

American Musicological Society  
Southern Chapter

Annual Meeting



22–23 February 2013

McNeese State University  
Lake Charles, Louisiana

PROGRAM

*Friday, 22 February*

- 8:00–8:45 **Registration**
- 8:15–8:45 **Breakfast**
- 8:45–8:55 **Opening Remarks**
- 9:00–10:30 **Between Music and Visual Art**  
Denise Von Glahn (The Florida State University), Chair
- “‘Ye Shall Have a Song’: Sacred Harp Singing, Randall Thompson’s *The Peaceable Kingdom*, and the Coalescence of a Musical Ideology” (Ryan Ross, Mississippi State University)
- “Poetry, Art, and Music: *Lied* Sources in Nineteenth Century Düsseldorf” (Toni Casamassina, The Florida State University)
- “Max Neuhaus and the Musical Avant-Garde” (Megan Murph, Louisiana State University)
- 10:30–10:45 **Break**
- 10:45–12:15 **Shiftings, (Up)Rootings, and Appropriations**  
Edward Hafer (The University of Southern Mississippi), Chair
- “The ‘Expressive’ English *Magnificat*” (Joseph Sargent, University of Montevallo)
- “Croatian Tunes and Slavic Paradigms: Forging the Anglophone Haydn” (Bryan Proksch, McNeese State University)
- “Real and Imagined Identities in an ‘Improvisation’ on J. S. Bach’s Concerto for Two Violins” (Sarah Gilbert, The Florida State University)
- 12:15–2:00 **Lunch**
- 2:00–3:00 **Compositional Techniques and Gendered Interpretations of Two Women Composers**  
Joanna Cobb Biermann (University of Alabama), Chair

“‘Stirring Quite a Peculiar Feeling’: Ciphers in the Portraits of Clara Schumann” (April Prince, Loyola University, New Orleans)

“Radic Britain and the Process of Renaming” (Megan MacDonald, The Florida State University)

3:00–3:15 **Break**

3:15–4:15 **Early Music Compositional Materials and Analysis**  
Alice V. Clark (Loyola University, New Orleans), Chair

“Gesualdo’s Madrigal ‘Moro, lasso’: An Intervallic Germ Cell Analysis” (Tim Saeed, Louisiana State University)

“Nicolaus de Capua and the Prehistory of the *Coniuncta*” (Jan Herlinger, Louisiana State University / University of Alabama)

4:15–5:00 **Business Meeting**

*Saturday, 23 February*

9:00–10:00 **Twentieth- and Twenty-First-Century Music, Politics, and Identity**  
Scott Warfield (University of Central Florida), Chair

“Defining Negro Music in the Third Reich” (Edward Hafer, The University of Southern Mississippi)

“The Politics of Programming in the National Symphony Orchestra of Cuba’s First Tour of the United States” (Timothy Storhoff, The Florida State University)

10:00–10:15 **Break**

10:15–11:15 **Songs—Texts and Contexts**  
Jeffrey Perry (Louisiana State University), Chair

“The Genesis of Robert Schumann’s *Kerner Liederreihe*, Op. 35” (Joe Gennaro, University of Central Florida)

“Ives’s Early Seasonal Songs” (Warren Kimball, Louisiana State University)

11:15–11:30 **Break**

11:30–12:30 **Places, Spaces, and Sources**

Bryan Proksch (McNeese State University), Chair

“Musical Modernism in Interwar Japan: Yamada Kōsaku, *Kindai* and *Modanisuto*” (Kathryn Etheridge, The Florida State University)

“Setting Verdi’s *Un ballo in maschera* in Stockholm” (Andreas Giger, Louisiana State University)

*Thanks to those who made the 2013 Annual Meeting possible:*

Program Committee: Melissa Goldsmith (Northampton, Massachusetts), Chair; Scott Warfield (University of Central Florida); Jennifer Roth-Burnette (University of Alabama Early College)

Local Arrangements: Bryan Proksch (McNeese State University)

ABSTRACTS

*Friday, 22 February*

9:00–10:30 **Between Music and Visual Art**

Denise Von Glahn (The Florida State University), Chair

“‘Ye Shall Have a Song’: Sacred Harp Singing, Randall Thompson’s *The Peaceable Kingdom*, and the Coalescence of a Musical Ideology” (Ryan Ross, Mississippi State University)

Randall Thompson’s *The Peaceable Kingdom*, subtitled “a sequence of sacred choruses for unaccompanied mixed voices with texts from the Prophecy of Isaiah,” is among the most admired of his popular choral works. Half a century ago, Alfred Frankenstein dubbed it “a modern masterpiece.” Composed in 1935 and premiered the following year, it was inspired by an identically-titled Edward Hicks painting that portrays a natural scene in which prey, predators, and a human child placidly coexist after the image presented in Isaiah 11:6. In the distance, William Penn treats with a group of Native Americans by the Delaware River. However, Thompson bypassed this verse in choosing his texts. Instead, he settled upon passages from Isaiah that starkly contrast the ways of the righteous and the plight of the wicked. This decision is interesting in light of an article he had recently authored for *The Musical Quarterly*, entitled “The Contemporary Scene in American Music” (Vol. 18, No. 1), in which he decried contemporary composers’ avoidance of convention and their non-conformist “Cult of Individuality.”

