

**American Musicological Society:
Southern Chapter**

Annual Meeting



7 – 8 February 2014

**University of South Florida
College of the Arts
Lewis and Enid Barness Recital Hall
Tampa, Florida**

**University of South Florida School of Music – Lewis and Enid Barness
Recital Hall**

Friday, 7 February 2014

8:00-8:45 Registration

8:15-8:45 Breakfast

8:45-8:55 Opening Remarks: Dr. Karen Bryan, Director of the USF
School of Music

**9:00-11:00 SESSION 1: “Music in the United States: Influences
and Reception”**
Sarah Eyerly (Florida State University), Chair

“Bostonian Influence on New Orleans Music Culture, 1842–1852”
Warren Kimball (Louisiana State University)

“Liszt’s Sacred Music in America: The Early Reception of the *Christus* and
Saint Elizabeth Oratorios”
Jorge Luis Modolell (University of Miami)

“Herbert Howells in America: Three Case Studies”
Joseph Sargent (University of Montevallo)

“‘Heaven Is Nearer since Mother Is There’: The Role of Mothers in Southern
Gospel Songbooks of the Great Depression”
Megan MacDonald (Florida State University)

11:00-11:15 BREAK

11:15-12:15 SESSION 2: Keynote Address
Margaret Butler (University of Florida), Chair

“The Persistence of Analog”
Mark Katz (University of North Carolina at Chapel Hill)

12:15-2:00 LUNCH

Saturday, 8 February 2014

2:00-3:30 **SESSION 3: “The Middle Ages: Reading the Sources”**
Jan Herlinger (Louisiana State University), Chair

“The Web of Sources for *Planctus ante nescia*”
Charles Brewer (Florida State University)

“The Reception of ‘Nicolaus de Capua’”
Linda Cummins (University of Alabama)

“Who Composed ‘Je ne demande de vous’ (Bologna Q16)?”
Blake Howe (Louisiana State University)

3:30-3:45 **BREAK**

3:45-4:45 **SESSION 4: “Music and Local Identities”**
Denise Von Glahn (Florida State University), Chair

“The National Bard of Ireland: Thomas Davis and
His Songs Fit for a Nation”
Timothy Love (Louisiana State University)

“Silent by Omission: How One Diary Entry Can Rewrite the History of
Moros y Cristianos in the ‘New World’”
Heather Paudler (Florida State University)

4:45-5:30 **BUSINESS MEETING**

7:30-9:00 **Barness Recital Hall**
University of South Florida Faculty & Guest Artist
Recital
Scott Kluksdahl (USF), cello; Brian Moorhead (USF),
clarinet, and Rebecca Penneys (Eastman School of
Music), piano

Program

Schumann: *Fantasiestücke*, Op. 73
Beethoven: Sonata for Piano and Cello, Op. 5, No. 2
Brahms: Trio in A Minor, Op. 114

9:00-10:30 **SESSION 5: “Collaborative Music”**
Bryan Proksch (Lamar University), Chair

“Rhythm, Performance, and ‘Tap-Natch Poet’ Linto Kwesi Johnson’s
Hybrid Musical Notation”
Katherine M. Reed (University of Florida)

“A Modern Collaboration: The Relationship of Music and Dance in
The Race of Life”
Dana Terres (Florida State University)

“Dancing with the Devil: Hanns Eisler's Unsettling Score for the Standard
Oil Film *Pete Roleum and His Cousins*”
Caleb Boyd (Valrico, Florida)

10:30-10:45 **BREAK**

10:45-11:45 **SESSION 6: “Aesthetic Issues in the 20th Century”**
Brett Boutwell (Louisiana State University), Chair

“Malcolm Arnold, ‘Anti-Symphonist?’: Reassessing a Misfit Composer’s
Most Controversial Music”
Ryan Ross (Mississippi State University)

“Satie and Atget: A Common Aesthetic across Mediums in Early 20th-
Century Paris”
Lindsey Macchiarella (Florida State University)

