

American Musicological Society: Southern Chapter

Annual Meeting



10 – 11 February 2012

University of Alabama, Early College  
Bibb Graves Hall, College of Education  
Tuscaloosa, Alabama

Friday 10 February

8:00-8:45 – Registration

8:15-8:45 – Breakfast: provided by UA Early College

8:45-8:55 – Opening remarks: Dr. Cheree Causey, Director of UA Early College

9:00-10:30 – Session 1: Baroque and Classical Voices

Charles Brewer, Florida State University, chair

Matt Henson, Florida State University  
Foreign Songs for Foreign Kings: Angelo Notari's Scorebook and the "Italian Notes" in Caroline England

Sarah Bushey, University of Florida  
Revisiting Revisionism: Horrifying Elements in Jommelli and Verazi's *Fetonte* (Ludwigsburg, 1768)

Alice Clark, Loyola University New Orleans  
Carissimi's *Jephthé* and Jesuit Spirituality

10:30-10:45 - Break

10:45-11:45 – Session 2: Anxiety-free Influence

Zoë Lang, University of South Florida, chair

Jennifer Thomas, University of Florida  
Influence, Borrowing, or Convention? Josquin,  
Richafort, and What They Shared

Morgan Rich, University of Florida  
The Lasting Influence of Compositional Study:  
Adorno, Berg, and the Beginning of Dialectical  
Contradiction

**11:45-2:00 - Lunch**

**2:00-3:00 – Session 3: Theoretically Speaking**

Bryan Proksch, McNeese State University, chair

Michael Vincent, University of Florida  
Continuous Expositions and Static Harmonic  
Modules in Boccherini's Sonata Forms

Don Fader, University of Alabama.  
*Les Modernes* Face the Music: The Circle of the  
Future Regent as Locus for a Relativist Crisis in  
“Préramiste” Music Theory

**3:00-3:15 - Break**

**3:15-4:15 – Session 4: Sacred Oldies, Sacred  
Goodies**

Jennifer Roth-Burnette, University of Alabama,  
chair

Kathleen Sewright, Winter Springs, Florida  
New 16<sup>th</sup> Century Source of Plainchant in Orlando,  
Florida

Sarah Kahre, Florida State University  
“The Good Old Way”: A Historian’s Approach to  
the Sacred Harp Diaspora

**4:15-4:30 – Break**

**4:30-5:30 – Business Meeting**

**7:30-9:00 – Concert presented by the University  
of Alabama Early Chamber Music Ensembles**

Canterbury Episcopal Chapel, 812 5<sup>th</sup> Avenue,  
Tuscaloosa, AL 35401

Program to include:

Anonymous (c. 1100): Selections from *Ad Organum  
Faciendum*

Blavet: Sonata in G minor for Flute and Basso  
continuo, Op. 2/4

Couperin: Selections from Concert Royal No. 2 in D  
major

Ariosti: Suite in G minor for Viola d’amore and  
Basso continuo

Corelli: Sonata in D minor for Cello and Basso  
continuo, Op. 5/8

Corelli: Trio Sonata in A minor, Op. 1, No. 4

## Saturday 11 February

### 9:00-10:30 – Session 5: Punks, Prisoners, and Percussionists

Melissa Goldsmith, Nicholls State University, chair

Ed Hafer, University of Southern Mississippi  
Cabaret and the Art of Survival at the  
Concentration Camp Westerbork

Brian Holder, Santa Fe College  
John Heney and the Evolution of the School  
Percussion Ensemble

Elizabeth Clendinning, Florida State University  
Writing Punk, Picturing Gender: Renegotiating  
Womanhood in Indonesian Punk Fanzines, 1998-  
Present

### 10:30-10:45 - Break

### 10:45-12:15 – Session 6: On the Air and On Broadway

Brett Boutwell, Louisiana State University, chair

Joshua Neumann, University of Florida  
Recorded Tempi in a Puccini Aria: Colline's (too)  
long Farewell to his Coat

Scott Warfield, University of Central Florida  
Inventing the “Rock Musical”: The “Rock ‘n Roll”  
Predecessors of Hair on Broadway

Jason Hibbard, University of North Florida  
Robert Ashley's Operas and the Promise of  
Television

Many thanks to the following individuals who  
made this meeting possible:

AMS-S Program Committee: Bryan Proksch (chair),  
Brett Boutwell, Melissa Goldsmith