Such circumstances take on added significance when considering that *The Peaceable Kingdom* was also partially inspired by Sacred Harp singing. In their bio-bibliography, Caroline Cegin Benser and David Francis Urrows recount how John Powell first introduced to Thompson the shape-note scholarship of George Pullen Jackson, as well as *The Sacred Harp* repertoire itself, and how these affected both this work and his overall musical thinking. This paper begins by considering the question of Sacred Harp elements in *The Peaceable Kingdom*. It concludes that while one may trace some such musical characteristics in this work, particularly in “The paper reeds by the brooks” chorus, the shape-note tradition perhaps best manifests itself in the composition’s overall spirit. These factors, in combination with Thompson’s text choices, his contemporaneous views, and his subsequent direction as a composer, point to the score as a landmark musical manifesto. *The Peaceable Kingdom* does nothing less than exemplify what would long remain Thompson’s trademark values, including the importance of reaching out to the public and the exploration of old musical traditions as a key to unlocking personal irrecreativity. With this work, Thompson staked a mature path that, if largely irreconcilable with normally-

defined “modernism,” nonetheless embraced growth, exploration, and dialogue.

“Poetry, Art, and Music: *Lied* Sources in Nineteenth Century Düsseldorf”  
(Toni Casamassina, The Florida State University)

Studies on *Lieder* of the nineteenth century tend to focus primarily on the musical products of prolific masters, including Franz Schubert, Robert Schumann, and Hugo Wolf, and analyze musical material rather than the social and historical context in which these works were performed and received. As evidenced by a recent panel presentation titled “The Lied in Performance: Text and Context” at the 2012 national AMS conference, new studies are beginning to take shape within the scholarly community that seek to demonstrate the function and significance of song to those who both sang and listened to it—not only to those who composed it.

A variety of print sources disseminated *Lieder* to the German public during the nineteenth century, many of which were not in the format of a purely musical score. For example, ballad books that typically did not contain any musical notation were ubiquitous carriers of the *Lied* tradition. Others, such as *Lieder* albums, might not only contain musical scores but also accompanying visual images. For this study of *Lied* in context, I will examine representative examples of the four most common types of published *Lieder* sources available to readers, singers, and listeners of *Lieder* in nineteenth century Düsseldorf. This German city offers a particularly rich case study for such materials due to the strong presence of institutions, including the Düsseldorf Academy of Art and Künstlerverein Malkasten (Paintbox Society), whose members often contributed to their production with graphic artwork, in the form of engravings or lithographs.

In Düsseldorf culture four categories of printed materials (other than purely musical scores) containing *Lieder* were most common: 1) books with only *Lied* texts; 2) books with *Lied* texts and visual imagery; 3) books with *Lied* texts and/or visual images as well as minimal musical content, typically strophic melodies; and 4) books with *Lied* texts, visual imagery, and full musical scores. The final category, although it is the rarest, is of particular interest because it evidences interdisciplinary collaboration between artists and musicians.

A representative example from the fourth category is the *Düsseldorfer Lieder-Album*, which was issued by the Düsseldorf Academy of Art in 1851. This luxurious source contains six full-color lithographs by members of the academy and matching full-length musical scores by composers connected to the city, including Robert Schumann. The collection stands out among other *Lied* sources with poems, drawings, and music because of its intricacy, sophistication, and incorporation of newly composed musical selections in the high-art tradition. In contrast to songs in similar collections, which tend to be based on simple folk tunes and traditional melodies, the pieces in the

*Düsseldorfer Lieder-Album* exhibit more complex forms, harmonies, and accompaniments, as well as word-painting and virtuosic vocal melodies. The advanced visual and musical characteristics of this work are unmatched in other contemporary published sources throughout Germany, demonstrating that Düsseldorf was a city where the *Lied* was a vital medium in the development of high-art culture.

“Max Neuhaus and the Musical Avant-Garde” (Megan Murph, Louisiana State University)

Max Neuhaus (1939-2009) was a pioneer in the creation of site-specific auditory works entailing social interaction and is recognized as one of the first artists to extend sound as a medium into the world of contemporary art. The pieces he produced between 1966 and his recent death have been dubbed “sound art,” a term that today covers a wide variety of work relating to sound and sonic perceptions, yet one associated more closely with the realm of visual and performance art than with music. Neuhaus’s career did not begin with the study of visual art, however, but with a conservatory education in percussion. Scholarship on Neuhaus has focused almost exclusively on his career as a sound artist and has largely neglected his extensive experience as an interpreter of avant-garde music. As this paper will demonstrate, however, Neuhaus’s musical endeavors and collaborations played a formative role in his artistic development and transition into the art world. It is supported by extensive research with previously unexamined primary sources, including archival correspondence, concert programs, and reviews, as well as the author’s interviews with members of Neuhaus’s family and his musical collaborators, including Joseph Byrd, Philip Corner, and Malcolm Goldstein.

