

AMERICAN MUSICOLOGICAL SOCIETY

SOUTHERN CHAPTER

Annual Meeting

5–6 February 2010



PROGRAM

Sessions take place in the Steinbrenner Band Building (Stephen Stills Rehearsal Hall)

Friday 8:45 a.m.

Opening Remarks, Dr. John Duff, Director, University of Florida School of Music

Friday 9:00–10:30 • Theory and Practice

Edward Hafer (University of Southern Mississippi), Chair

“Jeanette B. Holland Meets Henry Cowell: New Archival Evidence for
Dissonant Counterpoint in the 1950s”

John D. Spilker (Florida State University)

“Schenker and the Revival of Haydn in Austria”

Bryan Proksch (McNeese State University)

“‘Playin’ House’: Broadway’s ‘First’ Rock ‘n Roll Song”

Scott Warfield (University of Central Florida)

10:30–10:45 • Break

Friday 10:45–12:15 • Media Studies

Melissa Goldsmith (Nicholls State University), Chair

“An Educational Mission: Leonard Bernstein’s and Roger Englander’s
Young People’s Concerts”

John C. MacInnis (Florida State University)

“The Head, the Hands, and the Heart: Visual and Aural Rhythm in
Fritz Lang’s *Metropolis*”

Elizabeth Clendinning (Florida State University)

“*Mise Éire*: A Juxtaposition of Nationalist and Modernist Elements”

Timothy Love (Louisiana State University)

Friday 12:15–2:00 • Lunch

Friday 2:00–4:15 · The Nineteenth Century
Valerie Goertzen (Loyola University), Chair

“On the Path to Maturity: An Analysis of Two Songs from Hugo Wolf’s *Reinick-Lieder*”
Toni Casamassina (Florida State University)

“Robert Schumann’s Repertory Decisions and Rehearsal Practice
in his Career as a Choral Conductor”
Gregory Harwood (Georgia Southern University)

3:00–3:15 · Break

“Reinventing Francisco Goya in Enrique Granados’s *Goyescas* the Opera”
Ling Fung Chan (University of Florida)

“‘Innocents’ Condemned: An Examination of Ethel Smyth and Francesca da Rimini”
Amy Zigler (University of Florida)

Friday 4:15–5:00 · Business Meeting

Friday 7:30 p.m. · Optional Evening Event

“International Potpourri”
The Gainesville Chamber Orchestra presents works by Ravel, Glinka’s Overture to
Ruslan and Ludmilla, and Rimsky-Korsakov’s *Sheherazade*.

University of Florida School of Music Auditorium
Discounted tickets at \$10.00 will be available at the door for conference attendees.
See www.gcomusic.org for more information.

Saturday 9:00–10:00 · Form and Space
Brett Boutwell (Louisiana State University), Chair

“Louis Sullivan, J.S. Dwight, and Wagnerian Aesthetics in the Chicago Auditorium Building”
Stephen Thursby (Florida State University)

“Between Temporal Art and Object Art: Minimalism and Charlemagne Palestine’s
Body Music I and *Body Music II*”
Elisa Weber (Florida State University)

10:00–10:15 · Break

10:15–11:15 · Renaissance Contexts
Alison McFarland (Louisiana State University), Chair

“The Polyphonic *Regina coeli* of Juan de Esquivel: Reconciling Tradition,
Reform, and Innovation in Early Seventeenth-Century Spain”
Michael B. O’Connor (Palm Beach Atlantic University)

“The Consolation of Death in Marguerite of Austria’s Chansonnier”
Eric Lubarsky (University of Florida)

11:15–11:30 · Break

11:30–12:30 · Questions of Perspective
Joanna Cobb Biermann (University of Alabama), Chair

“Johann Strauss Jr. as Jew”
Zoë Lang (University of South Florida)

“Beethoven was Black: Why Does It Matter?”
Michael Broyles (Florida State University)

Optional Afternoon and Evening Events

1:00 p.m. The Metropolitan Opera, live in HD, presents Verdi’s *Simon Boccanegra*.
Regal Cinemas Butler Plaza 14, 3101 S.W. 35th Blvd. At Regal Park in Gainesville,
(352)-336-0414. Tickets are \$22.00.

7:30 p.m., University of Florida Performing Arts Center (www.performingarts.ufl.edu)
Joshua Bell, violin, and Jeremy Denk, piano. For tickets call (352)-392-ARTS

ABSTRACTS

Friday 9:00–10:30 · Theory and Practice Edward Hafer (University of Southern Mississippi), Chair

“Jeanette B. Holland Meets Henry Cowell: New Archival Evidence for
Dissonant Counterpoint in the 1950s”
John D. Spilker (Florida State University)

Housed in box 164, folder 15, of the Henry Cowell Papers at the New York Public Library for the Performing Arts are Jeanette B. Holland’s notes from a class she took “Spring term 1951” at the New School for Social Research. While she did not provide a course title, the dates and contents correspond with a description of Cowell’s “Advanced Music Theory” course found in the 1950-51 *New School Bulletin*. Holland’s class notes are significant for three reasons. First, the information that she recorded illuminates the contents of Cowell’s course. Second, the archival source contains information about dissonant counterpoint that dates from thirty-five years after Cowell participated in its early development. Third, the document suggests a much wider dissemination of the technique than previously thought.

