

American Musicological Society  
Southern Chapter  
Annual Meeting



4-5 February 2011

Nicholls State University

Thibodaux, LA

## **Friday 4 February**

**8:45 a.m.** Opening Remarks, Dr. Albert Davis, Dean of University College, Nicholls State University

### **9:00 a.m.–10:30 a.m. Session I: Isn't It Romantic?**

Douglass Seaton (Florida State University), Chair

Christopher Phillpott (Florida State University)  
“Schubert, Schumann, and the Literary Symphony”

Valerie Goertzen (Loyola University)  
“Clara Schumann’s Improvisations and Her ‘Mosaics’ of Small Forms”

Oren Vinogradov (University of South Florida)  
“Musical-Dramatic Symbols and German Romanticism: A New Graphical Model for Opera Analysis”

**10:30 a.m.–10:45 a.m.** Break

**10:45 a.m.–12:15 p.m.** **Session II: The Other Three Bs:  
Bach, Berg, & Berio**

Zoë Lang (University of South Florida), Chair

James MacKay (Loyola University)  
“C.P.E Bach’s Minority: Expository Strategies in his Minor-Mode Keyboard Sonatas, and Their Influence on Beethoven”

Charles Brewer (Florida State University)  
“Alma Mahler, Oskar Kokoschka and Alban Berg’s Search for ‘The “Right” Bach Chorale”

Tina Huettenrauch (Louisiana State University)  
“Berio *Sequenza III*: Berberian vs. Castellani”

**12:15 p.m.–2:00 p.m. Lunch**

**2:00 p.m.–3:00 p.m.                      Session III: Music in America**

Melissa Goldsmith (Nicholls State University), Chair  
Ashley Geer (Florida State University)

“The 1893 Chicago World’s Columbian Exposition and the  
Emergence of the United States Women’s Music Club  
Movement”

Toni Casamassina (Florida State University)

“Through the Eyes of Witter Bynner: Ned Rorem’s *Santa Fe  
Songs* (1980)”

**3:00 p.m.–3:15 p.m.                      Break**

**3:15 p.m.–4:15 p.m.                      Session IV: Sources of the Avant  
Garde**

Denise Von Glahn (Florida State University), Chair

Brett Boutwell (Louisiana State University)

“Morton Feldman’s *Projections* (1950–1951): Origins,  
Development, and Spin”

Elisa Weber (Florida State University)

“‘An Eternal Object’: Exploration of the Infinite in Charlemagne  
Palestine’s *Schlingen-Blängen*”

**4:15 p.m.–4:30 p.m.                      Break**

**4:30 p.m.–5:15 p.m.                      Business Meeting**

**8:00 p.m.                                      Concert, Talbot Hall Auditorium**

Greenbrook Ensemble (Paula Van Goes, saxophone; Jessica  
Dunnavant, flute). Brazilian, world and Western art music.

**Saturday 5 February**

**9:00 a.m.–10:00 a.m. Session V: Early Music Theory**

Jan Herlinger (Louisiana State University), Chair

Jennifer Roth-Burnette (University of Alabama)

“Quintilian and the Formation of Melodic Arguments in Parisian Organa Dupla”

Linda Cummins (University of Alabama)

“Rome, Biblioteca Vallicelliana, B.83: Doctrine of *Coniunctae*”

**10:00 a.m.–10:15 a.m.            Break**

**10:15 a.m.–11:15 a.m.            Session VI: Nationalism and  
Identity I**

Valerie Goertzen (Loyola University), Chair

Timothy Love (Louisiana State University)

“Thomas Davis, *The Nation*, and the Politicization of Irish Music”

Melissa de Graaf (University of Miami)

“Anxiety and Appropriation in Daniel Gregory Mason’s *String Quartet on Negro Themes* (1918–19)”

**11:15 a.m.–11:30 a.m.            Break**

**11:30 a.m.–12:30 p.m.**

**Session VII: Nationalism and  
Identity II**

Melissa de Graaf (University of Miami), Chair

Kathryn Etheridge (Florida State University)

“Japanese ‘Modernism’: Westernization, Modernization, and  
Artistic Innovation in Japan during the Taishō and Early Shōwa  
Periods”

Kevin Mason (University of Miami)

“‘When We Couldn’t See the Sun:’ Jean Michel Daudier’s  
Soundtrack to Democracy”

## Abstracts

“Schubert, Schumann, and the Literary Symphony”  
Christopher Phillpott (Florida State University)

During his career as a music critic, Robert Schumann played an important role in furthering the public appreciation of Schubert’s instrumental music. His reviews reflect not only a high regard for his Viennese predecessor, but also an attitude through which he saw Schubert’s music as literary and thus influential for his own compositional style. Such is the case in Schumann’s 1840 review of Schubert’s Grand Symphony in the *Neue Zeitschrift für Musik*. The review came at a significant juncture in the reception of Schubert’s instrumental works, as the symphony had been premiered under Mendelssohn’s baton and published with considerable success in the previous year. Before then, none of Schubert’s symphonies had received a public performance, while Beethoven was universally regarded as the unrivaled master of the genre. After the premiere, however, Schumann was able to assert Schubert’s position as a symphonist on equal footing with and independent of Beethoven.

