confronting Jim Crow at the Metropolitan Opera:
Revisiting Marian Anderson’s Debut
Carol J. Oja (Harvard University)

Marian Anderson’s now-famous debut at the Metropolitan Opera House in January 1955 carried tremendous symbolism historically, politically, and racially, breaking through the opera company’s intransigent whites-only policy. The debut occurred belatedly on both sides: Anderson was about to turn fifty-eight, and the Met was

seventy-five. Furthermore, it is underreported in histories of the institution—noted in passing, if at all—and it is consistently discussed with a celebratory tone.

This paper revisits Anderson's archive—together with those of the Metropolitan Opera, the NAACP, and historic black newspapers—to reconstruct the incremental civil rights battles that yielded Anderson's Met debut. It rereads Anderson's performance history in granular racial detail, and it argues that the Met's segregationist practices were related to those of southern concert facilities. As historian Martha Biondi observes, the realities of New York City's postwar racial segregation were often "at odds with the popular image of liberal Manhattan."

The time span stretches back to 1925, when Anderson made her debut with the New York Philharmonic's summertime Stadium Concerts—a thoroughly improbable event within racial restrictions of its day. Anderson's appearance in that prestigious white setting opened a space in which a major institution of classical music in New York City could begin to imagine interracial performance. By the late 1930s, Walter White, executive director of the NAACP, and Sol Hurok, Anderson's manager, joined forces with Anderson to push for equal access to concert facilities and major performance organizations across the United States. Anderson's historic concert at the Lincoln Memorial in 1939 marked a highly visible milestone, and there were many others: for example, Anderson performed on her own terms in Florida in 1952 by rejecting segregated seating practices. The strategies employed in each civil-rights victory went on to inspire the next, with Hurok devising ever-new work-arounds. One brilliant such case, previously unrecognized by historians, involved renting the Metropolitan Opera House in the face of the opera company's tenacious racism. There, beginning in April 1943, Anderson staged an annual, standing-room-only concert. By doing so she occupied the space, taking a crucial step towards achieving her eventual debut.

Dreams of Nature and the Nature of Dreams in Debussy and Saint-Saëns

Davinia Caddy, Chair

Claude Debussy's Nature-Aesthetic as Imagined
through the Lens of Postcolonial Ecocriticism

Brooks Toliver (University of Akron)

Much work has been done on Debussy's nature-aesthetic as culled from his music and writings. And yet the ecological implications of that aesthetic remain largely unexplored. This is understandable, since the inquiry inevitably brings with it a context alien to the composer, namely that of our current environmental crises. But the recent convergence of postcolonial theory and ecocriticism (Nixon 2005; Cilano and

DeLoughrey 2007; Roos and Hunt 2010; Huggan and Tiffin 2015) opens up possibilities for reading ecological themes into the colonialism of his time. In this paper I consider one such possibility formulated as a thought-experiment: imagine that Debussy's views on nature were of a kind with his views on non-western musicians.

Debussy himself conflated "natives" with "nature" more than once, including in this reflection on Javanese musicians: "There used to be—indeed, despite the troubles that civilization has brought, there still are—some wonderful peoples who learn music as easily as one learns to breathe. Their school consists of the eternal rhythm of the sea, the wind in the leaves, and a thousand other tiny noises, which they listen to with great care, without ever having consulted any of those dubious treatises" (trans. Langham Smith). On one hand, this resonates with contemporary rejections of the *Mission Civilisatrice*, the assumption of French cultural superiority meant to justify imperialism. On the other, the noble-savage trope lurking here enconces the very colonial mindset Debussy seemingly resists. The trope denies subjectivity and agency (Debussy's Javanese are passive vessels, not individual artists); it invokes the benevolence of colonized peoples, a recurring, propagandistic theme in contemporary French travelogues; and it infantilizes (Debussy's Javanese go to school and are evidently illiterate, which, along with their lack of subjecthood, helps to explain why he must speak for them).

The implication, that Debussy's nature-aesthetic is less "eco-friendly" than one might wish, is at once worth articulating and open to question, and I end this paper by questioning it. The grounds for doing so include ecocritical theories regarding nature's "voice" (Armbruster 1998), Debussy's advocacy for preserving nature's mystery, and the composer's relevance to environmental activists.

"Luxe, calme et volupté": Musical Reverie in the Fin de siècle

Alexandra Kieffer (Rice University)

Henry Gauthier-Villars, in an 1895 review, described Claude Debussy's *Prélude à l'après-midi d'un faune* as "musique de rêve," a descriptor attached to Debussy's style ever since. The distinctive sound of Debussy's "dream music" is often attributed to the influence of Symbolist poets—Debussy's "formative immersion," in David Code's words, in the "variegated nexus of aesthetic motivations" in the poetry of Baudelaire and Mallarmé. John Clevenger's important 2002 dissertation argues that the most distinctive of Debussy's compositional innovations were inspired by his love of poetry, the product of an attempt to forge "psychologically convincing musical correlates" for Symbolist poetic techniques. Without discounting the importance of Symbolist poetry to Debussy's aesthetic preoccupations, I argue in this paper that Gauthier-Villars's appellation of "musique de rêve" invoked, as well, a specifically sonic (and largely forgotten) set of cultural reference points, an aural backdrop crucial for understanding Debussy's early style in the 1880s and early 1890s. That is,

Debussy's music in this period drew on signifiers of dreaminess—added sixth chords; ninth, eleventh, and thirteenth chords; non-dominant harmonies embellished with sevenths, often to the point of near-saturation; characteristic ways of using non-chord tones; and a texture suffused with rolled chords and arpeggios—that were becoming increasingly widespread in the popular genre of the piano reverie. Tracing this “reverie topos” through low-prestige commercial sheet music of the period, including settings of Baudelaire's “L'invitation au voyage” by Jean-Grégoire Pénavaire (1879) and Georges Hüe (1890), I argue that this music opens up a new way of hearing fin-de-siècle dream-music, as constituted in large part not by modernist idiosyncrasy—Debussy's unique translation of Symbolist poetics into musical sound—but by repetition and cliché. Far from diminishing Debussy's creative achievement, this broader perspective on his “musique de rêve” enables us to better appreciate the subtleties of his art and the precise nature of his innovations in the formative decade between 1882 and 1892. At the same time, it calls into question traditional narratives of modernism, including Debussy's own, which rigidly restrict its influences and source material to the realm of high-art culture.

A “Paradis Rêvé”: The Imagined Orient in
Saint-Saëns's *La Princesse Jaune*
Emma Kavanagh (University of Oxford)

Western artistic experiences of the Orient are, in themselves, inherently artificial: the Orient imagined and produced by Westerners for Westerners. The implications of Western artistic portrayals of the Orient have been well-explored by Edward Said and in extensive subsequent postcolonial literature. In opera studies more specifically, many famous works have been analyzed with this lens, often emphasizing the central role of the dangerous and seductive exotic woman in these narratives. But what happens when this Western imagining of the Orient is placed consciously onstage in an operatic plot?

I will explore this question through a case study of Saint-Saëns's 1872 one-act opera, *La Princesse Jaune*, in which the artist Kornélis (who is obsessed with all things Japanese) is “transported” to the Orient under the influence of an opium-laced potion, only to return to the perceived safety of the Western world, denouncing Japan forever. A critical flop, *La Princesse Jaune* emerged when European captivation with Japanese culture was growing apace; it premiered the very year that the term “japonisme” was coined. This relatively understudied work offers a fascinating insight into imagined experiences of the Orient, and is therefore a compelling case study for an exciting new reading of Orientalism in opera.

In my paper, I will use the concept of “opera en abyme” to discuss the nested realities within the plot, and to explore the significance of placing the very act of Orientalism on the stage. I will also investigate the gendered implications of the

imagined character of Ming, and how this might interact with other readings of operatic Orientalism. Beyond an exoticised, threatening femme fatale seducing the Western man, as portrayed with Carmen and Dalila, the imaginary Ming embodies even more explicitly the eroticization of the idealised Orient. Finally, I will analyze Saint-Saëns's culturally imprecise approach—both musically and in the opera's plot—and will discuss what this might tell us about perceptions of the Orient in late nineteenth-century France.

Experiments in Sound

Cintia Cristia (Ryerson University), Chair

The Buchla Modular Electronic Music System and the Anonymous Artists of America

Theodore Gordon (Columbia University)

New musical instruments have political potentials: they afford new ways to create auditory culture, suggest what kinds of sounds might participate in that culture, and generate a material focal point around which the social relationships within that culture can be organized. This paper investigates one such instrument and its political use outside of mainstream musical institutions: Donald Buchla's Modular Electronic Music System, as used by the Anonymous Artists of America (AAA) in the late 1960s. Buchla's Modular Electronic Music System, developed beginning in 1964 at the San Francisco Tape Music Center, expressed an explicit ideology of sonic emancipation: lacking a black-and-white keyboard, it promised to transcend many paradigmatic features of the European compositional tradition, including the unidirectional flow of musical agency, concepts of pitch, harmony, and rhythm, and the need for virtuosic training and control. As Buchla's collaborator Morton Subotnick imagined, this system could be an "easel" on which one could intuitively "paint" music, a "technological big bang" that fundamentally changed music and technology for the future. Studying the Buchla Modular Electronic Music System's use by the AAA qualifies and complicates these abstract metaphorical promises. The AAA was a commune consisting of a core group of activist students from Chicago who moved to San Francisco to explore the burgeoning counterculture in 1966. With no musical training, they formed a "rock band," and secured in-kind donations, including a Buchla system, financed by the psychedelics researcher Richard Alpert. In 1967, the AAA toured America in a school bus, playing college rock-and-roll shows featuring their Buchla system, and eventually settled into an intentional community in southern Colorado. Drawing on archival research and interviews, this paper shows how the AAA manifested the political potentials embedded in Buchla's instrumental system, including promises of emancipation, freedom, and democratization. It critically examines the material conditions of this system's development and use, considering issues of race,

class, and power. By illustrating this “anonymous” community’s use of Buchla’s new instrumental system, it contributes to and complicates scholarly discussions of critical organology, music and politics, and 1960s popular music.

Futurism and the Prefigurative Politics of Sound

Otto Muller (Goddard College)

Studies of “futurisms” are often historically specific. By embracing alternative teleologies, futurist aesthetics locate themselves outside of normative progress narratives, and are consequently treated as oddities: eccentric products of unique historical moments, available for rediscovery. This paper interrogates the Italian Futurist output of Luigi Russolo and Balilla Pratella and the Afrofuturist projects of Sun Ra and George Clinton to present a general theory of “futurism” as a distinct mode of socially engaged art, capable of enacting prefigurative politics in impactful ways. Claire Bishop identifies Italian Futurism as a precursor to the participatory art of the early 21st century, highlighting its performative dimensions. This aligns with the work that Tricia Rose and Kodwo Eshun have done to articulate the relevance and impact of the performances of Sun Ra and George Clinton. Together, this suggests a framework for understanding futurism in terms of: 1.) alternate discourses of history and futurity, 2.) interdisciplinary coherence spanning literature, visual art, and music, 3.) immersive and participatory performance practices, and 4.) the embrace of new technologies, which is particularly apparent in sonic innovation. When viewed through the lens of prefigurative politics, as theorized by Wini Breines and Jonathan Smucker, this framework provides clarity as to how futurist art operates to effect real shifts in social and political norms. While Eshun argues that Afrofuturism provides visceral and communal experience of “countermemories that contest the colonial archive,” Bishop writes that “[Italian] Futurism created the conditions for a symbiosis between an artistic embrace of violence and audiences who wanted to be part of a work of art and feel legitimated to participate in its violence,” leading infamously to an alignment with fascism. In both cases, futurist aesthetics contributed to a political climate that catalyzed social change. This paper draws connections between the discrete sonic choices of futurist composers and their discursive contexts, demonstrating how futurism offers a template for music to be impactful in radical politics, and identifying the possibilities and risks that accompany this instrumentality.

Synthesized Socialism: Soviet Modernity, Electronic Music, and the Politics of Timbre in the Early Cold War

Gabrielle Cornish (University of Rochester)

Musicologists have long characterized a divide between Western experimentalism and Soviet socialist realism that, at its core, becomes a stand-in for the ideological

struggle between capitalism and communism (Beal 2006; Schmelz 2009; Fosler-Lusnier 2015). The history of electronic music is entangled in these Cold War aesthetic binaries (Iverson 2019). New sounds and timbres were for the West; melodicism and traditional compositional techniques reigned supreme in the Eastern Bloc. Or so the story goes. In this paper, I show that, contrary to these enduring narratives, the Soviet government strategically deployed electronic music to bolster its image as a modern, forward-looking nation during the early Cold War. At the dawn of the space age and height of the nuclear arms race, Nikita Khrushchev promoted the idea of a “socialist modernity”—a socialist alternative to capitalist models of development and globalization—which facilitated huge growth in scientific and technological research. Music was no exception: the Soviet government believed a “modern” sound demanded more than modernist innovations in compositional technique. It meant sounding, as one listener wrote after a concert of electronic music, “like the country that gave the world Sputnik.” Drawing on previously unseen archival sources, oral history interviews, and organological methods, I argue that the Soviet government cultivated a specific politics of timbre through the creation of state-sponsored electronic musical instruments and ensembles. I begin in 1955, when the Ministry of Culture ordered engineers and inventors to build electronic instruments with a “modern” sound. I then follow the development of the Ekvodin, a multi-voice synthesizer with a keyboard for easy performance, which the Ministry of Culture heralded as the future of Soviet music. My case study of the Ekvodin reveals both the sonic and ideological values at play in the design of electronic musical instruments. Finally, I analyze the reception of the Ekvodin and the All-Union Radio and Television’s Ensemble of Electronic Musical Instruments to unravel ideological debates over how best to “sound modern” in global networks of musical creation. Overall, my paper invites a broad reconsideration of musical aesthetics and politics in the Cold War.