Local Arrangements: Jennifer Roth-Burnette

## Abstracts

Matt Henson (Florida State University), "Foreign Songs for Foreign Kings: Angelo Notari's Scorebook and the 'Italian Notes' in Caroline England"

Italian musical culture has held enormous influence over the history of English music. The English absorbed the exotic Italian madrigal during the late sixteenth century and during the seventeenth century newer instrumental genres captivated the island. However, there was a sudden change in outlook following the Restoration of the Crown in 1660, when the English Court and its music turned instead towards France. Not everyone agreed with this new purview; in his 1683 *Sonatas of Three Parts*, Henry Purcell noted that he "faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally, to bring the seriousness and gravity of that Sort of Musick into vogue." Purcell held that the "Italian Notes" were powerful and elegant, and believed that the future of new music was in Italian, not French, models.

Most studies of the Italian elements in English music focus on either earlier vocal models or later instrumental sonatas. There was, however, a brief transitional period during the seventeenth century when both of these Italian styles were present in English circles. The manuscript scorebook (British Library Add. 31440) of Angelo Notari di Padua, lutenist to Charles I and Charles II, sheds new light on the Italian element in Civil War and Restoration England, providing another

source for the examination of Italian musical dissemination.

Notari was the Court's resident Italian both before and after the Restoration, and the study of his role in Italianizing English music reveals much about Italian musical identity during the *seicento*. This paper builds on the work of Peter Holman and Jonathan Wainwright and shows that Notari was in a position to retransmit Italianism to the newly constructed Court. Although Notari is known as a composer of madrigals and canzonettas, this study shows that he was composing, arranging, and performing pieces ranging from monodic arias to instrumental fantasies which approached the *phantasticus* in England decades earlier than generally thought. Lastly, this paper postulates a link between Notari and the Restoration's most famous Italianate champion, Henry Purcell, and thus explores a potential connection between Caroline and Restoration-era Italianism.

Sarah Bushey (University of Florida), "Revisiting Revisionism: Horrifying Elements in Jommelli and Verzi's *Fetonte* (Ludwigsburg, 1768)"

The European reform of opera seria in the middle of the eighteenth century has been widely recognized by scholars as an attempt to infuse Italian serious opera with French-inspired elements such as choruses, ballet, spectacle, and ensembles. In assessing the wide varieties in responses to the mid-century calls for operatic reform, Marita McClymonds has recently drawn a distinction between "revisionist" opera, which was largely



Italianate and involved the incorporation of French elements into Italian opera seria in order to heighten the drama, and “reform” opera, which merged Italian dramaturgical principles with French *tragédie lyrique* in an attempt to dethrone the solo singer. While this distinction is useful and has been fundamental in categorizing anomalous works, another aspect of radical opera seria deserves attention it has not yet received: the tendency to amplify the horrifying aspects of the plot textually and musically. Such amplification usually involves onstage sacrificial scenes, realizations of a central character's fate, staged suicides, or battles with supernatural entities or monsters. These elements are often accompanied musically by French-inspired characteristics such as arias without exits, dramatic choruses whose comments on the action aid in unifying the work, and multi-sectional action ensembles. Some operas with shocking and horrific elements such as these are musical settings of Mattia Verazi's librettos *Ifigenia in Aulide*, *Sofonisba*, *Europa riconosciuta*, and as I will argue, his 1768 collaboration with Niccolò Jommelli, *Fetonte*. The death of Fetonte as he is struck by a thunderbolt from Zeus and falls into the sea, the suicide of his mother, Climene, as she leaps into the sea, and the climactic ending with a terrified chorus attempting to escape flames, smoke and destruction all justify an argument for the opera's identity as more than “revisionist.” By considering the work's music, drama, and text through a lens that is more focused on horrifying elements and less on its status as either “reform” or “revisionist,” I hope to open the door to new

interpretations of this and other works with similar characteristics. Jommelli and Verazi's *Fetonte* and other operas whose plots contain horrifying elements demanded visual spectacle and music that transgressed the "poetic boundaries" assigned to it by the genre of opera seria. It follows that they furthermore demand reinterpretation that recognizes their distinctive horrifying elements and the transcendence of genre labels that accompanies a view through a different lens.

Alice Clark (Loyola University New Orleans),  
"Carissimi's *Jephte* and Jesuit Spirituality"

Giacomo Carissimi was *maestro di capella* at the Collegio Germanico in Rome for four and a half decades. This extraordinarily long tenure may suggest not only satisfaction with the musical resources at his command, but a deeper sympathy with the educational and spiritual values of the Jesuits who operated the institution. It may therefore be fruitful to examine Carissimi's music in light of Jesuit spirituality.