In discussing and analyzing the review of the Grand Symphony, this paper argues that the piece was, for Schumann, a prototype for the literary Romantic symphonies that he himself would undertake during the course of his compositional career. Significant attention is given to Schumann’s linking of the work’s style and scope to the writing of his favorite author Jean Paul, as he considered the symphony to be of distinctively novelistic quality. Also considered are the structure and content of Schumann’s review as it sets out to describe vividly some of the digressive and emotive turns of Schubert’s style. Discussion of the written description is further supported by analytical observation of Schubert’s musical style as it has been imitated by Schumann; practices considered here are formal expansion and harmonic digression. These foregrounded stylistic factors ultimately tie into

the value placed by Schumann on fragmentary and wide-spanning Romantic literary styles as entities to be imitated symphonically.

“Clara Schumann’s Improvisations and Her ‘Mosaics’ of Small Forms”

Valerie Goertzen (Loyola University)

Clara Schumann’s introductory preludes, which she notated in 1895, document not only her improvisatory practice but also her engagement with other composers’ music over the course of her long career. When studied together with her collection of concert programs, more than 1200 of them in the Archive of the Robert-Schumann-Haus Zwickau, the preludes allow us to partly envision the sets or “mosaics” of short pieces by Chopin, Mendelssohn, Bach, Beethoven, Robert Schumann, herself, and others that she performed beginning in the mid-1830s, as Clara Wieck. She connected these small forms, which the public was unaccustomed to hearing in concerts, through improvised preludes and transitions, thereby creating extended musical numbers incorporating contrasting styles, characters, and keys. This new approach showed her concern for large-scale design, her highlighting of relationships among pieces by different composers and, most importantly, her desire to develop an enduring repertory for piano that combined works of the past and present.

This paper builds upon my earlier research on the practice of prelude and on Clara Schumann’s preludes by focusing on connections between improvisation and programming, particularly in the first two decades of this artist’s career. Although Clara Schumann did not leave notated transitions for any specific set of short pieces she programmed, her preludes to four works of Robert Schumann and introductions in her published compositions such as the variation set, *Souvenir de Vienne*, Op. 9 (1838), convey a sense of her improvised passages and suggest their role in the building of mosaics of small pieces. Improvised preludes and interludes recorded by early twentieth-

century pianists serve as a further basis for imagining how Clara Schumann prepared the public for new works and engaged with groups of disparate pieces in her performances.

“Musical-Dramatic Symbols and German Romanticism: A New Graphical Model for Opera Analysis”

Oren Vinogradov (University of South Florida)

Among the German operas between Weber’s *Freischütz* and Wagner’s *Lohengrin* are a number of works that were widely discussed and performed in their own time but virtually unknown today. Their absence can be attributed to attempts made towards establishing a national style of opera, but this oversimplified narrative reduced the status of many innovative works. The project of achieving “dramatic unity” did indeed become a central drive behind these Romantic experiments in form and symbol, but later 19<sup>th</sup>-century commentators criticized the earlier innovations for being unbalanced. This limited the attention paid to such works by later scholars and, in turn, the public. As a result, modern research is plagued by a lack of models for approaching these pieces without relying on the culturally charged methods of analysis that became standard means for examining operas which prioritized dramatic unity. A more accurate representation of the dramatic relationships within these works could very well unveil their merits.

This paper proposes a new form of summary structural chart to suggest a method for musical scholars to detail the relationship between the structure of the work and its semiotic use of musical-dramatic elements. At its core this is an integration of the linear real-time chart developed by Henning Frederichs and the morphological classification of leitmotifs described by Robert Donington. The chart details the positions of an opera’s musical signifiers including topics, remembrance motifs and leitmotifs; simultaneously, it displays information on the organization of scenes, style of declamation, and musical key. In doing so, it provides a tool for clarifying the role of musical symbols as

elements of overarching structure. At the same time, the use of a graphical timeline limits the use of musical typography in its summary presentation, opening up further opportunities for interdisciplinary research on German culture.

Central to the issue is the status of the composer Weber, often described as the central revolutionary of German opera on account of his *Der Freischütz*. What remains overlooked is the nature of Weber's developing aesthetic, a combination of the desire for new musical forms and the gradual increase in regard for the musical styles of his predecessors evident in his later works. The isolation of particular works like *Der Freischütz* as stylistic milestones is a direct result of 19th-century criticism, wherein there was a conscious simplification of German opera's narrative into a model of teleological development towards a culturally motivated aesthetic ideal. As a prototypical example, this study presents a chart of Weber's later and far less popular *Euryanthe*, to expose the musical-dramatic details that contemporary commentators deemed unnecessary for constructing a developmental narrative of German opera. The explanation of this new graphical chart is given in detail, as a case study for presenting the relationship between musical drama and its historical context.

