

**AMS-SOUTHERN/SEMSEC  
Joint Regional Conference,  
2008**

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American  
Musicological  
Society



the society for  
ethnomusicology

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Florida State University  
Tallahassee, FL

February 29-March 1, 2008

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**Centerfold: Honoring Dr. Jeffery Kite-Powell and Dr.  
Dale Olsen**

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**Conference Welcome**

It is a pleasure to welcome you to Tallahassee and Florida State University, for the joint SEMSEC and AMS-Southern annual chapter meetings. The conference is hosted by the Musicology division of the College of Music at Florida State University.

The Musicology division of the FSU College of Music encourages stimulating exchanges between ethnomusicologists and historical musicologists in its graduate program, and likewise encourages stimulating dialog and exchange amongst all attendees of this joint conference.

I would like to take this opportunity to thank all of the following FSU staff and students for their tireless assistance in making this joint regional conference possible: Elizabeth Clendinning, Amy Dunning, Peter Hoelsing, Sarah Kahre, Kayleen Kerg, Kim Shively, Sara Smith, Wendy Smith, Jennifer Talley, Steve Thursby, and Janine Tiffe.

Best wishes for a successful conference!

Dr. Frank Gunderson  
Local Arrangements Chair, College of Music, Florida State University

## Conference Information

### **Hotels**

The local arrangements committee recommends the University Inn, the Marriott Residence Inn, and the Doubletree Hotel, all within easy walking distance to the College of Music.

University Inn (approx. \$49.00)  
691 W. Tennessee (Corner of W. Tennessee and Dewey)  
Tallahassee, FL 32304  
Phone: (850) 224-8161

Marriott Residence Inn (approx. \$99.00)  
600 West Gaines Street  
Tallahassee FL 32304  
Phone: (850) 329-9080

Doubletree Hotel (approx. \$139)  
101 South Adams Street,  
Tallahassee, FL 32301  
Phone: (850) 224-5000

Additional hotels near the University:

Governor's Inn	Collegiate Village Inn
209 S. Adams St.	2121 W. Tennessee St.
850) 681-6855	(850) 576-6121

Park Plaza Hotel	Holiday Inn Select
415 N. Monroe St.	316 W. Tennessee St.
(850) 224-6000	(850) 222-9555

### **Directions to the FSU College of Music**

Directions to FSU College of Music are as follows:

From I-10:

- Exit 199 and head south on Monroe Street/ Hwy 27
- Turn right (west) on Tennessee Street/ Hwy 90
- Turn left (south) onto Copeland Street
- Housewright (HMU) and Kuersteiner (KMU) Music Buildings are located on right, after the Call St. intersection.
- From the Tallahassee Airport:
- Turn left upon exiting the Airport, onto Capital Circle/ Hwy 263
- Turn right (east) onto Tennessee Street/ Hwy 90
- Turn right (south) onto Copeland Street
- Housewright (HMU) and Kuersteiner (KMU) Music Buildings are located on right, after the Call St. intersection.

### **Directions to Area Hotels**

Directions to University Inn are as follows:

From I-10:

- Exit 199 and head south on Monroe Street/ Hwy 27
- Turn right (west) on Tennessee Street/ Hwy 90
- Passing Copeland Street, turn left at intersection of Dewey and Tennessee into University Inn parking lot

From the Tallahassee Airport:

- Turn left upon exiting the Airport, onto Capital Circle/ Hwy 263
- Turn right (east) onto Tennessee Street/ Hwy 90
- Turn right at intersection of Dewey and Tennessee into University Inn parking lot

Directions to the Marriot Residence in are as follows:

From I-10:

- Exit 199 and head south on Monroe Street/ Hwy 27
- After passing the Capitol Building in town, turn right (west) on Gaines
- Hotel is located on the corner of Gaines and Railroad

From the Tallahassee Airport:

- Turn right upon exiting the Airport, onto Capital Circle SW (1.7 miles)
- Turn left onto Springhill Road (2.1 miles)
- Road name changes to Lake Bradford Road (continue 1.2 miles)
- Right turn onto West Gaines Street (.5 miles)
- Hotel is located on the corner of Gaines and Railroad

Directions to the Doubletree Hotel are as follows:

From I-10:

- Exit 199 and head south on Monroe Street/ Hwy 27
- Turn right on Jefferson Street
- From Jefferson, turn R onto Adams Str.

From the Tallahassee Airport:

- Right on Capitol Circle.
- Capitol Circle to Springhill Rd, turn left.
- Springhill becomes Lake Bradford.
- Right on Gaines Street.
- Gaines to Monroe, turn left.
- Monroe to Jefferson Street, turn left.
- From Jefferson, turn R onto Adams Str.

### **Conference Parking**

On Friday morning 7:30-9:30 a.m., a block of twenty parking spaces will be available at the Call Street Garage on Call and Macomb for full day parking. A parking attendant will be on hand. On Saturday, all University parking lots will be available for use. Directions to the Call Street Garage from I-10:

- Exit 199 and head south on Monroe Street/ Hwy 27
- Turn right (west) on Tennessee Street/ Hwy 90
- Passing Martin Luther King Blvd, turn left at intersection of Dewey and Macomb. The entrance to University Parking Garage #4 is immediately on the right.

### **Registration and Dues**

Registration for the meeting will be \$20 (\$10 for students), to be paid Friday morning of the conference.

## **Student Paper Awards**

### **SEMSEC Student Paper Award**

Students whose abstracts are selected by the Program committee will be eligible for the Dale Olsen prize for the best student paper. Students wishing to be considered for the award should submit 3 hard copies of their paper at registration along with contact information (name, institutional affiliation, mailing address, phone number, email). Late papers will not be considered for the prize. The award will be based on oral and written versions of the paper. The prize will not be awarded if a deserving paper is not submitted. Winners will be announced on the chapter website, in the SEM Newsletter, and at the business meeting during the next SEM national meeting. At the discretion of the chair, committee members may be asked to provide written feedback to students. For more details, see [http://www.music.fsu.edu/semsec/olsen\\_prize.html](http://www.music.fsu.edu/semsec/olsen_prize.html)

### **AMS-Southern Student Paper Award**

Students whose papers have been accepted for the program may apply to receive the Student Paper Award of \$250 by following these guidelines:

1. To be eligible for the student paper award, a student must be enrolled in a graduate music program, must not have completed Ph.D., and must be a current member of both national AMS and the Southern Chapter.
2. Before being considered for the award, student papers must be accepted for presentation at the Chapter meeting through the normal review process. The student whose

paper is accepted must attend the Chapter meeting and present the paper.

3. A copy of the complete paper, including handouts, musical examples, and other accompanying audio-visual materials, must be received by the Abstracts Editor, Dr. Margaret Butler, via conventional mail, at the following address:

Dr. Margaret Butler:  
University of Florida  
School of Music  
P.O. Box 117900  
Gainesville, FL 32611

The deadline for submitting the complete materials is **29 January 2008**.

4. The award will consist of \$250. The winner will be notified after the annual meeting and announced in the next newsletter.
5. The committee reserves the right to refrain from making an award if the members deem no student paper worthy. A student who wins the award is ineligible to receive the award again in the year immediately following.

## About the Ensembles

The Early Music Ensemble and Cantores Musicæ Antiquæ consist of approximately forty to fifty graduates and undergraduates participating in string, woodwind, brass, and vocal ensembles. On occasions when large-scale, polychoral works are performed, several of these ensembles are combined. Since 1985 they have performed at regional, state, and national conferences including AMS, SEM, SMT, CMS, Sonneck (SAM), ACDA, and SSCM, and Cantores has appeared twice on NPR's Millennium of Music. The groups are directed by Dr. Jeffery Kite-Powell, Professor and Coordinator of Music History/Musicology.

The FSU Steelband, currently led by Kayleen Kerg, has been featured at FSU for 23 years. The ensemble specializes in music from Trinidad, and has featured works by Ray Holman, Cliff Alexis, Andy Narell, Bob Marley, and David Rudder among other composers. Although many members of Mas N Steel study in the College of Music, a variety of students from the FSU community play in the band.

The FSU African Music and Dance Ensemble, currently directed by Damascus Kafumbe, has performed music and dance from Ghana, Uganda, and Tanzania, among other regions of Sub-Saharan Africa. This year the ensemble is focusing on music and dance from Uganda, East Africa.

"Aconcagua," the Andean Music Ensemble, has been going strong for 35 years under the direction of Dr. Dale A. Olsen, founder of the Ethnomusicology/World Music Program at FSU. The ensemble specializes in music from

the highlands of northern Argentina, Bolivia, central and northern Chile, Peru, and Ecuador, and coastal music from Chile and Peru. Occasionally genres from other South American regions are performed, such as choros from Brazil and joropos from Venezuela.

Sekaa Gong Hanuman Agung, the Balinese gamelan of Florida State University, was founded in 1995 by Dr. Michael Bakan, Associate Professor of Ethnomusicology. The group includes undergraduate and graduate students from across the university and performs traditional, neo-traditional, and experimental works for gamelan gong kebyar and gamelan beleganjur. Guest Balinese artists and teachers who have worked with the ensemble--as musical performers, dancers, and/or composers--include I Ketut Gedé Asnawa, I Nyoman Sedana, Ayu Putu Niastarika, and I Nyoman Wenten.

The Tallahassee Sacred Harp singers are a community group unaffiliated with FSU, but many students and faculty have participated in their sings. They sing from a variety of shape note traditions, specializing in the Cooper edition of the B.F. White Sacred Harp.

The FSU Irish Ensemble plays Irish Traditional Music from all regions of the Republic of Ireland and Northern Ireland. It was founded by Denise Peterson, was led by Jane Wells Scott for 7 years, and is now directed by Valerie Arsenault.



**THURSDAY, FEBRUARY 28TH**

**7:00 p.m. Guest Lecture by Aaron Fox (Columbia University).** "Country Music's Late Modern Period." **Sponsored by the FSU Society for Musicology** (HMU 124 Dohnányi Recital Hall). **Reception to follow the event** (KMU Lounge).

**8:45 p.m.–Midnight. A Celebration of International Hip Hop Music, Hosted by DJ Maniac Magee. Free event! Sponsored by SEMSEC** (Club Down Under, at the Student Union Building).

**FRIDAY, FEBRUARY 29TH**

**7:30 a.m.–10:45 a.m. AMS-Southern and SEMSEC Registration** (KMU Lounge)

**8:45 a.m.–9:00 p.m. Opening Remarks and Announcements, Dean, FSU College of Music** (HMU 124 Dohnányi Recital Hall)

**9:00 a.m.–10:30 a.m. SESSION I**

**SEM Session I. *Religiosities*** (KMU 240 Choral Room)  
Chair: Jean Kidula (University of Georgia)

David W. Kanter (University of South Florida) "Sounds of the Mystical Remembrance: Ethnomusicological Analysis of Sufism in Florida."

Carrie Allen (University of Georgia), "'Parade of Quartets': Race, Identity, and Gospel Music in Augusta, Georgia."