His best-known work, *Jephte*, is usually classified as an oratorio, though that generic label has been questioned and precise documentary evidence is lacking. In any case, given the frequent reuse of music in different contexts in this period, an oratorio created for performance at the Arciconfraternita del SS. Crocifisso could easily be performed as a motet at Sant'Apollinare, the church affiliated with the Collegio Germanico, or even privately at the Collegio itself. Moreover,

similarities in practice and mindset between the Oratorians and the Jesuits may foster such flexible reuse, and it may be confirmed by Carissimi's leaving his musical manuscripts to the Collegio, presumably with the expectation they would be used.

*Jephte* makes extensive use of the chorus, especially in the final scene, where the daughter's lament on her impending sacrifice is expanded to the chorus at the close. Here the chorus serves not only as a commentator but as a participant, similar to a Jesuit practice known as "composition of place." This is a central element of the Spiritual Exercises of Ignatius of Loyola. The person doing the Exercises is called upon to reflect upon aspects of the life of Christ, not merely observing the scene under consideration, but entering it directly through the imagination, using all five senses. Carissimi's participatory use of the chorus can be contrasted to Handel's later version of the story, where the chorus serves a moralizing function and stands apart from the action, and therefore from the listener.

Carissimi's oratorio also can be seen as modeling the Jesuit value of indifference. This goes beyond the blind obedience to God's will that is Handel's goal to an active openness to whatever may come. If indifference is real, then it does not matter whether the daughter is in the end sacrificed (i.e., killed), dedicated to God (an alternative ending used by Handel and others), or even spared entirely. By leaving open the question of her ultimate fate, Carissimi's ending models indifference for the listener and/or participant.

Looking at Carissimi's *Jephthe* through a lens of Jesuit spirituality can shed light on the rhetorical practice of music in early modern Rome. It can also provide a new way of considering the relationship to music of the early Jesuits, who used music in their schools and overseas missions but at the same time often seemed to find it unnecessary and even undesirable to their own spirituality. Carissimi's embodying of Jesuit principles in music could provide a response to the mistrust some early Jesuits had of the art of sound and its claims on the emotions.

Jennifer Thomas (University of Florida), "Influence, Borrowing, or Convention? Josquin, Richafort, and What They Shared"

The musical complexes of polyphonic works based on the *Caput* and *L'homme armé cantus firmi* that arose in the fifteenth century hold an iconic place in music history and scholarship. Far less famous and less familiar in terms of their specific musical identities are two impressive complexes of the sixteenth-century anchored on motets by Josquin Des Prez and Jean Richafort. Though on the surface, these complexes are wholly independent, a surprising bond links the two.

Josquin's motet, *Benedicta es caelorum*, stands at the head of a complex comprising at least nineteen works. They share a *cantus firmus*, the chant *Benedicta es caelorum*, which Josquin treats canonically and audibly in the upper range of the musical texture. Other works in the *Benedicta es*

complex adopt Josquin's *cantus firmus* treatment as well as motives from his motet.

A generation later, Richafort's motet, *Quem dicunt homines*, launched another large complex of works, this time drawing directly upon Richafort's freely composed motet rather than incorporating a chant melody. Richafort paraphrases a melody identical to the opening of *Benedicta es caelorum*, efficiently and exhaustively developing its two opening motives, primarily in free counterpoint. Composers who emulated Richafort's motet adopted his practices.

The compositional techniques and resulting aesthetic in these two motets and in the works modeled upon them could not be more different; they demonstrate separate approaches to musical borrowing and to contrapuntal composition—one featuring plainchant prominently and the other focusing on contrapuntal motives. Indeed, the two motets and the two complexes are so stylistically distinct that the fact that they develop precisely the same melody has gone completely unnoticed. Is Richafort's use of the famous tune intentional, referential, or coincidental? Is the relationship meant to be heard or intended to be overlooked? This paper will examine our only evidence, which is found in the music itself.

In musical complexes like *Benedicta es caelorum* and *Quem dicunt homines*, melodies, compositional procedures, motives, and cadences move openly as well as clandestinely through a dozen or more works. But what can explain sharing between ostensibly unrelated complexes? Why

have we failed to recognize it? What do these two motets and their polyphonic descendants convey about musical thought in the early sixteenth century? An examination of these works and their hidden relationship reveals the power of opening material in shaping the identity of a work, as well as the resourcefulness of these composers as they reinvented familiar musical touchstones.