Gender and Voice in Early Music

David Rothenberg (Case Western Reserve University), Chair

Josquin, Michelangelo, and Their Monuments to David

Paula Higgins (Royal Holloway, University of London)

“The mountains are in labor, but a ridiculous mouse will be born!” Thus invoking Horace, the Swiss humanist Heinrich Glarean launches a pre-emptive strike against would-be critics of the exordium of Josquin’s monumental *Planxit autem David*. Long regarded as one of the composer’s most stunning masterpieces, the motet now teeters on the brink of canonic disattribution thanks to skeptical readings of Glarean’s disclaimer in his *Dodecachordon* of 1547. No one has yet considered that issues other than authorship might lie at the root of special pleading for an elegy treating the love

of David and Jonathan, a complex and controversial topic deemed homoerotic since the beginning of Christianity.

Somewhat curiously for a polyphonic lament with approximate date, *Planxit autem David* has resisted hermeneutical mining that would link it with a historical personage and/or elegiac occasion. It is widely presumed to have no liturgical connection beyond several recurrences of the Lamentation tone. Its earliest appearance in Petrucci's *Motetti C* of 1504 followed Josquin's year-long sojourn (April 1503—April 1504) in Ferrara as master of the musical chapel of Ercole d'Este, and its first manuscript source stems from Florence under the Medici restoration about a decade later.

Building on groundwork of Todd Borgerding, my paper maps the rhetoric of aesthetic excess that characterizes Glarean's opprobrium of Josquin's love of musical ostentation and novelty, and the use of the adjective "lasciviens," a word freighted with homoerotic meaning in medieval theoretical discourse. I probe the history of the biblical David and Jonathan story with respect to scholarly interpretations of its original Hebrew text, as well as its treatment in subsequent medieval and renaissance biblical exegesis, philosophy, and the visual arts. I draw attention to overlooked chant sources and an associated liturgical occasion for the text. Finally, I contextualize the composition of the motet with respect to coeval artistic representations of the subject of David in Renaissance Florence, thereby raising the possibility of an unforeseen connection with the creation and public display in that city, from 1501 to 1504, of Michelangelo's monumental marble sculpture, *David*.

Performed Authority and Manipulated Masculinities: Antonio Cesti and the Expressive Low Voice in the Mid-Seventeenth Century

Kyle G. Masson (Princeton University)

On October 6, 1665, Hapsburg Emperor Leopold I of Austria praised the musicians at the Innsbruck court, noting however, "This time I have not heard Cesti. But he now sings baritone, very seldom tenor." Today, we remember Antonio Cesti (1623–1669), Innsbruck's maestro di cappella di camera, as a celebrated opera composer. However, Leopold, who was attempting to bring Cesti to Vienna, highlights Cesti's voice as his primary object of interest. While scholars have long known of Cesti's "sweet miraculous singing"—to use Francesco Redi's phrasing—Cesti as baritone virtuoso has figured neither in considerations of his music nor on voice and expressivity in the mid-seventeenth century more generally. Contra this trend, my paper considers the traces Cesti's dual status as composer and low-voice virtuoso may have left on his repertoire. What impressions and ideas might these personae have conveyed to audiences, and how? More broadly, what does Cesti's example tell us

about the expressive potential and appeal of low voices in an era which prized higher registers, whether male or female?

To address these issues, I first propose a deeper entanglement between Cesti's compositional and singerly personas than generally acknowledged, and suggest that his experiences as a performer inflect his music for changed voices. Then, via Leopold's observation, I suggest that we might examine Cesti's surviving repertory for bass-baritone as having been written for his own performance. This speculative claim undergirds an examination of the music and reveals Cesti's evocation, manipulation, and occasional contravention of notions of masculinity and authority implicit in low voices to seventeenth-century audiences. By engaging with these issues through his own performing body, I submit that Cesti understood deeply the messages conveyed by his low-voiced virtuosity, theatricality, and expression, as well as how to use these attributes to advance his own reputation in a field dominated by higher voices. His success, I argue, enriches our perspective on the status of vocal expressions of exclusively male identity in the mid-seventeenth century, expressions which current academic discourse continues to mostly ignore.

The Song-Space of the Garden: Gender, Power, and Privacy in the Medieval *Rondet*

Jennifer Saltzstein (University of Oklahoma)

In thirteenth-century France, medieval estates increasingly included enclosed gardens and parks. These intensively manipulated ecosystems were designed not for agricultural production, but rather, as refined culinary resources, as promoters of health and tools to remedy illness, and as retreats for sensory pleasure and especially privacy. Many *trouvère* songs and motets highlight features of the aristocratic estate, from round-dances (carols) performed in the distance under olive trees to trysts in enclosed gardens and orchards. This paper focuses on the *rondet*, an Old French refrain-song surviving in roughly 200 examples. I argue that in their lyrics and melodic form, these songs play with notions of desire, privacy, and voyeurism that reflect the gendered, hierarchical social dynamics of their outdoor setting. *Rondets* often describe a girl named Alice who dresses and enters a garden (the “*bele Aelis*” songs), or a carol that takes place “over there” beneath an olive tree (the “*C'est la jus . . .*” songs; see Everist, 1994). Although *rondet* form varies, many *rondets* juxtapose a framing refrain featuring a first-person declaration of love with a narrative stanza set to the refrain's melody. Earlier accounts argued that the refrain and stanza were unrelated, the refrain interrupting the stanza's narrative (Butterfield, 2002). Yet the refrain often seems to be voiced by Alice or the carolers as a diegetic song within the stanza's brief narrative. Viewed this way, the songs are marked by voyeurism, as well as the desire for and violation of privacy—the narrator of the stanza describes the intimate actions of the characters from a location far enough to remain undetected but close enough to

overhear. Formally, stanza uses the melody of the refrain, amplifying the impression that the narrator is spying on the (often female) character, “overhearing” her melody and declaration of love, and overwriting it with his lyrics. I close by considering songs and motets of the “bele Aelis” and “C’est la jus” type in which the characters perceive their voyeurs, voicing anxiety about being watched and overheard. These songs demonstrate the dynamics of space, place, and privacy in the gendered song-space of the medieval garden.

Guitar Cultures

Ben Givan, Chair

The Entrepreneurial Values of Guitar Tone: Selling Sound in a New York City Guitar Shop

Matt Brounley (Stony Brook University)

Based on a three-year ethnographic project at a large “big-box” guitar shop in New York City, this paper investigates the consumer culture of the contemporary guitar industry. I draw from my ethnography to theorize ways musician-consumers are hailed as “entrepreneurs of the self” and their relationships with musical instruments are framed as ones of responsible self-investment. Personalized, composite sounds—often referred to in the singular as “tone”—are often likened by my interlocutors and guitar shop marketing as “sonic fingerprints” and are valued according to their perceived individuality. From my research, I contend that discourses of self-investment through sound can be found in nearly every strata of the contemporary guitar market, from advertisements promising the “perfect tone,” to magazine features which stress that “your tone defines who you are as a guitar player.” Drawing from interactions in guitar shops, I posit that we might consider the concept of “tone,” as it used in musical instrument marketing and guitar cultures more broadly, as importantly distinct from more conventional scholarly views of “timbre” or “sound.” Through describing micro-interactions with customers, employees, and other visitors, I theorize tone as an imaginative sonic ethos that underpins my interlocutors’ evaluations of sonic quality. Furthermore, I contend that the ineffable, pliable qualities of tone make it a perfect neoliberal commodity. The store makes many moves in marketing, employee education, and corporate culture to hail customers as sonic entrepreneur-heroes, projecting tone as a product that aids musicians in streamlining and perfecting themselves. I conclude the paper by suggesting that, in the context of discussing sound quality and value, we should interrogate terminology that is often conflated: sound, timbre, and tone. I suggest that “sound” might be understood as the physical object. Timbre is a social-auditory negotiation structured by epistemic logics and performed between people experiencing sounds. Tone is a certain type of

idealized timbre founded in capitalist ethics and reason. We might say that sound is experienced, timbre is listened to, and tone is imagined, owned, and strived towards.

Like, Comment, and Subscribe: Amateur Music
Theory as Participatory Culture

Julianne Grasso (University of Chicago)

Public-facing music theory is gaining steam amongst academics, particularly given the digital networks in which such discourse can thrive. At last year's AMS/SMT meeting in San Antonio, scholars presented different angles to the topic, from casual twitter comments of befuddled theory students to the carefully crafted mainstream journalistic publications. Indeed, much public music theory is disseminated online, over social networks that blur the formal and informal. At the nexus of these blurred lines is the increasingly popular and populated arena of educational social media channels, many of which feature music analysis of screen media. This paper focuses on online content that is advertised as a "music theory" approach to understanding media, in which amateur analysts position themselves not as authority figures but as fellow lovers and fans of the media they analyze. Following Kiri Miller's (2012) ethnography of amateur-to-amateur online pedagogues or "A2A," I argue that this particular A2A practice shows evidence of an emergent participatory culture of music fans that includes analysts alongside performers and enthusiastic listeners. Where college-based theory courses might seem particularly difficult and financially exclusionary, online A2A content removes these barriers, democratizing access to music-analytical epistemologies. In exploring the content of and responses to this online content, this paper further uncovers the discursive role of music theory in valuing popular musics as worthy of analysis. For example, I identify an overwhelming emphasis on motivic analysis for video game music, ascribing value to the melodic coherence of the score. By linking video game composers to an established tradition of complex, highly valued music, music theory operates as a methodology of legitimization that uncovers the "secrets" of the music as well as the musical values of its fans. Finally, I consider unmarked politics of identity in this sphere; this content are overwhelmingly produced by white men. Given the concerns surrounding the theory/composition pipeline for women and minorities, this purportedly democratized practice seems to be even less diverse than academia. Examining who participates in this emergent participatory practice can shed light on why, how, and for whom music theory and analysis exists and persists.

Play Guitar with the Ventures! How Amateurs Reshaped Rock 'n' Roll

Brian Wright (University of North Texas)

Guitar Player contributor Dan Forte once described the Ventures as “probably the most influential combo of the early Sixties, particularly with aspiring guitar players— influential because their spare instrumentation and simple arrangements made just about any four kids believe they could save their money, get some drums and guitars, and start their own rock and roll band.” The Ventures, however, were not the instigators of rock 'n' roll amateurism as much as they were a microcosm of it. While their ongoing popularity certainly stoked the fire of American guitar culture, their history, early career, and musical sensibility all embodied a subset of trends that had already surfaced in American popular music, most importantly the emerging dominance of the electric guitar and the solidification of the electric bass as rock's primary low-end instrument.

In this paper, I discuss how amateur garage bands in the early 1960s were responsible for a massive shift in the look, feel, and sound of American rock 'n' roll. Unlike the Ventures, most of these bands have been overlooked in popular music history, likely because they left behind so little evidence; making music in their hometowns, practicing in their basements and garages, their loftiest goals were usually locally-confined—playing at parties, school dances, etc. Yet, as teenage beneficiaries of the post-war economic boom, they had privileges that were unavailable to previous generations: they were socially and economically liberated to be “amateur” musicians in the original sense of the word, making music for their own gratification. They were free from the responsibility of supporting their families and they had the time, energy, and disposable income to invest in making music.

Drawing on the work of Ruth Finnegan, internal musical instrument industry documents from the National Association of Music Merchants, and previously unexamined home-market pedagogical texts, I reconstruct this vibrant and widespread amateur musical culture and also demonstrate the key role the Ventures played in this culture, both as a model for younger musicians and as historical actors themselves. Ultimately, I argue that this generation of grassroots musicians was specifically responsible for standardizing the modern rock band.

Historicizing the AMS: An Open Forum

Sponsored by the Committee on the History of the Society

Johann Buis (Wheaton College), Moderator

Matthew R. Morrison (New York University)

Ellen Rosand (Yale University)

Sherrie J. Tucker (University of Kansas)

Liza Vick (University of Pennsylvania)

This open forum with the Committee on the History of the Society (CHS) is intended to invite vigorous discussion. The background and current status of the CHS as well as the challenges of digitizing records will be discussed.