**9:00 a.m.–10:30 a.m. SESSION I cont.**

**AMS Session I. *Music and Influence*** (KMU 241 Lindsay Recital Hall)

Chair: Valerie Goertzen (Loyola University)

Scott Warfield (University of Central Florida), “Like Father, Like Son, or Something More?: Franz Strauss’s “Copies” of His Son’s Manuscripts”

William Horne (Loyola University), “Late Beethoven and “the First Power of Inspiration” in Brahms’s *Variations on an Original Theme*, Op. 21, No. 1”

Bryan Proksch (McNeese State University), “Vincent d’Indy as Harbinger of the ‘Haydn Revival’”

**10:30 a.m.–10:45 a.m. Refreshment Break** (KMU Lounge)

**10:45 a.m.–12:45 p.m. SESSION II**

**SEM Session II. *Steel Band Trajectories*** (KMU 240 Choral Room)

Chair: Rebecca Sager (Independent scholar)

Janine Tiffe (Florida State University), “Luau or Urban Streets: Bifurcated Representation of Steel Band in the Mainstream United States”

Kayleen Kerg (Florida State University), “Steel Band Repertory and the Dynamics of Global Popular Music”

David Knapp (Leon County Schools), “Philosophical Perspectives in Steel Band Pedagogy”

Jeff Jones (Florida State University), “The Role of Conceptual Metaphor in a Clinical Reality: Music and Healing with the Skiffle Bunch Steel Orchestra in San Fernando, Trinidad.”

**AMS Session II. *Music In and Out of Context*** (KMU 241 Lindsay Recital Hall)

Chair: Alice Clark (Loyola University)

Kathleen Sewright (Rollins College), ““Shadow Chansonniers’ in the Vérard Print *Le Jardin de plaisance et fleur de rethorique* (c. 1501): Part II”

Edward Hafer (University of Southern Mississippi), “*Vita brevis, ars longa*: The Transience and Transcendence of Music in 17th-Century *Vanitas* Imagery”

Michael O’Connor (Palm Beach Atlantic University), “An Immaculate Deception?: Emulation and Religious Politics in Juan de Esquivel’s *Ave Domini mei mater*”

Tony Fonseca (Nicholls State University), “Music to Our Fears: Challenging Formulaic Horror Film through Sound”

**10:45 a.m.-12:00 p.m. Ugandan Music Workshop (HMU 217)**

**12:45 p.m.-1:45 p.m. Lunch (7\$/person group rate).  
Entertainment provided by *Aconcagua*, FSU  
Andean music ensemble (Suwanee Dining Room)**

**2:00 p.m.-4:00 p.m. SESSION III**

**SEM Session III: *Transcendent Realities* (KMU 240  
Choral Room)**

Chair: James Cunningham (Florida Atlantic University)

Sara Black (Florida State University), "Chant and Be Happy: Music, Beauty, and Celebration in Hare Krishna Chant"

Rebecca D. Sager (Independent Scholar), "Transcendence through aesthetic experience: Divining a common well-spring under conflicting Caribbean and African American value systems."

Sonia Archer (The University of North Carolina at Greensboro). "An Image of Coexistence Through Aural and Visual Cues in Shesh Besh/The Arab-Jewish Ensemble."

Alison Arnold (North Carolina State University), "Music's Instrumentality in the Lives of Montagnards Refugees in North Carolina."

**AMS Session III: *Politics in the Twentieth Century: Interpreting Musical Commentary* (KMU Lindsay)**

Chair: Charlie Brewer (Florida State University)

Brian Holder (University of Florida), "Parody and Politics in George L. Cobb's *Russian Rag*"

Zoe Lang (University of South Florida), "Johann Strauss Jr.'s *Emperor Waltz* (1889) as Cultural Symbol"

Jason Hobratschk (Florida State University), "Werner Egk's *Joan von Zarissa*"

Joanna Cobb Biermann (University of Alabama), "Nazi Operas? Werner Egk's *Zauberberge* and *Peer Gynt*"

**2:00 p.m.-3:00 p.m. Documentary Film Showing by Holly Wissler, Florida State University. *Kusisqa Waqashayku (From Grief and Joy We Sing): The Music of Q'eros, Peru* (HMU 126)**

**3:00 p.m.-4:00 p.m. Balinese Gamelan Workshop (HMU 217)**

**3:00 p.m.-4:00 p.m. Early Music Workshop (HMU 229  
Early Music Lab)**

**4:00 p.m.–4:15 p.m. Refreshment Break** (KMU Lounge)

**4:15 p.m.–5:00 p.m. Keynote Address: Dale A. Olsen,**  
**Distinguished Research Professor of**  
**Ethnomusicology, Florida State University.**  
**“Musicological Research for Whom? - Knowing**  
**Other, Discovering Self, Making a Difference”**  
(HMU 124 Dohnányi Recital Hall)

**5:00 p.m.–6:00 p.m. Reception in honor of Dale Olsen**  
**and Jeffery Kite-Powell, entertainment provided**  
**by *Aconcagua*, FSU Andean music ensemble**  
(Moore Lounge, Longmire BLDG)

**6:00 p.m.–8:00 p.m. Dinner in Local Restaurants (on**  
**your own).**

**8:00 p.m. FSU *Cantores Musicae Antiquae*/Early Music**  
**Concert** (St. John's Episcopal Church, corner of  
Monroe and Call Streets)

**SATURDAY, MARCH 1ST**

**8:00 a.m.–9:00 a.m.: AMS Business Meeting** (KMU 241  
Lindsay Recital Hall)

**8:00 a.m.–9:00 a.m. SEMSEC Business Meeting** (KMU  
240 Choral Room)

**9:00 a.m. *Sacred Harp* Shape-Note Singing Workshop**  
(KMU 340)

**9:15 a.m.–11:15 a.m. SESSION IV**

**SEM Session IV. *Identity and Communities*** (KMU 240  
Choral Room)

Chair: George Dor (University of Mississippi)

Elizabeth Whittenburg (University of Georgia), “Sound of  
the City: The Transmission of Culture by a College  
Radio Station.”

Susan Thomas (University of Georgia), “Vocal  
Ventriloquism: An Examination of Cuban Vocal  
Performance Practice.”

Vanessa Tome (University of Georgia), “Community  
Dances: A Revival of Contra Dances in Athens,  
Georgia.”

Heather L. Miller (University of Tennessee), “Performance  
Styles and Musical Identities in *Avtorskaya*  
*Pesnya*.”

**9:15 a.m.–11:15 a.m. SESSION IV, cont.**

**AMS Session IVa: *Musical Identities*** (KMU 241 Lindsay Recital Hall)

Chair: Greg Harwood (Georgia Southern University)

Amy Zigler (University of Florida), “‘Something Yet Unvoiced’: A Stylistic Examination of Ethel Smyth’s Sonata for Cello and Piano in C Minor as a Singular Perspective into Late Nineteenth-Century Romanticism”

Silvio J. dos Santos (University of Florida), “Constructing Identity: The Case of Alwa in Alban Berg’s *Lulu*”

**AMS Session IVb: *Gleaning Origins from Artifacts***

Tina Huettneraich (Louisiana State University), “The *Mise en scène* of Rossini’s *Le Siège de Corinthe* and the Conventions of Staging at the Paris Opéra in the 1820s”

Stephen Thursby (Florida State University), “Alfred Roller’s Initial Sketches for the 1903 Vienna *Tristan*”

**11:15 a.m.–11:30 a.m.: Refreshment Break** (KMU Lounge)

**11:30 a.m.–1:00 p.m. JOINT SESSIONS**

**Joint Session I: *Projected Images*** (KMU 241 Lindsay Recital Hall)

Chair: Douglass Seaton (Florida State University)

Mitsuko Kawabata (University of Miami), “Argentine Change and Continuity: Representations of the Gaucho in the Early National Circus and Contemporary Theater” (AMS)

Matt Jones (University of Georgia), “All These Poses, Such Beautiful Poses: Articulations of Queer Masculinity in the Music of Rufus Wainwright” (SEM)

Michael Bakan (Florida State University), “The Signifying Monkey Chant: Decontextualizations and Recontextualizations of Balinese Kecak in International Films” (SEM)

**11:30 a.m.–1:00 p.m. JOINT SESSIONS cont.**

**Joint Session II: *Music and the Mediascape*** (KMU 240  
Choral Room)

Chair: Gavin Douglas (University of North Carolina-  
Greensboro)

Trevor Harvey (Florida State University), “The Second  
Tourist: Music and Virtual Tourism in *Second Life*”  
(SEM)

James E. Cunningham (Florida Atlantic University), “It’s a  
Small Worldview after All: Stereotype, Symbol,  
and Song in a ‘Cultural’ Experience at the Magic  
Kingdom” (SEM)

Melissa Goldsmith (Nicholls State University), “*The Miami  
Herald* versus Jim Morrison?: The Newspaper’s  
Controversial Coverage of The Doors’ Miami  
Concert” (AMS)

## Abstracts

### SEM Session I. *Religiosities*

#### **Sounds of the Mystical Remembrance: Ethnomusicological Analysis of Sufism in Florida**

David W. Kanter, University of South Florida

The Sufis are a religious group whose rituals, by nature, have a rich musical heritage because of the integral role music plays in their culture. Throughout the state of Florida, there are several Sufi groups, represented within south and west Florida by the Mevlevi, the Naqshbandi, and the Sufi Order of the West. Each order has its own cultural history and influence based on the context in which it was formed, as well as how it spread. This paper examines variation in the musical elements in each order’s rituals in an ethnomusicological context. It also addresses the following questions: What impact, if any, do the Sufi feel that their rituals have on themselves and the world around them?; What variations exist among the rituals of these Sufi orders?; What significance does this variation have on their rituals?; What influence, if any, does North American mainstream culture have on these groups and their rituals? The findings cover both musical and cultural examinations of the rituals of these three groups.

## **“Parade of Quartets”: Race, Identity, and Gospel Music in Augusta, Georgia**

Carrie Allen, University of Georgia

In the late 1940s, at the height of segregation in the South, two white executives at an Augusta, Georgia, radio station began to air a program consisting of live performances by local Black gospel quartets. Popular with both white and Black Augustans, the *Parade of Quartets* transitioned to local television in 1955. In the late 1970s, a prominent Black entrepreneur and legislator developed the television program into a facilitator of community news and political commentary aimed specifically at Augusta’s African American community. In addition to regional performers and nationally-known gospel musicians, the show has also featured appearances by prominent Black politicians such as the Reverends Jesse Jackson and Al Sharpton. Still broadcast today, it appears to be America’s longest-running gospel music television program.

This project locates the show’s history within a web of related issues: race relations in Augusta, the role of the gospel quartet phenomenon in the construction of Black masculinity, the program’s position in a regional gospel music infrastructure, and its multifunctional identity as mediator of news, political ideology, entertainment, and religious ritual. No scholarship on *Parade of Quartets* exists; therefore the issues enumerated above are investigated primarily through documentary reconstruction of the program’s history using newspaper articles, unpublished sources, and interviews. Analysis of selected program footage from the mid-1990s demonstrates the

show’s multifaceted profile and its impact on the region’s political, musical, and religious life.

## **AMS Session I. Music and Influence**

### **“Like Father, Like Son, or Something More?: Franz Strauss’s “Copies” of his Son’s Manuscripts”**

Scott Warfield, University of Central Florida

The fundamentally conservative nature of Richard Strauss’s education in music has been an accepted fact virtually from the earliest published accounts of his life in the late nineteenth century to the present day. The composer’s father, Franz Strauss, is always credited with having indoctrinated his son with only Classical models and also with having overseen Richard’s music education under the conservative Munich Court *Kapellmeister* Friedrich Wilhelm Meyer. Franz’s influence is well known from a handful of secondary sources, chiefly Richard’s “Erinnerungen an meinen Vater” [undated, published 1949], the correspondence with his parents [*Briefe an die Eltern* (1954)], and a few articles by Franz Trenner [notably “Franz Strauss (1822–1905),” published 1960].