Morgan Rich (University of Florida), “The Lasting Influence of Compositional Study: Adorno, Berg, and the Beginning of Dialectical Contradiction”

In 1924 the young philosopher Theodor W. Adorno met Alban Berg, for the first time, at a Frankfurt performance of *Drei Bruchstücke aus der Oper 'Wozzeck.'* Soon after the encounter Adorno decided to further his compositional studies with the famous Viennese composer in order to move beyond the “academic” instruction he had received in Frankfurt and expand his interest in atonality and other modernistic compositional styles. Adorno officially studied with Berg in Vienna for only one year, 1925, but this study turned into a lasting relationship between the two men, as recorded in their extensive correspondence between 1925 and Berg’s death in 1935. Although Adorno had been a music critic in Frankfurt since 1921 it is in Vienna, during his compositional study he began writing essays that actively engaged his philosophical concepts in critical analysis of modernistic music and musical thought. In Berg’s music, it seems, Adorno found a direct correlation to one of his key philosophical concepts, representation of

dialectical thought. I argue that the development in Adorno's musical criticism was highly influenced by his engagement with Berg's music.

In this paper I demonstrate that the teacher/student relationship between Adorno and Berg played more than a passing role on the philosopher's musical thinking. Rather, it informed Adorno's music analyses and criticisms, including his justifications of aspects of Berg's music that he would normally condemn in any other composer. Although this relationship has been largely overlooked in Adorno scholarship, my research demonstrates that, in addition to Adorno's assimilating atonal techniques from Berg and applying them into his own compositions, particularly "Variationen" from *Zwei Stücke für Streichquartette* op.2 (1925), his musico-philosophical writings are directly related to the guidance he received from Berg on matters of modernist musical style and composition. This study will allow us to see anew Adorno's formulation of dialectical logic in his musical writings; the concept of contradiction, commonly addressed in his later philosophical writings, is evident in this early period as he works through the contradictions he finds inherent in Berg's works. Thus, Berg was instrumental in Adorno's use of his own philosophical methods in analysis and criticism of music.

Michael Vincent (University of Florida),  
"Continuous Expositions and Static Harmonic  
Modules in Boccherini's Sonata Forms"

Stanley Sadie's entry in the *New Grove Dictionary* suggests that Boccherini's "isolation from the main musical cross-currents of Europe may be responsible" for idiosyncratic stylistic traits in his chamber music. Although his vibrant textures and ornamented melodic lines are often cited as distinguishing features, Boccherini's unconventional sonata forms have not been closely examined. Elisabeth Le Guin recently wrote that Boccherini's music "lacks the teleological arc that makes sonata-structure so endlessly rich and satisfying. . . . We are in need of models here, for I do not mean to suggest that by eschewing sonata procedure Boccherini put nothing complex or satisfying in its place." In this paper, I will show that Boccherini often incorporates static harmonies that cannot be explained by the current paradigm of sonata theory. I explore the effect of these static harmonies on Boccherini's sonata forms and propose a new model for approaching his musical structures.

Akin to Haydn and the monothematic exposition, Boccherini exhibits personal and unique stylistic traits in his sonata-form movements. The continuous exposition, a particular type of sonata form that deviates from the normative model, is a prevalent stylistic trait in much of Boccherini's oeuvre. As defined by Hepokoski and Darcy in *Elements of Sonata Theory*, the continuous exposition results from ambiguous treatment of medial caesuras and secondary themes. Each exposition examined consists of three "static harmonic modules," musical units that prolong a single harmony. I argue that Boccherini's use of



these static harmonic modules is integral in the formation of his continuous expositions. Since Boccherini's deformations occur regularly throughout his sonata forms, these features stand out as defining characteristics of his compositions.

Don Fader (University of Alabama), "*Les Modernes Face the Music: The Circle of the Future Regent as Locus for a Relativist Crisis in 'Préramiste' Music Theory*"