Memory and Trauma

Abby Anderton (Baruch College, CUNY), Chair

Mourning, Transforming, and Recording in 1947: Hearing Karajan's
Metamorphosen and *Ein deutsches Requiem* in Postwar Vienna

Matthew Werley (University of Salzburg)

In early November 1947, Vienna lay in ruin under Allied occupation. Against this bleak postwar landscape the British producer Walter Legge engaged Herbert von Karajan and the Vienna Philharmonic to make the first ever recordings of two works of profound mourning: Johannes Brahms's *Ein deutsches Requiem* (1868) and Richard Strauss's *Metamorphosen* (1945). Although the choral and instrumental mediums each voice distinct visions of interiority and subjectivity, both address questions of collective and individual mourning in ways that are irrevocably entangled with the course and consequences of nineteenth-century German nationalism. The emotional-political resonances of such works in 1947, particularly the enigmatic *Metamorphosen* (whose author was still living in Swiss exile), remain controversial if under-explored aspects of Vienna's postwar musical landscape, not to mention Karajan's attempts to reframe his career trajectory after 1945. Indeed, following his denazification clearance in the summer of 1947, Karajan recorded these two works only ten days after his official return to the concert podium.

Developing upon the aurally sensitive research of the historian Neil Gregor, who has fruitfully explored the history of memory in the reception of the *Metamorphosen* (2015), this talk considers to what extent Karajan's studio interpretations can be heard against the politics and culture of mourning in 1947, a time when the stakes for conductors who continued to remain active in the public sphere were by no

means insignificant. (For example, two weeks after Karajan made his recordings, 150 former concentration camp prisoners protested and then physically accosted Wilhelm Furtwängler as he entered Vienna's Musikverein for a rehearsal—he escaped unscathed, his associate did not.) After situating these recordings within a thick web of historical resonances, this talk analyzes the interpretative approaches between the Brahms and Strauss studio cuts. Each work is then contextually compared with later (re-)recordings—particularly the 1980 Berlin studio *Metamorphosen*, which carried distinctly different resonances for listeners of the late Cold War—in order to expose the ways in which sonic documents can reflect the transformation of historical memory and mourning itself.

Treblinka as Virtual Soundscape: Audio Trip and Polish Holocaust Memory

Kathryn Agnes Huether (University of Minnesota)

Unlike the Auschwitz-Birkenau Memorial Museum, the Treblinka Extermination Camp Memorial Site in Poland lacks its original infrastructure. Destroyed by the Third Reich in 1943, the site offers no physical indicators of its traumatic history, whereas Auschwitz-Birkenau is largely grounded in its materiality. Prior to the summer of 2018, visitors experienced Treblinka solely in its temporality—hearing chirping birds, humming insects, rustling wind, and seeing beautiful vibrant butterflies, a green forest meadow, and a symbolic cemetery—a memorial with little information providing context. However, the site now offers an audio guide that directs visitors via “AudioTrip,” a mobile phone app. With headphones, visitors are guided by the pre-recorded voice of a male narrator, who provides commentary and reads survivor memoirs. AudioTrip also includes a backing musical track that conveys a dark tone. Musical motifs follow orthodox film music techniques, providing a “haunting” quality with glissandos, minor modes, and chromaticism. The combination of the curated audio guide’s sonic attributes and that of memoirs, musical motifs, and historical narrative produces a sonic infrastructure, affectively curating a sonic specter of Treblinka’s infamous past. Drawing from my own fieldwork and interviews with both site visitors and curators of the audio guide, this paper examines the Treblinka audio guide in relation to the contemporary presentation of Holocaust memory in Poland, and the complexities that ensue. I investigate the sonic nuances included in the audio guide—i.e. the narrator’s vocal inflections, the narrative, musical motifs, and prosthetic forest soundscapes, etc.—to highlight how a visitor’s reception of Treblinka is manipulated sonically, and to what end. My approach also engages film music practices and affect theory to assess the relationship of the musical motifs to the narrative voice. I argue that the Treblinka audio guide conveys the memorial vision/agenda of the institutional curators rather than providing an opportunity for visitors to critically and objectively engage with the site and its complex history. More urgently, I

connect this curational soundscape to Poland's current political situation and its recent "Holocaust Law," elucidating how memory politics have shaped an audio guide.

Impossible Monuments: Tadeusz Zygfryd Kassern's Opera *The Anointed* and the Trans-Atlantic Creation of Holocaust Memory

Mackenzie Pierce (Cornell University)

The Polish-Jewish composer Tadeusz Zygfryd Kassern was compelled to write an opera memorializing the Warsaw Ghetto Uprising of 1943 as he watched the ghetto burn from his hiding place. By the composition's completion in 1951, however, he had defected from his diplomatic post in the Polish consulate in New York, choosing a life of poverty over continued service to a government whose hardline communist rule he rejected. With Kassern expelled from Poland's cultural institutions, and unable to gain a foothold on the US musical scene, *The Anointed* has remained unperformed, unpublished, and virtually unstudied to this day. Drawing on rarely examined materials from Kassern's personal papers and Polish institutional archives, this paper situates *The Anointed* in its biographical and cultural context to reveal a new picture of Holocaust commemoration against the backdrop of the early Cold War. Although musicologists have long analyzed the musical life of camps and ghettos in Nazi-occupied Europe—and more recently the construction of Holocaust memory by composers including Schoenberg, Shostakovich, and Reich—they have paid little attention to how survivors deployed music to navigate the often incompatible personal, political, and commemorative demands of the early postwar period. I demonstrate how Kassern's exile in New York afforded him a distanced position from which to observe Poland's fraught cultural politics. Since he was both keenly aware of survivors' desire for memorialization yet insulated from demands by the Polish state to de-Judaize the Holocaust, he could evoke explicit markers of Jewish identity that were off-limits to his colleagues in Warsaw. To do so, he reframed the tribulations of the kabbalist and false messiah Sabbatai Zevi in the Ottoman court as an allegory for Jewish self-identity against external threats. Yet even as exile enabled Kassern to construct *The Anointed* as a transatlantic document of Holocaust memory, it also prevented the opera from reaching the audience of survivors who would have been most amenable to its message. *The Anointed's* commemorative impossibility, I argue, thus draws attention to the fragile conditions, both personal and political, that enable music to shape public memory in the wake of mass violence.

Music in Vienna

Jonathan Kregor (University of Cincinnati), Chair

Schubert's Rossini Complex

Jonathan Spatola-Knoll (Alma College)

Although a few scholars, including Bisogni (1968) and Newbould (1992), have noted Rossini's impact upon individual works of Schubert composed shortly after the arrival of *Tancredi* in Vienna in late 1816, none has fully examined the breadth and depth of Schubert's fascination with Rossini during this period. Rather than consider pieces like the two Overtures "in the Italian style" (Fall 1817) in isolation, I argue that Rossini influenced a much larger complex of approximately twenty-five of Schubert's compositions written between his first exposure to *Tancredi* and early 1818. Schubert's works from this time demonstrate an immediate and sustained interest in Rossini through their motivic, gestural, stylistic, and formal references to his music, many of which have remained unrecognized. *Vedi quanto adoro* (December 1816), for instance, incorporates melodic ideas from *Tancredi*, while the harmonic design, accompanimental textures, and even the text of *Ganymed* (March 1817) resonate with "Di tanti palpiti." Schubert paraphrased this aria at the opening of the second movement of his Sixth Symphony (October 1817–February 1818).

The subtlety of many of Schubert's allusions to Rossini suggests a desire to "make pre-existing ideas his own," much as Brahms approached music by his predecessors (Knapp, 1998). Schubert likewise looked toward Rossini to help him master the overture, much as he had modeled rondos on Beethoven (Cone, 1970). Whereas Vande Moortele (2017) has also related Schubert's Overtures "in the Italian style" to Gossett's formal archetype for a Rossini overture, I identify additional structural idiosyncrasies shared with the Overture to *Tancredi* that indicate a closer relationship. Moreover, Schubert adapted this framework (without crescendos and other foreground references to Rossini's style) in the Overture to *Die Zauberharfe* (completed by 1819–20), which reuses material from his first Italian-style overture. Schubert's interest in Rossini notwithstanding, he continued to incorporate Beethovenian ideas into his music. Cone recognized that Schubert completed at least one piece partially modeled upon Beethoven between 1816 and 1818, and the Sixth Symphony balances Beethoven's and Rossini's influences. At a time when allegiances to these two composers divided the Viennese public, Schubert drew inspiration from them both.

What Atonality?: The Postwar Austrian Extrication of *Wozzeck* from the Second Viennese School

Jessica Payette (Oakland University)

Musicological research on the postwar revival of the Second Viennese School's music has centered on the Darmstadt Festival and *Ferienkurse*, an important venue for the reintroduction of Nazi-labeled *Entartete* ('degenerate') music: modern compositions, mostly by Jewish composers, banned in Germany and Austria in the 1930s and 40s. However, the postwar resuscitation of the music of Schoenberg, Berg, and Webern in their native Vienna is equally significant for the integration of the repertoire into mainstream concert programs and the revitalization of the city's cultural institutions, which eventually provoked intellectual historians, famously Carl Schorske, to consider the role of music in the historiography of fin-de-siècle Vienna. As Schoenberg died in California in 1951, and his disciples preceded him in death, this Viennese advocacy was not greatly influenced by the composers. Instead, it was enacted by a network of their dedicated pupils and high-profile musicians who sought to restore interest in the music by associating it with time-honored Viennese music and aesthetic theories, as opposed to radical modernism *à la* Darmstadt progressives and, later, Schorske. Joy Calico has recently documented Schoenberg's postwar interaction with Viennese concert organizers, initiated by his correspondence with student Hans Apostel and the 1945 reconstitution of the Austrian chapter of the International Society for Contemporary Music. Expanding on Calico's discussion, this paper examines a similarly complex case study surrounding performances of a seminal Second Viennese School work: Karl Böhm, Oscar Fritz Schuh, and Caspar Neher's production of Berg's *Wozzeck*. Absent from prominent Austrian stages since 1932, *Wozzeck* was staged at the Salzburg Festival in 1951, as Karl Böhm prevailed over fierce opposition who viewed the opera as indecent. However, Böhm, who would subsequently reprise the production at the Vienna State Opera, was on a personal crusade to reclaim Austrian opera as distinct from German to internationally bolster his public image and quell concerns about his sympathy for the Nazi Party. To aid in this endeavor postwar Austrian audiences encountered *Wozzeck* as more closely aligned with the First Viennese School than the Second, as Berg's adoption of the structural frameworks of absolute music attested to the opera's roots in classicism.

Opera at the Lobkowitz Palace in Vienna, 1799–1812

Kathryn Libin (Vassar College)

In 1799 Franz Joseph Maximilian, seventh Prince Lobkowitz, launched a brief, brilliant era of operatic performance in private theatres within his main residences in Vienna and Bohemia. Lobkowitz avidly attended opera in Vienna, where he held life-long subscriptions at the court theatre. But his enthusiasm for opera led him to

an intense personal cultivation of the art that was matched in his time by few other patrons. In this paper I examine the Viennese sphere of his theatrical activity, which has received little attention in the scholarly literature. Lobkowitz is best known for his relationship with Beethoven, who dedicated numerous works, including the *Eroica* Symphony, to him; previous research has focused primarily on Lobkowitz's house concerts as a locus for Beethoven performances. But documents, account records, and music preserved in the Lobkowitz Library and Archives at Nelahozeves Castle demonstrate that opera dominated the musical agenda of Prince Lobkowitz and his house musicians for several years. Many close links with personnel at Vienna's court theatre, which lent a high level of professionalism to Lobkowitz opera production, have so far received scant notice. Archival evidence shows that an opera by Antonio Salieri, *Axur rè d'Ormus*, inaugurated this era. Though *Axur* was apparently unstaged in this performance of March 1799, by 1802 a small theatre had been fashioned within the Lobkowitz Palace. Court stage designer Lorenzo Sacchetti supplied sets, and a wardrobe manager from the court theatre outfitted Lobkowitz's lead singers. Account records indicate that Lobkowitz ordered hundreds of customized librettos, and the court copyist, Wenzel Sukowaty, furnished scores and parts. Lobkowitz opera production increased in frequency and extravagance, reaching an extraordinary peak in 1805 and 1806, when the prince's troupe staged fifteen different operas at his city and summer palaces in Vienna. Of some two hundred operas collected by the seventh Prince, at least thirty were staged in his house theatres. From 1807 Prince Lobkowitz's private operatic endeavors began to decline for various reasons—his directorship of the court opera theatre; an intensification of the war with Napoleon; and eventually the devaluation of Austria's currency and Lobkowitz's near bankruptcy.

Opera Spaces

Gundula Kreuzer (Yale University), Chair

The Ballad of Baby Doe at the Central City Opera: A Case of Hyperlocal Canonicity

Emily Richmond Pollock (Massachusetts Institute of Technology)

Since 1932, the Central City Opera has presented an annual summer festival in a small opera house originally built in 1878 at the height of Colorado's mining fortunes. Douglas Moore's *The Ballad of Baby Doe* had its world premiere there in 1956 and has seen eight subsequent revivals—more than any other work. The company's affiliation with *The Ballad of Baby Doe* is deliberate, ritualized, and strategic, and builds on but goes beyond the proud ownership that stems from having commissioned what became a relatively well-known American lyric opera. In this paper, I frame *The Ballad of Baby Doe* in Central City as an example of what I call hyperlocal canonicity: the opera has secured its recurring place in the defined, delimited space of the Central

City Opera's festival season by resonating with and reinforcing aspects of cultural and geographical tradition that are fundamental to local identity and to the Central City Opera as an institution.