Beyond those anecdotal sources, a few manuscripts of Richard’s works in the hand of his father attest to Franz’s involvement in the early years of Richard’s career. Those scores have generally been ignored in the literature, presumably because their descriptions as *Abschriften* (“copies”) in the catalogs of Erich Mueller von Asow and Franz Trenner suggest that there are no meaningful

differences between Richard's autographs and his father's "copies." In fact, a close comparison of the extant pairs of manuscripts (from both father and son) for Richard's works shows that Franz's scores differ from his son's originals in several significant ways.

The sources for at least one of these works, the Serenade, o.Op. 32 (TrV 52), contain evidence of Franz's teaching of Classical style to his son, while others—the Festmarsch, Op. 1 (TrV 43), the Symphony in D minor, o.Op. 69 (TrV 94), and two later Festmarsches, o.Op. 84 (TrV 135) and o.Op. 87 (157)—reveal how Franz edited or revised his son's music to improve its effect. Collectively, these manuscript pairs offer the first hard musical evidence of how Franz Strauss taught his son and worked to promote his son's nascent career.

**“Late Beethoven and ‘the First Power of Inspiration’ in Brahms’s *Variations on an Original Theme*, Op. 21, No. 1”**

William Horne, Loyola University

As their correspondence attests, the young Johannes Brahms and Joseph Joachim were uncommonly sympathetic in their views on a variety of musical issues. While their celebrated exchange of counterpoint exercises in the late 1850s has been the focus of much study, their common enthusiasm for Beethoven's late works during this time, and its implications for their own experiments in variation form, has received somewhat less attention. Joachim and Brahms regularly critiqued each other's

variation sets during this period, including Joachim's *Variations on an Original Theme* for Viola and Piano, Op. 10, and his unfinished *Variations on an Irish Elf Song*. Brahms sought Joachim's appraisal of his *Variations on a Theme by Robert Schumann*, Op. 9, *Variations on a Hungarian Song*, Op. 21, No. 2, and *Variations on an Original Theme*, Op. 21, No. 1. Their critiques were remarkably stringent and honest, but when they wished to praise each other's work most fulsomely, the name of Beethoven was almost always invoked.

In a remarkable letter from February of 1857, Joachim urged Brahms, who was having difficulty with the coda of his Original Theme variations, to lay the work aside until he was able to access once again “the first power of inspiration” that had brought the work into being. Brahms withheld the variations until 1861, when they were published with a coda evidently quite different from his earlier attempts. An examination of Brahms's variations suggests that he took Joachim's advice surprisingly literally. Hitherto unexplored relationships between Brahms's last variation and the last variation in the second movement of Beethoven's piano Sonata, Op. 111, establish a significant connection between these works. This observation places Joachim's comment to Brahms in a new light, as it turns out that there are also several points of contact between the coda Brahms eventually published and the coda of Beethoven's Op. 111 movement. It would appear, then, that Brahms solved the problem of writing a successful coda for his Original Theme variations by returning to “the first power of inspiration” for the last variation—in this case, a renowned monument of Beethoven's late style.



## “Vincent d’Indy as Harbinger of the ‘Haydn Revival’”

Bryan Proksch, McNeese State University

The lukewarm reception given to Haydn’s music by the majority of nineteenth-century composers and critics, especially in Germany, is well known. Yet just prior to the “Haydn revival,” Camille Saint-Saëns found a champion for Haydn in the unlikely figure of Vincent d’Indy in the middle of an otherwise harsh book review: “I am very pleased to find that M. D’Indy attaches great importance to Haydn’s Sonatas. These are not known to the youth of the present day, who are ignorant of their beauty, their extraordinary fecundity, and that wealth of imagination possessed by the musician to whom we are indebted for Mozart and Beethoven.” D’Indy’s interest in Haydn’s music was no passing fancy; in fact he had been writing about Haydn since 1869. In my paper I will argue that d’Indy was likely the most well known composer/scholar to view Haydn’s music in a positive light in the second half of the nineteenth century.

D’Indy’s four-volume *Cours de Composition Musicale* (begun in 1897 with the volume most relevant to Haydn published, significantly, in 1909) investigates and analyzes Haydn’s music to an extent not seen elsewhere before the 1930s. D’Indy is, at first glance, an improbable supporter given his stance as an advocate of French musical practice and his reverence for Beethoven’s music. As I will show, however, it was a driving interest in exploring Beethoven’s precursors that led d’Indy to Haydn. Among other things, d’Indy credits Haydn with expanding the orchestral forces of the symphony, popularizing the use of slow introductions and secondary developments in sonata-

form movements, preserving fugato as a viable compositional technique, using ground-breaking harmonic ingenuity, and creating the means of thematic development used for the next century. Most remarkable is d’Indy’s use of specific works and clear musical examples to elucidate his views, something virtually unseen in the writings of his contemporaries.

Beyond the *Cours*, d’Indy managed to work Haydn into a busy touring and compositional schedule, especially during 1909, the Haydn centenary. He composed his *Menuet sur le nom de Haydn*, Op. 65, that year under commission from Jules Écorcheville. My analysis of this work will demonstrate that d’Indy included in it the very elements of Haydn’s music that he found most intriguing. D’Indy also attended the 1909 Haydn-Zentenarfeier in Vienna as an honorary vice-president and presenter. Part of the paper he delivered addressed problematic editorial practices for Haydn’s symphonies. D’Indy’s participation in the festival would have lasting implications in that here he would come into close contact with those scholars responsible for Haydn’s revival in the coming decades: Hermann Abert, Guido Adler, Hugo Botstiber, Otto Erich Deutsch, Wilhelm Fischer, Max Friedlaender, Robert Haas, Alfred Heuss, Hermann Kretzschmar, Eusebius Mandyczewski, Adolf Sandberger, Ferdinand Scherber, Eugen von Schnörch, and Ignaz Schwarz. Tellingly each of these scholars, save d’Indy, found their way into the Haydn bibliography in the *New Grove Dictionary*. Yet d’Indy had already covered many of the points that would be made by this early generation of Haydn scholars in the years leading up to 1909.

## SEM Session II. *Steel Band Trajectories*

### **Luaus or Urban Streets: Bifurcated Representation of Steel Band in the Mainstream United States**

Janine Tiffe, Florida State University

Invented in the twentieth century, pan was adapted almost immediately into the soundscape of the United States by musicians, educators, and enthusiasts. While many studies have tackled pan as a diasporic phenomenon, including Ray Allen in 1998, this paper will discuss distinct popular culture associations developed during adoption in the United States. Since their arrival, steel drums have been dominated by two perspectives in popular culture. The first perspective links pan to its origins as an urban, grassroots movement whereby youth used the instrument as a mode of self-expression. This connection is illustrated by rapper 50 Cent's top-ten hit P.I.M.P., in which a pan sample is looped throughout the song. The second perspective invokes tropical island vacations. Jimmy Buffet is one of several musicians to capitalize on "pan-island" nostalgia through use of steel drums. Pannists are continually contracted to perform at luaus, and requested to wear Hawaiian shirts. In this perspective, a form of *tropicalism*, the conglomeration of tropical and island artifacts appear to override the specifics of geography and culture. By utilizing historical information and media resources, I present this dichotomy through cultural and musical perspectives and discuss their implications for the steel drum art form within the United States.

### **Steel Band Repertory and the Dynamics of Global Popular Music**

Kayleen Kerg, Florida State University

Popular interest in steel bands has grown over the past twenty years as world music programs have proliferated in schools, universities, and community centers, and many music festivals and clinics featuring pan occur throughout the world. Steel drum instruments have also been used in mass media advertising campaigns, film scores, and in popular genres including alternative rock, country music, and hip-hop. Audiences, as well as band members, have come to expect variety in steelband repertoire. Beyond the educational benefits of a varied repertoire, bands incorporate an ever-expanding range of styles and genres to meet the needs of various live performance contexts including formal concerts, entertainment for parties, or informal engagements at bars or coffee shops. In this paper, I examine the repertoire of a steelband performance given by participants in a pan clinic in Morgantown, West Virginia in July 2007. The concert featured calypso, soca, and various Latin styles, along with popular tunes and new steelband compositions. Adopting elements of George Ritzer's argument regarding "the glocalization of something" in *Globalization of Nothing 2*, I explain how and why repertoire is "something" that, to different degrees, reflects unique amalgamations of musical and cultural elements in steelband performances. This paper connects anthropological theories of globalization to ethnomusicological research on popular music, clearing intellectual space for the treatment and conceptualization of

steelband as both a locally dynamic and globally mobile music.

### **Philosophical Perspectives in Steel Band Pedagogy**

David Knapp, Leon County Schools, Tallahassee, FL

Since the 1960s, steel bands have become a popular choice for music educators wanting to add a multicultural component to their curriculum. The national standards for music education defined by The National Association for Music Education include “understanding music in relation to history and culture.” Yet, steelband programs in public schools often neglect this standard and focus almost entirely on performance curriculum. Research suggests many music educators are uncomfortable incorporating cultural components into their lessons because they feel unprepared. Recent ethnomusicological literature, including Bonnie Wade and Patricia Campbell’s *Global Music Series* and Shannon Dudley’s *Carnival Music in Trinidad*, have made the implementation of multicultural curriculum easier for steelband directors. Such a curriculum allows students to study concepts including historiography, globalization, and identity. This paper will examine successful curricula used in steelband programs that facilitate multicultural literacy. It will also suggest further connections between ethnomusicology and music education.

### **The Role of Conceptual Metaphor in a Clinical Reality: Music and Healing with the Skiffle Bunch Steel Orchestra in San Fernando, Trinidad**

Jeff Jones, Florida State University

Medical ethnomusicology is generating important insight into the relationship between music, culture, health, and healing. In this paper, I contribute to this burgeoning field of research through an ethnographically grounded examination of the role of conceptual metaphor in the holistically conceived clinical reality of the Skiffle Bunch Steel Orchestra in San Fernando, Trinidad.

Since the founding of their musical ensemble more than thirty years ago, the Skiffle Bunch have been developing their music and related activities as intervention against stress, anxiety, and depression related illness. Key to their effort has been their ability to cognitively prepare themselves to experience healthful transformations. A principle way they have accomplished this is through the symbolic embodiment of a culturally significant conceptual metaphor – a “master narrative” of the creation and early development of the steelband movement in Trinidad - that emphasizes the virtues of creativity, flexibility, and possibility.

I will introduce this conceptual metaphor and position it as a component of the clinical reality created by the Skiffle Bunch. Then, through the use of ethnographic, iconographic, and musical analysis, I will explore the ways this important conceptual metaphor is symbolically embodied and what affect it has on musical healing in this particular context. Finally, I will review my findings and position them relative to the developing critical apparatus

that underlies many recent studies in the field of medical ethnomusicology.

### **AMS Session II. Music In and Out of Context**

#### **“Shadow Chansonniers’ in the Vérard Print *Le Jardin de plaisance et fleur de rethorique* (c. 1501): Part II”**

Kathleen Sewright, Rollins College

The early print *Le Jardin de plaisance* contains a core of over six hundred lyric ballades, rondeaux and virelais copied from nineteen preexistent exemplars to which I have given the designations “A” through “S.” Because there was very little manipulation or reorganization of these texts by the compiler of *Le Jardin*, the groupings of the texts as they survive in the extant copies of the print offer us a glimpse of what the exemplars were like. In many cases, it is clear that these exemplars must have been music manuscripts, and each collection possesses its own distinct profile.