Neuhaus received both his Bachelor’s and Master’s degrees from the Manhattan School of Music, where he studied percussion with Paul Price (1957–62); thereafter he attended the Darmstadt summer courses in new music. During these years he met several prominent composers, including Henry Cowell, Lou Harrison, John Cage, Earle Brown, Morton Feldman, Pierre Boulez, and Karlheinz Stockhausen. Because some of these composers turned to Paul Price’s percussion ensemble to realize their compositions, Neuhaus had the opportunity to perform and premiere many new works, exposing him to innovative musical techniques and notations. He became interested in what he called “performer determined compositions,” or what many of his contemporaries would term aleatoric or indeterminate works. That repertoire would feature prominently in his subsequent performance career of the 1960s, a decade when he participated in the most prominent avant-garde music ensembles of the period and appeared in no fewer than three solo recitals at Carnegie Hall.

Working with David Behrman at Columbia Records, Neuhaus released an LP in 1968 entitled *Electronics and Percussion: Five Realizations by Max*

*Neubaus*. The recording allowed him to assume the role of veritable co-creator by determining the sonic materials of works by Brown, Bussotti, Feldman, Stockhausen, and Cage. He chose to incorporate his own innovations, experimenting with amplified instruments, amplifying microphones around his body, and projecting feedback. His experiences collaborating with various experimental composers as well as creating this LP aided in the transition from his life as a professional percussionist towards an influential career in the contemporary art world. As musician blurring the boundaries between the roles of performer, collaborator, and co-creator, he prepared himself for a second career as a sound artist who similarly probed distinctions among artistic mediums.

#### 10:45–12:15 **Shiftings, (Up)Rootings, and Appropriations**

Edward Hafer (The University of Southern Mississippi), Chair

“The ‘Expressive’ English *Magnificat*” (Joseph Sargent, University of Montevallo)

The volatile political landscape of mid-sixteenth-century England prompted radical shifts in how composers wrote sacred music. Rapidly changing monarchs and their divergent religious dogmas created an aesthetic continuum in which composers alternated between the elaborate artifice of a longstanding Sarum rite and a new, more restrained Anglican aesthetic requiring syllabic settings of vernacular text.

These circumstances invite scholars to consider how composers varied their approaches when setting the same liturgical texts for Catholic versus Protestant liturgies. As many studies have shown, Anglican restrictions on sacred music did not prevent composers from producing works of great originality and diversity. But in comparing repertory across different regimes, one important text in both the Sarum and Anglican rites has remained underexplored: the *Magnificat*, sung as a climactic point during evening services in both traditions. How did composers adjust their settings of this text to serve these contrary environments?

It might be expected that the homorhythmic Anglican style, emphasizing above all the prosody of vernacular text, would afford fewer expressive opportunities than free-flowing Sarum polyphony. Yet this was not necessarily the case. A comparative analysis of English-texted and Latin-texted *Magnificats* by Thomas Tallis, John Sheppard, and Robert Parsons, written under dramatically different liturgical and political circumstances, suggests that the vernacular works take a more deliberate approach to textual expression. The concision enforced by Anglican reforms seems to have focused composers’ energies toward textual meaning, manifested through such devices as crafting appropriate melodic shapes to reflect ideas of elevation or humility, using repetitive sound blocks at points where the text enumerates a sequence of people or

concepts, and judiciously employing imitation when the text implies multitudes. The Latin works, in contrast, contain fewer of these rhetorical devices, indulging more liberally in purely musical elaboration.

The expressive gestures in English-texted *Magnificats*, though less dramatic than the vivid text painting of many madrigals and motets, illustrate how composers could enliven text within a tightly circumscribed compositional frame. They open up intriguing possibilities for considering whether the increased legibility of vernacular texts, which would be more clearly understood by the listening faithful, prompted a more inspired use of expressive devices. And in offering rare examples of textual expression among sixteenth-century *Magnificat* settings, which typically served to elaborate a plainsong canticle tone and avoided text painting, the settings of Sheppard, Tallis, and Parsons demand that we recalibrate our perception of this genre’s relationship with text.

“Croatian Tunes and Slavic Paradigms: Forging the Anglophone Haydn”  
(Bryan Proksch, McNeese State University)

It is virtually axiomatic that Joseph Haydn’s compositions were seen as cheerful and irrelevant in English-speaking lands until Donald Francis Tovey’s *Essays in Musical Analysis* changed everything in the 1930s. Lawrence Kramer puts it succinctly: “The twentieth-century Anglophone Haydn is essentially Tovey’s Haydn.” Kramer is assuredly correct, but because there has never been a systematic examination of the British view of Haydn prior to and contemporaneous with Tovey’s writings, we have no grounds for determining to what extent his views were original. How much of “Tovey’s Haydn” was actually his? Furthermore, why did Tovey and his British predecessors suddenly begin to care about Haydn’s music again?

In this paper I will demonstrate that educator/critic William Henry Hadow and composer Ralph Vaughan Williams created a relevant pre-Tovey Anglophone Haydn in an effort to identify a practical paradigm for the cultivation of a new, internationally renowned British style of composition. In his 1897 translation and expansion of Franjo Ksaver Kuhač’s *A Croatian Composer: Notes Toward the Study of Joseph Haydn*, Hadow argued that Haydn’s unique and innovative approaches to style, form, phrasing, and melody were an outgrowth of a compositional style rooted in the Croatian (i.e., Slavic, not Germanic) folksongs of his forefathers. Vaughan Williams, a close associate of Hadow, created a parallel to his colleagues by arguing that British works would find similar international success if composers would write music rooted in their own folksong heritage. A significant portion of their arguments were devoted to transforming Haydn into a serious composer who consciously embedded emotional and highly personal content into his compositions using folksongs taken from his youth. Adopting a messianic tone, Vaughan

Williams hoped that this British “Haydn” would prepare the way for the emergence of a British “Beethoven” in “about 1985.”