“C.P.E. Bach's Minority: Minor-Mode Expositional Strategies in His Keyboard Sonatas and Their Influence on Beethoven”  
James MacKay (Loyola University)

In a famous essay (which I have paraphrased for the title of the current study), Joseph Kerman remarks upon Beethoven's use of the minor dominant as opposed to the traditional mediant major for a sonata-form movement's subordinate theme—“aberrant according to the norms of the Classical period,” as he notes in his article, “Beethoven's Minority”—and not characteristic of Haydn and Mozart, nor of other composers thought to have influenced Beethoven's style, such as Carl Philipp Emmanuel Bach. However, an incomplete survey of C. P. E.

Bach's keyboard sonatas (comprising the approximately 50% of his keyboard output that was reprinted in *Le Trésor des Pianistes*, Volumes 12-13) suggests otherwise. Nearly 25% of the minor-mode sonata-form movements from this collection modulate to the minor dominant as the exposition's subordinate key, a proportion even greater than in Beethoven's *oeuvre*.

I assert, contrary to Kerman's view, that this importance of the minor dominant as subordinate key strongly suggests C. P. E. Bach's influence on Beethoven in this regard, especially since his other influential predecessors, Haydn and Mozart, virtually never used this tonal plan in their sonata expositions. (Haydn's *Farewell* Symphony, first movement, whose exposition modulates to the minor dominant after touching briefly on the expected mediant major is an isolated—and famous—exception to their norm.) Furthermore, it is my contention that C. P. E. Bach's influence on Beethoven's music, an influence that Beethoven freely acknowledged, was surely not limited to this one detail of large-scale tonal planning, but manifested itself in other ways as well.

This paper, examining this cross-section of C. P. E. Bach's sonata movements, posits that there are a number of other correspondences—motivic, thematic, harmonic and otherwise—between his minor-mode sonata-form procedures and Beethoven's. Two pairs of works will be compared. The outer movements of Beethoven's Sonata in F minor, Opus 2, no. 1, greatly resemble the outer movements of C. P. E. Bach's Sonata in F minor, Wotquenne 57/6, written 30 years earlier, suggesting that the young Beethoven may have been modeling his sonata on the earlier work. (The similarity of Beethoven's "rocket theme" with which Opus 2, no. 1 begins, to C. P. E. Bach's ascending arpeggio theme is obvious. Moreover, among other striking similarities to be examined, both Beethoven's finale and C. P. E. Bach's opening movement move to the minor dominant in their respective expositions, reserving the mediant major for the development's beginning.) Despite their different rhythmic language, the opening movements of C. P. E. Bach's Sonata in A

minor, Wotquenne 49/1, the first of the Württemberg set, and Beethoven's Violin Sonata in A minor, Opus 23, form another matched pair, both in their exposition's tonal plans (moving to the minor dominant) and in their grim single-mindedness of musical character. In conclusion, I assert that these and other works demonstrate that "Beethoven's minority," to use Kerman's turn of phrase, ultimately had its origins in his influential North German predecessor, C. P. E. Bach.

"Alma Mahler, Oskar Kokoschka and Alban Berg's Search for  
The "Right" Bach Chorale"  
Charles Brewer (Florida State University)

Recent research on many of Berg's works from the 1920s and 30s has unequivocally demonstrated that they were dependent upon both overt and covert agendas. Berg's Violin Concerto, his "last work," however, still holds a number of mysteries, in particular, the problem of the chorale variations. Early in the summer of 1935, Louis Krasner reported that Berg had ceased his work on the Concerto because he was "in need of a 'right' Bach Chorale." Scholars, such as Douglas Jarman and David Schroeder, have discussed the chronological problems of the Concerto and the difficulty of establishing when Berg made the decision to use the final chorale, "Es ist genug," from Bach's cantata, *O Erwigkeit, du Donnerwort*. Berg wrote to Schoenberg that the connection between the chorale and the conclusion of his tone-row was "coincidental." Earlier, however, when Berg wrote to Willi Reich on June 8, 1935 that "I need a chorale melody for my work: Discretion!," it would seem that he knew his search for the "right" chorale would be controversial. If Berg had actually said "ein richtig Choral" to Krasner, he may have been looking for a specific chorale, rather than a chorale that was just "preferable" or "most-suitable" from a musical standpoint. While this paper cannot resolve the complex chronological issues, it will present the evidence that the "right" chorale may have been chosen because of its associations with Alma Mahler and her passionate

affair with Oskar Kokoschka, and its resonances with Berg's own affair with Hanna Fuchs-Robettin.