After setting forth the criteria by which the parameters of the collections were determined, this paper will take a closer look at one particularly interesting collection: Collection “P,” which I will show was associated with the court of the Valois duke Pierre II de Bourbon. Virtually nothing is known about the musical activities of his court at Moulins; Collection “P” therefore becomes an important, if indirect, witness for increasing our knowledge of the musical culture of the court during the second half of the fifteenth century. Almost nothing in

collections “A” through “S” is later than 1465, although Hayne von Ghezeghem’s *Mon souvenir* is thought to date from after 1472, when he apparently left the employ of the Duke of Burgundy Charles the Bold and disappears from the court records. It has been suspected for some time that Loyset Compère was employed at the court of Moulins, based on his settings of poems by Pierre de Bourbon. The inclusion of his rondeau text *Au travail suis* within Collection “P” of *Le Jardin* corroborates his presence there. More importantly, the poem is surrounded by texts dating from the 1460s, strongly suggesting that it, too, dates from that decade and not the 1480s or 90s as has previously been accepted.

#### **“*Vita brevis, Ars longa: The Transience and Transcendence of Music in Seventeenth-Century Vanitas Imagery*”**

Edward Hafer, University of Southern Mississippi

Musical iconography in seventeenth-century Dutch paintings reveals a complex web of relationships between a conservative, moral society and the sensual allure of music. Emblem books from the period warn of music’s power to lead the listener down a path of “beguiling fantasies,” but also acknowledge that “though Musicke be of some abhor’d / She is the Handmaid of the Lord.” This dichotomy recalls the dilemma of St. Augustine who respected music’s role in worship while recognizing its tendency to distract.

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Painters of this period developed a rich iconography designed to preach temperance and morality, for life itself

was a temporary condition that could be snatched away at any moment. Images warned against the vanities of earthly existence, those constant reminders of impending death. Music became a prominent symbol of this sort of *Vanitas* (vanity), for its sound is fleeting. Instruments and musical scores often appeared with other symbols of transience—skulls, bubbles, flames, mirrors, and flowers—and moralizing messages that encouraged the viewers to eschew intemperance.

In this context, then, it is all the more surprising when painters and musicians utilized the same symbols to proclaim not the transience of life, but the transcendence of art and music over the earthly condition. This paper will address uncharacteristic manipulations of traditional musical symbolism in this period—especially in Edwaert Collert's self portrait and images from Roemer Visscher's emblem book, *Sinnepoppen*—to suggest that music was an art to be celebrated rather than feared. Then, I shall examine a pair of canons by Sweelinck entitled *Vanitas vanitatum*, works which, by definition, should suggest fleeting musical ephemera, but which can also emphasize the learned sophistication of their creator. These examples illustrate the complex nature of music and art in a society that typically encouraged musicians and artists to use their respective media to warn against their very existence.

### **“An Immaculate Deception?: Emulation and Religious Politics in Juan de Esquivel's *Ave Domini mei mater*”**

Michael O'Connor, Palm Beach Atlantic University

One of the most significant religious debates of the late sixteenth and early seventeenth centuries concerned the question of whether to proclaim Mary's Immaculate Conception as an official belief of the Church. Despite prevailing papal prohibitions against open support for the doctrine, the composer Juan de Esquivel turned to a complex web of connection and citation among Spanish composers and works in order to create a motet that revealed its Immaculatist sentiments only to those who understood the references. Esquivel's 1608 Conception motet *Ave Domini mei mater* features several important references to Francisco Guerrero's *Ave Virgo sanctissima*, one of the most popular Immaculatist motets of the sixteenth century, highlighting the enormous support in Spain for the Immaculist cause.

Indeed, no single religious topic generated more controversy among sixteenth-century Catholic clergy and intellectuals than the did the debate over Mary's conception. The Immaculatist stance was that Mary, like Jesus, was born without the stain of original sin, thus ensuring her worthiness as a vessel for God Incarnate. Opponents to the doctrine, notably members the Dominican Order, saw no foundation in either scripture or patristic writings for the Immaculatist claim, but countered that Mary, like John the Baptist, had been purified in the womb.

In Spain, the center of Immaculatist support, papal restrictions meant that composers faced certain limitations in selecting motet texts for the feast of Mary's conception.

Imagery from the Song of Songs, which had come to be associated with the Immaculatist view, was not strictly prohibited but would surely have been considered inflammatory during a time of officially censored expression. Esquivel's motet deftly circumvents the restrictions by linking a seemingly neutral Marian text to Guerrero's clearly Immaculatist motet.

Todd Borgerding has shown that the popularity of Guerrero's *Ave virgo sanctissima* in Spain stemmed not only from its attractive musical setting but more importantly from the inclusion of references to several prominent Immaculatist symbols, such as the precious pearl, the beautiful lily, and the rose. A close examination of Esquivel's Conception motet reveals the influence of *Ave Virgo Sanctissima* at every level. The works share parallels in scoring, the use of a litany-like text, canonic construction in the upper two voices, and even a similar opening salutation. With the more politically-charged texts unavailable to him, Esquivel turned to the pre-Tridentine Marian sequence *Area virga primæ matris Evæ*, which taken alone offers no direct connection to the Song of Songs. The composer, however, highlights the passage "tu es pulchra Dei sponsa," a phrase that recalls the Immaculatist motto "Tota pulchra es," by setting it to Guerrero's opening canonic motive.

Esquivel's references to Guerrero's well-known work not only define his own sentiments in the Immaculatist debate, but also reveal a willingness to express those sentiments in a manner that tested the limits of official censorship. Moreover, the connection between these two Marian motets offers evidence that citation and emulation among Spanish polyphonists, at times, went beyond simple homage.

## **"Music to Our Fears: Challenging Formulaic Horror Film through Sound"**

Tony Fonseca, Nicholls State University

In *Our Vampires, Our Selves*, Nina Auerbach posits that the music that serves as opening credits for *Dracula* (Tod Browning, 1931), the second act of Tchaikovsky's *Swan Lake*, in particular music associated with the Swan-Queen, serves as an appropriate trope for Count Dracula. There is very little soundtrack for Browning's film (other than music played off-screen when Count Dracula meets Mina Harper at a theater), being that sound film was a recent innovation and Universal Studios was unsure if viewers would accept nondiegetic/extradiegetic music. Nonetheless, this classic movie set the stage for the use of classical music in horror. But horror is a genre mired in popular culture and marketed to youthful audiences, so most post-Universal Studio horror films used popular music, usually rock and roll, or stock music.

Some of the more important (and critically acclaimed) recent horror films, however, have returned to the precedent set by *Dracula's* opening credits, using composers and original scores, rather than stock music or Top 40 tunes. The foremost of these films is *Candyman* (Bernard Rose, 1992), which is accompanied from its opening to its closing credits by original music composed by Philip Glass (who was commissioned by Universal Studios to create a new musical score for a re-release of *Dracula* in 1999). Originally, Glass had refused to score *Candyman*, which can best be described as a romantic horror tale, but he was convinced to do so after he was shown a rough cut of the film. Ultimately, *Candyman* broke



musical ground by also featuring music by Vangelis and Jon Anderson. Ridley Scott revived the idea of classical music in horror in *Hannibal* (2001). Unlike its prequel, *The Silence of the Lambs* (Jonathan Demme, 1992), which had featured popular music in its soundtrack (with the singular exception of J. S. Bach's Goldberg Variations), *Hannibal* uses an original score by prolific Hollywood composer Hans Zimmer, an original outdoor opera by Patrick Cassidy (a three-minute piece composed for the movie which eventually became an entire opera), an orchestral piece written and produced by Klaus Badelt, Bach's Goldberg Variation No. 25, and Johann Strauss's "Blue Danube Waltz."

Other than newspaper reports and a couple of journal articles that deal with the curious nature of combining horror film with classical music scores, little has been published on this phenomenon. Distinctly missing from the literature are critical analyses that examine how the use of a classical score undermines the typical formulae of the horror film genre. This paper will illuminate how Rose and Scott used these atypical scores to create films that go beyond the boundaries of the genre. It will also draw connections between these two well-known movies and the little-known and greatly misrepresented/misunderstood and often maligned Tobe Hooper film, *The Toolbox Murders* (1978), which utilized an original string and keyboard score by George Deaton to the same effect.

### **SEM Session III: Transcendent Realities**

#### **Chant and Be Happy: Music, Beauty, and Celebration in Hare Krishna Chant**

Sara Black, Florida State University

According to Thomas Csordas, "the most immediate and concrete means of persuading people of the reality of divine power is to involve their bodies (Csordas, 2002:30)." The musical aspect of Hare Krishna worship, a transplant of Indian religious and cultural traditions in the West, demonstrates a particularly interesting relationship between sacral experience and the body. The doctrines of Krishna consciousness teach that matter and sense experience are fundamentally illusory, and yet Hare Krishna worship is characterized by lavish temple decoration and feasting as well as exuberant dancing and musical chant performed during ceremonies and festivals and in public places. In this paper, I explore the relationship between music and religious experience through interviews with three devotees whom I met while conducting fieldwork at Hare Krishna temples in Florida and Utah. Their ideas and stories offer a multi-dimensional view of the Hare Krishna chant experience. Chanting names of Krishna is intended to mediate between human and superhuman personalities, as the sounds of particular words become what Edwin Bryant terms "perpetually accessible sonic *avatara*," or "Krishna in vibratory form (Bryant, 2007:15-16)." Building on this concept and on Csordas's work with embodiment and religious experience, I posit that by adding instrumental music, singing, and spontaneous ecstatic dance to spoken chant—by adding the

element of beauty—devotees transform their recitation of the name of Krishna, which means “the all-attractive,” into an embodiment of his character.

**“Transcendence Through Aesthetic Experience:  
Divining a Common Wellspring Under Conflicting  
Caribbean and African American Value Systems”**

Rebecca D. Sager, Ph.D., Independent Scholar

This paper explores how focusing ethnographic analysis upon transcendence in human experience can provide a heuristic lens through which to understand shared aesthetic principles underlying what otherwise appear to be strictly bounded cultures within the African diaspora (such as between Black Gospel in Texas and Vodou in Haiti).

I argue that conceptualizing a continuum of human expression as ranging between the predominant (but never mutually exclusive) functions of transcendence and basic communication allows ethnographers to identify shared values underlying domains often portrayed as opposing, like: intellect—emotion, mind—body, speech—song, sanctified—sinful, spiritual—material, self—other, and so on. Refocusing analyses upon transcendence as a significant quality of human cultural experience can also help researchers identify locally relevant criteria for discerning between African diasporic aesthetic traditions. This change of focus illuminates reasons for fluid membership and personal identification between antagonistic religious institutions (e.g., Haitian Vodou and evangelical Protestantism).

I ground theoretical discussions in my ethnographic fieldwork concerning the performance aesthetics and meanings of Haitian Vodou and Black Gospel singing. I demonstrate how Vodou and Gospel both activate ideal social relations that worshippers consider essential for achieving not only collective spiritual goals but also individual experiences of transcendence. Performance analyses describe non-referential (e.g., the emotional, psychological, and physiological) as well as symbolic meanings of aesthetic expression as a means of exploring commonalities between individual experiences in each religion as well as commonalities in practitioners’ behaviors even as local vocabularies might interdict, even demonize the other religion.