Holland’s notes include a discussion of dissonant harmony, dissonant counterpoint, polychordal writing, overtone and undertone chords, and quartal, tertian, and secundal harmonies, among other things. There are exercises that use these techniques along with guidelines for each method and specific instructions for creating the exercises. Holland also listed examples of representative composers, musical works, and written publications. On the top of the first page she cited Cowell’s book, *New Musical Resources* (1930), which covers many of the topics that he presented in the 1951 “Advanced Music Theory” course.

Dissonant counterpoint and polychordal writing comprise the bulk of the musical exercises and information in Holland’s class notes. There are eighteen first-species dissonant counterpoint exercises in two- and three-voice textures, and guidelines pertaining to voice leading, the use of intervals, and additional considerations for three-voice textures. Holland traced the historical development of counterpoint, including sixteenth-century “strict counterpoint,” “free counterpoint” used by eighteenth-century composers, and dissonant counterpoint from the twentieth century; she specified that precursors of the new technique can be found in J. S. Bach’s compositions. In addition to being cultivated as a method in and of itself, dissonant counterpoint was also used as a step toward polychordal writing. Holland’s notes contain exercises in polychordal harmonies that are constructed from two-voice exercises in first-, second-, and third-species strict counterpoint and first- and second-species dissonant counterpoint. Students were instructed to write counterpoint against a *cantus firmus* and then build triads on and/or around each tone in both voices according to guidelines outlined by Cowell.

It is widely known that Cowell shared his ideas with composers who were among his professional contacts during the 1920s and 1930s. However, rather than limiting the dissemination of dissonant counterpoint to private lessons, he included it in his New School course for advanced studies in music theory. Jeanette B. Holland, a musicologist who studied with Jan La Rue and Gustave Reese at New York University during the 1950s, was one of many students who learned about the technique by taking music courses offered by Cowell. Her recently discovered class notes, which have not yet been discussed in scholarly literature, broaden our understanding of dissonant counterpoint and demonstrate Cowell’s tireless efforts to propagate the method.

“Schenker and the Revival of Haydn in Austria”
Bryan Proksch (McNeese State University)

Perhaps no musical thinker in history was as famously opinionated as Heinrich Schenker. A staunch defender of the German musical tradition, much of his theory is devoted to the music of Beethoven, Mozart, and Brahms. Nevertheless he took a long-term interest in the music of Haydn at a time when Haydn’s music was still generally neglected in Germany and throughout much of Europe. This paper will explore Schenker’s writings on Haydn in an effort to situate his position within the growing Haydn “revival,” especially within German-language criticism. While Tovey’s 1935 essay on Haydn has typically been seen as the initial impetus behind the rebirth of interest in Haydn throughout Europe, and although Haydn was increasing in popularity in France already in the 1900s and 1910s, I will argue that Schenker, like Schoenberg and other German theorists, finally brought the revival of Haydn to his homeland beginning in the 1920s.

Schenker’s approach to Haydn was not, as might be assumed, merely to graph certain pieces. Instead, he devoted considerable effort to changing Haydn’s status as a neglected master while also emphasizing Haydn’s crucial place in a German-centric version of music history. Schenker criticized A.B. Marx and recent writings by Hugo Riemann and others in an effort to prop himself up as the savior of Haydn’s reputation. In all he wrote on three of Haydn’s piano sonatas (Hob. XVI: 35, 49, and 52), the opening of *The Creation*, and the *Kaiserhymne*, and was working on an additional essay when he died. His analyses discern the seminal traits of Haydn’s style as distinct from the practices of Beethoven and Mozart.

Schenker's close personal friendship with Anthony von Hoboken will also be explored in detail. Their correspondence indicates that the two encouraged one another to explore Haydn's music. Hoboken's private lessons with Schenker in the 1920s provided Schenker with the opportunity to explore Hoboken's extensive collection of rare Haydn manuscripts and early editions, while Schenker encouraged Hoboken in his project to microfilm rare manuscripts housed in Austria.

“Playin’ House’: Broadway’s ‘First’ Rock ‘n Roll Song”
Scott Warfield (University of Central Florida)

Histories of the American Musical Theater invariably point to 1967 as the time when rock first came to Broadway. In that year, *Hair*, the first show ever billed as a “rock musical,” began its run on Broadway, to be followed quickly by a handful of productions in similar and related idioms. In fact, *Hair* and its successors were not the first shows to use rock on Broadway; rather, credit should go to *Bye Bye Birdie*, the 1961 winner of four “Tony” Awards, including “Best Musical.” Unfortunately, critics have generally ignored the use of “rock ‘n roll” in *Bye Bye Birdie* and instead praise only its traditional Broadway songs and related elements, rarely even mentioning that the show’s book had a “rock ‘n roll” plot. In fact, as early as four years before its premiere, *Bye Bye Birdie* was being developed as Broadway’s first “rock ‘n roll” musical.