In his interest in musical progress, Philippe II d'Orléans (1674-1723) attracted a group of thinkers whose debates concerning the nature and purpose of music in the 1690s had a significant influence on musical thought. This circle of "modernes" included Joseph Sauveur (founder of the science of acoustics) and Etienne Loulié (music theorist), as Patricia Ranum has noted, but also Bernard le Bovier de Fontenelle (secretary of the Royal Academy of Sciences), whose writings provide a key to these debates. Although Herbert Schneider and William Seidel bifurcate the history of seventeenth-century French music theory—the first 50 years being dominated by Neo-Platonist attempts to impute particular affective qualities to musical techniques, and the second half by relativism concerning musical expression—the writings of the Orléans circle demonstrate that the issues debated by Mersenne and Descartes concerning the metaphysics of music were taken up again in the late 17<sup>th</sup> century. While members of Philippe's group adopted the modernist line that artistic taste depended on custom, was therefore relative, and

did not necessarily legitimate the French style as superior, their writings reveal a crisis concerning the role and expressive meaning of new Italian harmonic techniques cultivated by Philippe and his musicians. Renewed by the *querelle des anciens et des modernes* of the 1680s, Descartes' ideas were adopted by the *modernes* in order to show history as a march of rational progress. Attempts at applying Descartes's metaphysics to music, however, provoked a crisis about whether harmony and counterpoint had a natural basis that developed along the lines of the sciences, which could be appreciated by "learned listeners" as Charles and Claude Perrault had claimed, or whether it was merely a product of habituation and thus based upon irrational and "unnatural" cultural prejudices, as Fontenelle argued. It was precisely because of this crisis concerning the status of harmony that Rameau's Cartesian approach attempted to address, but his famous *querelle* with Rousseau over the "natural" basis of harmony demonstrates the continued problematic nature of the issue.

Kathleen Sewright (Winter Springs, Florida), "A New 16<sup>th</sup>-Century Source of Plainchant in Orlando, Florida"

In July 2010, a previously unknown Spanish chant manuscript was donated to the Special Collections and University Archives of the Library of the University of Central Florida (Orlando, FL). [UCF Libraries Annual Report 2009-2010 (<http://library.ucf.edu/Administration/AnnualRepo>)]

rts/2009-2010/Special.pdf)] This item, informally known as the “Semel” antiphonary (after its donor), was made available for study in the Spring of 2011, and this presentation is offered as one of the first public descriptions (chiefly of the physical characteristics and musical contents) of this new source of plainchant.

Even a cursory examination of the “Semel” antiphonary shows it to be a choirbook in very good physical condition with virtually all of its original contents intact. The penwork and decorative initials are consistent with other Spanish sources, c. 1600, although some mid-level initials are somewhat distinctive and may eventually help to determine the item’s provenance. One particular type of initial may even be a “signature” of one of the scribes who worked on this manuscript. Additionally, the decoration and other features of this manuscript are quite similar to that of the “Stravinsky” antiphonary (Library of Congress, MS 39), a manuscript of northern Spanish provenance.

The “Semel” antiphonary’s musical contents comprise the Temporale, that is, the Sundays of the liturgical year and the major feasts of the Lord’s life, and globally adhere closely to the liturgical practices mandated by the Council of Trent, as codified in the *Breviarum romanum* of 1568. There are, however, inconsistencies in the rationale for the inclusion of certain liturgical items, notably among the responsory chants, which do not reflect the typical practices of the era regarding the contents of manuscripts meant for chancel use by either a full choir or by the alternating halves of a divided

choir. These inconsistencies of inclusion, as well as other aspects of the choirbook's compilation, contribute to the impression that "Semel" was meant to be used as a rehearsal manuscript for choirboys.

This preliminary examination of the physical features of the "Semel" antiphony suggests a compilation date of circa 1600 and a provenance of northwest Spain, while the musical contents strongly suggest its use in a non-monastic setting, possibly by choirboys.

Sarah Kahre (Florida State University), "The Good Old Way': A Historian's Approach to the Sacred Harp Diaspora"

When I read Kiri Miller's *Traveling Home: Sacred Harp and American Pluralism*, I was intrigued by her use of diaspora theory to describe the dispersion of Sacred Harp singing across the country in recent decades. For her, the Sacred Harp diaspora is manifested in the attitudes and behaviors of so-called "nontraditional" singers who have come to Sacred Harp as adults living outside of the American South. Some of the traits that Miller attributes to the diaspora, however, are not exclusively found among "nontraditional" singers; persistent nostalgia and concern about the influence of outside styles have been common among Southern singers for generations, long before the national dispersion that Miller described. This led me to wonder if one could include all of modern Sacred Harp in a metaphoric diaspora by taking a historical approach.

After further study, I have concluded that all contemporary Sacred Harp singing can be viewed as a diasporic culture with the center as the antebellum tradition of tunebook singing, embodied in the four original editions of *The Sacred Harp* published by B.F. White between 1844 and 1869. Sacred Harp singers were exiled from the cultural mainstream when most tunebook styles changed after the Civil War in reaction to the Southern white gospel industry. Sacred Harp singers then dispersed into three related tunebook lines during the early twentieth century.