It was by vocally rejecting the error of Croatian folksong references in Haydn while fiercely defending Haydn’s expressive abilities that Tovey was able to forge Haydn’s “kittens,” “tigers,” and “purple passages.” In essence Tovey inherited a functioning framework for Haydn’s centrality to modern British compositional aesthetics from Hadow and Vaughan Williams. All Tovey needed to do was to show that Haydn did these things through hard work, knowledge of his style and audience, and an overpowering drive towards originality. Tovey and Gustav Holst became the writer/composer pairing for this revised approach to Haydn, just as Hadow and Vaughan Williams were earlier. In 1932 lectures at Harvard and the Library of Congress Holst argued that Haydn was “no prodigy” but “there was a perfect unity between him and his art.” Haydn “had the good fortune to meet the sort of people and to take part in the sort of events which could help and inspire him as a composer.” Personal connections and ingenuity tied with a close interaction between life and music made Haydn an ideal model for British composers to follow as they sought to make a lasting mark on music history.

“Real and Imagined Identities in an ‘Improvisation’ on J. S. Bach’s Concerto for Two Violins” (Sarah Gilbert, The Florida State University)

Montmartre was a Parisian center of entertainment and art during the postwar years of the early decades of the twentieth century; it was here that a diaspora of African-American musicians, intellectuals, and artists gathered to create, experiment, and collaborate, free from the Jim Crow laws of their native country. It was in this progressive environment that Eddie South, a classically trained African-American jazz violinist, Stéphane Grappelli, a French jazz violinist, and Django Reinhardt, a Manouche Gypsy guitarist, joined forces to create a gypsy-jazz-swing “Improvisation” of J. S. Bach’s Concerto for Two Violins in D Minor, BWV 1043. The collaboration between these three musicians of widely varied backgrounds performing a Baroque composition infused with a blend of jazz, Gypsy folk, and swing represents the complex and fluid nature of culture and ethnicity made possible with music. This paper will analyze the “Improvisation” in terms of stylistic traits characteristic of each performer’s background, concentrating especially on the lesser known of the three musicians, Eddie South.

Reinhardt’s Manouche heritage intrigued South, who had been fascinated with Gypsy folk music since his first visit to Europe in the 1920s. In the early 1930s South had even adopted a Gypsy moniker, calling himself “The Black Gypsy.” South surely recognized his unusual position as an African-American classical violinist and may have sought this new ethnic identity as a way to lessen discrimination. Choosing an exotic European

disguise, although still aligning himself with a marginalized group, may have allowed South more freedom to experiment musically and helped him to circumvent prejudicial attitudes towards black classical musicians without identifying himself with a dominant culture. In his study, Michael Beckerman provides an equation for mock “Gypsiness” as  $I+V=E$ : Improvisation + virtuosity = expression or emotion, a strategy for engaging audiences through the communicative essence of the music that can be heard in South’s improvisation on Bach.

Recorded on November 25, 1937 under the direction of producer Charles Delaunay, “Improvisation” is an unrehearsed, on-the-spot duet between South and Grappelli with Reinhardt in place of the orchestral accompaniment. With its Gypsy jazz improvisations and swinging rhythms, this recording reveals a complex intersection of different musical styles. South, Grappelli, and Reinhardt reworked Bach’s concerto within their collective framework of diverse backgrounds and musical experiences, transforming the piece into a reflection and celebration of their heritages. By choosing a high-art tradition as a meeting ground between these various vernacular styles the artists were able to bolster the status of jazz music, especially as it was first gaining prominence with European audiences, and to simultaneously challenge Bach’s reputation as a sacred figure. The improvisation and recording serve as symbols of music’s ability to transcend racial, ethnic, political, and geographic boundaries and to act as a ground for the formation of real and imagined identities.

2:00–3:00 **Compositional Techniques and Gendered Interpretations of Two Women Composers**  
Joanna Cobb Biermann (University of Alabama), Chair

“‘Stirring Quite a Peculiar Feeling’: Ciphers in the Portraits of Clara Schumann” (April Prince, Loyola University, New Orleans)

Clara Schumann’s place within feminist musicology has long been secured. We often depend on her to dismantle the most obvious constraints the discipline has imposed on representations of the feminine, and in so doing, we have successfully “rescued” Clara, along with her music, from “obscurity.” I would argue, however, that even though Clara satisfies almost all criteria within Suzanne Cusick’s well-known “rescues plots,” we have yet to *really* allow ourselves to separate our study of Clara from the nineteenth-century “serious music” rhetoric that enveloped her career. Aligned with Nancy Reich’s biographical narrative, we embrace wholeheartedly Clara’s *own* explanation of her career and attempt to substantiate this claim by relegating her primarily to the role of “interpreter.” Whether through her role as interpreter, more homogeneous recital structuring, or allegiance to the goals of transcendental (masculine) listening, she remains a figure who

performed out of duty to her higher, artistic “calling.” In so doing, she has come to embody the “serious music aesthetic.”