Previously unnoticed documents related to the origins and pre-production history of this musical—including a complete draft of the show’s first book (and later versions) and an extended unpublished memoir by Edward Padula—allow us to trace the sometimes confusing path to *Bye Bye Birdie*. As early as 1957, the novice producer Padula wanted to mount a youth-oriented show that reflected the “teenage rock ‘n roll phenomenon in the 1950s.” Yet despite his intentions, the show’s first book writers, Warren Miller and Raphael Milian, provided him with only a feeble imitation of a traditional Broadway plot such as the Gershwins or Jerome Kern might have used decades earlier, a book entitled *Let’s Go Steady*. After three additional writers (or teams) were hired and fired, Michael Stewart would transform the book into the now familiar plot of *Bye Bye Birdie*.

Yet even before Miller and Milian were replaced, Padula hired Charles Strouse and Lee Adams as a songwriting team, and those Broadway newcomers provided seven original songs for *Let’s Go Steady*. According to Strouse’s memoirs, at least three of those songs survived into the final version of *Bye Bye Birdie*, but until the recent discovery of several lead sheets made for Strouse and Adams by the New York copyist Arnold Arnstein, nothing was known about the other abandoned songs. All but one of the Arnstein lead sheets outline songs in typical Broadway idioms, but the exceptional item, “Playin’ House,” offers a significant contrast, with syncopated melodic figures, a simplified harmonic language, lyrics that reiterate the word “rockin’” (or variants) over fifteen times, and the designation “slow rock” at the chorus.

Although not a masterpiece—and probably wisely excised from later versions of the score—“Playin’ House” confirms the intentions of the show’s creative team to produce a “teenage musical” and also demonstrates Strouse’s familiarity with the new “rock ‘n roll” sound of the late 1950s. Additionally the Arnstein lead sheets and the other documents allow us to sort out some competing claims for the ideas that would become *Bye Bye Birdie*, and thus to assign historical credit where it is due.

Friday 10:45–12:15 · Media Studies
Melissa Goldsmith (Nicholls State University), Chair

“An Educational Mission: Leonard Bernstein’s and Roger Englander’s
Young People’s Concerts”
John C. MacInnis (Florida State University)

After accepting the directorship of the New York Philharmonic in 1958, Leonard Bernstein oversaw the *Young People’s Concerts*’ move to national television. At this time, American television was in the height of its “Golden Age,” and Bernstein saw the perfect opportunity to disseminate art music to the masses in an exciting new medium and transfer the music appreciation movement from radio to television. In concert with Bernstein’s charisma and winsome scripts, producer/director Roger Englander supervised all technical aspects related to televising the *Young People’s Concerts*. Through the course of fifty-three programs, Englander effectively translated Bernstein’s dialogue and conducting into an informative and artistic television event.

Bernstein often talked of an “educational mission” that characterized his work. Englander also considered his tasks in terms of mission; he approached each televised concert as an opportunity to share the arts in innovative ways with a public who may not have enjoyed access to privileged concert venues. To this end, Englander carefully studied each score Bernstein was to conduct and choreographed every camera sequence appropriately. His ability to read music set him apart from other directors of this era and enabled him to create stunning visual examples of everything Bernstein said and conducted. He was able to approach his work with Bernstein as a fellow artist.

Through an examination of the 1961-62 season of *Young People’s Concerts*, I show that Bernstein’s teamwork with Englander achieved new heights in audience engagement through innovative applications of television technology. For example, both Bernstein and Englander wanted each concert to be a democratic event with benefits for each audience, those seated in Carnegie Hall and those in the living rooms of America. In the program “What Is Impressionism?” aired November 23rd, 1961,

Bernstein had copies of an Impressionistic painting enlarged so that it could be seen anywhere in the hall, and Englander captured the same images offstage for the benefit of the home audience. But, in the final analysis, I argue that the audience at home received the greater benefits of heightened drama and increased musical perception. For example, in “Happy Birthday, Igor Stravinsky,” aired March 26th, 1962, Englander emphasized the shifting orchestral colors of *Petrouchka* through ever-changing camera shots precisely timed with the score.

Roger Englander’s role in making the *Young People’s Concerts* an artistic and educational success has not received much attention. My aim is to retell this story in terms of Bernstein’s and Englander’s shared educational mission and combined legacy.

“The Head, the Hands, and the Heart: Visual and Aural Rhythm in
Fritz Lang’s *Metropolis*”

Elizabeth Clendinning (Florida State University)

Fritz Lang’s film *Metropolis* (1927) is widely acknowledged as one of the great works of the cinematic German Expressionist movement as well as one of the earliest science fiction films. The story is set in a highly urbanized city called Metropolis that is ruled by a carefree elite class and maintained by a nameless mass of workers. The film explores the journey of Freder, the son of the city’s ruler, as he discovers the terrible conditions of the working classes, falls in love with their leader, Maria, and campaigns on their behalf. Vital themes of the film include contrasts between the rich and poor, the mechanical and biological, and the modern versus the idealized past. At the center of the story are the fates of two machines: the Heart Machine, which runs the city’s operations, and a robotic version of Maria that simultaneously frees the lower classes while leading them to near-destruction.