This paper is an overview of that process, with a focus on the metaphoric exile of Sacred Harp singing. First, I explain how diaspora, a concept traditionally related to migration, might apply in situations with little to no geographic movement. Working from definitions published by social scientists, one can conclude that diaspora is fundamentally a cultural pattern produced by resistance to assimilation when a group suddenly becomes a minority culture, a situation we typically associate with migration. People do not necessarily need to relocate to be culturally displaced, however, and C. Vann Woodward compared the experience of rapid cultural changes to the disruption of migration. After illustrating some of the stylistic differences between Southern antebellum and gospel hymn styles, I describe the relationship between the early Southern gospel publishing industry and more traditional tunebooks. In an era when other tunebook compilers were changing their styles, B.F. White admonished Sacred Harp singers to “seek ye the old paths, and walk therein,”

and *The Sacred Harp* became the only nineteenth-century tunebook to not adopt elements associated with the gospel style. Finally, I briefly explore how this approach is useful for the study of Sacred Harp singers past and present. The development of the gospel industry can be understood as part of the New South movement, which in turn may represent the acceptance of Northern influence on Southern culture. This history of resistance to outside influence more fully explains the anxieties of both traditional and nontraditional singers alike with regard to authenticity, or lack thereof, in the practice of singing by newcomers. Persistent nostalgia likewise has its origins in this earlier period, when Sacred Harp came to represent “the good old way.”

Ed Hafer (University of Southern Mississippi),  
“Cabaret and the Art of Survival at the  
Concentration Camp Westerbork”

In 1942, the German government assumed control of the Dutch refugee camp Westerbork and turned it into a way station through which Jews captured in the Netherlands would pass before being deported to the eastern death camps. Among the prisoners were prominent actors and musicians who had been stars of the Berlin cabaret scene before the Nazi's banned Jews from the German stage in the 1930s. From 1943 to 1944, these performers, led by Max Ehrlich, Willy Rosen, and Erich Ziegler, organized a series of six cabarets for their captors and fellow prisoners. The shows included short skits, music, comedy, and dancing.

Before long, the *Theater Gruppe Westerbork* was hailed as one of the finest cabarets in Europe.

Documentary evidence suggests that these performances were not merely intended for general merriment. Albert Konrad Gemmeker, the camp commandant and staunch supporter of the theater group, considered the productions a status symbol that earned him prestige in the eyes of Nazi officials in the Hague. He granted special privileges to his star performers, and, in turn, the cabarets grew ever more elaborate. Organizers sought to involve as many contributors as possible in hopes that their participation might spare them from the weekly transports to the death camps. This paper will consider the oddly symbiotic relationship between the performers and the camp commandant and document the prisoners' concerted effort to use the productions to curry favor with camp leadership as an act of survival. I shall also give an overview of the performances themselves and consider contemporary reactions to the cabarets, including those of fellow prisoners who objected to seemingly light-hearted entertainment set amidst a backdrop of death and uncertainty. I will supplement this discussion with images, music, and video from actual Westerbork productions.

Brian Holder (Santa Fe College), "John Heney and the Evolution of the School Percussion Ensembles"

The percussion ensemble of the 1930s was a conceptual and undefined musical organization. During this formative decade, schools across the United States were experimenting with the

percussion ensemble as an outgrowth of marching and concert bands. Florida bandmaster and Sousa band alumni John Heney (1902-1978) contributed to this discourse as an educator, composer, and advocate for what was then known as the “drum ensemble.” His published writings and musical compositions were widely disseminated among band directors and percussion educators, and offer a fascinating perspective on the evolution of this fresh musical ensemble. Heney’s work has been examined through one dissertation (Darling 1998), which only concerns his solo xylophone music. There has been no scholarly study of his work as a percussion ensemble composer or educator. The current paper will present unpublished archival research conducted at the Library of Congress, the University of Florida Special Collections, and the Deland High School band library which clearly situates Heney within the percussion ensemble discourse of the 1930s. His work reveals the questions that surrounded the percussion ensemble (such as context, instrumentation, literature, gender, and future developments), and informs an era of scholastic music making between the milieu of early 20<sup>th</sup> century band music and the emergence of the academic percussion ensemble of the 1950s.