Between 1912 and 1915, during the period of their passionate relationship, Alma Mahler and Kokoschka were very much a part of the Schoenberg circle, and close to the Bergs. Kokoschka expressed many of his hopes and fears about their affair in a set of sketches he began in 1913 that would be eventually appear in 1916 as a collection of lithographs entitled *O Ewigkeit - Du Donnerwort: Bach-Kantate*. Having heard a piano reduction of this cantata played by Busoni's pupil, Leo Kestenberg, Kokoschka was inspired by the dialogue between "Die Hoffnung" and "Die Furcht" found in Bach's libretto. A copy of this collection was owned by Alban Berg.

Anthony Pople argued that the Violin Concerto should be read not only as a requiem for Manon Gropius, but also as "a covert and intimately autobiographical requiem for Berg himself." The choice of Bach's funeral chorale at one level supports this reading of the concerto. However, the choice of this particular chorale would have had direct relevance to Alma, a close friend of the Bergs, who acted along with others as the go-between Alban and Hanna during their affair. Jarman's analysis of the Concerto has demonstrated how intricately Berg has woven references to both Hanna and himself into this concerto, and it would appear that the autobiographical associations of this particular Bach chorale, which made it the "right" chorale for Berg, may have also been the reason behind his request for Reich's "discretion."

"Berio *Sequenza III*: Berberian vs. Castellani"

Tina Huettenrauch (Louisiana State University)

In the 1960s, composer Luciano Berio's close personal and professional relationship with singer Cathy Berberian resulted in a number of works written for her voice, including *Sequenza III*. The piece features the rapid execution of various shades of speech song, unusual vocal events (e.g., coughing, gasping, mouth clicking), as well as the projection of forty-four emotions. Berio

thought only Berberian's voice could handle the virtuosity of the piece (Berio, 1981). Her 1967 premier recording is available on Wergo (6021-2, □1967).

After Berberian's premature death in 1983, Luisa Castellani took on the role as "Berio's preferred interpreter for performances of his own vocal works" (liner notes, DG 457 038-2, 12). She made her opera debut in 1986 in Berio's *La vera storia* and sang the role of Ada, created for her by Berio, in the premiere of his opera *Outis* at La Scala (1996). Berio chose her as the soloist for *Sequenza III* for the first complete recording of the (then) *XIII Sequenzas* published in 1998 (DG 457 038-2; *Sequenza XIV* for violoncello was written in 2002).

Despite Berio's close supervision and longstanding working relationship with both artists, the recordings differ in emphasis: Berberian focuses more heavily on projecting the text fragments, playing up the different emotions, and moving between the extremes of her vocal and dynamic range. Castellani stays subdued both dynamically and in her execution of the emotions; instead she focuses on the rhythm and timing and the exact execution of vocal events. This paper shows that the shift in emphasis is in part due to Berio's changing approach to vocal composition between 1966 and 1998.

In the late 1950s and early 60s, the beginning of his career, Berio included theatrical aspects and experimental vocal virtuosity into his compositions, making them more readily accessible to the public (Osmond-Smith, 2001). The ease with which Berberian could take on different personas both vocally and dramatically (a talent Berio further explored in his *Folksongs*) was ideally suited for this period. Beginning with his opera *La vera storia* (1981), however, Berio—now established and perhaps less concerned with capturing the audience through flashy theatrics—turned to a more lyrical idiom, while the extreme experimental style, virtuosity, and rapid changing character found in the 1960s becomes the exception (Osmond-Smith, 1997). Castellani's approach to Berio appears to come from this lyrical period.

Using excerpts from the two recordings, this paper will show that the two performances of *Sequenza III*, made more than thirty years apart, give a diachronic glimpse of Berio's changing approach to vocal composition. The paper will examine aspects of the interpretation that have remained the same, that have changed, or that have received more emphasis, and will relate those findings to Berio's approach to composition during the time of the recordings. Lastly, it will show that the change in emphasis also subtly changes the overall character of the piece: Berberian projects the text outward to the audience, Castellani projects it inward to the performer.

“The 1893 Chicago World's Columbian Exposition and the Emergence of the United States Women's Music Club Movement”  
Ashley Geer (Florida State University)

As recent scholarship attests, women's music clubs had a powerful impact upon art music culture in the United States from the middle of the nineteenth through the twentieth centuries. Such clubs were present in almost every decent-sized city by the beginning of the twentieth century, which made outreach practical and effective. These clubs actively promoted art music culture by organizing amateur concerts, semi-professional chamber concerts, and artist solo concerts. Michael Broyles explains that the clubs “later helped form musical institutions, including in some cases symphony orchestras” and “by the early twentieth century had become a powerful economic force, handling an estimated three-fourths of concert engagements outside the large cities.”