Music is essential to the interpretation of the themes of this film. While the dialectics mentioned above are discussed in extant film literature in terms of visual references and plot points, they have not yet been linked to the equally salient conflicts in representation present in Gottfried Huppertz’s original score. While he favors the leitmotif-based compositional conventions that were common in silent-era film scoring, Huppertz uses these themes not only to differentiate between characters and scenes but also to comment on situations. He accomplishes this in two basic ways. In scenes with the Heart Machine, Huppertz highlights the ambiguous distinction between the worker and the machine by using modernist musical gestures that are directly parallel to the machine’s rhythms, similar to the aesthetic of *Ballet Mécanique* by film director Fernand Léger and composer George Antheil in 1924. In contrast, Huppertz establishes the robotic Maria’s character and her rousing of the workers by using well-known historical excerpts (*Dies Irae* and *La Marseillaise*) within his leitmotifs, establishing in those scenes a more fluid type of visual and aural rhythm.

Though these two compositional impulses seem incongruous, their juxtaposition reveals a common approach that runs throughout much modernist music, and film scores that will follow: the coexistence of fractured elements from a usable past in direct dialogue with the musical and social themes of the future. Considering its visual references to New York as well its score, *Metropolis* can be viewed as a cautionary tale warning against American innovation in a social, artistic and musical sense. Huppertz’s composing mediates between the corruption of Old Europe and the ideas of the new, trans-Atlantic Western society. This paper represents an examination of the relationships between *Metropolis* and aural commentary presented in Huppertz’s score, and provides a model for further exploration of innovative combinations of musical style in early silent films.

“*Mise Éire*: A Juxtaposition of Nationalist and Modernist Elements”

Timothy Love (Louisiana State University)

Seán Ó Riada’s (1931-1971) film score for *Mise Éire* (“I am Ireland,” 1959) catapulted the young Irish composer to immediate national acclaim. Ó Riada drew upon his knowledge of and experience with European modernism as well as Irish traditional musical styles in an effort to synthesize the two approaches and create a new musical voice for Ireland. The resultant score was an innovative approach to the treatment of the Irish traditional repertory and a definitive statement in post-colonial Ireland’s search for cultural identity and sense of self. The documentary’s arresting visual imagery, Irish-language narration, and folk-laden score assured audiences of the viability of Gaelic culture and promoted a singular view of the history of Irish independence. The score for *Mise Éire* functions successfully in three distinct ways: 1) as documentary-style film music, 2) as an emotive nationalist composition, and 3) as an effective attempt at combining European and Irish musical styles.

Incorporating archival film footage, photographs, cartoons, newspaper articles, and other visual elements, *Mise Éire* tracks the history of Irish independence from the 1890s through the 1916 Easter Rising and to the 1918 general election. Its soundtrack combines Irish-language narration, diegetic sound effects such as gunfire and cheering crowds, and original music by Ó Riada, who establishes his multifaceted approach to the score in the opening sequence of the film. A lush orchestral setting of the traditional tune “Róisín Dubh” provides undisguised emotional support to the cause of Irish freedom. Ó Riada’s modernist musical language, which emerges through a fragmentary, atonal cue with harsh flutter-tonguing flutes, dissonant three-note trumpet figures, and sudden xylophone interjections, accompanies images of British domination and violence.

Ó Riada attempted to create a new form of Irish art music that would retain its national identity while remaining viable on the European stage. In order to emphasize the scope of the composer's achievement I will place Ó Riada's score to *Mise Éire* within the larger context of twentieth-century Irish musical history. Finally, an in-depth analysis of the film's opening sequence, accompanied by musical examples, will illustrate the innovation, creativity, and the ultimately unfulfilled promise of Ó Riada's compositional style.

Friday 2:00–4:15 · The Nineteenth Century Valerie Goertzen (Loyola University), Chair

“On the Path to Maturity: An Analysis of Two Songs from Hugo Wolf's *Reinick-Lieder*”
Toni Casamassina (Florida State University)

While there has been much discourse on the relationship between music and poetry in the songs of Hugo Wolf, most studies have focused on the large song-books of his mature career, such as the *Mörrike-Lieder*. There has been little examination of the corpus of early lieder, which includes a variety of individual pieces and small sets of songs. This paper investigates Wolf's method of text-setting in two of six songs from the posthumously published set of *Reinick-Lieder*: “Liebchen, wo bist du?” and “Nachtgruß.” Analysis demonstrates how the young composer evoked the poems' imagery, mood, and emotion through music.