Drawing on archival research and interviews with key administrative and artistic personnel, I argue that the significance of *The Ballad of Baby Doe* is properly understood as part of a profoundly regional material history. The history of mining is crucial to Central City's self-presentation and to the origin story of its opera house, and Central City's identity as "historic" corresponds to the exact period dramatized in the opera. As a result, the community has a strong stake in the work's romanticized portrayal of Colorado's mercurial mining fortunes and in its love triangle of local legends. The environmental and institutional particularity of the Central City Opera, including its interface with a tourist economy now largely reliant on mining lore and gambling, allow productions of *Baby Doe* to both draw on and help to construct the history and mythology of the region.

This case is a reminder that all canonicity has been constructed within institutions and is locally maintained. Yet while "regional opera" is a term often used pejoratively, my paper shows that a more subtle account of American opera may emerge when the local conditions of works' production and reception are taken seriously.

Accidents of History: Fire and the Forging of
Operatic Modernity at the Met in 1892
Flora Willson (King's College London)

Around 9 a.m. on 27 August 1892, a fire started in the paint room of New York's Metropolitan Opera House. A crowd of spectators gathered, witnesses to the failure of safety measures installed in a supposedly fire-proof venue. The following day—with the Met still standing but with a badly damaged auditorium and stage—the *New York Times* front page declared "A Great Playhouse Gone." Anxiety about the forthcoming opera season was justifiably widespread: the Met only reopened in November 1893, with a symbolically charged performance of Gounod's *Faust*, the very first work performed there in 1883. Despite their regularity, opera house fires have tended to be consigned to the footnotes of the art form's history: often mentioned in passing but rarely examined. My paper aims, by contrast, to argue that the 1892 Met fire was crucial not simply because of its local, practical impact, but also (at least as importantly) because of its bearing on subsequent operatic historiography. My argument falls into two parts. In the first, I suggest the Met fire can reveal fresh perspectives on the relationship between the fabric of operatic production, new technology, and late-nineteenth-century urban life. In particular, I establish a dialogue with recent research in cultural studies on attempts to contain and prevent disaster—what Kevin Rozario has called "the catastrophic logic of modernity." In this context, we can see how the Met was newly rooted in its local urban topography, via novel infrastructural

systems dedicated to managing emergencies, while simultaneously contributing to an innovative transnational discourse on fire-safety in opera houses. In the second part, I consider the positioning of the 1892 fire in numerous accounts of the Met's history as a watershed marking the emergence of its self-consciously "modern," international incarnation. Drawing on archival materials dating from the months after the fire and building on Catherine Gallagher's recent historiographical work on "the counterfactual imagination," I ask what it might mean for a fire—an accident—to be seen as a historiographic turning point. How might we account more productively for the agency of such accidents in the history of opera?

Red and Gold: The Origins of a Theatrical Aesthetic

Laura Protano-Biggs (Johns Hopkins University)

While scholars have characterized the nineteenth century as a time of important material transformations in opera, in which auditoriums were darkened and newly-constituted audiences learned to sit in absorbed silence, color transformation within auditoria has eluded discussion. Archival sources can nonetheless confirm what scholars have on occasion surmised (Banu, 1989): the now-iconic theatrical aesthetic of red and gold within European opera houses was an invention of the nineteenth century. Until 1800, blue and green predominated in most European theater interiors, while red was less common. By the second half of the century, however, hundreds of theaters across Europe were decorated to boast a uniform wash of red with gold trim. Whence this dramatic shift to red and gold? In his 1871 treatise *Le Théâtre*, architect Charles Garnier details how a predominance of red in auditoria enhances the flush on white-skinned females and flatters their faces with new hues. Much as red tint colored onto black and white photos at mid-century imbued faces with color and motion, the red ambience, reflected from the colored surfaces, would lend such faces character. This paper charts the ascendance of crimson opera-house interiors in Europe, with a focus on representative theaters in France and Italy. In turn, it traces the immediate discursive foundations on which Garnier's politics of color rested. Other theater architects and critics had also been conscious that red theater surfaces were capable of selective enhancement of the (white) human face in an era in which men and women had ceased to paste white lead onto their faces to conceal their natural hue. This was matched with an awareness that red could, if needed, make faces disappear: as Helmholtz demonstrated at mid-century, red could absorb all but the highest wavelengths of light, and thus was an instrument of near total darkness when auditorium illumination was dimmed. If scholars have started to theorize the role theater walls had in nineteenth-century architectural acoustics, this paper insists the time is ripe for an examination of how their color created visual filters with their own rich cultural histories.

Transnationalisms

Chantal Frankenbach (California State University, Sacramento), Chair

Cubanidad, Mambo, and the *Mulata*: Musical Exoticisms in *Guys and Dolls*

Cary Penate (University of Texas at Austin)

The United States' fascination with Latin American dance reached its peak in the 1950s and 60s, particularly with the mambo craze and its presence in Hollywood musicals. The inclusion of Afro-Cuban dance music in Broadway hits became common practice as seen in *The Pajama Game* (1957), *Damn Yankees* (1958), and *West Side Story* (1961). In the film, *Guys and Dolls* (1955), Frank Loesser arranges the Broadway melody "A Woman in Love" against Afro-Cuban instrumentation and rhythms to create a mambo heard when the main characters travel to Havana and meet a sexualized *mulata* character. The presence of a *mulata*, or a mixed-race woman, is telling of her role as the face of Cuban tourism, an image that proliferated through Mexican and US cinema in close association with stylized Afro-Cuban genres such as rumba, mambo, danzón, and the bolero. Critical examinations of the *mulata* character type and her music are valuable in that they document ongoing post-colonial struggles with racial inequality and ideological bias. Her signification as a unifier of African, European, and indigenous races often is shown as in between binaries of Madonna and prostitute, black and white, urban and rural spaces, and classical and popular music. This paper centers on the representation of the *mulata* in the *Guys and Dolls*' mambo scene in Havana. The difference between the modern spaces of New York City and the pre-modern, rustic spaces of Havana is emphasized through polarities in musical styles, scenery, and character types. The juxtaposition of North American and Caribbean musical forms lends definition to Cubanidad for North Americans in the context of Broadway musical culture. By extension, analogies between the *mulata*, Cuba, and mambo highlight the ways in which she has been used for over a century to exemplify Cuba (and other nations) as a land of abundance, exoticism, sensual pleasure, and racial synthesis. An exploration of the *mulata*'s contested representations in Hollywood and other cinemas underscores the political and cultural climate surrounding Latin American music. Such representations suggest how national governments and multinational media have exploited the *mulata* and Afrodescendant music and dance for economic or political gain.

Traces of Imperial Improvisation: The 1917 Transnational Expedition of the Victor Talking Machine Company

Sergio Ospina Romero (Indiana University / Universidad de los Andes)

In 1917, George Cheney and Charles Althouse, recording technicians of the Victor Talking Machine Company, spent almost the whole year on a transnational recording tour. They went first to Puerto Rico and Venezuela, and, after a few days in the United States, embarked on an expedition through Argentina, Chile, Bolivia, Peru, and Ecuador, with blank and recorded masters going back and forth between New Jersey and different stations in South America. While setting up makeshift recording laboratories, these scouts faced multiple challenges, including identifying local performers, negotiating copyright deals, and wrangling tardy, drunken performers into the studio. Although Cheney and Althouse dutifully followed Victor executives' guidelines, it was up to them and the people they worked with to figure out how to put Victor's plans into practice. For the most part, just as some of the musicians they brought in front of the recording horn, these recording scouts were playing by ear. In this paper, I analyze the spontaneous decisions and the improvisatory dynamics that characterized these scouts' labor on the ground. Drawing on the travelogues and daily ledgers of the expedition, I retrace the scouts' unpredictable encounters with local musicians and repertoires, their extemporaneous maneuvering with the recording equipment, and various incidents of cultural, musical, and linguistic misunderstanding. Such off-the-cuff interactions, I argue, are traces of the spontaneity that propelled the music industry's worldwide expansion in the early twentieth century. Building on the work of Gronow, Spottswood, Suisman, Miller, Denning, Bohlman, Lipsitz, and others, I discuss, on the one hand, the imperial mindset and entanglements that informed the global outreach of companies like Victor, and on the other, the scouts' improvisations in relation to broader notions of improvisation in musical and social realms. Thus, I challenge the idea, hitherto on offer, that cultural and economic imperialism has usually proceeded by design from the imperial centers. By exploring how Cheney and Althouse negotiated with performers, intermediaries, and translators through a series of mundane encounters, we can glimpse the uneven nature of Victor's commercial empire and find a far more complicated story of the global spread of recorded music.

Sunday Morning 10:45–12:15

As Heard on TV

Cormac Newark, Chair

O is for Opera: Navigating Genre and Elitism on *Sesame Street*

Megan Steigerwald Ille (Washington University in St. Louis)

An orange with bottle caps for ears, daisy eyelashes, and a mop for a wig is not the first thing that comes to most people's minds when envisioning an opera singer. Fans of *Sesame Street*, however, might disagree. Singing the Habanera from Georges Bizet's *Carmen*, the aforementioned warbling citrus fruit first appeared during the show's third season on 16 November 1971. Opera, and indeed the Habanera, would prove to be a recurring genre on the show, appearing in multiple street scenes and inserts. While scholars have examined the use of popular music and urban sound in *Sesame Street*, very little attention has been given to the use of opera on the show (Ostrofsky 2012, Serlin 1998). From another perspective, Goldmark's work on classical music and cartoons acknowledges the effect of cartoon programming on popular understandings of the western classical canon, but his analysis does not examine other forms of children's mass media such as the pedagogically driven *Sesame Street* (2005). Why did opera appear so frequently on *Sesame Street*? And what was the definition of opera that *Sesame Street* communicated to young viewers? Using materials from the Children's Television Workshop archive, interviews, and video clips from the show, I analyze the use of opera in *Sesame Street* from the show's inception in 1969 to 2018. I argue that despite goals of helping viewers hear opera as one of many genres of accessible music within the American soundscape, *Sesame Street* both re-established certain operatic stereotypes and reinforced the performance of canonic operatic repertoire such as *Carmen*, *Aida*, and *Die Walküre*. I draw out this tension between access and elitism by contrasting stereotypical presentations of performers such as Marilyn Horne, Plácido Domingo [sic], and Denyce Graves, and works like the "Up and Down Opera," with individual scenes that show characters such as Big Bird singing opera as an everyday activity. I conclude by gesturing towards how, rather than being confined to 123 Sesame Street, a teaching philosophy bound between access and reification shapes much contemporary programming for children—and adults—within major American operatic institutions today.

Laff Box: On the Musical History of Canned Laughter
 Delia Casadei (University of California, Berkeley)

Canned laughter—the post-produced TV laughs that became a transnational cipher of American-style TV sit-coms between the 1950s and the 90s—is rarely discussed in terms of its sound. Yet that sound has an especially musical history. The principal technical means of post-producing laughter for TV shows between 1950s and the late 1970s was a sort of ante-litteram mellotron. Known as the Laff Box, it consisted of a typewriter adapted by sound engineer Charles Douglass to blend and overlay loops of taped laughter with other minor audience vociferation (gasps, yelps). The sounds that emerged out of this machine were, as recent work by David McCarthy has shown, characterized by magazines such as *TV Guide* as a form of both technological and musical trickery. Yet the mixing of the laughtrack, performed by Douglass himself at the Laff Box, was in reality a complex form of labor: one that involved the construction of an instrument, and then a performance practice for that instrument that was closely attuned to rhythm, register and polyphonic texture. Silent, invisible, and nonetheless key to canned laughter—perhaps the most distinctive element of twentieth century television writ large—was Music, of a sort. Music, that is, that amounts to the unrecognized labor—composerly, technological, instrumental—that rendered snippets of audience vociferation technologically reproducible, and prodigiously reproductive, in turn. This paper investigates the relationship between laughter, sound reproduction technology, and music in the making of canned laughter by shedding light on the assemblage and performance practice of the Laff box. Through a close study of TV shows (*The Hank McCune Show*, *I Love Lucy*, among others) that used canned laughter, I will explore the role of musical labor in producing laughtracks—and offer an alternative to the pervasive Adornian contempt that persists in scholarship on canned laughter. Finally, I will set laughtracks into historical relief: I argue that laughter had, particularly in the twentieth-century, a privileged relationship with sound reproduction and ideologies of orality; and that this relationship was silently mediated by forms of musical labor that made laughter iterable and reproducible while preserving its potential as unscripted collective utterance.