Clara signifies and confirms our musical values; as Dana Gooley argues, in this conception of “classical” music as the harbinger of class and cultivation, we refuse to engage (or even tolerate) the kind of enthusiasm nineteenth-century audiences held for the virtuosos and for piano music. By positioning Clara safely into the fold of interpretation—as did the nineteenth century critical writers—we have secured her position on “our side” and effectively rendered criticism (or other interpretations) of her career mute. Given the masculine (and misogynistic) strictures within which Clara performed and composed, it is arguable that these understandings were consistently dictated by and given meaning through certain patriarchal norms. By so heavily relying on and perpetuating historiographical trends that began in the nineteenth century, we have yet to *really* challenge this masculine perspective or explore the reasons behind its authority.

This paper focuses on (re)considering Clara’s narrow historiography and engages with her supposed unfaltering allegiance to the “serious” music aesthetic and goals by focusing on her visual presence. Codes within her portraiture (photographs and paintings) that align with other male virtuosos, German *Hausfraus*, or sexual “deviants” create a more nuanced reading of her career, relationship with the musical object, and connection to her audiences. While this project will not entirely escape from reinforcing certain “normative” ideals of Clara, I seek out moments of contradiction with the oft-trod story of her career. Images have the potential to reveal how her differences were celebrated, marked, or ignored. For that matter, portraiture has the capacity to explore the elusive nature of Clara’s (public) personas, while simultaneously bringing attention to the fact that many of these interpretations were carefully crafted and filled with meaning inside the masculine boundaries of the nineteenth century. Perhaps in creating even the briefest escape for Clara from our still patriarchal understanding of her—that she inevitably worked for the work—we can come slightly closer to understanding her “legacy” to nineteenth century music, her relationship to the “work,” and also her connection to the audiences that adored her.

“Radie Britain and the Process of Renaming” (Megan MacDonald, The Florida State University)

Radie Britain (1899–1994) was a successful American composer by almost any measure. Despite her long and productive career, Britain remains on the periphery of scholarly literature. Regarded as one of the most successful Texan composers, Britain was the first woman to win the Juilliard Publication Prize, was involved with the Federal Music Project, and received an audience at the White House. Of 280 compositions in Britain’s work list, only twenty-two pieces have titles that do not allude to some extramusical idea. Britain herself explains her compositional process as

beginning with a title, but these titles are often malleable. As Britain research progresses, understanding her renaming process seems integral to understanding the inspiration behind her works. These frequent name changes can be a result of a strategic career move or a change of opinion towards a piece. At times the entire program is removed.

This paper considers the consequences of these renamings, not only in how each new name changes the meaning and conception of the individual work, but also their implications for the rest of Britain’s oeuvre, specifically with regard to two pieces. Britain was pressured by conductor Frederick Stock to change her orchestral work *Prelude to a Pygmalion* (1928) to *Prelude to a Drama* for a performance by the Chicago Symphony Orchestra. Another of Britain’s pieces, a string quartet entitled *Musical Portrait of Thomas Jefferson* (1927), was previously entitled *Epic Poem*. An original manuscript also shows that Britain at one point even removed her own name from the work. Britain’s changes, far from incidental, suggest a number of intersecting issues—including censorship, gender, and professionalism.

3:15–4:15 **Early Music Compositional Materials and Analysis**  
Alice V. Clark (Loyola University, New Orleans), Chair

“Gesualdo’s Madrigal ‘Moro, lasso’: An Intervallic Germ Cell Analysis”  
(Tim Saeed, Louisiana State University)

The composer Gesualdo (*ca.* 1561–1613) is a significant musical figure whose compositional output plays a vital role in the late Renaissance style. For more than three hundred years, theorists have discussed his use of unorthodox harmonies. In his analysis of the madrigal “Moro lasso,” George R. Marshall explores Gesualdo’s harmonies as a series of modulations through closely related keys, providing a functional harmonic analysis. Although Marshall’s study specifies clear establishment of tonalities, the analysis neglects to provide a formal definition of Gesualdo’s many unconventional chord formations. Building on Marshall’s analysis and Eduard Kooij’s concept of germ cells, I will demonstrate how Gesualdo establishes a clear musical structure through consistent voice leading procedures rather than through consistent harmonic practice. The madrigal “Moro, lasso” will be examined by exploring Gesualdo’s treatment of a single intervallic germ cell that generates more complex musical ideas, thereby providing unity and coherency to the local and large-scale contrapuntal and harmonic structure of the work. By using contemporary analytical voice-leading graphs, I will illustrate how at least one voice moves by half step in nearly every harmonic progression, suggesting that the germ cell pervades the entire madrigal. Thus, this analysis will highlight Gesualdo’s use of the germ cell unfolding throughout the piece, reflecting the mood and significance of specific words of the text. Finally, by observing the germ cell’s operation in this madrigal, I intend to contribute

to a greater understanding of the form, harmony, and voice leading in Gesualdo's masterwork.