“Liebchen, wo bist du?” and “Nachtgruß” are not only individual achievements in Wolf's catalogue, but are representative of the Reinick set as a whole. Despite their different subjects, each reveals how Wolf's attention to poetic content often came at the expense of standard musical forms, leading to ambiguities in tonality and structure, frequent changes in tempo and dynamics, and the continuous development of thematic material. “Liebchen, wo bist du?” exemplifies Wolf's ability to synthesize these elements into a miniature music-drama, while “Nachtgruß” shows a conscious effort to break away from his compositional models, Schubert and Schumann. This self-consciousness is clearly demonstrable in Wolf's emendations to the autograph manuscript.

The Reinick songs occupy a distinct position in Hugo Wolf's career. The present analysis yields significant insight into his growing independence as a composer, evincing the development of his own voice through the experimentation and extension of inherited lied traditions. The songs also indicate that Wolf had already been honing his signature techniques at least five years prior to his “mature” works (post-1887). The Reinick songs therefore represent his journey on the path to compositional maturity.

“Robert Schumann's Repertory Decisions and Rehearsal Practice
in his Career as a Choral Conductor”
Gregory Harwood (Georgia Southern University)

Scholars have long debated Robert Schumann's abilities as a conductor, yet no comprehensive study of his choice of repertory or his rehearsal planning has yet been undertaken. Schumann's repertory planning is documented in detail in several primary sources, most notably the yet unpublished Chorgesangverein Notizbuch, which contains a detailed log of more than 300 rehearsals and performances with his choral groups in Dresden and Düsseldorf.

Several significant patterns emerge from a study of these sources. In Dresden, Schumann planned a careful balance in both rehearsals and programs between new choral compositions by living composers and classical sacred choral works, with special attention to Palestrina and other sixteenth-century composers, and to Beethoven and the “north Germans,” Bach and Handel. In addition to works rehearsed in anticipation of actual performance, Schumann used sight reading to expand the choir's knowledge of repertory such as Beethoven's *Missa solemnis*, Cherubini's C Minor Requiem, and several of Bach's church cantatas. Finally, his work with the choir instigated many of his own new choral works and served as a vehicle for trial performances during the compositional gestation of some of them.

During Schumann's 2½-year tenure in Dresden, a group of compositions, including part-songs by himself, Clara Schumann, Mendelssohn, and Gade, Gade's *Comala*, and a few sacred works, including Bach's St. John Passion and motets by Palestrina and Mendelssohn, emerged as a “core repertory” that was regularly rehearsed and repeatedly performed. Upon moving to Düsseldorf, Schumann encountered a choral group that already had an established core repertory and a close association with an orchestra with which it regularly performed. Sixteenth-century church music, part-songs, and other a cappella choral works, religious and secular, almost totally disappeared, while Schumann's own newly composed works for chorus and orchestra dominated the group's contemporary repertory.

“Reinventing Francisco Goya in Enrique Granados’s *Goyescas* the Opera”
Ling Fung Chan (University of Florida)

In an interview for *Musical America* in December 1915, Enrique Granados (1867-1916) emphasized how the art of Francisco Goya (1746-1828) inspired him to create the main characters in the opera *Goyescas*: “In the character of the nobleman, *Fernando*, I mentally visualized Goya; in *Rosario* I beheld the Duchess of Alba. That resemblance sufficed to stimulate my fancy.” His librettist, Fernando Periquet, in a separate interview, further revealed that the image of the character Paquiro was taken from Goya’s bullfighter paintings *Retrato del torero Martincho* and *Corridos de toros*; and in January of 1916 the *New York Times* revealed that Pepa is a *maja* in the painting *La maja y los bozados*. While the influences of Spanish musical idioms, *majismo*, its relationship with Spanish identity, and how the piano suite *Goyescas* was transformed into the opera have been discussed in the secondary literature, the question of how Granados’s music specifically portrays each individual leading character remains to be answered.

This paper examines the musical characterization of the protagonists in Granados’s opera as a reinvention of Goya and his cultural milieu. Granados affirmed that *Goyescas* is a composition with “the mixture of bitterness and grace” that imbues most of the Goya’s artworks. A close examination of interviews, correspondence, and the finished work reveals how Granados, in his attempt to create this mood, depicted the personalities of the characters according to tonal schemes and thematic ideas. I argue that the relationships between characters and their status within the opera are revealed by the tonal plans for their entrances, and that the juxtapositions of major and tonic minor between acts and within scenes depict “the mixture of bitterness and grace.” In addition, I illustrate how thematic ideas portray the mingling of social classes and the psychological development of the characters throughout the opera.