Dancing Divas: *La sonnambula* on Video in 1950s Italy
 Emanuele Senici (University of Rome La Sapienza)

1950s Italy was an extraordinarily fertile ground for opera on video. The first half of the decade saw the release of several films of repertory works, while in 1954 Italian state television began studio broadcasts of up to a dozen operas a year. Television also ventured into theaters for live relays: the first time it “conquered the bastion” of La Scala—to echo the media discourse on the event—was in May 1955 for a new production of *La sonnambula* staged by Luchino Visconti, conducted by Leonard

Bernstein and starring Maria Callas. Significantly, *La sonnambula* was also one of the very few operas to have been both filmed (in 1952, featuring Caterina Mancini in the title role) and broadcast from TV studios (in 1956, with Anna Moffo). These three *Sonnambulas*, differently re-mediated, together afford a prime opportunity to observe opera on video from a perspective both historical and comparative—still an unusual conjunction for this kind of study. Taking my cue from recent work concerning opera on film and television (Citron, Esse, Morris, Will), I will focus on a particular issue of re-mediation: the widely different ways in which the theatrical origins of the opera are acknowledged or disavowed. Most curious in this sense yet common to these three *Sonnambulas* is their significant interpolation of dances, often involving the *prima donna*. I will consider the function of new “dance numbers” to reveal them as both marks and means of the processes of re-mediation. Placing these numbers in the context of dance in Italian film and television of the 1950s will then facilitate exploration of their cultural resonances with other screen genres, particularly the television variety show. This recontextualization will prompt wider reflections on the new kind of physical demands placed on singers, especially female singers, by the incorporation of dance, and, more broadly, on the social and cultural reconfiguration of their bodies promoted by the ever more widespread videoing of opera in the postwar period, both in Italy and beyond.

Communist and Post-Communist Spectacles

Michael Baumgartner (Cleveland State University), Chair

Trauma, and European Identity in Krzysztof
Kieślowski's *Three Colors: Blue* (1993)

Ewelina Boczkowska (Youngstown State University)

Krzysztof Kieslowski's *Three Colors: Blue* (1993) culminates with the completion of a concerto by the widow of a known composer. This piece is laden with memories of traumatic loss; the music foregrounds at the heart of *Blue* the widow's subjective experience of pain and bereavement, as Emma Wilson, Annette Insdorf, Slavoj Žižek, Nicholas W. Reyland, and others have shown. But there is a collective dimension to the Concerto as well. The composition bears in its title the subtext of a unified Europe. The Concerto for Europe—as it is called in *Blue*—circumscribes the world of the grieving heroine within the newly formed European Union and the finished piece consequently functions as a sonic monument to that historic moment. The reference to a broader political context is further significant when examined as the music's marker of cultural memory connecting *Blue* to Kieslowski's earlier collaborations with composer Zbigniew Preisner: the Solidarity-era film *No End* (1985), Polish television series *The Decalogue* and the international film production *The Double Life of Veronique*. These films have consistently linked music and loss (quotations of musical

themes and use of particular timbres) and mapped private traumas onto political backgrounds. The widow of *Blue* can be conceived as heir to a transnational community of suffering heroines whose stories unfolded against the bleak realities of communist Poland and post-Soviet Europe. By contrast to theirs, her world—her Europe—is more hopeful and more conducive to recovery. I argue that the music in *Blue*, at once intimate and vaguely political, mourns former “selves” in the Concerto’s reconciliation of divergent notions of “Europe.” Framed as such, Blue’s-Preisner’s-Concerto provides a sonic counterpoint to descriptions (by Julia Kristeva, Milan Kundera, and Adam Zagajewski, among others) of European identity in crisis and cultural debates about what it might mean to belong to Europe after 1989. Kieslowski’s film, its music, and the cultural texts offer a nuanced understanding of post-1989 Europe as marked by its citizens’ loss of shared identity, its political success dependent on their capacity to mourn their differences in the past.

Colonial in Form, Socialist in Content: The Postcolonial Korean Self in North Korean Revolutionary Opera Stephen Johnson

For much of his life, Kim Jong Il considered revolutionary opera a cornerstone of North Korea’s infamous propaganda state. The libretti confront historical wrongs including the country’s feudal past, Japanese colonialism, and the Korean War. Many, including scholars such as Alzo David-West (2006), dismiss these heavy-handed productions as empty rhetoric of little artistic value. However, the operas in fact reveal a methodical approach to cultural production that furthers specific aims of the regime. Heonik Kwon and Byung-Ho Chung contend, for instance, that the operas were the linchpin of Kim Jong Il’s efforts to secure his place in the line of succession (2012). Suk-Young Kim furthermore suggests that the operas instruct Pyongyang residents in living according to utopian principles (2010). Building on these studies, I argue that Kim Jong Il’s stated operatic precepts promote an essentially hybrid form despite his nationalist rhetoric. In particular, I suggest that the revolutionary operas reveal an ambivalence toward global modernity due to the legacy of Japanese colonialism.

Kim Jong Il outlines his musical values most clearly in his text *On the Art of Opera*. This book consolidates several speeches he gave to the operas’ production teams. In it, Kim emphasizes that arias should follow the folklike “stanzaic form” that appeared in the first revolutionary opera *Sea of Blood*. He praises the form’s simplicity, timelessness, and especially its Koreanness. Far from an exclusively national form, however, I instead trace its origins to Japanese popular song, American folk song, European art song, and Christian hymnody of the late nineteenth and early twentieth centuries. These genres’ persistence after liberation exposes the impact of colonialism on modern-day cultural production in North Korea. Due to this legacy, I argue, Kim both embraces musical modernity and obscures its origins. His ambivalence highlights

North Korea's status as a postcolonial state still grappling with its past. It also shows an engagement with global discourses of musical modernity and cultural diplomacy typical of twentieth-century communist regimes. Finally, it opens up pathways by which we may better understand North Korea's self-perception as negotiations continue to determine its future.

“Normalizing” the Nation through the Total Work of Art:
Ten Days that Shook the World in Prague after 1968

Tereza Havelkova (Universita Karlova)

During the early years of political “normalization” after the Russian-led invasion into Czechoslovakia in 1968, the Prague National Theatre produced a new Soviet opera titled *Ten Days that Shook the World* based on John Reed's (in)famous account of the Bolshevik Revolution. With a large cast, two choirs and scores of extras from the Czechoslovak People's Army, it was the largest opera production the National Theatre ever put on. Due to its use of montage and various epic devices, and its generically modernist musical and vocal style, the opera was contrasted with the song operas of Socialist realism, and even deemed “experimental” (cf. New Grove Online). I will argue, however, that its modernist features, which may be linked to Eisenstein and Brecht as well as the Russian avant-garde of the 1920s, are employed here in the service of a unified operatic concept that aims to control both the production of meaning and the audience's affective response. The Prague production was clearly meant to solidify the official account of the October Revolution (with Trotsky notably missing), and to serve as a reminder of the inevitability of its historical aftermath, including the post-WWII developments in Czechoslovakia. I will interpret the opera as a particular take on the *Gesamtkunstwerk*, characterized by the tendency to erase the distinction between reality and fiction, history and myth, document and propaganda, and I will demonstrate how it is indebted to the Soviet opera project of the 1930s and its Wagnerian ambitions. In working with a broader understanding of the total work of art I follow, among others, Matthew Wilson Smith (2007), who pointed out the conceptual connections between Wagner, Brecht and Leni Riefenstahl. It is crucial for my interpretation that this particular vision of the *Gesamtkunstwerk* was mobilized at a specific historical juncture, namely the consolidation of power after the so-called Prague Spring. The Czech production of *Ten Days* thus becomes a potent case study of the points of contact between various aesthetic-political conceptions that share a strong totalizing impulse, and a testing ground for the revolutionary claims that underpin them.

Gendered Labor

Andrea Moore (Smith College), Chair

The Widow in the Archive: Musical Materials and the Gendered Labor of Mourning in the German Democratic Republic

Martha Sprigge (University of California, Santa Barbara)

In the archives of the former East German Academy of the Arts, there is a folder labeled “widow correspondence.” The letters inside offer a glimpse at the women who served as private brokers of their nation’s cultural heritage. They protected their husbands’ gravestones, oversaw their archives, and sustained their ideological commitments. Several were renowned artists in their own right, including actress Helene Weigel (married to Bertolt Brecht from 1930 to 1956) and director Ruth Berghaus (married to Paul Dessau from 1954 to 1979). Their primary designation as widows in this collection raises questions of the role of women in performing the work of mourning in the former German Democratic Republic (GDR). Though there are a wealth of studies that document the feminization of grief across cross-cultural historical contexts, women were strikingly sidelined in East Germany’s public mourning rites. The nation’s overwhelmingly male roster of political and cultural figureheads were honored with militarized funerals and buried beside their colleagues, usually without space for their spouses. This paper shows how mourning nevertheless remained gendered through archival practice. I contribute to a growing body of literature on East German sepulchral culture by shifting focus away from public rituals and towards material markers of loss. By overseeing their estates, widows such as Ruth Berghaus and Ute Bredemeyer (wife of Reiner Bredemeyer, d. 1995), resisted official narratives of their husbands’ lives, both in the GDR and after the country’s collapse. They did so by adapting longstanding feminized acts of grief to suit new bureaucratic contexts. Scores, sketches, recordings, and other musical remains became what psychologists call “transitional objects” that helped these widowers navigate through different stages of grief. Recent literature by Maria Cizmici (2012) and David Metzger (2009, 2018) has examined how twentieth-century music can enact the work of mourning. These studies typically focus on works in performance. By attending to archival practices, I foreground music as a material trace of the deceased. Ultimately, by exposing the gendered labor of mourning in East Germany, I simultaneously demonstrate how these widows’ archival activities transformed musical objects from sounded works into silent loci of grief.

“Women’s Work”? New-Music Coordinators and Administrative Labor
Kirsten Speyer Carithers (University of Louisville)

Musicians engaging with experimental music employ numerous forms of interpretive labor, from translating unusual notation into sound to producing their own improvisatory creations. While the work of new-music composers and, increasingly, performers has been fairly well documented, little has been written about those who have made these performances possible. In this paper, I consider the roles of those who manage institutions of new music: the coordinators and administrators, often working behind the scenes to organize festival, concert, and travel logistics. Overwhelmingly, this labor has been the purview of women. The evidence suggests that this is not a coincidence, but rather a widespread phenomenon that aligns with cultural norms well beyond music and persists today. For example, the most recent data shows that the most highly-populated occupation among women working full-time and year-round is “secretaries and administrative assistants.” These women make up 95.8 percent of that group; only nurse midwives and Pre-K teachers have greater gender disparity (U.S. Census Bureau 2016). Drawing on archival materials of organizations and events like the New York Avant-Garde Festivals (1963–1980), the Center of the Creative and Performing Arts in Buffalo (1964–1980), and the Ostrava Center for New Music (founded in 2000), I demonstrate the extent to which women coordinators like Charlotte Moorman, Renée Levine Packer, and Renáta Spisarová have facilitated significant institutions for new music. This type of interpretive labor demands competence in numerous skills, like the affective labor of managing competing egos (e.g., of composers and directors), the translational labor of realizing directors’ ideas, and the ability to manage complex systems. With this in mind, I consider how and why this might connect to the problematic notion of “women’s work.” Rather than essentializing this into solely a gender issue, though—not least because this further marginalizes non-binary individuals—I wish to emphasize the contributions of all who facilitate performances of new music. Through an investigation of both historical and current institutions, we can uncover this hidden labor and establish a conceptual framework for improving the recognition of these essential roles.

Amelia Rosselli’s Instrument: Gendered Paths and
Gatekeeping in the Post-War Electronic Music Studio

Joanna Helms

In 1953, Amelia Rosselli (1930–1996), a young composer, produced a prototype musical instrument with engineers at the Farfisa company in Ancona, Italy. Using her instrument, an electric reed organ tuned to overtones above a fundamental frequency of 40 Hz, Rosselli created a composition and improvisation system based on the overtone series. Inspired by both post-war serialism and contemporary anthropological

research into non-Western tuning systems, Rosselli believed that her method combined European art practices with acoustic principles found in various global traditions and human vocal production. After publishing two articles about her project, Rosselli was institutionalized for a series of mental and physical illnesses, through which she continued to compose. After returning to public life in 1958, she reimmersed herself in the European musical avant-garde, attending the Darmstadt music courses, participating in festivals, and corresponding with major figures including Karlheinz Stockhausen, Luciano Berio, and David Tudor. In 1962, she completed a month-long residency at the Radiotelevisione Italiana (RAI) Studio di Fonologia (SdF, Milan), and wrote to friends that RAI administrators would support the development of her instrument into a new model. Yet RAI abandoned the project for financial reasons. Rosselli ultimately turned to a career in poetry, incorporating musical-based structures and concepts into her writing. Despite trying for years to publish her updated research, she only succeeded in doing so in a literary journal in 1987, after she had become a respected poet. Through her publications and archival correspondence, this paper traces Rosselli's persistent efforts to collaborate with electronic music studios and composers in the development of her instrument and compositional system. I read her engagement with post-war music institutions through Sara Ahmed's queer and feminist concept of paths, or the formation of institutional routines through everyday practices, and the exclusion of some bodies on the basis of their inability—or refusal—to conform to those routines. Rosselli's story—that of a sick woman with the same qualifications and experience held by many of her male colleagues—demonstrates the ways in which post-war European electronic music studios tended to accumulate masculine, able bodies and practices.