11:45-12:00 **BREAK**

12:00-1:00 **SESSION 7: “Two Modernists”**
Bryan Proksch (Lamar University), Chair

“The Modern Girl Composes Herself: Japanese Modernist Yoshida Takako”
Kathryn Etheridge (Florida State University)

“Alban Berg’s ‘Ideal Identities’ and the Hermeneutical Impulse in the Violin
Concerto (1935)”
Silvio dos Santos (University of Florida)

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

AMS-S Program Committee: Scott Warfield (University of Central Florida), chair, Jennifer Roth-Burnette (University of Alabama), and Sarah Eyerly (Florida State University)

Local Arrangements: Zoë Lang and Maria Cizmic

ABSTRACTS

Friday, 7 February

SESSION 1: “Music in the United States: Influences and Reception”

Sarah Eyerly (Florida State University), Chair

“Bostonian Influence on New Orleans Music Culture, 1842–1852”
Warren Kimball (Louisiana State University)

Nineteenth-century New Orleans is recognized by scholars as having been one of America’s most musically vibrant cities of the period. The Théâtre d’Orléans, opened in 1815, was the country’s leading opera house for over fifty years, and competing opera troupes gave American premieres of many now-standard French and Italian operas. In addition to a bustling opera scene, New Orleans audiences supported a rich concert life, hosting such internationally-known touring musicians as violinist Ole Bull and soprano Jenny Lind. Related to this musical diversity was the population’s division by class, language, and skin color. Musical life was largely defined by these divisions, and the city’s various and diverse cultures developed distinct, thriving musical traditions. Most scholarly attention to date has been given to the music of the city’s French-speaking residents and especially to this group’s cultivation of opera.

Largely neglected by music scholars have been the New England immigrants who settled in the city following the Louisiana Purchase of 1803. Drawn by economic, social, and religious opportunities, these northern-born, English-speaking, Protestants made up only one-fourth of New Orleans’ white population by mid-century, but they came to exercise economic hegemony over the city’s French-speaking Catholics. They helped to shape antebellum culture in New Orleans by establishing institutions similar to those they left behind in New England, such as the city’s first Protestant churches, English-language newspapers, and public schools. Similarly, these residents

established a thriving musical culture modeled upon those of northern cities, particularly Boston. Drawn from the author’s consultation with archival sources, this paper examines several accounts of music making in New Orleans by its northern-born residents, shedding light on this little-studied aspect of the city’s musical culture in the 1840s and 50s.

Among New Orleans’ most important English-speaking, Protestant musicians was Frederick Müller, a conductor and organist who moved to the city from Boston; this paper assesses his influence on New Orleans’ musical life for the first time. In 1842, Müller wrote a letter to an acquaintance living in Cambridgeport, Massachusetts describing the musical life of New Orleans and his own professional activities. These activities included working as the director of music in an Episcopal church, directing a society “similar to [Boston’s] Handel and Haydn Society,” teaching music in public schools, and establishing a singing school. Indeed, this paper will establish that Müller served as a public school music teacher in the first year of their existence in New Orleans, as the music director of the city’s oldest Protestant church, and as the conductor of an ambitious professional orchestra and choir. In short, he was New Orleans’ answer to the famous Bostonian Lowell Mason. Taking Müller’s letter as a point of departure, this paper accomplishes the following: 1) it establishes Müller’s position as a leading musician in the city during the 1840s and 1850s; 2) it aligns his musical activities with those of Boston musicians such as Mason; and 3) it demonstrates how these activities contributed to the broader cultural hegemony of Northern Protestants over the city’s French-speaking residents.