**An Image of Coexistence Through Aural and Visual  
Cues in Shesh Besh/The Arab-Jewish Ensemble**

Sonia Archer, The University of North Carolina at Greensboro

Shesh Besh/The Arab-Jewish Ensemble consists of three Jewish members of the Israel Philharmonic Orchestra and four Arab Israeli musicians. The ensemble also combines Middle Eastern and Western musical styles. In its new CD, “Collective Memory,” the group states that “the ensemble’s onstage presence and repertoire are a living metaphor for people striving to coexist.”

In this paper, I will focus on how the members of Shesh Besh use live performance and their new album to present an image of coexistence. The music presented by Shesh Besh is a mixture of Arab and Jewish, Eastern and

Western, combining instruments, musical textures, and melodic modes from diverse traditions. The performance of different musics is significant for presenting a picture of coexistence for two primary reasons: 1) Each musician learns new music from their colleagues in the ensemble, 2) The musicians find that they actually share musical styles. For instance, some of the Arab musicians are trained in Western Classical styles, while a few of the Jewish musicians have Middle Eastern/Arab cultural and musical roots. Visually, the musicians present coexistence during live concerts not just by sitting together, but by acting as they might in any performance: talking about the music, laughing at jokes, and making eye contact during important musical moments. Based on a Shesh Besh performance in Tel Aviv and interviews with ensemble members, this paper will explore the image of coexistence presented by the ensemble in live performance and in "Collective Memory."

### **Music's Instrumentality in the Lives of Montagnards Refugees in North Carolina**

Alison Arnold, North Carolina State University

The Montagnards (mountain people) of the Central Highlands of Vietnam, who refer to themselves as *Anak Cu Chiang* (children of the mountains), form one of North Carolina's largest refugee communities. As a largely Christian population that fought alongside U.S. Special Forces in the Vietnam War, Montagnards have suffered devastation of their homeland and severe repression by the Vietnamese government since the mid 1970s. From the

1980s to 2000, the U.S. government resettled some 3000 Montagnard refugees in North Carolina, which is home to many Special Forces veterans and which offers numerous entry-level work opportunities. The adjustment process proved largely positive as adult Montagnards found jobs, established Montagnard-language churches, and organized human rights and cultural associations. The adjustment of a further 5000 Montagnard refugees since 2000 has proved somewhat more problematic, in part because of the slow economy. This current population of over 8000 Montagnards in North Carolina now represents the largest concentration of Montagnard people outside the highlands of Vietnam.

This paper explores the ways that Montagnards in North Carolina are using music in adjusting to life in the United States, to preserve their cultural heritage, to remember their families and friends lost and left behind, to reconcile their current lives with their past experiences of warfare and genocide, and to construct new identities within American society. Through interviews with settled Montagnards and newcomers, both adults and youths, I investigate their musical practices that range from traditional gong ensembles and narrative chants to Montagnard rap, and demonstrate that Montagnards are transforming both their lives and their musical culture in America. Through public performances and recordings supported by church and political advocacy groups, the Montagnards are starting to raise awareness in the wider community of their own culture as well as their past cultural and political history. This paper contributes to the research and literature on music and its role among refugee communities.

**AMS Session III: Politics in the Twentieth Century:  
Interpreting Musical**

**“Parody and Politics in George L. Cobb’s *Russian Rag*”**

Brian Holder, University of Florida

In 1918 George Linus Cobb (1886–1942) produced his famous *Russian Rag*—a ragtime “interpolation” of the Prelude No. 2 in C Sharp Minor, Op. 3 by Sergei Rachmaninoff. It was orchestrated and recorded by the orchestras of James Reese Europe and Earl Fuller, and has been repeatedly performed and re-arranged throughout the nearly eighty years of its existence.

This syncopated parody offers a mock rendition of Rachmaninoff’s well-known *Prelude* and is often cited as an example of a “ragged classic” (see Edward A. Berlin, *Ragtime: A Musical and Cultural History*, 1980). However, below the humor of Cobb’s cultural pastiche lay the prerogatives of the American reaction to the Russian revolution. The shock of Lenin’s withdrawal from the European conflict and call for a global socialist uprising planted the roots of a domestic Bolshevik threat later known as the “Red Scare.” Many American citizens sought either to distance themselves from Russian culture or to delight in its mockery and debasement. As a recent émigré, Rachmaninoff was a natural target for such emotions. Cobb’s *Russian Rag* exemplifies both the humorous mixture of “high” and “low” art and provides a commentary on the American perspective of Russian culture following the 1917 revolution.

As a historical revision, this project outlines an original perspective on the music of George L. Cobb not

taken by his biographers (notable examples being David Jansen, T. J. Tichenor, Ted Tjaden and Warren Vache). This rag was informed by its political environment and merits attention as a domestic reaction to Russian immigration and the ideological baggage associated with Rachmaninoff. It further enriches the examination of demobilization, the Red Scare and American xenophobia during the years that followed the Great War.

**“Johann Strauss Jr.’s *Emperor Waltz* (1889) as Cultural Symbol”**

Zoe Lang, University of South Florida

Today, Johann Strauss Jr.’s *Emperor Waltz* (1889) is among the most popular of the composer’s works. It is frequently included on CDs of Strauss family music, heard regularly at the annual New Year’s Concert held at Vienna’s *Musikverein* and has appeared on numerous movie soundtracks, including an extended scene in Bertolucci’s acclaimed 1987 film, *The Last Emperor*. The work’s contemporary popularity might suggest that it has maintained this status uninterrupted since its debut. However, the *Emperor Waltz*’s place in the repertoire has changed drastically because of how mutable the cultural meaning attached to this piece can be. Immediately following the First World War, this waltz received little discussion in Strauss Jr. biographies and was rarely heard at concerts, likely because of its titular reference to the pre-war days. Situations when it did appear illustrated an idealized Austria, even when conceptions of this utopian nation varied widely. My paper presents three case studies

involving the *Emperor Waltz*: Arnold Schoenberg's 1925 arrangement; its inclusion on the program for the first New Year's Concert in 1939, months after Austria's annexation by Nazi Germany; and native Austrian Billy Wilder's eponymous 1948 Hollywood film. I investigate why this particular piece was suitable for conflicting interpretations, as well as how changes to the music altered its symbolic content. My paper demonstrates the potent role of music in culture and nationalism while also investigating a key work by a composer who has received less scholarly attention in such inquiries than is due.

For musical and historical reasons, the *Emperor Waltz* was uniquely suited to represent the Hohenzollern or Hapsburg Empire. It was originally written in homage to the German Emperor Wilhelm II when Strauss Jr. visited Berlin. Commentators discerned Prussian and Austrian characteristics in the piece: the opening march represented north German culture and the subsequent waltz the south. The facts about its debut were later disregarded by some who thought of the piece as a tribute to the Austrian monarchs, such as Schoenberg's 1925 arrangement that incorporates portions of the Hapsburg anthem *Gott erhalte Franz den Kaiser*. In contrast, the inclusion of the *Emperor Waltz* on the program of the first New Year's Concert emphasized its Prussian origins. Following the *Anschluß*, the Nazis sought to discredit the idea of an autonomous Austrian culture. Program notes from the concert characterize the *Emperor Waltz* as a German composition by discussing its history, thus portraying Strauss Jr. as part of a Pan-Germanic tradition. In Wilder's film, the piece represents neither Austria nor Germany, but instead becomes the property of an American. These Austrians are so trapped in their conventions that they inadvertently

relegate themselves to obsolescence. In the final scene, Bing Crosby's American character sings lyrics over the *Emperor Waltz*, thus claiming it as his own. That the same piece appeared in such widely diverging circumstances demonstrates not only its versatility as a cultural icon, but also its symbolic value: regardless of what statement was being made about Austria, the *Emperor Waltz* remained vital to the nation's culture.

### **"Werner Egk's *Joan von Zarissa*"**

Jason Hobratchk, Florida State University

The name Werner Egk is likely unknown to all but the most dedicated scholars of twentieth-century German music. Egk's associations with the National Socialist party and success within that regime may explain, in part, his absence from scholarly discourse. His music, however, reveals a composer and situation more complex than that association might imply.

This paper explores subversive aspects of Egk's 1940 ballet *Joan von Zarissa*, a translation of the *Don Juan* story recast in fifteenth-century France. A close reading of the ballet sets it apart from Egk's earlier works, especially his operas *Die Zaubergeige* (1935) and *Peer Gynt* (1938) and his *Olympia-Festspiel-Musik* (1936), which were embraced by National Socialists. *Joan von Zarissa* forces us to reconsider Werner Egk and his relationship to that regime.

Egk's first major success was *Die Zaubergeige*, an opera with a distinct anti-Semitic tone. In the same year it premiered (1935), Egk was commissioned by the German

Organizing Committee to write music for the 1936 Berlin Olympics, for which he was awarded a gold medal in Sportive Art-Orchestral Music. Two years later, *Peer Gynt* gained the approval of Adolf Hitler, although it earned only mixed reviews in the press. The positive reception of his work, as well as his appointment as head of the Composer's Section of the Reich Chamber of Music in 1941, are clear evidence of Egk's success as a National Socialist composer.

*Joan von Zarissa*, however, problematizes this reading. It features three conspicuous additions to an otherwise traditional ballet: two chansons and one rondeau by fifteenth-century poet Charles d'Orléans serve as sung interludes. While synchronous with the fifteenth-century setting, the choruses are disjunct from the drama. Their commentaries are laden with anti-war connotations. Egk, however, insulates himself from their insurgent content by having the choruses sung in the original French, and by an unseen, offstage choir, literally distancing their voice from his own.

The first chanson, *C'est grant paine que de vivre en ce monde* is a lament, sung as Isabeau mourns her slain husband, but expressing feelings understood by millions in a world wracked by war. The second, *D'ont vient ce souleil de plaisance*, is sung as Joan envelopes a reluctant Isabeau, reflecting an image of wartime occupation. Perhaps the most perplexing, *Vous y fiez vous* includes new text by Egk. Between Orléans's repeated admonitions to "question everything" in a disingenuous world, Egk's series of "la, la, las" calls attention to the incongruity of this interlude and beg deeper interrogation of the question itself.

In addition to performances in Germany and Italy, *Joan von Zarissa* was staged approximately thirty times in

Paris between 1942 and 1943. If *Joan von Zarissa* was an attempt by the National Socialists to assimilate French culture, then Werner Egk was complicit in a most sinister way. An equally plausible conclusion may be that Egk was a composer who found a way to succeed within the National Socialist regime by composing a work that questions that regime without calling into question his own loyalty.

### **"Nazi Operas?: Werner Egk's *Zauberberge* and *Peer Gynt*"**

Joanna Cobb Biermann, University of Alabama

Astonishingly, Werner Egk's second opera for the stage, *Peer Gynt*, first performed in Germany in 1938, made extensive use of musical elements from the 1920s (jazz, "lascivious" modern dances, etc.) which in other composers' works had been labeled "degenerate" by leading Nazis, making the position of those composers untenable and often forcing their emigration. *Peer Gynt* was indeed censured by some Nazi critics. Hitler and Goebbels, on the other hand, were enthusiastic about this young, relatively unknown composer. Goebbels wrote in his diary, "Egk is a very big, original talent. Goes his own, willful way. . . . But he knows how to make music! I am very enthusiastic and the Fuehrer, too." *Peer Gynt* was subsequently placed on official programs for Nazi party functions, effectively launching Egk's career. What was going on here? Was Hitler a closet jazz fan?