Minds, Machines, and Mimesis

Deirdre Loughridge (Northeastern University), Chair

Automata in extremis: Mauro Lanza and Andrea Valle's Sublime Sonic Machines

Amy Bauer (University of California, Irvine)

Mauro Lanza and composer-technologist Andrea Valle's cycle *Systema Naturae* (2013–17) combines acoustic instruments with computer-controlled mechanical sound objects. The composer's manifesto is clear: "to create and explore a middle ground where mechanized objects can be controlled . . . while music instruments are treated in an 'object-like' fashion by means of a wide usage of extended techniques" (Valle and Lanza, 392). Lanza re-wrote five movements of the first work in *Systema*, *Regnum animale*, as the basis for *Anatra digeritrice* for orchestra (2014), inspired by the Eighteenth-century inventor Jacques de Vaucanson's duck automaton *Le Canard Digérateur* (1739). The four works that comprise *Systema* are inspired by Medieval

catalogues—bestiary, herbaria and lapidaria—and the later systematic description of the natural world found in Carl Linnaeus’ original *Systema Naturae*. *Regnum animale* surrounds a string trio with a circle of computer-driven, electro-mechanical devices, whimsical creations that offer a second life to discarded consumer electronics such as electric knives, hair dryers and turntables. This paper presents the mechanical-acoustic hybrids of *Regnum* as an imperfect burlesque of both acoustic and digital new music in the twenty-first century, reflective of close relation between science and art reflected by the catalogues that inspired them. The orchestral recomposition of the *Regnum* movements as *Anatra digeritrice* highlights a very different aspect of the Enlightenment’s unique relation between science and art. Many of *Regnum*’s movements begin with a promised periodicity that never materializes into a dance. Yet their recomposition in *Anatra* results in a delicate dance suite that suggests a sublime gloss on the orchestral music of Le Canard’s era, even if the dances are no more than, in Lanza’s words, “a little collection of musical automatons, of precision-made mechanisms that move about pointlessly.” Le Canard Digerateur’s failure—the defecating duck did not really process its feed—paradoxically crystallized its fascination for audiences. The immediate charm of Lanza and Valle’s *Regnum* rests on their failure to replicate the polished sheen of a digitally-composed or acoustic composition. But *Anatra* doubles down on this conceit, revealing the full nuance and allure of the automaton’s flawed analogue of the real.

Envoicing the Soundscape: Empathic Connections between Human, Machine, and Place in the Tape Compositions of Trevor Wishart

Charissa Noble (University of California, Santa Cruz)

UK composer Trevor Wishart, lauded for his radical innovations in both extended vocal techniques and electronic composition, described in a 2009 interview a dramatic shift early in his compositional career: “The death of my father made me reconsider what I was doing as a composer. The post-Xenakis work I was writing seemed irrelevant to his life, working in a factory in an industrial town. . . I was going to make a piece with sounds from the real world.” Driven by the cognitive dissonance between his industrial-class upbringing in Leeds and his privileged position in the University of York graduate program, Wishart sought to integrate his personal and artistic identities by reconnecting with the soundscape of his hometown. Like many of his contemporaries in the 1960s, the advent of mobile recording technology sparked an interest in collecting sounds from the world beyond conservatory walls. Yet Wishart’s *Machine: an Electronically-Preserved Dream* (1970), departed significantly from the conventional *bricolage*-aesthetic of tape-based composition: striving to bridge the chasm between collected sounds and the Collector, Wishart taught himself how to vocally imitate the mechanical sounds that he recorded. Furthermore, he discovered how to gradually transform his vocal sound into approximations of the whirl, rattle,

and hum of his neighborhood's factories, creating a continuum of sound that collapsed the distance between him and his childhood landscape. I suggest that Wishart uniquely engages the idea of "soundscape," particularly in *Machine*. Drawing upon composer Barry Truax's work on imaginary soundscapes, I propose that Wishart depicts a nonhierarchical world in which human and machine not only cohabitate, but empathically comingle. Consulting Wishart's published treatises and interviews, I describe his compositional process and highlight several key moments in the piece when the difference between voice and machine become particularly confounded. Wishart's copious study of his own voice in order to emulate the sonic landscape of his hometown constitutes a uniquely intimate, embodied approach to electronic music and soundscape composition. Additionally, by blurring the aural distinction between tape and voice, Wishart places himself into his own soundscape, yet intentionally effaces his individualized identity within them.

Music, Mind, and the Moral Fantasy of Enlightenment Automata

Bradley Spiers (University of Chicago)

After premiering in 1738, Jacques de Vaucanson's automaton flute-player was an object lesson in Enlightened engineering. With mechanical fingers, lips, lungs, and a tongue, Vaucanson gave his machine the organs necessary to perform fourteen airs on a German flute—an instrument Vaucanson chose for its difficult intonation. Vaucanson's flutist demonstrated the fidelity of its anatomy by not merely modeling the physics of respiration, but by using those organs to make human-sounding musical utterances—mimicking the pitch, timbre, and intonation of a real flutist.

This paper argues that Vaucanson's automaton demonstrates the role that music played in Enlightened debates about bodies and minds. Although subsequent historians have fixated on the machine's muscles and organs, Vaucanson's musician coincided with the materialist philosophies of thinkers like La Mettrie, Condillac and Diderot, who studied embodied actions like speech, language, and music to explain the workings of the brain. Vaucanson mechanized this philosophy of mind by having his machine play melodies with artificial organs. I show how the automaton's respiratory organs resembled the mechanical larynges of other eighteenth-century experiments, like the speaking machines of Erasmus Darwin (1771) and Wolfgang von Kempelen (1769). Yet, where these *voces machinae* failed to pronounce recognizable words, Vaucanson's succeeded to produce recognizable music, with one reviewer praising the "perfect taste" of the automaton's "crescendi, diminuendi, and even sustained notes." Thus, although the automaton's music resulted from mechanical organs, its anatomy did not sound mechanical to many listeners, cultivating an aesthetic vernacular that audiences could hear in human terms.

While the idea of a music-making machine may seem unnaturally modern to today's historians, I show how Vaucanson's flutist actually represented an attempt to

return to the past, imagining an origin of language and thought by fabricating the organs of music. For many eighteenth-century listeners, the machine modeled a subjectivity more connected to nature—a Lockean *tabula rasa* perfectly attuned to itself and to others through the body's sense organs. By incorporating music into these materialist experiments, Vaucanson's flutist performed an Enlightened subjectivity that allowed its onlookers to reflect on their own subjective origins.

Reformations and Counter-Narratives

Charles E. Brewer (Florida State University), Chair

Music and Liturgical Practices of Funerary Rituals in Counter-Reformation Barcelona

Andrea Puentes-Blanco

Funerary rituals were a fundamental element of daily life in early modern cities and towns. The history of death has been a productive area of research for scholars of social, cultural, and art history, resulting in a wide range of studies about traditions, beliefs, and artistic funerary practices related to death. Musicological scholarship has traditionally been more restrictive in its approach, focusing mainly on the rise and structure of the polyphonic requiem mass and the office of the dead, and on royal obsequies as a particular type of ceremony among the many varieties of early modern displays of pomp and power. This paper aims at broadening the perspective on the subject, taking the Spanish city of Barcelona as a case study. By investigating different kinds of sources (chronicles, pastoral visits, account books, cathedral chapter acts, liturgical books and musical works), this research underlines new contexts for the study of funerary rituals, identifies unknown musico-liturgical practices, and draws attention to hitherto overlooked musical genres in the liturgy and ceremonial of the dead. First, I examine the rich musical information provided by chronicles concerning burials of Barcelona's bishops at the turn of the seventeenth century. These chronicles are key sources to analyze the musical practices displayed in urban rituals in which the bishop's figure was praised as a model for Counter-Reformation piety and spirituality. Secondly, I highlight the importance that Marian devotions acquired in funerary rituals during the Counter-Reformation period. Documents from different local religious institutions in Barcelona agree in describing a particular type of burial for common people, the so-called *Sepulturas de Nostra Senyora* ("Burials of Our Lady"), very popular around 1600, which had musical and liturgical specificities. Finally, I examine the three texts of funerary litanies found in local liturgical books and a polyphonic version of one of them by a local anonymous composer, bringing attention to the litany as a hitherto neglected musical genre in the study of the liturgy of the dead.

Sounds and Reverberations: Fifteenth-Century Hussite Religious and War Songs in Differing Historical Contexts

Hana Vlhova-Woerner (University of Basel)

The outbreak of the Hussite Revolution (1419–1434) in Bohemia is considered a unique historical phenomenon that led to long-lasting and dramatic political and cultural changes in the whole Central European region. Several dozen strophic vernacular songs with religious, socio-critical and militant texts emerged at the beginning of the period (1420s) and were crucial mediums for the dissemination of new ideas. They contributed greatly to the rising ideology of the “elected” (Bohemian) nation and nourished the picture of Hussite soldiers as God’s sacred warriors: a notion that found particular relevance after a series of successful battles against the Roman army, in which war songs were occasionally used as a special “weapon” with almost miraculous powers. Equally relevant in the period of the Hussite wars were lengthy songs with sophisticated texts, some of which explained and promoted crucial points of Hussite ideology while other criticized, sometimes in a drastic tone, the state of the current Roman church. In the context of late-medieval music developments, the song collection stands out for its extraordinary richness and distinct musical quality characterized by symmetric melodies that often display specific tone organization, differing from the traditional mode system, and by regular rhythmic patterns that typically help to enhance the texts’ main ideas. It is certainly for this reason that some of them were later incorporated into songbooks of the Reformed church and transmitted through to the modern period. Despite its exceptional historical value, the collection has been nevertheless largely ignored in the modern music historiography. Only several pieces from the Hussite collection, in particular the Hussite hymn “Ktož jsú boží bojovníci—You who are the warriors of God,” have been quoted in musical compositions since the nineteenth century, and thus intentionally used for the building of the Czech national identity. However, a critical reading of the original sources reveals that, detached from their historical context and partly erroneously transcribed, they appear as idealized modern constructions serving a modern ideological purpose, rather than as authentic documents.

Sound and Identity in the Cretan Renaissance

Alexandros Maria Hatzikiriakos

The island of Crete was one of the most important dominions of the Republic of Venice between 1211 and 1669. Despite the length of the Venetian rule, it took centuries before Italian and Greek cultures began to come into fruitful contact, resulting in a successful coexistence and cultural and religious hybridization only from the second half of the fifteenth century. This period marks the beginning of the so-called Cretan Renaissance, a cultural and artistic flourishing rooted as deeply in Italian Humanism

as in the Byzantine world. Scholars of the Cretan Renaissance (Holton, Panagiotakis, Vincent) have investigated issues of Cretan identity mainly in literature and the visual arts, while only limited attention has been paid to the rich sound world emerging from literary and artistic sources. This paper discusses the role played by music and sound in shaping the identities of Venetian-Greek urban intellectuals during the Cretan Renaissance, focusing in particular on their reception of western musical practice and theory. Italian music was quite prominent in the cultural life of Cretan cities, including religious rituals, incidental music for Greek plays, and even philosophical discussions of the local *accademie*. I will focus especially the presence of music in the Greek chivalric poem *Erotokritos*, written at the end of the sixteenth century by the Venetian-Greek nobleman Vitsentzos Kornaros. In the poem, *Erotokritos*, a young knight, scholar and—most importantly—distinguished singer and song composers, epitomizes the ideal Cretan intellectual. Music and voice are constructed as the most precious among *Erotokritos*'s skills, strongly connoted with magical and orphic features, as in certain Neo-Platonist strands of Italian Humanism. I will concentrate on the musical scenes in the poem, placing them in the context of contemporary Cretan music-making. Thus, I seek better to understand the role played by western musical aesthetics and practice in the multicultural society of sixteenth-century Venetian Crete.

Staging Race

Hilary Poriss (Northeastern University), Chair

“A Long Way from Home”: Opera, Performance, and
Cultural Boycott in Apartheid South Africa

Juliana Pistorius (University of Huddersfield)

When African-American soprano Joy Simpson collapsed on-stage at Cape Town City Hall during the final notes of “Sometimes I Feel Like a Motherless Child,” her audience thought it was part of the performance. It was 1987, and Simpson had defied the United Nations’ cultural boycott against apartheid South Africa to undertake a concert tour meant to “bring hope to the oppressed.” Despite condemnation from the international anti-apartheid movement, Simpson accepted “honorary white” status from the apartheid government in order to appear before racially segregated audiences. Three days after her collapse, she was dead. For the international press, Simpson’s death was more noteworthy than the ambiguities of her artistic life. Having largely ignored her tour and its controversies until then, newspapers widely broadcast Simpson’s passing, with satirical magazine *Spy* (June 1987) reporting her death under the heading “That’ll Teach Her.” Thus, she came to embody the quintessential operatic heroine—undone for sounding out a transgressive presence. But as an African-American woman bringing opera to a largely white public, her arrival on and

departure from the South African operatic stage signified a more ambivalent musical and political reality. Though her voice challenged prevailing stereotypes about the confluence between culture and race, her presence alone implied endorsement of an abhorrent regime. In the face of increasingly urgent debates (Morgan 2012; Duncan 2017) regarding the moral and political pertinence of cultural boycotts, and building on work by Roos (2018) and André (2018), this paper offers a critical account of the gendered discourses of transgression, collusion, and demise inscribed into the relationship between Western art music and political protest. While the growing literature on cultural boycotts tends to center on celebrities and the seemingly universal symbolism of their actions, I shall draw on recently uncovered archival material related to Simpson's tour to call for an interrogation of the struggles of individuals forced to negotiate a reality fraught with artistic aspiration and political impossibility.