“Liszt’s Sacred Music in America: The Early Reception of the *Christus* and *Saint Elizabeth* Oratorios”

Jorge Luis Modolell (University of Miami)

The majority of scholarship on Liszt reception has focused almost exclusively on the response to the composer’s music in Europe, rather than in the United States. Yet, further study is needed on the grounds that, during the latter half of the nineteenth century, the United States emerged as an epicenter for the performance of modern music—particularly that of Liszt. In fact, an American conductor like Theodore Thomas performed more works by Liszt in America than Hans von Bülow, Eduard Lassen, and even Liszt himself did in Europe. Regrettably, scholars have given even less consideration to the reception of Liszt’s sacred music. This paper presents the first attempt to examine the early American reception of Liszt’s two oratorios, *The Legend of Saint Elizabeth* (1870) and *Christus* (1876).

As a pianist, Liszt certainly had one of the most successful careers of the century; however, as a composer of large-scale orchestral and choral works, he endured many failures and struggled to be taken seriously as a creative artist. This lack of success resulted from several factors. One important issue was the lack of understanding on the part of conservative critics who fervently held on to older traditions. Another consideration was the general resistance by critics and the public to see the celebrated pianist take on a new role as composer. Finally and perhaps most importantly, was the influence of the so-called War of the Romantics. This ardent battle that conservatives waged against programmatic music and essentially all that was new took a severe toll on Liszt's career and reputation as a composer.

Although the War of the Romantics is an episode that 19th-century scholars primarily associate with Europe, a number of reviews reveal that the battle against program music was also fought in the United States. Indeed, American critics could be even more dogmatic and opinionated about the subject than their European counterparts. The present study highlights this important issue and evaluates nineteenth-century American musical tastes by assessing and analyzing the opinions of critics who wrote reviews of Liszt's oratorios. Additionally, it proposes reasons why the early American reception of these works accounted for their subsequent neglect and eventual disappearance from the repertoire. The consideration and study of these issues contribute an important new dimension to contemporary Liszt research.

“Herbert Howells in America: Three Case Studies”
Joseph Sargent (University of Montevallo)

British composer Herbert Howells (1892-1983) ranks among the most influential modern figures in the realm of Anglican church music. Heralded early in his career as a potential “great composer” in the mold of Beethoven and Wagner, his legacy has instead been as a specialist, garnering acclaim primarily for his service music—the hymns, anthems and other works sung and played within the Anglican tradition.

Popular throughout his lifetime in the United Kingdom, Howells's liturgical music has more recently gained prominence in the United States as well. Yet studies on Howells reception in America are virtually nonexistent, in part because of an abiding sense that the composer's music is (as one scholar recently put it) “quintessentially English,” tied inextricably to the cultural and liturgical traditions of his native country.

This study makes initial strides toward a reception history of Howells in the

United States. It is highly selective in approach, rooted in three “case studies”—instances where Howells composed sacred works for chorus and organ specifically for U.S. institutions. At three points in his later career, Howells wrote substantial pieces on commission from American churches affiliated with the Episcopal/Anglican tradition: a *Te Deum Laudamus* in 1966 for St. Paul's Chapel at Columbia University in New York; the 1975 *Dallas Canticles* for St. Luke's Episcopal Church in Dallas; and another *Te Deum Laudamus*, composed in 1977 and later edited for a 1990 premiere at the National Cathedral in Washington, D.C.

Analysis of correspondence, personal notes, news clippings, liturgical materials, interviews with key figures involved in the commissions, and musical scores and recordings offers clues as to how this interest transpired. Howells gained early American attention for his organ music; interest in his choral works seems to have come later, during the 1960s. Early Howells performances were also usually restricted to recitals and choral concerts, whereas later his music increasingly appeared in liturgies as well. More broadly, Howells is central to a complex intersection of forces shaping American engagement with Anglican church music in the later 20th century. At certain institutions, his music connects with larger initiatives to elevate their musical standards by turning to England. At the same time, some institutions took pains to cultivate homegrown music from American composers, who themselves turned to Howells as a stylistic exemplar.