“‘Innocents’ Condemned: An Examination of Ethel Smyth and Francesca da Rimini”
Amy Zigler (University of Florida)

The tale of Francesca da Rimini has been told numerous times since Dante first immortalized her in literature. According to Alison Milbank, of all the souls in Dante’s *Inferno*, “it was that of Francesca da Rimini that most intrigued the nineteenth century,” especially its British authors and painters. Maria Ann Roglieri also argues that Francesca’s “has been the most popular” of the *Commedia* stories among nineteenth-century composers. However, after reading these scholars’ examinations of the representations of Francesca da Rimini throughout history, I would posit a singular fact: that her story has been largely interpreted by men. The most popular musical examples are Rossini’s brief treatment of Francesca’s words as a gondolier song in *Otello* and Tchaikovsky’s *Francesca da Rimini*: Symphonic Fantasy, Op. 32. Both scores quote the famous and poignant verses from Dante’s *Inferno* V, 121: “Nessun maggior dolore/Che ricordarsi del tempo felice/ne la miseria...” [There is no greater sorrow/than thinking back upon a happy time/in misery]. In both of these cases, the composer quotes Dante’s words directly while presenting Francesca’s sorrowful tale somewhat objectively.

Another nineteenth-century example exists that quotes this famous verse—and presents a more intimate and sympathetic rendering of the passage. In 1887, Ethel Smyth composed a violin sonata, her only example of the genre. The manuscript bears the following inscription at the top of the third movement: “But the tender grace of a day that is dead will never come again.” When Smyth published the work, however, she simply placed “Dante Inf. V, 121” at the head of the third movement. The sentence in the manuscript appears to be Smyth’s interpretation, not translation, of the passage from Dante. It is not unusual that she knew of the story, or that she was familiar with Dante’s *Inferno*. As Milbanks points out, Dante’s extremely popular *Commedia* was translated and adapted by many authors throughout the nineteenth century.

Smyth’s work, however, is the only chamber instrumental setting of this passage, and it is also the most indirect allusion to the famous verse. By 1887, Smyth had herself been “convicted” of adultery and “banished” from Germany, the result of a scandal involving Elisabeth von Herzogenberg’s sister, Julia, and brother-in-law, Harry Brewster. It is possible to speculate that Smyth may have felt a kinship with Francesca, a woman condemned to Hell for an “accidental” affair. Smyth may have also known the two works by her predecessors, and a brief comparison of the three compositions reveals certain superficial similarities, such as key and meter. Smyth’s composition, however, is not an interpretation of the verse. The verse instead explains the emotions expressed in the composition.

Saturday 9:00–10:00 · Form and Space
Brett Boutwell (Louisiana State University), Chair

“Louis Sullivan, J.S. Dwight, and Wagnerian Aesthetics in the Chicago Auditorium Building”
Stephen Thursby (Florida State University)

The belief in art as a means of taming the baser instincts of people in modern capitalist society was expressed by noted American music critic John Sullivan Dwight (1813-1893) in an 1870 article in *Atlantic Monthly* entitled “Music as a Means of Culture.” Dwight voiced the Transcendentalist hope for a society renewed through art by observing that Americans, as a “democratic people, a great mixed people of all races, overrunning a vast continent,” needed music “even more than others.” Music was to “insensibly tone down” our “self-asserting and aggressive manners,” round off our “sharp, offensive angularity of character,” and “subdue and harmonize the free and ceaseless conflict of opinions.” Richard Wagner (1813-1883) also viewed music in a utopian light, developing the idea of the *Gesamtkunstwerk* that would unite the artistic skills of many and inspire a society that he considered overrun by greed. In this paper I will demonstrate how the ideas of Dwight and Wagner were manifested in American architect Louis Sullivan’s (1856-1924) interior designs for the theater of the Chicago Auditorium Building (1889). Highly significant were the symbolic murals, which alluded to multiple art forms, and the democratic ideal for the opera house as a social institution.

Sullivan was an ardent Wagnerite raised in Boston during the period in which Dwight published his *Journal of Music* there. As one of the pioneers of skyscraper design, Sullivan helped to shape the face of cities such as Chicago, St. Louis, and Buffalo. The primary characteristics of his skyscrapers were the uniform façade and the colorful ornament incorporated into the design. This ornament might take the form of polychromatic “artistic brick” or the sinuous shapes of plant-inspired relief-work. Such motifs, according to Sullivan’s prose writings, were meant to reconnect humans with nature, a relationship that had been fractured by modern technology and urban living. In the Auditorium Theater, Sullivan supervised the creation of murals that reflected musical scenes and the contrasting seasons. Several of the murals were inspired by his poetry, which included musical terminology.

Ferdinand Peck, president of the Chicago Auditorium Association, held traditional opera houses and their associated elitism in contempt. He remarked in 1889 that European theaters were all “smaller in capacity” than his new hall, with “exclusive boxes occupying much of the space.” They were built “rather for the few than for the masses,” for the “titled and the wealthy rather than for the people,” and lacked the “broad democratic policy” of his Auditorium. Sullivan and his partner Dankmar Adler (1844-1900) designed the Auditorium with private boxes along the sides of the hall only, not right at the proscenium or along the back wall. Just as Dwight championed music as a civilizer of a young democracy, and Wagner put the few boxes at his Bayreuth Festspielhaus out of sight at the back of the hall, Sullivan hoped that the visual art in and the design of the Auditorium Theater would help audience members to forget their daily cares as they enjoyed the great art performed onstage.