The very mixed reception of this work in Nazi Germany has attracted the attention of some later scholars

(M. Walter, F. Schneider), who have collected documentation and done much to clarify the political machinations behind Hitler's attendance at the opera. This paper goes an important step further in closely investigating the music of *Peer Gynt*, but also in looking back at Egk's *Zaubergeige*, his first attempt at an opera after the Nazi takeover in 1933. Gingerly testing the waters at a time in which the new aesthetic criteria were anything but clear, Egk based the libretto of his *Volksoper* on a puppet play which itself was based on a Grimm fairy tale, *Der Jud' im Dorn* (The Jew in the Thorn Bush), a story full of gratuitous anti-Semitism. Interestingly, Egk actually mitigates the anti-Semitism to a large extent and fills his score with harmless-sounding Bavarian folklore. The analysis reveals, however, that Egk's ambitious and musically more daring *Peer Gynt* builds upon the same dramatic structure and that both works create an analogous polarity of "Self" and "Other" through their musical styles. Both operas, which on the surface seem untouched by any Nazi agenda—to the degree that a scholar of the period with the authority of Michael Kater simply has to throw up his hands at trying to decide on Egk's intentions—are shown through their music to subtly conform to and support the goals of the Nazi regime.

#### SEM Session IV. Identity and Communities

##### **Sound of the City: The Transmission of Culture by a College Radio Station**

Elizabeth Whittenburg, University of Georgia

WUOG 90.5FM, the all-volunteer, student-run radio station at the University of Georgia, has broadcast "good new music" since 1972. Based on qualitative and quantitative research, this paper posits this college radio station functions as a music authority and influences the surrounding community. This paper will argue that the transmission of sounds by a college radio station can influence and reinforce concepts of good music within a localized community. Research in music aesthetics by Simon Frith claims the concept of good music only exists when there is an equal perception of bad music. Understanding music selection processes at a college radio station exposes theoretical boundaries separating good and bad music shared by station employees and audiences. Furthermore, exploring the function of music within the station and the context in which it is broadcasted also reveals information about the musical values and identity of the radio station in question. Focusing on a WUOG show called *Sound of the City*, I will explore the boundaries between good and bad, local and other, new and old. I will describe the people who operate the station and the bands whose music is broadcast on this specialty show. A study of WUOG's broadcasts in Athens, GA will illuminate and help reevaluate media outlet influences on identities and aesthetic judgments.

## **Vocal Ventriloquism: An Examination of Cuban Vocal Performance Practice**

Susan Thomas, University of Georgia

Among Cuban musicians whose formative years were the 1970's and 1980's, it is common to hear references to non-Cuban sources of musical inspiration. North American acts such as Earth, Wind, and Fire, Cool and the Gang, and Michael Jackson are routinely cited as are Argentinians Fito Paez, Charly Garcia and Brazilians Djavan, and Chico Buarque, among others. Such references are generally made to point out instrumental stylistic adaptations, such as the incorporation of funk grooves or the incorporation of electric guitars and distortion techniques. Yet through extended conversations with musicians and an examination of their musical output it becomes apparent that their relationship with outside music went far beyond the mere appropriation of instrumental stylistic features. Recordings by artists including Gerardo Alfonso, Luis Barbería, X Alfonso, and Raul Torres evidence the widespread use of vocal techniques, timbres, and stylistic traits drawn from non-Cuban artists. This paper suggests that during periods of economic and political isolation, Cuban musicians engaged in a performative and embodied dialogue with the outside world through their *voices*, manipulating and shaping their singing to embody the ethos, spirit, or the "grain" of Michael Jackson, Gil Scott-Heron, Fito Paez and others. Such performances represented acts of vocal ventriloquism, allowing musicians and their audiences to participate in a transnational musical dialogue from which they might otherwise have been excluded.

## **Community Dances: A Revival of Contra Dances in Athens, Georgia**

Vanessa Tome, University of Georgia

Contra dances were very popular in Europe and spread to the United States during the colonial period. However, in the late nineteenth century there was a decline in participation of these dances due to a lack of interest. Following World War II, there was a revival of community dances throughout the United States. These dances became popular beginning in New England with a strong interest in the contra dance. As these community dances were revived around the country, the music at these dances reflected local traditions. In the South, the music was often southern folk and Appalachian tunes.

In Athens, Georgia, these community dances were revived in the 1980s. They are sponsored by the Athens Folk Music and Dance Society and are held once a month at local community halls. The people who attend these dances come from various social classes and ages. These community dances have sparked an interest in tunes and dance steps that were popular in the early nineteenth century. Many of these community dances feature longways contra dances and local traditions of square dancing.

Based on my ethnographic research, this paper will focus on how interest in the local dance traditions is maintained. These community dances have to compete with today's society and is often hard to find people to perform and call for these dances. This paper will also focus on the dance traditions and music that are frequently performed



from interviews conducted with Stuart Whipple, a caller for the dances, and Joe Willey, a fiddle player for the dances.

### **Performance Styles and Musical Identities in *Avtorskaya Pesnya***

Heather L. Miller, University of Tennessee

As a song-form infused with poetic lyrics, the Russian genre of *avtorskaya pesnya* ('author song') uses minimal musical sound relying primarily on the voice and oftentimes accompanying guitar. Thus many studies of this genre tend to focus on the lyrical nature of the songs, many of which were deemed un-Soviet during the height of the genre's popularity during the 1960s and 1970s. In his study, Gerald Stanton Smith describes the singer's voice as 'untrained' and 'tonally poor.' Although Smith's study is one focused on the literary aspects of the genre, he views its musical component as largely an amateur phenomenon due to its simplicity. Furthermore, during some of my own fieldwork interviews some informants pointed to the significance of poetry over musical sounds. However, despite the elevation of words over music, there lies important value within the musical sounds and performance style of these songs.

Through comparative analysis of songs and performance style, this paper investigates the musical features of *avtorskaya pesnya* by looking specifically at works written and performed by three 20<sup>th</sup>-century Russian *bards*: Bulat Okudzhava, Alexandr Galich and Vladimir Vysotsky. Despite the sparse use of musical elements, there are distinguishable features utilized by the *bards* in

both composition and performance. By looking at specific performances within this genre, these characteristics point to the intrinsic value of the musical side of *avtorskaya pesnya*, as well as help determine a singer's own unique song-style, or their individual musical identity.

### **AMS Session IVa: Musical Identities**

#### **“‘Something Yet Unvoiced’: A Stylistic Examination of Ethel Smyth’s Sonata for Cello and Piano in C Minor as a Singular Perspective into Late Nineteenth-Century Romanticism”**

Amy Zigler, University of Florida

For fifty years, Smyth charged headlong into the male-dominated world of classical composition. Her biggest fear was not that music by women composers would be repressed out of prejudice, but that their music would be disregarded because it was inherently female. She wrote in 1936, “*There is a bottomless cleft between man’s way of feeling and woman’s*, and it comes out in their work,” and that “the peculiar quality—the originality—of woman’s mind . . . is apt to antagonize ordinary men” (Ethel Smyth, *As Time Went On*, 1936). As further evidence she cites a letter in which her opera, *The Wreckers*, was described as “so *individual* as to be almost disagreeable.” For Smyth, this individuality was “really sex-colour.” She believed men and women were not only physiologically different but intellectually and creatively different as well.

What was it in her music that exemplified this “originality,” “individuality,” or even “sex-colour”? Like modern scholars, Smyth had difficulty proving her ideas and never provided examples from her music. Even today, to suggest that “women’s music” is inherently different than “men’s music” opens a Pandora’s Box most feminist musicologists and living female composers would rather bury in a deep, dark hole. Smyth’s own words, nevertheless, incite the search, not just for the feminine, but for the personal—for Smyth herself: a British-born, German-trained woman.

Her work does contain an “original” style, although the influences in her music are clear. She copied the scores of Brahms composed for Joachim, loved the operas of Wagner and Bizet, and studied the orchestration of Berlioz and Tchaikovsky. Her music encapsulates these diverging streams of composition. Brahms’s rhythmic and textural ideas found their way into her music through hemiolas, polyrhythms, and chordal textures. Wagner’s harmonic style appears in unusually chromatic passages and cadences that do not resolve. Her melodic style, however, is enticingly her own, pulling the listener into the music, through yearning motives and frenetic rhythms.

Smyth’s Sonata for Cello and Piano in C Minor (1880) reveals many of these influences, simultaneously serving as a window into her compositional style, and into the musical contexts of the time. The work is technically advanced yet not virtuosic. Within it, she juxtaposes diatonic sections with chromatic and enharmonic progressions. Her phrasing often ends with elided or overlapping cadences, avoiding resolution. A dotted figure that recalls Scottish rhythms appears in the dance movement. She uses traditional forms but then also trades

the minuet for a ländler. Her melodies are lyrical yet constantly evolving. Specific examples from the score and recordings of the work clarify these stylistic traits.

These musical devices do not definitively demonstrate gender, as Smyth might have hoped. They do, however, reveal many musical influences which existed simultaneously at the end of the nineteenth century. The way in which Smyth combines these varying styles with her own embodies the unique voice she believed her music contained.

### **“Constructing Identity: The Case of Alwa in Alban Berg’s *Lulu*”**

Silvio J. dos Santos, University of Florida

A paradoxical work, *Lulu* embodies Berg’s search for his own identity as an avant-garde composer, one in which he confronted conflicting views on modernism in art and culture. While past scholarship has considered the somewhat “romantic” tendencies in Berg’s musical language, new evidence reveals his struggle in establishing his own musical aesthetics. On one hand, Berg assimilated ideals from a group of intellectuals, including Weininger, Kraus, Loos, and Schoenberg, who adopted a critical attitude toward the purely ornamental, if not narcissistic aspects of modern Viennese culture. On the other hand, Berg did not let go of the “dream world of subjective states” that had characterized post-Wagnerian aesthetics. In fact, as he fashioned his own identity as a twelve-tone composer, he sought to reconcile his new musical language

and techniques with the past, especially the music and aesthetics of Richard Wagner.

The apparent conflict between the modern and the past emerges in Berg's radical transformation of Alwa's character, identified in the autograph sources as Berg himself, or "the composer of *Wozzeck*." The nature of this identification, however, is further complicated when Berg also equates Alwa with Tristan, which significantly affects the nature of this character and the musical structures with which he is associated. In fact, Berg refashioned the relationship between Alwa and Lulu as a mirror of the one between Tristan and Isolde. Following the ideals of romantic love as described by contemporaneous Viennese writer Emil Lucka, Alwa undergoes different stages of love that evolve from sensual and spiritual to the blending of the two. This Wagnerian dimension is embedded in the formal organization of the rondo in Act 2, particularly at the end of the love scene. At that point Berg included a verbatim quotation of the opening of *Tristan* in the autograph manuscript of the work, which bears close resemblance to the same quotation in the *Lyrical Suite*. This section is one of the most significant aspects of *Lulu*, for it also reveals Berg's self identification with Wagner. Evidence from previously unexamined autograph sources, personal accounts, letters, and the musical structures, suggests that, in addition to trying to achieve with *Lulu* what Wagner had achieved with *Tristan und Isolde*, Berg refashioned his musical identity and aesthetics as a twelve-tone composer according to his idolized hero, Wagner.