The act of commissioning a composition relates directly to a composer's reputation, so this study offers further observations on the relationship between commission and reception. The motivations and effects surrounding each of the three Howells commissions differed substantially, illustrating different ways in which a commission can affect reception history, even as the close proximity of these commissions suggests more unified attention to Howells in America.

“‘Heaven Is Nearer since Mother Is There’: The Role of Mothers in Southern Gospel Songbooks of the Great Depression”
Megan MacDonald (Florida State University)

The opening of social historian Margaret Jarman Hagood's 1939 study *Mothers of the South* includes an anecdote from a colleague, “As goes the South, so goes the Nation. More than that... as goes the rural South, so goes the Nation! More than that... as goes the rural mother in the South, so goes the Nation!” Hagood's use of this quote makes an important connection between mothers, Southern identity, and national identity in 1930s America. In an era when nearly a quarter of the population was unemployed, many

residents of the United States were faced with a crisis of identity. Migration during the Great Depression and the Dust Bowl became necessary, and many rural mothers and families left their homes. In this time of shifting identities, mothers became constructions of home, symbols of memory, and spiritual figures in musical culture. This paper surveys the roles of mothers in Southern Gospel songbooks published by the Stamps-Baxter Music Company during the 1930s.

According to Southern Gospel historian James R. Goff Jr., Stamps-Baxter was the most prominent gospel music publisher by the end of the Great Depression. Each year they published multiple paperback songbooks, hosted annual singing schools and conventions, and promoted their books by internationally broadcasting professional recording quartets performing their songs. These books, each containing approximately 150-200 songs, provided ephemeral sources of entertainment. Each book, intending to replace the previous songbook, introduced primarily new musical material with few reprints of previous hymns. The songs are in four-part harmony notated with seven shapes for sight-reading. Serving as both popular entertainment and worship, the books appeared in many facets of everyday life beyond religious services, from evening entertainment to social gatherings and community business meetings. Documentary evidence from photographer Dorothea Lange shows that these books were even carried across the nation to Farm Security Administration migrant camps in California.

Because these books were replaced so frequently, they are an ideal study of culture during the Great Depression. While the books are primarily focused on sacred themes, there are many songs that blur the lines between sacred and secular life. In times of migration these “mother songs” reflect a nostalgic trend, constructing an imaginary home in moments of physical uncertainty. Throughout the nineteenth century and continuing into the early twentieth century, women were associated with the home, domesticity, and the preservation of spiritual life, which are all themes present in the portrayal of mothers in the hymns. Beyond simply being bearers of spirituality, mothers are deified in these songs. The women are portrayed using the same language as Jesus and God. In this study, I examine the appearance of mother songs in eight Stamps-Baxter Songbooks from the 1930s, revealing constructions of mothers in memory, as symbols of the home, and as spiritual figures. I also draw conclusions about the role of popular music and hymnody in memory formation, construction of gender roles, and performance of spiritual life in 1930s America.

SESSION 2: Keynote Address

Margaret Butler (University of Florida), Chair

“The Persistence of Analog”

Mark Katz (University of North Carolina at Chapel Hill)

Analog is supposed to be dead, long ago swept into obscurity by digital technologies. But it never did quite die; in fact, the past decade has seen the resurgence of analog technologies and media, such as vinyl records, cassette tapes, and the like. The rising popularity of vinyl records and other analog technologies is often attributed to their anti-digital qualities. Yet, as I will argue, the persistence of analog derives less from its resistance to digital than from its symbiotic relationship with digital. In order to explore this relationship I offer two case studies, both of which focus on vinyl records. In the first case study, I examine how listeners are engaging with vinyl today, and in the second case study I consider how hip-hop DJs interact with vinyl. The broader purpose of these case studies, and this presentation in general, is to explore the intersections of music, technology, and culture, and to understand culture as a crucial force that shapes our musical engagement with technology.