Elizabeth Clendinning (Florida State University),  
“Writing Punk, Picturing Gender: Renegotiating  
Womanhood in Indonesian Punk Fanzines, 1998-  
Present”

At the end of the twentieth century,  
Indonesia was in a time of crisis. In addition to



growing public concern about ethnic tensions, deforestation, and political corruption that haunted Indonesia throughout the 1990s, it was the hardest-hit country in the 1997 Asian Financial Crisis. As the Indonesian rupiah plummeted and the prices of food, gasoline, and education skyrocketed, young Indonesians took to the streets in protest. They called for the resignation of President Suharto—the president of Indonesia since 1967—and the establishment of a new political and economic order.

The modern Indonesian punk scene emerged among these protests as a musical voice for popular dissent. Punk collectives and communities sprang up in urbanized locations throughout the country, such as in Jakarta, Bandung, Yogyakarta, and Bali. The new Indonesian punk scene owed much in its content and organization to previous manifestations of punk music and ideology throughout the globe. In addition to adopting a canon of internationally-appreciated bands, important commonalities between previous global punk scenes and the emergent scene in Indonesia included: a focus on a DIY (“do it yourself”) ethic in music production and distribution; tendencies towards social and political anarchism; and communication within the community throughout Indonesian islands through fanzines. Members of these punk communities formed a strong part of the protest that led to the collapse of the Suharto presidency.

Following the fall of Suharto and the development of a more democratic Indonesian government in the early 2000s, anarchism within

the punk music scene receded. Energy was focused instead towards other social concerns, such as gender, sexuality, family, and education. Gender and sexuality especially are still contentious topics within Indonesia; the country's diverse religious belief and legislation of modesty coupled with strong outside influences through mass media provide diverse and often contradictory models for Indonesian women.

Although women actively participate as musicians, producers, merchants, and audience members at punk venues and events, the Indonesian punk scene is still dominated by young men. While other aspects of punk identity are openly debated through live events and performance, gender, sexuality, and other aspects of modern womanhood are primarily discussed through community texts: in the illustrations, essays, and interviews in print and online fanzines, as well as in individual punk blogs.

While there has been some ethnographic study of punk music within Indonesia, little attention has previously been paid to the specific role of fanzines within this geographically far-flung community, or to the place of women within Indonesian punk. Through iconographical analysis of fanzine art and examination of interviews and essays within print and electronic fanzines, this paper examines the creation of female identity through text and art within the Indonesian punk music movement. More broadly, the paper addresses the role of fan-created texts as a component part of a larger musical scene and an outlet of creative expression for unheard voices.

Finally, it illuminates how, through interregional and international relationships built within the fanzine community, young women collectively discuss and shape their futures within the new Indonesia.

Joshua Neumann (University of Florida),  
“Recorded Tempi in a Puccini Aria: Colline’s (too) long Farewell to his Coat”

As Giacomo Puccini’s most frequently performed opera, *La Bohème* has received more performances—by more artists—than most other works in the operatic canon. Regardless of any criticism it receives for being able to move audiences despite technically poor performances, such popularity speaks to *La Bohème*’s dramatic effectiveness. Understandably, the expressive impact of this opera, as with all works in Puccini’s oeuvre, is inextricably coupled to the musical pacing of its score. Puccini was fastidious in prescribing tempi throughout his works so as to control their respective dramatic shapes. Understandably then, especially given the widespread assumption of recordings being a snapshot of an idealized performance, one might suspect to find comparatively small differences of tempo among recordings of *La Bohème*. However, a comprehensive examination of recordings held at the Library of Congress and the New York Public Library representing the span of the entire twentieth century illuminates a quandary regarding Colline’s aria, “Vecchia zimarra.” Unlike all other parts of this opera, recordings of this aria reveal

deviations, sometimes dramatic, from Puccini's prescribed tempo. After establishing the aria's dramatic purpose and presenting aberrations in tempo among multiple recordings, I explore the implications that such variations carry for the aria both within the work as a whole and as a stand-alone piece. I seek to cultivate an understanding of the how and why of such a dissimilar array of presentations of this aria (recordings of performances in studio, recital, and on stage) has come into existence and to understand the implications thereof in the realms of interpretation and pedagogy. Musical coach Luigi Ricci's detailed notes from his work with Puccini in the 1910s shed light on the composer's understanding of his own work, and form the basis for my analysis. From this standpoint, I evaluate performer technique and interpretation, and relationships between conductors and singers in the context of recording technology and its role in the establishment, preservation, and transmission of performance practices. My study suggests new approaches for a modern understanding of "Vecchia zimarra" in that it reveals the influence the recording industry experts on the interpretive development of all music and the significant pedagogical implications it carries for young artists.