In 2004, Kooij published an article discussing the use of a germ cell in Willem Pijper's piano sonata. The core of his analysis supports the notion that Pijper's piano sonata "grows out of a single germ cell into a complete organic structure." This idea is parallel to the concept of an organic germ cell—a cell that carries all genetic information, developing from a single nuclear source to a complex entity. According to Kooij, Pijper used "the term 'germ cell' to indicate melodic and/or rhythmic motifs within his compositions." In keeping with Kooij's analysis, I believe Gesualdo's "Moro, lasso" involves a germ cell—an intervallic germ cell of a semitone. Its frequency in the outer voices and its repetitive manner throughout the composition form a significant unifying structure within the madrigal. My analysis aims to show that this germ cell appears throughout "Moro, lasso" in several constructive ways: 1) as expressive description of individual words; 2) as melodic scalar passages; 3) as harmonic support; 4) at the initial statement of new ideas; 5) at cadences; and 6) as a means of creating contrast between sections.

The madrigal's entire harmonic language and linear formations can be understood by closely observing the germ cell's appearances in its original and modified forms in both the opening and closing sections of the bipartite structure and its deliberate absence within the middle sections, shedding new insight on Gesualdo's style and innovation. Therefore, I claim Gesualdo's madrigal "Moro, lasso" is a musical phenomenon unified by a highly organized structure—a germ cell.

"Nicolaus de Capua and the Prehistory of the *Coniuncta*" (Jan Herlinger,  
Louisiana State University / University of Alabama)

Manuscripts of plainchant rarely employ sharps and flats other than the B<sup>b</sup> in the middle register of the orthodox *musica recta* system, but from about 1100 theorists complained of the notational inadequacies of that system, and by the later Middle Ages they had developed a theory of *coniunctae*—chromatically altered notes outside the system and, sometimes, unorthodox hexachords devised to accommodate them. The Berkeley Compendium (1375), the earliest surviving treatment of *coniunctae*, mentions earlier treatments without indicating their specifics or naming their authors; it lists eleven *coniuncta* hexachords and eleven chants that require them. The earlier traditions have remained obscure.

As published by La Fage in 1864, Nicolaus de Capua's *Compendium musicale* (1415) lists eight *coniuncta* hexachords but names no chants that require them. Another, more reliable version of Nicolaus's *Compendium* that has since come to light (but remains unpublished) provides a discussion of *coniunctae* more extensive and detailed than Berkeley's; lists twelve *coniuncta* hexachords; and lists ten chants that require them, eight of which are not

mentioned in Berkeley. This paper, based on work in preparation for a new critical edition of Nicolaus's *Compendium*, sheds light on what might be called the prehistory of the *coniuncta*.

Comparison of Nicolaus's discussion of *coniunctae* with those of the Berkeley Compendium and Fernand Estevan's *Reglas de canto plano* of 1410 (ed. Escudero García, 1984) shows that the three authors drew on three earlier theoretical traditions. The early chapters of Nicolaus's discussion move in lockstep with Berkeley's and with Estevan's chapter 26, treating chants that simply require pitches outside the *musica recta* system; none of the three authors here provides any rationale for their employment. In later chapters Nicolaus turns to a second tradition ignored in Berkeley but treated in Estevan's chapter 29: he calls for E<sup>b</sup>s to emend augmented fourths in fifth-mode ("Lydian") chants employing B<sup>b</sup>s, and for F<sup>#</sup>s to emend augmented fourths in four eighth-mode ("Hypomixolydian") chants not mentioned in Berkeley or by Estevan. The chants Nicolaus lists as requiring F<sup>#</sup>s refute Berger's (1987) contention that F<sup>#</sup> *coniunctae* appear in chant only in cadential situations and Pesce's (1987) suggestion that theorists applied *coniunctae* to chant only as illustrations of polyphonic practice.

Nicolaus and Estevan (chapter 29) reflect a third tradition in advocating F<sup>#</sup>s and E<sup>b</sup>s for use in chants that were notated variously in F and G modes. Where in the F modes the leading tones are Es (thus *recta* notes), in G modes they will be F<sup>#</sup>s (*coniunctae*); where in the G modes the seventh above the final is F, in the F modes it will be E<sup>b</sup>. This tradition reminds us that in the Middle Ages chant was an aural art, and there were sometimes several ways in which melodies could be written down acceptably.

*Saturday, 23 February*

9:00–10:00 **Twentieth- and Twenty-First-Century Music, Politics, and Identity**  
Scott Warfield (University of Central Florida), Chair

"Defining Negro Music in the Third Reich" (Edward Hafer, The University of Southern Mississippi)

Shortly after acceding to power in 1933, Adolf Hitler instituted a far-reaching bureaucracy designed to rid society of ideas and influences that ran counter to the ideology of the state. The Reich's Ministry for Public Enlightenment and Propaganda, headed by Joseph Goebbels, set the stage for a systematic purge not only of Jewish artists, but of other so-called

“degenerate” elements, taking particular aim at the jazz musicians who had taken Western Europe by storm. Much of the propaganda circulating in the early years of the Reich condemned foreign elements on racial grounds that were either loosely-defined or stipulated without explanation. Nazi officials generally avoided attempts to explain these objectionable qualities, preferring instead to cast vague aspersions at those performers who did not conform to Aryan ideals. A notable exception is a list produced by the Netherlands Department of Public Information and Arts, the Dutch analogue to Goebbels’s Propaganda Ministry, which spells out in careful detail which aspects of so-called “Negro music” are prohibited—right down to the choice of trumpet mutes and acceptable ranges for that trumpet and for clarinet. My paper will attempt to place this—as far as I am aware—unique, unpublished document within the broader discourse on racial influences that the Nazis feared would “[downgrade] the cultural level of the young of [their] people, while the intercourse with this bastard music [corrupted] their taste for the good.” The unusual level of detail in the document provides a more complete definition of “negro music” than is otherwise available in writings from the period.