SESSION 3: “The Middle Ages: Reading the Sources”

Jan Herlinger (Louisiana State University), Chair

“The Web of Sources for *Planctus ante nescia*”

Charles Brewer (Florida State University)

One of the most intriguing songs of the Middle Ages is the lament of the Virgin Mary attributed to Godefroi of St. Victor, *Planctus ante nescia*. Modern literary scholarship (including Young and Sticca) has focused on its presence in the *Carmina burana* (both as a truncated text with non-diastrumatic neumes and as a citation in the so-called Greater Passion Play) and on its strong influence on later Marian laments. Musical scholarship on the song began with Dom Pothier’s problematic edition of 1896. Gennrich’s more critical edition of 1932 was also among the first to note the clear relationship of this *planctus* to the two *contrafacta* found in an English source: *Eyns ne soy ke pleynte fu* (Norman French) and *Ar ne kuthe ich sorghe* (English). Literary scholars also believe that the so-called *Ómagyar Mária-siralom* is another contrafactum based on this famous lament.

The complex textual history of this song has not yet been examined in any detail, and studies of the relationships between its musical sources have been superficial. The most recent critical editions of the *planctus* by Harrison and Tischler are based upon only a few of the preserved sources. At present, 21 manuscripts are known that contain either the complete *planctus* or excerpts, and from these, eight sources contain music for either the complete *planctus* or excerpts from the longer poem. Four early thirteenth-century sources with

diastematic notation formed the core for most of the earlier studies of the music: F-Pm 1002, F-R 666, and two manuscripts from the Abbey of Lyra (F-EV L2 and L39). The international character of the song was evident both in its preservation in the *Carmina burana* and the short excerpt used at the beginning of a fifteenth-century *Marienklage* (D-Mbs cgm716). More recently, versions of the *planctus* have been located as later additions to two twelfth-century manuscripts with Aquitanian connections (F-AI 26 and GB-Lbl Add. 36881), one of which is closely related to the four core sources and the other is quite distinct. This paper will analyze the complex issues of preservation and transmission of this international melody based on a fresh examination of all musical sources and *contrafacta*.

“The Reception of ‘Nicolaus de Capua’”
Linda Cummins (University of Alabama)

In 1847, the historian and Notre-Dame organist Felix Danjou was sent to Italy by the French Minister of Public Instruction on a mission that Danjou likened to that of the envoys Charlemagne sent to Rome: Charlemagne’s envoys were to bring to the Carolingians the true liturgical traditions established by Pope Gregory the Great; Danjou was to recapture that primitive purity of Catholic liturgy and chant, now lost to France, by rediscovering “ancient and authentic manuscripts of Gregorian chant,” and by copying or making accounts of documents relating to the history, theory, and practice of music of the Middle Ages. Danjou, with his colleague Stéphen Morelot, was largely successful in this mission; indeed, the very foundation on which we build our knowledge of medieval music is in large part due to their efforts.

Danjou’s reports to the Minister of Public Instruction and other writings were published in *Revue de la musique religieuse populaire et classique* (1847), *Archives des missions scientifiques et littéraires: choix de rapports et instructions* (1850), and the *Nouvelle encyclopédie théologique* (1851–55). Coussemaker, in *L’harmonie du moyen âge* (1852), credited Danjou and Morelot for many of the facsimiles and information on which he based his own work; Fétis included information from Danjou in his *Biographie universelle des musiciens* (1875), giving Danjou his own entry.