#### AMS Session IVb: *Gleaning Origins from Artifacts*

##### **"The *Mise en Scène* of Rossini's *Le Siège de Corinthe* and the Conventions of Staging at the Paris Opéra in the 1820s"**

Tina Huettenrauch, Louisiana State University

In the first quarter of the nineteenth century, the publication of *livrets de mise en scène* became increasingly popular in France. These short manuals include important information regarding costumes, set designs, and blocking (i.e., the movement of the characters on stage) and document not only specific staging but also changes in staging over time. While theater scholars such as Gösta Bergmann, Marvin Carlson, and Christian Wolff have recognized the value of these documents for the history of staging (and blocking in particular), musicologists have tended to focus on their impact on visual aspects and realization of drama. Those who have looked at staging (Robert Cohen, Rebecca S. Wilberg, Elizabeth M. Bartlet) have largely ignored the period prior to 1827, possibly because *livrets* dating from that time are scarce.

Recently a *livret* destined for premiere at the Opéra prior to 1827 has become available through the work of Robert Cohen: Rossini's *Le Siège de Corinthe* (February 1826); the document has not yet been closely examined. Focusing on *Le Siège de Corinthe*, this paper will reexamine the conventions of staging at the Opéra during the 1820s and show that staging had been rooted in Baroque conventions until ca. 1820, broke with these conventions between 1820 and 1827, and, after the appointment of the Comité de mises en scène in April

1827, consolidated the new conventions explored in *Le Siège*. These conventions include increased movement of the chorus, the break from static, traditional character formation, and an increased emphasis on actual acting and portrayal of emotion.

The installation of the Comité, charged with the task of updating the staging practices at the Opéra according to the more modern practices found at the popular boulevard theaters, was an important step in implementing these new conventions at an institution so resistant to change. Bartlet's article, which focuses on blocking at the Opéra in the period following the consequential appointment of the Comité, credits especially Jean-Pierre Solomé—hired by the Opéra as the new *directeur de la scène*—with introducing the first innovations. Although the influences of the Comité and Solomé were significant, Bartlet tends to overstate them. As this paper will show, many of Solomé's ideas were already being explored in *Le Siège* and thus cannot be exclusively attributed to the appointment of the Comité in 1827; rather, they are an extension of trends that had already been introduced.

### **“Alfred Roller's Initial Sketches for the 1903 Vienna *Tristan*”**

Stephen Thursby, Florida State University

In the Alfred Roller Archive of the Austrian Theater Museum in Vienna there is a set of nine sketches that depict characters and scenes from Wagner's *Tristan und Isolde*. One is a pencil drawing of Tristan standing alone,

without a background scene. The other eight sketches were made in black and white paint on paper and present dramatic, close-up views of specific scenes from Acts 1 and 2. Six of the eight sketches include short musical excerpts in staff notation, drawn by hand just below the image, which clearly indicate the exact context for those scenes. I discovered these sketches, which have never been published or described in the Mahler or Roller literature, even in Manfred Wagner's 1996 monograph *Alfred Roller und seine Zeit*, while examining a portion of the Roller archive last summer. These may be some of the first sketches that Roller made of his conception of the work in 1902, which helped convince Mahler to hire him as stage designer at the Court Opera. The sketches are unique among those prepared by Roller for this production. Instead of colorful depictions of entire stage scenes devoid of humans, these show individual characters in dramatic focus. They are also the only sketches for the production that include musical notation, most likely in Roller's own hand.

According to Max Mell, an early Roller biographer, Roller saw a performance of *Tristan und Isolde*, the only Wagner work with which he was still unfamiliar, at the Vienna Court Opera with Mahler conducting. The music completely transfixed him, but Carlo Brioschi's stage design for the 1883 production still in use at the time left him cold.

Roller evidently made some preliminary sketches for *Tristan* as he envisioned the work should be staged. Mahler and Roller likely first met in April 1902 at the opening of the Secession's special Beethoven Exhibition, which featured Max Klinger's monumental sculpture of the composer. It was around this time that the painter Carl

Moll, Alma Mahler's stepfather, arranged a meeting between the two, which led to Roller's hire.

Roller imbued all eight sketches with a dramatic intensity that is heightened by the stark contrast of black and white. The level of detail is exquisite, including intricate depictions of clothing, flowing hair, and Isolde's bed from Act 1. Roller's focus upon characters in emotionally-charged situations, including two depictions of the lovers embracing, rather than on panoramic images of the whole stage, distinguish his conception of the work from earlier Vienna productions. Brioschi's 1883 Vienna *Tristan* suggested the neo-Baroque influence of Hans Makart, for example. The intimacy of these sketches is well-suited to the spirit of *Tristan und Isolde*, a work in which the emotional connection between the protagonists is the major focus, rather than the world of appearances and societal expectations. The inclusion of musical excerpts would have indicated to Mahler that Roller was intimately familiar with Wagner's score and that he had an original visual conception of the work closely tied to the music.

### **Joint Session I: Projected Images**

#### **“Argentine Change and Continuity: Representations of the *Gaicho* in the Early National Circus and Contemporary Theater”**

Mitsuko Kawabata, University of Miami

The *gaicho*, or native horseman, has a longstanding association with Argentine national symbolism and

identity. This connection began during the late nineteenth century with the emergence of a folk revival movement known as the *tradición gauchesca*. This movement coincided with an influx of European immigrants into Argentina, creating a challenge to existing traditions. Many artists including novelists, painters, and composers therefore seized upon the *gaicho* as a national symbol because his strong sense of independence figured into the idealized construction of the new nation.

A central construct in the representation of Argentine selfhood is the *circo criollo* (native circus). It arose as one of the most important forms of popular expression in Buenos Aires during the turn of the nineteenth century. The native circus foregrounded the image of the *gaicho* as well as his music on the stage. It reinforced the centrality of this image since people from all social classes attended these performances. By viewing the image of the *gaicho*, both the immigrant population and the established Argentine community internalized new self-images based on the values and ideals that this symbol represented.

My paper briefly reviews the history of the *gauchesco* tradition as described in major sources by Carlos Vega and Beatriz Seibel. It discusses the first important work of the Argentine national theater, *Juan Moreira*, which was first performed in 1884 in the *criollo* circus. Although Vega and Seibel do provide some basic information about theatrical representations in the circus, little is known about the musical practices that accompanied these presentations. My paper will fill in some of these gaps based on *in situ* research carried out in Argentine national libraries, as well as in local archives of Buenos Aires and Córdoba. Such research will illustrate the

type of music that was used and how the audience responded to these performances. Moreover, this paper will show how these vernacular forms of expression have changed by comparing them to Argentine traditional representations in the 2005 Buenos Aires performance of the *gaucho* musical, *El Nativo* (The Native).

Both the *circo criollo* and *El Nativo* share typical features of the plot that involve a native horseman as the protagonist, a fatal love triangle that includes different prototypes of gauchos, and the sacrificial death of the traditional prototype at the end. On the other hand, the music and dance of these two productions differ. Whereas nineteenth-century performances promoted a strong sense of Argentine patriotism, more contemporary versions of the national drama fulfill the function of entertainment. Comparing the two stage performances, I explore the way in which the meaning of the *gaucho* has both persisted and changed. Finally, I demonstrate how representations of national identity based on *gaucho* music have undergone a process of transcontextualization that leads from the Argentine past into the present.

### **All These Poses, Such Beautiful Poses: Articulations of Queer Masculinity in the Music of Rufus Wainwright**

Matt Jones, The University of Georgia

Between the late 19<sup>th</sup> century and early 1980s, gay men flocked to urban centers, synthesizing political action, the arts, and sexual practices into a variegated urban gay masculinity. Tragically, the momentum of these

communities abruptly halted with the emergence of the AIDS epidemic. In the decades since the 1980s, subversive gay artistic and sexual practices were swept aside as this gay cultural vanguard vanished from the urban landscape, and a heteronormative impulse, fueled by fear of AIDS, once again marginalized radical gay sexuality. On the 2002 album *Poses*, Rufus Wainwright uses specific musical gestures to reference historical archetypes of gay masculinity. Drawing from a vast lexicon of musical styles, Wainwright assembles an idiosyncratic persona, ignoring several decades of pop with an “utter lack of machismo [and] a freedom that comes to outsiders disinterested in meeting the requirements of the dreary status quo” (Walters, 1998). The cumulative result of his penchant for pastiche, eschewal of traditional musical boundaries, and self-described hedonism, *Poses* represent Wainwright’s direct engagement with the politics of identity, challenging dominant constructions of (homo)sexuality and masculinity in popular music. Through analysis of musical and lyrical content of “Poses,” “Cigarettes and Chocolate Milk,” and “In a Graveyard,” I establish a dialectic between Wainwright’s musical persona and three historical modes of gay masculinity: the dandy, the *flaneur*, and the gay bohemian. In doing so, I introduce Wainwright as a reinvigorating force, resuscitating the subversive potential of radical gay sexuality as a 21<sup>st</sup> century method for imagining gay male subjects.

## **The Signifying Monkey Chant: Decontextualizations and Recontextualizations of Balinese Kecak in International Films**

Michael B. Bakan, Florida State University

For tourists who visit the Indonesian island of Bali, attending a performance of *Kecak*, the so-called "Balinese Monkey Chant" or "Monkey Dance," is a near-obligatory experience. *Kecak* is a dance-drama that enacts episodes from the Ramayana. It features a "monkey army" comprised of hundreds of bare-chested (mainly) young men who double as a *gamelan suara*, or voice gamelan. The music they produce, centered in complex interlocking rhythmic patterns and onomatopoeic representations of instrumental gamelan sounds, is as stunning and impressive at it is unique in the world of music.

This paper offers a semiotic interpretation of the functional use of *Kecak* music in three dramatic contexts. None of these are actual Balinese *Kecak* dance-drama performances, however. Rather, they are films by European and American filmmakers—*Satyricon*, *Blood Simple*, and *Ice Age: The Meltdown*—in which the dramatic functions served by this distinctive music are radically different than in *Kecak* itself. In the cases of *Satyricon* and *Blood Simple*, I illustrate how musical excerpts drawn from audio recordings of genuine Balinese *Kecak* performances are de- and then re-contextualized as musical soundtracks to evocative cinematic scenes highlighting dehumanizing experiences of extreme violence and sexuality. John Powell's score for *Ice Age: The Meltdown* offers a different, but not unrelated, application of *Kecak* in a scene of attempted ritual sacrifice. The paper concludes with a

theoretical discussion of why *Kecak*'s music, cast as a floating signifier detached from its Balinese musicultural point of origin, has historically fired the imaginations of international filmmakers and film scorers in instances calling for depictions of violent action and personal violation.

## **Joint Session II: Music and the Mediascape**

### **The Second Tourist: Music and Virtual Tourism in *Second Life***

Robert W. Fry II (Vanderbilt University) and Trevor S. Harvey (Florida State University)

This paper focuses on the experiences of music tourists in *Second Life*, an Internet-based, user-designed, 3-D world in which humans interact as avatars, or digitally embodied alter egos. Developers in *Second Life* have recreated real-world places as virtual tourist destinations, which are promoted through, among other things, "live" music performances. Previous studies concerned with music and tourism have highlighted the importance of a perceived authenticity in the realization of a tourist experience. In *Second Life*, however, the "virtual" nature of both the tourist and the tourist site further problematizes the tourist's search for authenticity and blurs distinctions between host and guest communities. Based on the ethnographers' experiences visiting virtual music landmarks and attending live concerts in such *Second Life* locations as "Dublin," "Visit Mexico," and Nashville's "Blue Bird

Cafe," this paper seeks to explore the unique characteristics of the tourist experience manifested in Second Life. Although previous research on virtual communities has emphasized the disembodied nature of computer-mediated sociality, we argue that the self-constructed tourist, in interaction with others' constructions of self and place, results in an embodied shared experience that, like real-world tourism, claims authenticity through a collective performance of a musical experience.