Scott Warfield, "Inventing the 'Rock Musical': The 'Rock'n'Roll' Predecessors of *Hair* on Broadway"

According to the history of the American musical, as written over the past thirty years by authors ranging from Gerald Bordman (1978-2001)

to Larry Stempel (2010), the genre of the “rock musical” begins with *Hair*, the first rock musical mounted on a Broadway stage (1968), with that show’s sub-title, “The American Tribal Love-Rock Musical,” even naming the new genre. While various commentators have individually noted a few seemingly random appearances of rock or rock ‘n roll-oriented songs (some of which are dubiously identified as such) on Broadway in the decade before *Hair*, such sightings are invariably cited as haphazard events that had little or no effect on the evolving relationship between rock/rock ‘n roll from the mid-1950s to late 1960s. *Hair* thus retains its iconic status as the rock musical’s *sui generis* progenitor.

In fact, a close reading of contemporaneous New York theatrical reviews and other sources finds that *Hair* was far from an unprecedented event on Broadway. Rather, the New York theatrical world was well aware of rock ‘n roll from virtually the moment of its first appearance in the city, c. 1955-56, and rock-‘n-roll elements were present on the Broadway stage as early as March 1956 in *Mr. Wonderful*, a vehicle designed to showcase the talents of Sammy Davis, Jr. Moreover, the shifting nature of rock ‘n roll in the mid- to late-1950s—as evidenced by the wide-ranging variety of artists promoted by New York’s leading rock-‘n-roll disc jockey, Alan Freed, in his series of youth-oriented concerts in that era—allowed Broadway to promote a broad series of musical styles and cultural images as “rock ‘n roll” in the years immediately before 1960. In the early 1960s, the

dance craze “the Twist,” which originated in a night club in the New York theatrical district, was similarly co-opted by Broadway, and during the 1966-67 season, a year before *Hair* was first mounted off-Broadway, at least three Broadway shows included one or more musical numbers that were clearly rock-oriented.

Thus, when *Hair* moved to Broadway in April 1968, after nearly a six-month run off-Broadway, its musical styles were far from unknown in New York’s mainstream musical theatre. *Hair* was therefore not a single, monolithic event, as it has been portrayed in virtually every history of the Broadway musical. Rather, it was the result of a more complex, ongoing dialogue between Broadway and American youth culture in the 1950 and 60s.

Jason Hibbard (University of North Florida),  
“Robert Ashley’s Operas and the Promise of  
Television”

American composer Robert Ashley emerged from the 1960s avant-garde with a strong commitment to music theater, collaboration, and the musicality of spoken American vernacular. In the late 1970s, he began to explore the visual dimension of video in a multimedia performance context. The result was a series of “television operas” intended for broadcast, a series that started with *Perfect Lives* (1978–1980). This paper has two goals: to contextualize Ashley’s entry into television as a medium at a time when artists were looking at

new opportunities in television; and to analyze the structural principles Ashley and his collaborators derived from television through critical discussions of time and flow by David Antin and Raymond Williams.

Ashley's operas *Perfect Lives* and *Atalanta* were conceived during a brief window of time, 1978-1982, when the cable television industry boomed and the demand for television content increased. To many observers of the cable industry, it appeared that its spread would result in diverse niche programming where even the avant-garde could find a place in people's homes. Though the cable industry soon consolidated and dashed artists' hopes for strange and unusual television, the utopian moment at which *Perfect Lives* was commissioned and plans were drawn up for *Atalanta* stimulated Ashley and others. This historical context of Ashley's television operas, particularly the influential *Perfect Lives*, includes the uptick in cable industry coverage in the alternative press and utopian plans by artist groups to harness cable access, satellite link-ups, and live broadcast studios as the 1980s dawned.

Conceiving opera for television, Ashley began to work with modular structures based on a steady tempo of 72 beats per minute. This tempo was chosen for its malleability and compatibility with the 60-second minute, allowing Ashley to create timed sections in which musical events could be performed in improvisation, but also predicted within the structure of a scene. Beginning with *Atalanta*, Ashley began to work with a basic 30-

second unit which became the basic building block of the opera's form. David Antin's influential description of commercial television as an architectonic structure of 10-second units in dialog with each other was written just prior to Ashley's first forays into television opera. Coupled with Raymond Williams' idea of flow as the progression of television images and sounds in time, Antin's structural analysis of television suggests a strong analogue that sheds light on the way in which Ashley derived his formal approach to television opera.