But in the process Danjou virtually invented a fifteenth-century author, “Nicolaus de Capua”—a priest who had compiled a collection of documents on music he himself called a compendium of texts written by others. Danjou’s contemporary, Adrien de La Fage, took up the “Nicolaus” banner, claiming in his 1852 edition of Nicolaus’s *Compendium musicale*—published in only fifty copies—to have found Nicolaus’s work earlier than

had Danjou, and attributing to Nicolaus works that the Capuan had not collected. Over the decades other scholars contributed to the “Nicolaus” myth through their own misattributions and misreadings, bestowing on Nicolaus an influence on later music theory, a connection with Spain, an employment history, and credit as a composer: Riemann (*Geschichte der Musiktheorie*, 1898), Eitner (*Biographisch-bibliographisches Quellen-Lexikon*, 1906); Machabey (*Histoire et évolution des formules musicales*, 1928), Stevenson (*Music in the Age of Columbus*, 1960), Reaney (“Modes in the Fourteenth Century,” 1963), Gallo (*New Grove*, 1980), Nosow (*New Grove*, 2nd ed., 2001), Sachs, *MGG*², 2004), Herlin (*Catalogue de la collection musicale Hanson-Dyer*, 2006), and Vivarelli (*Dizionario biografico degli italiani*, 2013). This paper traces the reception of “Nicolaus de Capua” from Danjou’s time into the 21st century.

“Who Composed ‘Je ne demande de vous’ (Bologna Q16)?”
Blake Howe (Louisiana State University)

The first layer of Bologna Q16, completed in Naples in 1487, contains a peculiar mystery. Of its diverse 107 pieces, only one chanson—“Je ne demande de vous” (corrupted as “Je ne demano de vos”)—bears an ascription. A frustratingly imprecise ascription it is, with but two letters: “J. P.” The unicum status of the chanson suggests that it originated within or passed through Neapolitan musical circles and also that the manuscript’s single scribe, Marsilius, was acquainted with its author. Several musicologists have suggested composers whose names fit these initials: Sarah Fuller has proposed Jehan Pullois and Johannes Prioris as possibilities, while Allan Atlas has offered Josquin des Prez (as Jodocus Pratensis) and Jean Japart (as Ja-Part). Yet none of these answers is satisfying. Pullois had left Rome for Antwerp about twenty years before Bologna Q16 was compiled, and there is no biographical data on Prioris to place him within singing range of Italy before 1503. The editors of the *New Josquin Edition* have resisted assigning the chanson to Josquin des Prez on stylistic grounds, citing its “ineffective,” “uninteresting,” and “occasionally awkward” counterpoint; further, Josquin’s tenuous link to Naples rests solely on a hypothetical scenario in which he may have accompanied Ascanio Sforza there in 1481. There is another possibility, hitherto unconsidered: J—— S——, whose recently discovered alias (J—— P——) fits the required initials. J—— S—— is convincing on both stylistic and biographical grounds, and his death in 1487 (the very year that Marsilius completed and dated his layer of the manuscript) suggests that the mysterious ascription may have also served as a modest memorial.

SESSION 4: “Music and Local Identities”

Denise Von Glahn (Florida State University), Chair

“The National Bard of Ireland: Thomas Davis and
His Songs Fit for a Nation”

Timothy Love (Louisiana State University)

Thomas Davis was a powerful force behind the wave of cultural nationalism that swept Ireland in the mid-nineteenth century. A cofounder of the influential Irish weekly *The Nation*, Davis used the journal as a platform to promote a brand of Irish nationalism distinctive for its non-sectarian appeal. Fiery editorial prose carried his message to the public, but so too did poetry and song, modes of cultural expression increasingly linked to nationalist agendas throughout Europe at the time. “Young Ireland,” as Davis and his followers became known, focused their attention especially upon the traditional Irish song, celebrating the genre as an exemplar of their cultural heritage while harnessing its emotional power to strengthen their political cause. The songs printed in *The Nation*—most of them chosen by Davis and many of them outfitted with newly penned, topical texts of his own making—quickly became one of the journal’s most popular features.

Despite the widespread influence of Davis’s songs, the method by which he paired his texts with traditional Irish tunes has been largely ignored. My paper seeks to remedy this neglect through a careful analysis of Davis’s lyrics in the context of nationalist politics and an examination of his song tunes within the context of Irish folklore. Documentary evidence housed in Irish archives—correspondence, manuscript notes, and published writings—reveals his early and intense interest in Irish music. By delving into Davis’s musical interests as well as his productive partnerships with musical colleagues such as William Elliot Hudson and John Edward Pigot, I will explore several theories regarding Davis’s working method.