“The Politics of Programing in the National Symphony Orchestra of Cuba’s First Tour of the United States” (Timothy Storhoff, The Florida State University)

After his first inauguration President Obama relaxed the musical embargo of Cuba, ending a long period when musical exchanges between the U.S. and Cuba were few and far between. Recent years have seen an increase in Cuban musicians performing in the U.S., as the State Department has resumed issuing cultural exchange visas to Cubans and the Cuban government has allowed more musicians to travel abroad. While media coverage of these events has largely focused on popular music and jazz musicians, some of the most common U.S.-Cuban musical exchanges have been in art music, as composers, chamber groups, and ballets have traversed the Florida Straits.

The most significant exchange of this kind has been the first U.S. tour by the National Symphony Orchestra of Cuba. Starting in Kansas City in October 2012, their tour included twenty-one performances in cities throughout the Midwest, along the East Coast, and throughout Florida. The tour culminated in West Palm Beach just days after the U.S. Presidential election. By looking at the pieces performed on this tour, their musical content, and the historical contexts in which they were composed, I will frame this tour as an act of musical diplomacy requiring careful program selection. Concerts included pieces by Cuban composers from the twentieth century, canonical symphonies and concertos by European romantic composers, and Gershwin’s *Cuban Overture*, which regularly served to open the program. Even as the performers went out of their way to avoid any

discussion of politics, this paper explores how these musical selections serve as a call for further U.S.-Cuban engagement by featuring commonalities without downplaying Cuban nationalism. Even though performers distanced themselves from any overtly political stance, the challenges in arranging this cultural exchange (such as where performances took place, who participated in them, and what reactions they inspired) have exposed a range of attitudes and realities about the U.S.-Cuban relationship and its future.

#### 10:15–11:15 **Songs—Texts and Contexts**

Jeffrey Perry (Louisiana State University), Chair

“The Genesis of Robert Schumann’s *Kerner Liederreihe*, Op. 35” (Joe Gennaro, University of Central Florida)

The problem of coherence in Robert Schumann’s *Kerner Liederreihe*, one of the final vocal works from his 1840 *Liederjahr*, has received a surprising amount of attention from musicologists. Some of the prevailing sentiments regarding op. 35 stem from assertions that he chose its poetry at random, thus raising doubts as to whether the collection follows any sort of narrative design. Typical assessments from Eric Sams and Gerald Moore suggest that the sequence of numbers coheres only loosely and follows no purposeful string of events (though key and subject matter might relate the songs in a general way).

Against this stance, Barbara Turchin argues persuasively for both the narrative and harmonic features of op. 35 as a “Wanderliederzyklus.” Part of her support would seem to come from Schumann’s very title for op. 35: *Zwölf Gedichte von Justinus Kerner. Eine Liederreihe für eine Singstimme mit Begleitung des Pianoforte*, with its implication of a series or “row” of songs. While all of these scholars seem to have used the first complete edition of Schumann’s works (1881–93) as the basis for their discussion, Schumann’s initial full drafts and the first edition, in fact, show both a narrative and harmonic trajectory in their compositional process and organization that elicit further consideration with regard to how coherence is fashioned in the cycle.

My presentation will place op. 35 in the context of the loosely knit nineteenth-century *Wanderlieder* cycle by tracing the history of its genesis to the first edition print. I will examine the manner by which Schumann composed these songs from his selection of Kerner’s verse to the chronology of composition and realization in the Berlin *Liederbücher*, where we can assess the various layers of the composer’s compositional process. While the manner in which Schumann composed the songs in manuscript reveals much about op. 35, it only marks the beginning of many important issues as to how the composer arrived at his final product. At the fore of this discussion is the final arrangement of the songs into a *Liederreihe*, its publication in two uneven volumes of five and seven songs, and the

omission of two numbers entered in the Berlin piano drafts. As I will demonstrate, the composer tried to bring tonal and narrative order to the opus in a general sense, making it tantalizingly more than what Hans Joachim Köhler described as a mere “collection of songs,” yet less than a straightforward narrative.

“Ives’s Early Seasonal Songs” (Warren Kimball, Louisiana State University)

Throughout his career Charles Ives composed seven songs on texts concerning the yearly seasons. Unexamined by scholars to any depth, and never considered as a group, these pieces have typically been treated in tandem with Ives’s other songs about nature. Studied as a set, however, they reveal the theme of seasonal change to be a topic of significant and enduring appeal to the composer. Drawing upon historical, musical, and literary analysis, this paper will discuss the three earliest seasonal songs by Ives: “In Autumn” (ca. 1896), “In April-Tide” (ca. 1896–97), and “The Ending Year” (1902). The authors of the poems for “In Autumn” and “The Ending Year” are newly identified in this paper. The text for “In Autumn” was written by Arthur William Edgar O’Shaughnessy and published in 1874 as part of his collection *Music and Moonlight*, while the poem used for “The Ending Year” was written by Arthur Symons and first published in the 1896 collection *Silhouettes*.