“Between Temporal Art and Object Art: Minimalism and Charlemagne Palestine’s
Body Music I and *Body Music II*”
Elisa Weber (Florida State University)

In the 1960s, artists consciously broke down the barriers between mediums and extensive collaborations occurred between visual artists, composers, and dancers. Although collaboration was common, individuals typically retained an exclusive identification with a specific medium, rather than establishing a career spanning multiple areas in the arts. One exception is Charlemagne Palestine, a Minimalist who has successfully maintained a career in both visual art and music. Palestine was an acclaimed composer and performer when Minimalism developed in the 1960s and 1970s, but just as Minimalism began to attract wider critical attention and a larger public audience, he shifted his focus from music to visual art. His early video works are important artifacts of this transition that demonstrate the transmutability of Minimalist ideas across mediums.

Palestine’s first video work, *Body Music I* (1973) and its follow-up, *Body Music II* (1974), demonstrate the fluidity of his transition from musical to visual expression. Seizing on a medium that incorporates elements of both temporal art and object art, Palestine deftly brings the concerns of his Minimalist music into video art, while also implementing approaches not possible in traditional concert performance. These video works engage questions of the body, space, and audience common to Minimalist works, but use the video medium to challenge the viewer’s perception of these qualities. An analysis of the manipulation of viewer perspective, acoustical properties, and perception of space in these two works demonstrates Palestine’s further development of Minimalist ideas by transforming musical works into video art.

10:15–11:15 · Renaissance Contexts

Alison McFarland (Louisiana State University), Chair

“The Polyphonic *Regina coeli* of Juan de Esquivel: Reconciling Tradition,
Reform, and Innovation in Early Seventeenth-Century Spain”
Michael B. O’Connor (Palm Beach Atlantic University)

Prior to the widespread acceptance of the Tridentine Rite in late Renaissance Spain, *Salve Regina* was the only Marian antiphon regularly sung at the end of Compline. As Spanish churches adopted the Pius V breviary during the late sixteenth century, three additional Marian antiphons were added to the service to be sung in a seasonal rotation with the *Salve*. Of those newly required antiphons, only *Regina caeli* had been set frequently by Iberian composers in the form of a devotional motet. For a text that was not universally prescribed throughout the peninsula, the Spanish polyphonic settings display a remarkable consistency in texture and source melody. These consistencies taken together represent a Spanish traditional approach to the text that served as the foundation on which Tomás Luis de Victoria and Juan de Esquivel (c. 1560–after 1626), both members of the final generation of Renaissance Spanish polyphonists, built innovative settings of the antiphon. Each relied on the singer’s or reader’s experience with older models in order to create highly paraphrased settings in which the source chant and newly composed music intermingle quite freely. This paper will present the details of those settings that reveal the composers’ multiple desires to link their works with those of the past, to explore alternative compositional methods, and to provide a setting that was cast fully in the Tridentine spirit.

“The Consolation of Death in Marguerite of Austria’s Chansonnier”
Eric Lubarsky (University of Florida)

Death permeated the life of Marguerite of Austria [1480-1530] and also her personal chansonnier, Brussels, Bibliotheque Royale de Belgique MS 228. As Martin Picker describes in his seminal study of the manuscript, a handful of motet-chansons from the collection tell of Marguerite’s sorrows for the deaths of her brother, her father, and one of her close friends. For Picker, these references to Marguerite’s tragic life illuminate what he considers an overwhelming mood of melancholy in her chansonnier. In Honey Meconi’s recent work on chansonniers, and this manuscript specifically, she argues for the personal nature of these music books. Meconi discusses the prominence of the first ten chansons, with their descriptions of love and longing, and relates these works to Marguerite’s intimate affairs, suggesting her life was not completely defined by sorrow. Both of these assessments extrapolate the significance of only a few of the 58 works collected in the manuscript. In addition, they seek out the personal meanings of the music for Marguerite and overlook its wide appeal. Considering all the texts within the manuscript reveals several diverse, recurring topics that require closer investigation and greater differentiation. Death is one of the most prominent topics, but more specifically several works describe a longing for death to end the torments of living. This longing may reflect Marguerite’s personal feelings, but it had broader significance as well.

The values, images, and texts related to death and dying that circulated in Marguerite’s court illuminate relationships among many of the recurring topics of the manuscript’s texts. Multiple works invoke aspects of the liturgical Office of the Dead or relate common theological perspectives recorded in Erasmus’s popular treatise *Preparing for Death*. Erasmus’s writing reveals contemporary associations among the disparate ideas of poverty, desires for death, the torments of living, and propriety in speech. All of these topics appear throughout the texts of the chansonnier. The musical and textual links to the Office of the Dead reveal the source of the misidentified text incipit in Josquin’s *Ce Povre Mendiant / Pauper Sum Ego* as Psalm 24:16. The relationships between the chanson texts and these widely circulating discourses on death suggest this music held popular appeal.