An examination of two of Davis’s songs—“Duty and Love” and “Orange and Green Will Carry the Day”—provides insight as to how he promoted his ideal brand of non-sectarian nationalism. By wedding his plainspoken lyrics to recognizable tunes, Davis popularized ideas of self-sacrifice, cultural pride, and national unity. In doing so, he also sought to re-masculinize the Irish nationalist movement and to undermine the legacy of Thomas Moore, the reigning “Bard of Ireland.” In his *Irish Melodies* (10 vols., 1808–1834), Moore paired his lyrical poetry with traditional Irish tunes in order to put forth an overly romanticized image of Ireland as a proud but defeated nation, forever weeping. To many observers, it was an image coded with feminine gender traits. Davis, with his supposedly “vigorous, unpolished” lyrics, sought to reclaim the narrative of Irish nationalism and to supplant Moore’s

lyrical effusions.

In examining how Davis generated his songs, as well as identifying the role music played in his nationalist program, my paper will allow for a more complete understanding of Thomas Davis’s engagement with Irish traditional music. Furthermore, it provides insight into the complex relationship between music, gender, and nationalism in nineteenth-century Ireland.

“Silent by Omission: How One Diary Entry Can Rewrite the History of
Moros y Cristianos in the ‘New World’”

Heather Paudler (Florida State University)

According to scholars the first staged dance-drama performance documented in the Americas by unnamed Spanish explorers occurred in the town of Tlaxcala, Mexico in 1538. By the seventeenth century, the introduction of European dance-dramas began to replace or transform most of the remaining indigenous ones. The popular genre of the conquest baile enacts Spanish military victories over various adversaries. While the specific stories, battles, and characters differ, the conquest baile ends with a Spanish victory and acceptance of Catholicism, often conflated to acknowledge European political hegemony.

Moros y cristianos refers to a tradition of mock battles between Moors and Christians often incorporated into large festivals, including theater, dance, and music that is long-standing, widespread, and formally diverse. Historical documents suggest that the tradition may have begun in Spain as early as 1150 as royal entertainments then transformed over the centuries into civic spectacles and as part of church processions. Versed in the use of music as a homogenizing factor, Spanish missionaries transplanted this tradition to diverse geographical areas in Asia and the Americas as a means to convert the indigenous populations to Catholicism. Although there are occasional references from the sixteenth century, the major dissemination of those intended for conversion purposes occurred between 1650 and 1700, a century or more after conquest. To date, the earliest reference to *moros y cristianos* was not performed in the Americas until sometime during the reign of the Spanish monarch Charles III (1759-1788).

However, according to the records of Captain Julian Gutierrez, on 15 September 1532, a dramatic expression documented as *El Juego de Moros y Cristianos* occurred in la Villa de Acla, centuries before the first known reference and six years before the unnamed staged performance in Mexico, making this performance the earliest known dance-drama documented by the

Spanish in the Americas. In this paper I will examine this primary source and place Gutierrez's record in the larger context of *moros y cristianos*.

Examination of this primary source calls for a multifaceted paradigm shift in the study of this dance-drama. While many ethnomusicologists study this conquest baile in various parts of Latin America as practiced today, musicologists have focused on centers of Spanish ecclesiastical power in Mexico and Peru. This centrality is both taken for granted and reinforced by these studies, leaving the periphery almost entirely invisible in historical studies. The under-representation of other geographical locations creates an uneven depiction and risks the valorization of centrality that perpetuates a colonial socio-spatial hierarchy that privileges the city over rural areas. Silenced by omission from scholarly accounts, Gutierrez's record describes 1) the earliest known American occurrence of *moros y cristianos*, 2) the location in Acla, an indigenous settlement virtually deserted in 1532 by the Spanish after the founding of Panama City, and 3) the spontaneous improvisation of the occurrence, rather than a planned staged event. This account provides a fuller picture and more nuanced understanding of the "New World" history of *moros y cristianos*.