The three songs addressed in this study are stylistically conservative compared to Ives’s later settings of seasonally themed texts, but each demonstrates aspects of his mature style and provides evidence of Ives’s sophisticated grasp of the written word. Through a process of interpolation, emendation, and deletion, Ives transformed the original texts of these songs in ways that intensified their implicit seasonal imagery. This process included the deletion of references to romantic love present in the original poetry and the placement of musical emphasis on seasonally descriptive words. The significance of these early songs is threefold: they demonstrate early in Ives’s compositional career an interest in the yearly seasons that would evolve and change to reflect his gradually intensifying philosophical idealism; they provide insight into a period of Ives’s life in which there is little textual documentation; and they show early traces of elements present in Ives’s mature song settings. These include a burgeoning philosophical idealism implicit in the text, an attraction to contemporary authors, and a musical style that articulates the meaning Ives found in the poetry. Ives’s early seasonal songs therefore demonstrate a nascent form of the musical style and philosophical convictions that would come to define his compositional career.

#### 11:30–12:30 **Places, Spaces, and Sources**

Bryan Proksch (McNeese State University), Chair

“Musical Modernism in Interwar Japan: Yamada Kōsaku, *Kindai* and *Modanisuto*” (Kathryn Etheridge, The Florida State University)

Yamada Kōsaku (1886–1965) was one of Japan’s best-known composers of the early- to mid-twentieth century, and one who identified himself as a modernist. He is mainly known today, however, as the composer of what Japanese music critic K. Toyama calls “simple nursery rhyme-style songs”: pieces such as “Aka tombo” (Red Dragonfly) and “Kono michi” (This Road). As a composer who synthesized Western and Japanese styles across a wide variety of musical (and non-musical) genres during the 1910s, 1920s, and 1930s, he was an exemplar of interwar Japanese musical modernism. Through his career as an internationally trained and active composer, conductor, and collaborative arts advocate, Yamada provided one example of the wide variety of responses by Japanese artists to Japan’s rapidly changing role in global culture during those decades.

In this paper I explore the idea of Yamada Kōsaku as an interwar “modernist,” a concept and label that can mean very different things depending upon the person, place and time period. I approach the concept of modernism from multiple angles, using not only the words of Yamada’s contemporaries, critics and biographers, but also excerpts from Yamada’s own extensive writings on music, art, international travel, and his career. Japanese words such as *kindai* (modern), as well as the transliterated terms *modanizumu* (modernism) and *modanisuto* (modernist), all come into play in different ways, depending upon the context. I discuss the Japanese application of these terms, both during the interwar era and retroactively, as they were used by Yamada and others. I also discuss Yamada’s career as an example of Japanese modernism, within the context of modernism as practiced by his contemporaries in other disciplines.

“Setting Verdi’s *Un ballo in maschera* in Stockholm” (Andreas Giger, Louisiana State University)

Giuseppe Verdi’s *Un ballo in maschera* has a troubled and complex history. Librettist Antonio Somma adapted Eugène Scribe’s 1833 libretto *Gustave III ou Le bal masqué*, following Scribe in setting the opera at the court of Gustave III in Stockholm. When Verdi submitted the libretto to the censors in Naples, they rejected it twice. After the first rejection, Somma changed the locale to Pomerania and the title of the opera to *Una vendetta in dominò*; after the second rejection, the theater itself—upon pressure from the censors—changed the locale to Florence and the title to *Adelia degli Adimari*.

Verdi, unwilling to accept this latest version, withdrew the opera and offered it—once again as *Gustavo III* and set in Stockholm—to Rome. But Rome, too, required a change of locale; under the title *Un ballo in maschera*, the opera was eventually set in Boston.

Due to its significant dramatic advantages, stage directors increasingly prefer the Swedish setting to the American one. No satisfying solution for such a version has yet been conceived, however. The principal problems are the following: (1) the libretto of *Un ballo in maschera* includes verses that make no sense in a Swedish setting; (2) the Naples libretto of *Gustavo III* cannot be fully recovered; and (3) the Rome libretto of *Gustavo III*, while readily available, no longer always fits the latest version of the score, because Verdi continued to make changes all the way up to the premiere. The Rome libretto of *Gustavo III* is fully compatible only with the music Verdi wrote for Naples (the skeleton score of *Una vendetta in dominò*), but only 75% of this skeleton score can be recovered.

This paper proposes a solution (to be included in the critical edition as an alternate version) that draws on the Rome libretto of *Gustavo III* and the final version of the score. In cases where text and score are incompatible, the necessary adjustments can in almost all cases be drawn from authorial versions: vocal lines from the continuity draft of *Gustavo III* or the skeleton score of *Una vendetta in dominò*; or verses from the libretto of *Un ballo in maschera*, as long as they do not contradict the Swedish setting. In very rare cases, a suitable *new* text, compatible with the music of *Un ballo in maschera*, may be derived from the Rome libretto of *Gustavo III*. These adjustments not only make it possible for the opera to be performed in its originally intended setting but also to restore a version of the libretto characterized by verses of uncensored dramatic force.