Up to this point, scholarship has mainly focused on the influence of the women's music clubs on United States culture and only briefly, if at all, mentions their actual emergence. At first glance, it seems impossible to pinpoint a solid establishment date for women's music clubs, as many developed separately from one another over the span of decades. One trend that is undeniable,

however, is the surge of new women's clubs and the number of members in the handful of already established clubs in the first decade of the twentieth century. This increase is not entirely coincidental, for it happened shortly after the highly successful 1893 Chicago World's Columbian Exposition. The Chicago Exposition propelled the United States, and its people, onto the worldwide cultural and industrial stage. In addition, many primary sources credit the World's Columbian Exposition with being the event that truly gave many women a voice; this happened through the congressionally recognized Board of Lady Managers of the Exposition, who met at their own Women's Building.

Following the paradigm of the national formation of the General Federation of Women's Clubs in 1889, Rose Fay Thomas saw a similar opportunity for women in music to connect and form a their own organization for music clubs at the Chicago Exposition. As a result, Thomas organized a four-day conference to be held at the World's Columbian Exposition and invited forty-two active women's music clubs to participate: a remarkable thirty-four attended. As becomes evident from archival documents, the four-day conference essentially established the core objectives by which many future music clubs would operate. Thomas's ideas materialized as the National Federation of Music Clubs (NFMC) in 1898, which Karen J. Blair described as "the largest and most influential organization uniting women's musical societies" of all time. Twentieth-century women's music clubs would not have grown in number or power without two crucial factors: Rose Fay Thomas's potent initiative and influence, and the invaluable opportunities for large-scale organization provided by the monumental 1893 Chicago World's Columbian Exposition. A deeper examination of the speeches, meeting procedures, essays, and connections made during the convention at the Chicago exposition are crucial in understanding the context in which women's music clubs were formulated.

“Through the Eyes of Witter Bynner: Ned Rorem’s *Santa Fe Songs* (1980)”  
Toni Casamassina (Florida State University)

American composer and writer Ned Rorem (b. 1923) began working on a song cycle for voice and chamber ensemble commissioned by the Santa Fe Chamber Music Festival in December of 1979. The work, *Santa Fe Songs*, premiered on June 27, 1980 at the Greer Garson Theatre at the College of Santa Fe, with Rorem on piano. While the cycle enjoyed multiple performances following its premiere, including an engagement at Alice Tully Hall in New York City, it has not become part of the standard repertoire or received significant scholarly inquiry. Reasons for this are unclear, but Rorem’s lack of enthusiasm for the southwestern place may provide some insight.

Although Rorem returned to the Santa Fe Chamber Festival as composer-in-residence in 1982, 1985, and 1990, he wrote in his diary that he was not impressed with the city: “I miss the point when people...oh and ah over this melancholy site which to me resembles a giant mud bath.” An important part of understanding the *Santa Fe Songs* is acknowledging that Rorem composed the music without having an emotional connection to the location itself; his connection was to the poetry he set.

Rorem chose twelve poems by American modernist writer Witter Bynner (1881-1968), who spent most of his life and career in Santa Fe and was a partisan of the city. The poems range from topics on nature, spirituality, the supernatural, love, and music. Several implicitly or explicitly reference Santa Fe, describing characteristics specific to the landscape or cultural profile of the city. Rorem’s treatment of orchestration, texture, and use of text painting all serve to represent Bynner’s poetry and evoke the essence of the desert southwest in music.

Stylistic analysis of three selections from *Santa Fe Songs*, “Santa Fe,” “The Wintry Mind,” and “Water-Hyacinths,” facilitates an examination of the cycle as a whole, focusing on the relationship between music and text. This investigation not only

presents information that furthers our understanding of Rorem's compositional process, but also how the setting of place, even one for which he felt no deep attachment, has factored into his oeuvre.

“Morton Feldman's *Projections* (1950–1951): Origins, Development, and Spin”  
Brett Boutwell (Louisiana State University)

Near the start of the year 1951, Morton Feldman composed a series of works titled *Projections* in a graphic notational format of his own recent invention. John Cage, who had befriended the yet-unknown Feldman the previous winter, championed the graphic works to audiences and critics alike in the months to come, solidifying his younger colleague's reputation while spurring the vogue for unconventional notation that swept through the world of avant-garde music during the latter 1950s and 1960s. Cage's promotion of the *Projections*, however, was cast in the language of his newly formulated philosophy of non-intention, a framework of thought largely alien to Feldman. When Feldman began to reclaim authority over his music's reception in subsequent years, he instead explained his graphically notated music through the discourse of abstract-expressionist painting, substituting its model of willful creative action for Cage's Zen-inspired aesthetic of passivity and detachment. With the passage of time, Feldman's narrative has prevailed: in most secondary sources today, *Projection 1*, the first of his graphic works, is depicted less as a product of Cagean chance than as a result of the composer's contact with the visual art of the New York School. As this paper will demonstrate, however, the truth is less tidy. The sources of influence for Feldman's piece were in fact strikingly diverse, ranging from Edgard Varèse, who delivered a lecture on the cusp of Feldman's invention in which he predicted a futuristic music of “sound projection” executed through graphic notation, to Stefan Wolpe, Feldman's former composition teacher, whose methods of instruction he credited late in his life with having inspired the

*Projections*. That acknowledgement, however, represented a reversal of course for Feldman, who had earlier disavowed Wolpe's influence alongside that of Varèse and nearly every musical role model who helped to shape his conception of graphic notation.