Situating the music within the framework of images, texts, rituals, and discussions about death that appear in Marguerite’s land illustrates the broad significance of these works beyond their personal meanings. While the tragedies of Marguerite’s life were exceptional, the values recorded in the manuscript reflected those of her time. The variety of music in the collection demonstrates the wide array of concurrent ideas about death, dying, and the path to the afterlife that were available to her. In Marguerite’s life, death was a curse, but in her chansonnier, it was both a cause of and consolation for her sorrows.

11:30–12:30 · Questions of Perspective

Joanna Cobb Biermann (University of Alabama), Chair

“Johann Strauss Jr. as Jew”
Zoë Lang (University of South Florida)

One of the most bizarre moments in Johann Strauss Jr. reception occurred during the Second World War, when documents pertaining to his ancestors were modified by Nazi officials. The doctored versions altered the religion of Strauss Sr.’s grandfather, Johann Michael Strauss, who was listed as a Jew. Going to such lengths for the Strauss family may seem unwarranted, but was necessary since their compositions were heavily promoted as exemplary works of German culture. This

surprising incident is one of several that shows the complexities of 'race' in nineteenth- and twentieth-century Austria, with the Strauss family as the focal point. My paper examines how biographers viewed the Strauss family's Jewishness, even though they were not practicing Jews. This research builds on the work of scholars such as Margaret Notley, who have shown that Jewishness was a construct, and not limited to individuals who practiced the faith.

Some nineteenth-century commentators hinted that the Strauss family was Jewish through culturally coded statements. For instance, Strauss Sr.'s countenance was described in ways associated with Jewish stereotypes. Sources also noted the fact that the family resided in Leopoldstadt, the district that was home to the majority of Vienna's Jewish population. My paper considers these implications and how they aligned with debates that were of increasing importance in fin-de-siècle Vienna.

No definitive claim for the family's Jewish heritage was put forward until Heinrich Eduard Jacob's 1937 Strauss Jr. biography. Ideological issues and Jacob's personal situation undoubtedly tinged this assertion since he was a Jew who had recently left Nazi Germany. His biography was published in Amsterdam, allowing Jacob the freedom to make such a brazen statement about a Nazi favorite. My paper considers the evidence that Jacob put forward for his assertion and the motivations behind this claim.

While Strauss Jr.'s Jewish past was concealed, his immediate family was not spared from anti-Semitic attack. In 1939, *Der Stürmer*, Germany's most overt anti-Semitic publication, ran a series of stories denigrating his step-daughter, Alice Strauss-Meyszner, for being Jewish. Strauss-Meyszner had inherited the Strauss archive, which was seized and 'gifted' to Vienna's municipal library. While the ramifications of these events have been discussed in scholarly literature, they have not received much notice outside of Austria, a situation that my paper seeks to redress.

After World War II, the truth about the forged documents surfaced and was discussed in several publications, such as newspapers and Hanns Jäger-Sustenau's 1965 biography. However, ideology continued to color this story since sources consistently mention that the documents were taken from Austria and modified in Germany – insinuating that the Nazis were 'foreign invaders.' Such rhetoric reflects ways that Austrians portrayed themselves as distinct from Germany after the Second World War, a view that minimized Austria's culpability in the conflict. As these examples demonstrate, the Jewish roots of the Strauss family surfaced in drastically different ways depending on the biographer and time; thus this topic is ideal to enrich our understanding of Jewishness as a construct during the nineteenth and twentieth centuries.

“Beethoven was Black: Why Does It Matter?”
Michael Broyles (Florida State University)

In the 1960s black radicals such as Malcolm X and Stokely Carmichael began to spread the claim that Beethoven was black. Soon the idea found its way into the mainstream media, into radio, magazines, and even Peanuts cartoons. This occurred at the same time that Black radicals were calling for black power, black pride, black nationalism, and asserting that the Black community must embrace an extreme Afrocentrism that denied any European accomplishments to Western civilization. The situation created a paradox: Among the many historical figures whose African heritage was asserted, why was Beethoven so embraced by the Black Power movement? Why was a German composer who epitomized the Western European classical canon so important to the argument? In other words how and why within 1960s and 70s American culture did it advantage certain groups to claim that Beethoven was black, particularly when he so clearly represented what they wanted to reject, the European tradition?

This distinction can be framed another way: On first hearing the assertion that Beethoven was black, many people responded, "Is that true?" The more important question is, "Why does it matter?"

At the time the claim had resonance far beyond the Black community; it brought into the open racial perceptions and their impact on different ethnic and social groups, it raised at least one legal issue that was hotly debated in legal scholarship, and it had broad aesthetic ramifications in relation to Beethoven's music.

This paper will focus on Black radical claims, examine how they came about, what their purpose was and how the issue affected the aesthetic perception of Beethoven and classical music in general in the 1960s and 70s, when the classical canon itself came under fire. That Beethoven was at the heart of both the social and aesthetic turbulence further addresses his long-standing and morphing role in American culture. Finally this paper will briefly comment upon the continuing claim about Beethoven's ethnicity, which still heard today although it has lost much of its resonance.