### **It's a Small Worldview After All: Stereotype, Symbolism, and Song in a "Cultural" Experience at the Magic Kingdom**

James E. Cunningham, Florida Atlantic University

Disney's *It's a Small World* attraction debuted at the 1964 New York World's Fair as a salute to UNICEF and the children of the world. Housed in the Pepsi Pavilion and billed as the "happiest cruise that ever sailed 'round the world", the ride was a leisurely float through a mélange of singing state-of-the-art Audio-Animatronics children and animals, which represented the nations and cultures of the world. After its popular success at the World's Fair, the ride was dismantled, reconstructed, and reopened at the Disneyland park in Anaheim, California in 1966. Similar versions of *It's a Small World* are now featured attractions at the Disneyland parks in Orlando, Paris, and Tokyo, and an updated version of the ride, featuring the addition of Audio-Animatronics Disney characters, is currently under construction for the opening of the new Hong Kong Disney

park in 2008. Perhaps more memorable than the visual spectacle of *It's a Small World* is its hypnotically repetitive song that represents a variety of cultures through the stereotypical use of musical style and instrumentation, as well as song's text sung in a variety of languages. This paper examines the visual and sonic imagery of the *Small World* attraction at the Walt Disney World Magic Kingdom in Orlando, Florida, with a focus on the overt usage of cultural and national stereotypes, and their relation to a broader global agenda. Of particular interest to this study is the manner in which sound is symbolically linked to cultural imagery.

### **"The Miami Herald versus Jim Morrison?: The Newspaper's Controversial Coverage of The Doors' Miami Concert"**

Melissa Goldsmith, Nicholls State University

On 1 March 1969, The Doors performed at the overcrowded Miami Dinner Key Auditorium. The band's lead singer Jim Morrison was accused of "lewd and lascivious behavior," supposedly exposing himself and simulating copulation in front of their audience. The Miami concert attracted the attention of staff writers and reporters from *The Miami Herald*, which covered the concert, its aftermath, and the city's outrage over the concert itself as well as indecency in the entertainment industry in the U.S. It also chronicled the ensuing charges against Morrison, his arrest, and details of the trial.

Consequences of this coverage included cancellations of other Doors concerts in Florida (for



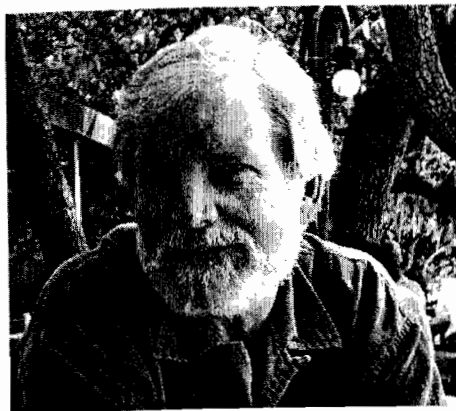
example, Jacksonville), and elsewhere in the U.S., and of concerts by bands like The Grateful Dead; national exposure for teenagers organizing the Rally for Decency at the Orange Bowl against rock groups like The Doors; and President Nixon congratulating these “clean teens” for their efforts towards purging filth (even when they were advocating censorship). *The Miami News Reporter* and *The Miami News* also covered The Doors’ Miami Concert and its aftermath, but none did so as extensively as *The Miami Herald*.

Various discussions of *The Miami Herald*’s coverage have appeared since, as articles, portions of biographies, and studies about Jim Morrison and The Doors, but all focused on the perspectives of the reporters and staff writers only. Some of these biographies were Jerry Hopkins and Danny Sugerman’s *No One Here Gets Out Alive* (1980; revised in 1995), James Riordan and Jerry Prochnicky’s *Break On Through: The Life and Death of Jim Morrison* (1991), and Stephen Davis’ *Jim Morrison: Life, Death, Legend* (2004). In her online article “The Miami Incident” (1999) in *The Doors Collectors Magazine*, Jan Morris discussed details of the concert, the venue, and she cited passages from *The Miami Herald*. She also discussed mistakes made by the defense during the trial and provided a link to a recorded segment of the concert performance. Another *Doors Collectors Magazine* online article, Janelle Preston’s “New Evidence in the Miami Incident” (1999), gave further details about the misuse of law and legal agencies in the case against Morrison. She briefly described *The Miami Herald* coverage as “misleading, plentiful, and inflammatory.”

For the first time, this paper considers the history of *The Miami Herald*, usually portrayed simplistically as

conservative, and why its writers took so much interest in Jim Morrison. Did their animated discourse have anything to do with Morrison being a native of Florida (born in Melbourne) and his brief attendance at Florida State University? Why would some of *The Miami Herald*’s most important writers (such as Jack Anderson and Charles Whited) offer their opinions about the concert and The Doors? This paper also considers for the first time writings by the public, specifically letters to the editor and to columnists. It will show that these writings had an impact on Morrison’s creative output, especially in songs written after his trial, recorded on The Doors’ albums *Morrison Hotel* and *L.A. Woman*, and in his poem “Miami.”

## Honoring Dr. Jeffery Kite-Powell



**JEFFERY T. KITE-POWELL**, Professor and Coordinator of Music History and Musicology, received the B.M. degree in clarinet performance from the College-Conservatory of Music in Cincinnati and the B.S. in Music

Education from the University of Cincinnati. He earned an M.A. in Musicology with a minor in Philosophy from the University of New Mexico and the Ph.D. in Musicology with minors in Music Education and English Literature from the University of Hamburg, in Hamburg, Germany.

In addition to teaching musicology and music history, Professor Kite-Powell directs the FSU Early Music Ensemble, a group of over fifty graduate and undergraduate students divided into ensembles of brass, woodwind, and string instrumentalists, and the vocal group *Cantores Musicae Antiquae*, [Singers of Early Music], which was formed in the fall of 1989 with the intent to perform music from 1200-1700 in a historically informed manner.

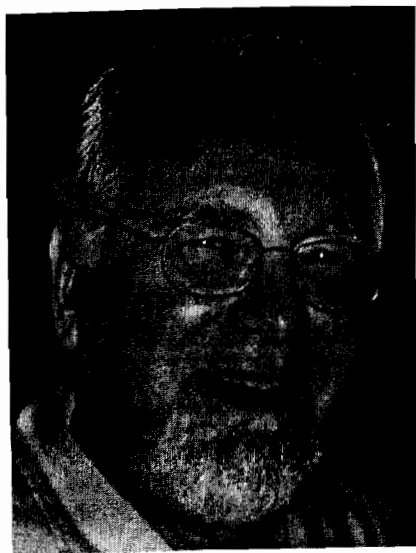
In addition to the two concerts per semester, the two groups have performed at more than seventeen regional, national, and international conferences from New Orleans to Palm Beach since 1985. The most significant of these include the 1985 Sonneck Society conference (now Society

for American Music), the Alabama Shakespeare Festival, Montgomery in 1989, the 1997 national meeting of the Society for Seventeenth-Century Music, the AMS/SEM/SMT regional conference in 2000 in New Orleans, the 2005 International conference on "John Eccles and His Contemporaries: English Theatre and Music in London circa 1700," and the two *CMA* appearances on National Public Radio's *Millennium of Music* in 1994 and 1996.

Prof. Kite-Powell's most important publications include the definitive study of *The Visby (Petri) Organ Tablature of 1611* (two volumes) (1980), the reconstruction of Hugo Leichsenring's important dissertation on church music in Hamburg during the Reformation (Berlin 1922) (1982), *A Performer's Guide to Renaissance Music*—editor of and contributor to both the first edition (1994) and the second, expanded and revised edition (Indiana University Press, 2007), a translation and edition of Michael Praetorius's *Syntagma Musicum III*, (Oxford University Press, 2004), and the article "Notating—Accompanying—Conducting: Intabulation Usage in the Levoca Manuscripts," in *Proceedings of the First International Organ Academy of Göteborg, Sweden*. University of Göteborg Press, 1995: 99-130.

Dr. Kite-Powell has been an invited lecturer at international conferences in Göteborg, Sweden, (1994), Hamburg, Germany, (1995), and Edinburgh, Scotland, 1997, where he was the keynote speaker. From 1998-2001 he was president of Early Music America, and in 2003 he was presented with EMA's coveted Thomas Binkley Award for outstanding achievement by a Collegium Director.

## Honoring Dr. Dale Olsen



**DALE A. OLSEN** is a Distinguished Research Professor of Ethnomusicology and former Director of the Center for Music of the Americas. He received B.A. and M.A. degrees in historical musicology and flute performance from the University of Minnesota and the Ph.D. in ethnomusicology from the University of California, Los Angeles.

A former Peace Corps Volunteer in Santiago, Chile, where he performed as principal flutist in the Philharmonic Orchestra of Chile in the late 1960s, he has since traveled, lived, and conducted fieldwork in Argentina, Bolivia, Brazil, Chile, Colombia, Paraguay, Peru, and Venezuela in South America; Costa Rica and Panama in Central America; China, Japan, Korea, Thailand, Cambodia, and Vietnam in Asia; Aotearoa, Fiji, Rarotonga, and Tonga in Polynesia; and elsewhere around the world. He has received awards and funding from NEH, Fulbright-Hayes, Japan Foundation, Guggenheim, and FSU for research and performance, and has lectured and performed concerts in many countries. He holds an artist diploma (*shihan*) in the Japanese Kinko-ryū *shakuhachi* and also performs on numerous Andean instruments.

Dr. Olsen has more than one-hundred publications, including the following books: *Music of the Warao of Venezuela: Song People of the Rain Forest* (winner of the 1997 Merriam Prize for the "Most Outstanding Book in Ethnomusicology"); *Musics of Many Cultures: Study Guide and Workbook* (4th edition); *Music of El Dorado: The Ethnomusicology of Ancient South American Cultures*; *The Garland Handbook of Latin American Music*; *The Chrysanthemum and the Song: Music, Memory, and Identity in the South American Japanese Diaspora*, and *Popular Music of Vietnam: The Politics of Remembering, the Economics of Forgetting*. He also edited *Music of Latin America* (Study Guide in series Sounds of the World); co-edited Volume 2 of the *Garland Encyclopedia of World Music*; and was Recording Review Editor for *Ethnomusicology*. His articles have appeared in the *Journal of the American Musical Instrument Society*, *Asian Music Journal*, *Ethnomusicology*, *Latin American Music Review*, *College Music Symposium*, *Journal of Latin American Lore*, and *Worlds of Music*. He has also contributed many book chapters.

Dale A. Olsen has served on the Council, Board of Directors, and as First Vice President of the Society for Ethnomusicology; as the Board Member for Ethnomusicology and President of The College Music Society; as President of the Florida Folklore Society; and as President of the Southeastern-Caribbean Chapter of SEM. He is one of the founders of SEMSEC, along with Drs. Martha Ellen Davis, Doris Dyen, and Ronald Riddle.