Drawing upon a large collection of primary and secondary sources pertaining to Feldman's life and work, including documents housed at the Paul Sacher Foundation (Basel) and the Getty Research Library (Los Angeles), this paper will explore the plurality of influence and complexity of rationale underpinning Feldman's *Projections*. The paper's original contributions to the existing body of scholarship are as follows: 1) the establishment of a more detailed timeline charting Feldman's and Cage's respective trajectories between the summers of 1950 and 1951, identifying the aesthetic issues over which they bonded but later parted ways; 2) the examination of previously overlooked documents pointing to the respective roles of Varèse and Wolpe in shaping Feldman's initial conception of graphic notation; 3) the incorporation of archival findings to advance the case that Feldman's understanding of the *Projections* evolved between December of 1950 and January 1951; and 4) the critical assessment of Feldman's later remarks on these pieces, statements that provide a chronological history of his efforts to mold his own reception through the acknowledgement or denial of others' influence.

“‘An Eternal Object’: Exploration of the Infinite in Charlemagne Palestine's *Schlingen-Blängen*”

Elisa Weber (Florida State University)

Representation of the infinite has been a central concept of Charlemagne Palestine's output since the 1960s, and he has spent the majority of his career exploring the issue in a variety of mediums. The concept first emerged in his musical works, particularly *Schlingen-Blängen*, a monumental piece for organ that is among his best-known and most-performed compositions.

Palestine developed the piece over the course of several

years from the late 1960s to the early 1970s, in the midst of critical discussions of temporality and eternity stemming from minimalist art's reliance on duration and time. Minimalist composers were engaging with similar concerns to their art colleagues, using drone works and incessant repetition to contrast more dominant temporal concepts. In the manner of La Monte Young and Tony Conrad, Palestine uses a drone to evoke stasis and timelessness in *Schlingen-Blängen*, but the temporality of Palestine's composition is complicated through conflicting teleologies and the transgression of concert conventions.

This paper presents a reading of *Schlingen-Blängen* in the context of contemporary challenges to the concepts of infinity by artists, critics, and composers. Situating the piece within Palestine's own output, the paper demonstrates Palestine's exploration of the relationship between temporal and timeless in his search to negate the time boundaries of a performance and create a piece that is eternal.

### “Quintilian and the Formation of Melodic Arguments in Parisian Organa Dupla”

Jennifer Roth-Burnette (University of Alabama)

Recent studies have considered important links between the processes and products of the medieval *ars memoriae* and their parallels to 12<sup>th</sup>- and 13<sup>th</sup>-century Parisian organal composition. Many of these studies have focused on elementary organizational methods taught to young students as a foundation for the eventual building of more complex mental memory structures for use in grammar, rhetoric and oratory. While this approach has significantly increased our understanding of basic patterns found in medieval musical composition, it has not yet explained the complex compositional processes whose products are seen in the brilliant, virtuosic Parisian dupla. This paper expands on portions of a larger study that examined melodic structure and composition in a group of Parisian office organa. The small but numerous variations in these duplum melodies from version to

version and from source to source have provided insight into implicit structural priorities in melodic composition. While these melodies are similar in overall contour, each is nuanced in ways that sheds light on inherent freedoms and restraints at work in the compositional process. The primary focus of the current study will be a consideration of rhetorical techniques such as *argumentum*, *ornamentum*, *inventio* and *imitatio*, set forth in Quintilian's *Institutio Oratoria*, as paradigms for the sophisticated compositional processes that resulted in the florid Parisian duplum melodies.

This study has two aims: it offers a clearer picture of the melodic compositional praxes that enabled the creation of upper-voice melodies, whether composed in writing or in the act of performance; and it locates the practice of making organum squarely within the vibrant cultural and educational milieu of High Medieval Paris, and alongside the rhetorical and literary achievements of medieval Scholasticism.