Activist Operatic Spaces in Puccini's *La Bohème* with South
Africa's *Breathe Umphfumlo* and Larson's *Rent*
Naomi André (University of Michigan)

Though opera is generally considered to be an elitist cultural space, Puccini's *La Bohème* (1896) is among several that have been updated into adaptations that re-locate the original setting and narratives of the original work. This paper will analyze two of such productions: (1) the popular 1996 Broadway musical by Jonathan Larson, *Rent* (subsequently made into a film) set in New York City's Lower East Side and (2) the 2015 South African *Breathe Umphfumlo* (by the Isango Ensemble) which comes out of the same company that ten years earlier produced the breakthrough award-winning *U-Carmen eKhayelitsha* (an adaptation of Bizet's *Carmen*). The juxtapositions between these adaptations reveal strong contrasts that represent their contemporary realities. In *Rent*, the framework of the story, characters' names and spirit of the young bohemian struggling artists working and living together is retained from Puccini's opera. Here the multi-racial LGBTQ cast is struggling with HIV/AIDS. The musical style is transformed into a 1990s rock opera with newly-composed music interspersed with a few quotations from Puccini's score. *Breathe Umphfumlo* maintains most of Puccini's vocal music, now translated in Xhosa, re-orchestrated for tuned percussion and township choir. Set on a South African university campus during the winter June 16 Youth Day (commemorating the 1976 Soweto uprising), the students are struggling with tuberculosis, (and its pervasiveness in South Africa), high university fees (#FeesMustFall movement), decolonizing the curriculum, and the challenges of moving into greater economic stability during this second generation after apartheid. Avant-garde opera productions in the West (particularly in Europe and the United States) are moving towards a broader portrayal of lived experiences where modern audiences can more easily see themselves reflected on stage. *Breathe Umphfumlo* and *Rent* present sonic soundings and visual embodiments of black and

multi-racial experiences that are site specific (New York City late 1990s, South Africa 2010s) and also have a growing relevance to a global audience of seasoned opera fans who desire innovative directions as well as newer opera goers who want something true-to-life they find relatable. Such portrayals write fresh histories and create new politics around the unlikely, and redefined, genre of opera.

Rossini's *Otello* in Restoration Paris: Shakespeare, Cosmopolitanism, and Race

Paul Abdullah

Histories of Shakespeare reception in nineteenth-century Paris typically emphasize the 1827 arrival of the *Théâtre-Anglais* as the pivotal event. This company is notable for its female star Harriet Smithson, muse to Hector Berlioz, but also for succeeding where earlier English touring troupes had failed, even as recently as 1822. Yet, years before Smithson's arrival, the 1821 premiere of Rossini's *Otello* at Paris's Théâtre-Italien, as well as the opera's sustained popularity throughout the decade, played a crucial and underappreciated role in winning over the French public, hitherto highly skeptical of the English poet. I argue that a key to this success may have been its peculiarly cosmopolitan vision of Shakespeare, which touched on prevailing aesthetic (neoclassicism vs. romanticism) and political (English hegemony and slavery) controversies in Restoration France. I focus particularly on Rossini's version of Desdemona's famous act 4 willow song. Whereas troupes like Smithson's actually cut this entire scene (following contemporary English practice), in Rossini's opera the song becomes an impressive high point. Importantly, this scene received heightened scrutiny in France, where Shakespeare's willow song (in versions by Rousseau and Grétry) had already achieved broad popularity. In its most consequential departure from Shakespeare, Rossini's willow song is positioned as learned from a slave, a detail with serious implications in France, which had recently lost its most profitable colony (St. Domingue, present-day Haiti) to a slave revolt and faced continued British pressure over the illegal practice of the slave trade. With Anglo-French relations already at a low ebb following the British role in Napoleon's defeat, Italian opera may have provided a safe space for the consideration of these sensitive issues. In highlighting a celebrated Shakespeare scene whose enthusiastic early reception shows musical culture taking a leading role (even above printed translations or spoken theater), I trace a key musical pathway in continental Shakespeare reception. By reconstructing the aesthetic and racial context of 1820s French reception, I offer a reading of *Otello* that integrates it into some of the most pressing Restoration debates, perhaps explaining some of the opera's controversy and popularity in France.

***The Power of Sound: Excavating the Interdisciplinarity
of Edmund Gurney's Philosophy of Music***

David Trippett (University of Cambridge), Chair
Miriam Piilonen (Northwestern University), Miklós
Veszprémi (Yale University), Co-conveners

Katherine Fry (King's College London)
Alexander Wilfing (Austrian Academy of Sciences)
Bennett Zon (Durham University)
Gary Tomlinson (Yale University), Respondent

Edmund Gurney (1847–1888)—classicist, music critic, physician, lawyer, philosopher, aesthete, and psychologist—was famous for his research into telepathy. Attention to his music philosophy, the monumental *The Power of Sound* (1880) has been limited to its formalism (Levinson 1998, Solie 2004, Kivy 2014). Recent scholarship (Zon 2000, 2007, 2014; Tomlinson 2010), however, has demonstrated the importance of his contributions to debates about music's evolution, psychology, politics, and relation to other arts. Together with his many other interests, this makes him an ideal subject to explore the dynamics of Victorian interdisciplinarity (Shattock 2007). Through the intellectual framework of his music philosophy, this session's five position papers and a response offer critical perspectives on the interdisciplinary networks in which Gurney exerted an influence far beyond late-Victorian music aesthetics.

Kathy Fry's "Gurney's Musical Public" addresses the implications of Gurney's aesthetics of musical appreciation for performance culture and urban life in late-Victorian London. Gurney believed that an appreciation for high-brow music was vital for physical and mental wellbeing, and proposed that a professional orchestra should provide daily concerts for working-class residents of London's slum areas, since only an orchestra could summon the force and immediacy necessary for conveying it to the masses. For Fry, this serves as both a critique of British "national" music culture and a prominent example of "missionary aestheticism."

Indeed, at the time, arguments about religion's relation to science reached fever pitch over seminal books by John William Draper (1874) and Andrew White (1876). Gurney's work is surprisingly indicative of those debates; for him, the power of music, like the putative power of God, lies in our powerlessness to understand its meaning. Bennett Zon's "Religion, Science and The Powerlessness of Sound" probes the theological underbelly of *The Power of Sound*, claiming that it talks science while speaking theology.

Turning to Gurney's theory of music, Alexander Wilfing's "Gurney Reading Hanslick?" and Miklós Veszprémi's "Gurney and the Origins of *Musikpsychologie*" argue that *The Power of Sound* testifies to the underestimated role of Britain within European discussions of music aesthetics. Despite Gurney's alleged ignorance of

foreign treatises, Wilfing investigates how the significant overlaps between Gurney's and Eduard Hanslick's conceptions of musical form shed light on the networks by which German aesthetics were disseminated in Britain. Veszprémi considers Gurney's German reception and influence on phenomenologist Carl Stumpf. He argues that Gurney's trenchant critique of Helmholtz became instrumental to the development of the discipline that Ernst Kurth would call *Musikpsychologie* (1931).

Finally, Miriam Piilonen's "Gurney's Darwinian Music Theory" locates Gurney's thinking within the messy terrain of Victorian music-evolutionisms and probes his ontology of music. In *The Descent of Man* (1871), Charles Darwin argued that music played a role in early human sexual selection. Gurney adapted this idea into an evolutionary theory of musical pleasure, according to which music arouses a special mode of ineffable feeling that dimly recalls primal scenes of courtship and domination. Gary Tomlinson concludes the presentations with a response from the perspective of present-day evolutionary musicology.

Tonal Syntax and Rhetoric in the Twentieth Century

Frank Lehman (Tufts University), Chair

Shakespeare, Folk Music, and Modernity: Rethinking

Gustav Holst's *At The Boar's Head*

Christopher Scheer (Utah State University)

In 1925 Holst's new opera *At The Boar's Head* premiered in Manchester. In it he took the tavern scenes from the two parts of William Shakespeare's *Henry IV* and substantially refashioned them, adding additional text. Rather than focus on these astonishing alterations, critics mostly commented on the musical texture, a continuous web of folk dances drawn from John Playford's *English Dancing Master* (1651), noting the "ingenuity" of the score, but finding the effect "monotonous" and "overwhelming." This remains the dominant characterization of the work, repeated by Holst's principal biographer, his daughter Imogen, and subsequent writers. By the 1920s theatrical productions of Shakespeare in England were increasingly tending towards historicism, featuring "authentic" stage practices and fealty to Shakespeare's original texts. Alongside this, as Roger Savage has explored, thanks to the work of Mary Neal, Cecil Sharp, and Ralph Vaughan Williams, folksong and folk dance were increasingly viewed as the ideal accompaniment to Shakespearean plays. In 1914, Cecil Sharp codified this view by publishing a set of folksongs to accompany *A Midsummer Night's Dream*, prefacing them with an essay arguing that simple arrangements of folksong were not only aesthetically complimentary to Shakespeare's words, but also historically appropriate for the plays. In *At The Boar's Head*, Holst flips Sharp's recommendations on their head, adapting Shakespeare's words as needed to the dramatic end that the composer desires, while at the same time often dramatically altering the folkdance

material for the same reason. The result is a work wholly at odds with contemporary practice in Shakespeare and folk music at the time, a daring experiment in shaping revered materials from the past to the demands of contemporary operatic practice. Positioning Holst's reshaped text and its musical accompaniment in the context of Shakespearean performance practice in 1920s England as well as Holst's relationship with the English folk music movement reframes *At The Boar's Head* as a vibrant critique of the historicism which seemed to underlie the alliance between these two venerable totems of Englishness in the years that followed the First World War.

Chromatic Bifurcation and the Philosophy of Disunity in Shostakovich

Matthew Heck (Brandeis University)

In recent and seemingly disparate interpretations of Dmitri Shostakovich's quartets, musicologists share a fundamental observation—they recognize disunity and disjunction in the way the composer bends traditional forms to suit non-traditional elements and the way he manipulates themes and inserts dramatic interpolations that tear at the formal fabric of his works. Judith Kuhn (2010) describes these moments of disunity in sonata theory terms, as sonata form “failures.” For Sarah Reichardt (2008) they are “ruptures,” glimpses a Lacanian “real.” For Levon Hakobian (2004) they symbolize nothing less than the inevitable “decline” of the universe.

I propose that just as Shostakovich's forms, themes, and motives embody these “failures,” “ruptures,” and “declines,” so does his flexible, semi-tonal triadic language, with its oblique harmonic-modal progressions and ambiguous centricities. In this paper, I explore a technique in which Shostakovich splits musical components by semitone, creating zones of dissonant bitonality (or bimodality). These chromatically bifurcated moments invoke a sense of irreconcilable paradox that unveils a dark and ambiguous philosophical perspective at odds not just with the banal triumphalism of works by his contemporaries deemed sufficiently Socialist Realist by Soviet authorities, but also with the unity, balance, and teleological structures celebrated in the works of the common practice, tonal tradition.

I claim that by highlighting the ambiguous and multivalent, Shostakovich emphasizes an anti-utopian philosophy that resonates less with the satirical writers of his youth (with whom his early works are often connected) and more with Fyodor Dostoevsky's critical response in the 1860s to Nikolay Chernyshevsky's utopian novel *What is to be done?* Shostakovich rejects logical tonal function, sonata closure, and the tidy ideology of Soviet “master-plots” for the same reason that Dostoevsky rejected Chernyshevsky's rational egoism—because they constitute a dangerous and naive optimism, a willed and falsified philosophical unity that papers over an undesirable truth: a world of disunity and disjunction.