“Rome, Biblioteca Vallicelliana, B.83: Doctrine of *Coniunctae*”  
Linda Cummins (University of Alabama)

Despite its rough preparation and sad state of preservation, the manuscript Rome, Biblioteca Vallicelliana, B.83 has become well known to musicologists, having served as the source manuscript for editions of works by Philippe de Vitry (Cousse-maker), Johannes de Muris (Cousse-maker, Berktold, Di Bacco), Nicolaus de Capua (La Fage), and anonymi (La Fage); its bibliography in RISM B III<sup>6</sup> runs to more than twenty items spanning a century and a half; it has received two thorough inventories (RISM B III<sup>2</sup>, Di Bacco) plus studies of items it contains ascribed to Muris (Michels) or treating counterpoint (Sachs). But no one has noticed that it is an important witness to the theory of *coniunctae* (hexachords transposed to pitches other than C, F, and G) in fifteenth-century Italy.

The Berkeley Compendium, copied in France in 1375, has long been recognized as the earliest source for eleven *coniuncta*

hexachords built on notes ranging from the E flat below gamma to very high aa; Italian manuscripts of the 15<sup>th</sup> century have generally been thought to include only eight of these, ranging from F below gamma to high D. B.83 includes all but one of Berkeley's eleven *coniuncta* hexachords (omitting that on E flat below gamma) and adds four (built on very high bb, cc, dd, and ee). Berkeley's treatment is often seen as suggesting that *coniuncta* hexachords on As and Ds might be built on either natural or flat inflections; B.83 joins texts in other manuscripts in suggesting that only the naturals are viable options and that the ambiguous terminology in Berkeley should be considered as indicating only a vagary of notation. Finally, a fragment of a counterpoint text (of the so-called *regola del grado* variety) shows how counterpoint can be built using for one voice a conventional hexachord on some G and for the other the *coniuncta* hexachord on the D a fifth above the G. Such combinations are extremely rare in *regola del grado* treatises, and this one explicitly allows the combination with a hexachord built on very high dd—and thus extending four notes above the conventional gamut. Other texts in fifteenth-century Italian manuscripts place *ut* this high, but I know of none other in a *grado* treatise. This paper reports and explains these texts, notes concordances, and places them in the context of fifteenth-century Italian *coniuncta* doctrine.

“Thomas Davis, *The Nation*, and the Politicization of Irish Music”  
Timothy Love (Louisiana State University)

Thomas Davis (1814-1845) was one of the leading Irish revolutionaries of the mid-nineteenth century. Through his essays, newspaper articles, and poetry Davis expounded the idea of Irish cultural separatism. Getting his start in politics by taking part in Daniel O’Connell’s movement to repeal the 1800 Act of Union between Ireland and England, Davis quickly became the driving force behind his own revolutionary faction known as Young Ireland. As a mouthpiece for this movement, Davis and his colleagues Charles Gavan Duffy (1816-1903) and John Blake

Dillon (1816-66) founded the weekly journal *The Nation* in 1842, with the goal of spreading their revolutionary zeal to the common people.

Davis's nationalistic designs and theories of cultural separatism led him to view Irish music and poetry as political resources and instigators of political change. These ideas were widely disseminated across Ireland by the circulation of *The Nation*. Davis's own nationalistic compositions, published in the journal, initiated a tidal wave of patriotic fervor which began a new school of Anglo-Irish ballad poetry and song.

While some Irish traditional music and ballads had long contained nationalistic sentiments, Davis was the first significant ideologue to impose a political, sectarian agenda upon the creation, dissemination, and performance of his native music. The popularity of his views can be seen as one of the main contributing factors to the cultural stasis of Irish traditional music, a torpor from which the music would not emerge until the latter half of the twentieth century.

In this paper I will address Davis's role in O'Connell's Repeal Movement and in the rise of Young Ireland. Through an analysis of his writings, especially those in *The Nation*, I will show how Davis effectively politicized Irish music. An examination of his own compositions, such as "My Grave" and "The Men of Tipperary," will demonstrate the techniques employed in his nationalistic cause.

"Anxiety and Appropriation in Daniel Gregory Mason's *String Quartet on Negro Themes* (1918-19)"  
Melissa de Graaf (University of Miami)

Of special concern to artists, writers, and composers in the 1920s and 30s was a search for an American identity separate from that of Europe. Composers and artists drew increasingly on "folk" elements, including African American music and culture, in attempts to convey a genuine American sound and expression. This often manifested itself as a simultaneous fascination and

anxiety—fascination with the primitive and exotic, yet an anxiety over what some white Americans perceived as the barely contained aggression of the black race.

In this paper I explore the ways in which composers appropriated African American spirituals, and the racial and cultural anxieties reflected in their choices. I focus particularly on Daniel Gregory Mason and his use of spirituals in his *String Quartet on Negro Themes*, Op. 19 (1918–19), which incorporates five themes borrowed from spirituals in a lush, chromatic, late-Romantic idiom. Mason is a complicated, controversial, and sometimes overlooked figure in American music. He extolled those composers of American music he felt to be the most “pure”: Roy Harris and Roger Sessions. These composers, and the writers Eugene O’Neill and Robert Frost, exemplified for him the “Anglo-Celtic strain” of the “true American race.” Despite the abundance of works which continued to incorporate African American elements and source material, Mason believed that America had “outgrown the Negro and Indian songs.” I investigate the ways in which Mason’s writings in *Contemporary Composers* (1918) exposes the composer’s often contradictory attitudes toward folk music, particularly the spiritual. Scholars have commented on Mason’s ideas about Anglo-Saxon-centered propriety over American music and his distaste for the music of African Americans, Native American, and Jews. *Contemporary Composers* shows, however, more than mere toleration of the African American spiritual. Mason exhibits a fascination with various musical qualities of the spirituals: the minor/major oscillation, the pentatonic scale, the flat seventh scale degree in major, and the raised sixth in minor. I analyze his incorporation of these elements in the *String Quartet*. He warns, however, against the “improvements” of the spiritual—the “prettifying of its homely simplicity with all the refinements and luxuries of sophisticated musical technique.” This admonishment renders even more ironic his own lush, chromatic harmonies in the *String Quartet*.

## “Japanese ‘Modernism’: Westernization, Modernization, and Artistic Innovation in Japan during the Taishō and Early Shōwa Periods”

Kathryn Etheridge (Florida State University)

Although “Modernism” has been understood first and foremost as a Euro-American, multi-faceted aesthetic movement, “Modernism” has also been conceptualized as a definite historical and artistic epoch in Japan in the years following World War II. This post-war modernism is characterized by artistic synthesis, wherein a work of art is neither fully Western nor fully Japanese. Post-war art exhibits both *zasshusei*, hybridity of modern Japanese culture and Western thought, and *shutaisei*, the assertion of greater selfhood or subjectivity. Post-war Japanese modernism, however, has a prehistory written by Japanese artists and intellectuals in the early 20<sup>th</sup> century, especially during the Taishō era (1912-1926) and the first decade of the Shōwa era (1926-1989). The products of these early-century Japanese modernists have often been dismissed as the vacant copying of Western artistic styles. While it is true that Japanese artists drew heavily upon Western arts (often equating the adoption of Western practices with modernization), they were also dealing with, and writing about, modernist aesthetic issues at the same time that American artists began to grapple with parallel issues, including internationalism, cultural fragmentation, a substantial break from tradition, and a search for the “new.”

Evidence of pre-WWII Japanese modernism appears in nearly all areas of Japanese art, including literature (poetry and the modern novel), visual arts (painting and photography), architecture, film, and music. This paper provides an overview of the arts in Japan during the 1910s, 1920s and 1930s that supports this thesis, and concludes with a case study of one of Japan’s best-known composers, Yamada Kōsaku (1886-1965). As a pre-WWII composer who synthesized Western and Japanese musical styles, he is an exemplar of early Japanese musical modernism. An international composer, conductor and collaborative arts

advocate, Yamada's career provides one example of the wide variety of responses by Japanese artists to rapid modernization and Japan's changing role in global culture.

“When We Couldn't See the Sun:’ Jean Michel Daudier’s Soundtrack to Democracy”  
Kevin Mason (University of Miami)

The morning Jean-Claude Duvalier boarded a US chartered plane to take him into exile in France, the joyous Haitian people took the streets to sing the chorus of Jean-Michel Daudier's “Lem Pa We Soley La” (“When I Can't See the Sun”). Daudier wrote the song after the forced closing of the popular Catholic new station Radio Soley on December 5, 1985. In the song, he referred to the radio station that ran news that criticized the Duvalier regime as “*soley la*” (the sun), a divine gift that inspires Haitian life with the necessary truth, faith and happiness. The song highlights the urgency of the moment and captures the breaking point at which Haitians could no longer bear Duvalier's systematic oppression. Haitian protest songs are typically satirical in nature, as seen in the forms of *chan pwèn* (“point song”) and *betiz*, but Daudier's song made a *pwèn* that awakened new questions about class and religion in Haiti's transition into democracy. This approach in the song represented a new national sentiment—one that embraced new ideals of popular democracy and liberation theology.

This paper will draw on my fieldwork and interviews with Jean-Michel Daudier this September in Pembroke Pines, FL, analyzing the importance of the song and also the events around the closing of Radio Soley in the popular uprising of 1986. During this period, the Catholic Church formed civil society's main opposition party and preached a gospel of unalienable human rights and justice. I question how much liberation theology played a role in the popularity of the song and why it was a more effective protest song than other forms. Much existing work on the subject of Haitian protest music views the forms of *rara* and

*chan pwen* as forms of people demonstrating power and mapping space through music. Daudier's song, however, draws on more theological ideas that would influence the democratization period until to the election of Father Jean-Bertrand Aristide in 1991. This paper will analyze this musical moment in terms of democratic theory, class structures, and popular religion.