“Or Perhaps A Little Bit More”: Modulation in
Leonard Bernstein’s Broadway Musicals
Dan Blim (Denison University)

Leonard Bernstein’s Broadway musicals, and especially *West Side Story*, have achieved a place at the top of what Geoffrey Block calls the “European Operatic Ideal” of the Broadway canon. Most scholars, including Block, Larry Stempel, Jack Gottlieb, and Joseph Swain, have justified Bernstein’s elevation, citing the motivic connections in the score, his use of highbrow and modernist musical techniques, and more broadly, the dramatic and tragic subject matter. Such approaches, however, rarely consider Bernstein’s songwriting, perhaps because his reliance on traditional popular song forms aligns more with musical theater than with the elevated techniques of classical music. Yet Bernstein’s songwriting differed from his theater predecessors in at least one significant area: modulation. To make this claim, I examine a corpus of approximately 200 songs from the “Golden Age” of Tin Pan Alley songwriting (ca. 1920–1945), analyzing the modulatory practices of these composers and comparing them with Bernstein’s. I observe three distinct differences. First, while modulations were common during the Golden Age, Bernstein modulates more frequently than was common at the time. Second, whereas the large majority of Golden Age songs modulate in the bridge, Bernstein also modulates in other parts of his songs. Third, modulations by both third and fourth were common in the Golden Age, which Bernstein frequently did as well, but Bernstein also modulated to more distant key areas. In this essay, I consider the dramatic motivations for such unusual modulatory practices. Many of the modulations suggest characters unsettled by romance, by ambition, or by the bustle of New York City. This work extends recent scholarship by Michael Buchler, Brian Hoffman, and Nathan Blustein on the dramatic function of modulations in Broadway musicals by filling in some earlier practices within the genre. Moreover, I posit that Bernstein’s modulations contribute to the literature that places Bernstein as “elevating” the genre through another form of musical complexity. By considering modulations in tandem with other aspects of his scores, we can better understand how Bernstein’s first two musicals, *On the Town* and *Wonderful Town*, forecast the lauded musical richness of the more widely discussed *West Side Story*.

Transcriptions and Arrangements

Jennifer Ronyak (University of Music and
Performing Arts Graz, Austria), Chair

Music, Knowledge, and the Ethics of Reduction in the German Enlightenment

Desmond Sheehan (University of California, Berkeley)

The Klavierauszug (keyboard reduction), claimed Georg Friedrich Wolf in his *Succinct Musical Lexicon* of 1787, “is the part [Stimme] or notated page where multiple parts [Stimmen] are pulled together in a few lines in such a way that they can be played on a keyboard or similar instrument.” This early characterization of the Klavierauszug was provided in a lexicographical work, itself pulled together from a dispersed musical printscape, and likewise aimed at those who, as Wolf explained, “have spent a while on music, but nevertheless have not made it far.” The Klavierauszug and Wolf’s lexicon thus participated in the same regime of knowledge reduction, each providing a new form of extraction, arrangement, and compression of information for the amateur. This paper uses media-archeological methods to investigate the ethics and aesthetics of keyboard reductions in late eighteenth-century Germany. It begins with a little-known debate on keyboard arrangement between two of Prussia’s most prolific music editors, Johann Adam Hiller in Leipzig and Johann Carl Friedrich Rellstab in Berlin. Their dispute reveals several assumptions about techniques of knowledge reduction: how one turned complex sets of information into simpler, more legible forms. Editors, along with composers and amateurs alike, promoted playability over any conception of fidelity. A reduction was thus not yet a proto-Modernist copy of an original in Benjaminian vein. To “reduce” music involved acknowledging the contracted parameters of domestic musical technologies such as the three-octave clavichord, the small hands of a youth, or a readership lacking the notational literacy of a Kapellmeister. In comparing reductions of Carl Heinrich Graun’s *Der Tod Jesu*, this paper argues that the format of the keyboard reduction belonged to a larger proliferation of simplified instruction books and printed extracts (*Auszüge*), premised on a new logic of literary compression. As Hiller and Rellstab conceived of it, the reduction was not a skeletal transcription harkening back to a more substantial original, but the distillation of musical knowledge that sought to capture the techno-affective core of a piece. Through this ethic of reduction, I argue, musical scores were invested with a new historical objectivity.

Listening to the History of Italian Music in the Transcriptions of Luciano Berio

Thomas Peattie (University of Mississippi)

The transatlantic complexion of Luciano Berio's brand of postwar modernism has long overshadowed the importance of his relationship to the history of Italian music. Although evidence of this lifelong commitment can be found in his transcriptions of works by Claudio Monteverdi, Luigi Boccherini, Giuseppe Verdi, and Giacomo Puccini, the fact that Berio's transcriptions have been accorded a secondary status in assessments of the composer's output has also meant that the question of what shaped his contradictory attitude toward the music of his Italian forbears has yet to be fully explored. Thanks in part to an array of newly-available primary sources housed in the Paul Sacher Foundation, it is now possible to consider *how* Berio approached the task of transcribing these works, while also allowing us to situate the resulting transcriptions at the heart of his larger creative practice. In this paper I argue that the richly annotated "source scores" used by Berio as a starting point for his transcriptions offer evidence of how he *listened* to this music, while also providing us with a foundation for considering how his own listening habits informed his well-known practice of refashioning his own compositions. Indeed, Berio's autograph annotations—many of which foreground the role of listening at the earliest stage of the transcription process—make clear that while these transcriptions rely on an intimate knowledge of an original "text," his relationship to these texts has also been shaped by the lingering sonic traces of the performed work as remembered and misremembered over the course of a lifetime of listening. Berio's desire to position himself as an attentive listener whose deep music-historical awareness is also informed by a strong sense of ironic detachment is reflected with particular clarity in his transcriptions of Monteverdi (*Il combattimento di Tancredi e Clorinda*; *L'incoronazione di Poppea*), Verdi (*Otto Romanze*), and Puccini (*Turandot*), an eclectic group of co-authored works that form part of a larger dialogue with the very notion of an Italian musical tradition that extends back to a generation of composers—including Berio's teacher, Giorgio Federico Ghedini—who came of age in the 1920s and '30s.

Ideas of "historically informed arrangement" in/and Three Orchestrations of an Early Mahler Song

Frankie Perry

The arrangements of Mahler's early *Lieder und Gesänge* (1880–9) by composer-arrangers Colin and David Matthews (1964/2009) and Detlev Glanert (2014–15) aim to realize how Mahler might have orchestrated the songs himself. These versions, I suggest, belong to the phenomenon of "historically informed arrangement," which burgeoned in the mid-late twentieth century; with clear parallels to historical performance, such

arrangements tend to exhibit deeply-ingrained ideologies (and fallacies) of authenticity and authorial fidelity. This paper considers these two versions alongside Luciano Berio's orchestration (1986–87), which I suggest also belongs under the “historically informed” umbrella despite using its “historical information” as a means of subversion. I first use comparative orchestration graphs to demonstrate the differences between the Matthews and Glanert versions of “Ich ging mit Lust.” As these songs pre-date Mahler's first forays into the idiom of orchestral song, there are no direct models for later arrangers to emulate—and yet the composers have each claimed fidelity to Mahler's style. I demonstrate that the Matthews' simple orchestral accompaniments bear the textural fingerprints of Mahler's early orchestral music, while Glanert's more complex orchestral surfaces deploy the symphonic intertextualities of Mahler's later (orchestral) Wunderhorn songs. The stark differences between these “faithful” versions serve as a reminder of the impossibility of truly “authentic” historical arrangement, while also highlighting the imaginative foundations of historically-recreative practices. I then turn to Berio's orchestration, where the textures are strongly evocative of Mahler's style but certain instruments are used in subtly anachronistic ways—particularly the celeste, an instrument with specific resonances for Mahler's *late* music. Alongside Berio's deliberate incorporation of Brahmsian and Wagnerian textures, a gentle yet provocative jumbling of chronology emerges: Berio's formidable grasp of the same historical-stylistic information privileged by Matthews and Glanert is deployed in a typically playful way. Given Berio's vociferous disdain for pastiche practices (which he dubbed “operations of philological bureaucracy”), these small instrumental digressions may distance his arrangements from accusations of aspirational “authenticity”; however, they cannot escape their position on the spectrum of “historically informed arrangement,” the reactionary connotations of which I conclude by questioning.

Welcome to America

Anna Celenza (Georgetown University), Chair

Welcome to America: Music at Ellis Island

Dorothy Glick Maglione (University of Kansas)

Between 1892 and 1954, over twelve million immigrants were processed at Ellis Island, approximately two and a half million of whom were detained due to illness, lack of proper documentation, or miscommunication from a language barrier. In an effort to shape the immigrant introduction to the United States, charitable organizations, under the supervision of Immigration officials, sponsored events and activities for detainees including concerts, silent films, and religious services to improve morale, provide crowd control, and introduce immigrants to American culture. Amidst an era in New York defined by various waves of immigration, this microcosm of American musical life reveals the undercurrents of race, ethnicity, class, gender, and religion in the

musical selections and performers described in this paper. While these concerts appear throughout Ellis Island scholarship, this research is the first to examine them from a musicological perspective.

The musical performances occurred throughout Ellis Island's years of operation and performing forces ranged from community bands, choirs, and orchestras to the National Symphony and often included numerous local instrumental and vocal soloists as well as famous figures of the time such as Enrico Caruso and Ernestine Schumann-Heink. Beginning in 1905, there were annual Thanksgiving and Christmas meals with concerts featuring groups like the German Heinebund Singing Society, and during several decades there were weekly Sunday afternoon concerts for the detained immigrants. Additionally, there was bi-weekly entertainment for the military on Ellis Island during war-time periods when the station served both as departure point for troops and a hospital for returning wounded personnel. Opera choruses and arias, folk songs, and American patriotic tunes were staples at the performances, many funded by organizations including the Young Men's and Women's Christian Associations, Red Cross, and the Austrian, Hebrew Immigrant Aid, and Italian Welfare Societies. Backed by various religious and ethnic organizations, music on Ellis Island served as a deliberate, purposeful representation of American culture by charitable organizations in their efforts attempting to offer comfort to detainees, introduce immigrants to American culture, begin assimilation, and Americanize those individuals entering the United States during the first half of the twentieth century.

“Armed with Tin Pans and Flags of All Sizes”: Songs of Belonging in the Streets of the Immigrant City, 1912

Jane K. Mathieu (Tulane University)

In 1912, national political and press attention turned to the people, the noise, and the violence in the streets of a small industrial city in Massachusetts. Only seven square miles in total, the city of Lawrence first drew attention during a sixty-five-day labor strike of more than twenty thousand textile mill workers. Largely led by women and organized across multiple immigrant communities, the landmark strike is also remembered as one of the most successful strikes organized by the Industrial Workers of the World (IWW), a collective known for the use of singing to persuade workers and shame those who might cross the picket line. Groups of workers often circulated through residential and commercial neighborhoods early in the morning, singing songs in a variety of languages, accompanied by small brass bands, carrying flags of their home countries alongside the American flag.

Though the workers ultimately won their demands, the strike exposed fissures in the city that extended beyond worker and manager, immigrant and “native born.” These fissures were further laid bare in an aggressively patriotic city-wide “God and Country” parade on Columbus Day, 12 October. While this parade was organized in direct opposition to the IWW and the earlier strike, a close look at the songs, discourse, and

participation of the event highlight the complicated relationship between immigrant communities, local industry, and religion in this small industrial city.

This paper explores the sounds, songs, and symbols of 30 January and 12 October 1912, in Lawrence, Mass. I argue that the sounds in the streets of these two days—in terms of choice, organization, and performance—reflected differing and at times conflicting values of what it meant to be and belong in Lawrence in 1912. These noisy, musical moments of belonging and dissent in the streets of a place known as the Immigrant City display and ensound the ways in which boundaries of American collective and personal identity were constantly shifting and tied up in equally fraught cultural negotiations of religion, region, class, and capitalism.

Sweet Broken English? Immigration and Marietta
Piccolomini's Reception in the Antebellum United States

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Marietta Piccolomini (1834–1899) was the last famous opera singer to tour the United States before the Civil War. Most of the secondary literature has focused on her appearances in New York and her relationship with the impresario Bernard Ullman. Piccolomini, however, toured well beyond New York and her 1858–59 trip is well-documented in newspapers and journals from all over the country. Reviews of her performances in opera dominate, but most interesting are those that emphasize her foreignness, either by perpetuating the myth of the greedy, lazy Italian opera singer (Preston) or by attempting to reproduce phonetically her rendering of the English language. One article endeavored to capture her interpretation of Balfe's "I Dreamt that I Dwelt in Marble Halls" and despite the outlandish reproduction of her accent, it provides insight into the performative aspects of her singing that so captivated American audiences. Many articles were, however, reprints of two or three apocryphal stories that merely ridiculed her English pronunciation. It was a sharp-eyed Boston reviewer who wrote that it was "remarkable that an Italian should speak the broken English of a German." That Piccolomini would not have sounded anything like what American newspapers printed is evident from an examination of a personal dictionary from the singer's archive. Rosina Lippi-Green has noted that language can become a "focus of debate when complex issues of nationality, responsibility, and privilege are raised." Although Piccolomini was not an immigrant herself, her tour followed a tremendous growth in the immigration of Irish and German Catholics to the United States and the concomitant rise of nativist political parties. The supposed reproductions of Piccolomini's English are an illustration of something akin to the sonic color line (Stoeber): what might be called a "sonic stranger line." They reveal the tensions surrounding the influx of non-native speakers into the United States, and furnish a convenient "distinctive sign" for what Leonardo Buonomo has identified as Americans' need to "distinguish what was foreign from what was native" during the period just before the Civil War.

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