Saturday, 8 February

SESSION 5: "Collaborative Music"

Bryan Proksch (Lamar University), Chair

"Rhythm, Performance, and 'Tap-Natch Poet' Linton Kwesi Johnson's Hybrid Musical Notation"

Katherine M. Reed (University of Florida)

Hailed as a key link between the early rhyming of Jamaican "toasters" and the eventual flowering of rap, dub poetry is often viewed as a primarily oral form. Linton Kwesi Johnson, among the earliest and best known dub poets, shows both a link to this orality in his use of a thick, specifically Black British patois and to Jamaican musical roots in a verbal reggae riddim and backing musical arrangements on albums like *Bass Culture* (1980) and *Forces of Victory* (1979). By clearly evoking the sound and rhythm of his words in print, Johnson's published works confound the traditional divide between performance and page so often ascribed to dub poetry, while simultaneously bridging a musical divide across the Atlantic Ocean. Rather than existing as separate entities, LKJ's printed poems and their performed realizations are instead inextricably linked; the printed word forces a performance through its layout, patois, and play with poetic form and musical tradition.

I analyze these printed poems as analogous to musical notation, visually encoding the sound and performance of the poem through the manipulation of traditional written language materials. LKJ's poetic notation thus encompasses all performances and publications of a particular work in one and differs not only from other musical-poetic experiments like those of Kenneth Rexroth and the San Francisco jazz poets, but also from other dub poets. Through Ingarden's ontology of literary and musical works, I argue that LKJ's poetry is most similar to a musical work: its essence is located neither in a specific performance, nor the notation, but instead through an interaction of all of these with the work's audience. I analyze his published poems "Sonny's Lettah" and "Mekin Histri" as tangible objects which convey the parameters of the sound of an intangible, ephemeral work. Johnson uses this hybrid form to express a fluid diasporic identity which blends Jamaican and British elements.

"A Modern Collaboration: The Relationship of Music and Dance in *The Race of Life*"

Dana Terres (Florida State University)

Modern dance choreographer Doris Humphrey's work, *The Race of Life*, premiered at the Guild Theatre on January 23, 1938. The plot for the dance was based on a series of James Thurber cartoons that had been published in the *New Yorker*. The series chronicled the story of a man (José Limón), his wife (Doris Humphrey), and child (Charles Weidman) as they raced each other to the top of a mountain of riches, while encountering obstacles along the way. Vivian Fine not only composed the music but also accompanied the performance on the piano. According to *New York Times* dance reviewer John Martin, Fine's music closely mirrored the action of the dance. This insight is significant because only the musical score has survived to the present day. Records also indicate the collaborative process between Humphrey and Fine was a team effort; both women worked together in order to create a work that was aurally and visually unified.

The historical opinion of dance music is that it is not as prestigious as other musical genres. A possible explanation in the context of 1930s New York is that choreography often preceded a commissioned score. Therefore, the composer had limited freedom to impose an artistic vision that was independent of the dance. As a result, dance music often was considered a mere background for the movement. However, Fine's music and Humphrey's choreography in *Race* seem intertwined. Neither part is independent of the other.

Even though this was Humphrey's and Fine's first large-scale collaboration, Fine had worked as the piano accompanist for the Humphrey-Weidman Company since 1931. That they branched out from their typical style in this piece indicates the level of mutual trust that these women shared. Fine's compositional works prior to 1938 were ultra-modern and atonal. Since beginning compositional lessons with Roger Sessions in 1934, however, she increasingly experimented with tonality. *The Race of Life* is among her early forays into a diatonic idiom. In the Humphrey-Weidman Company, satire and humor were associated most with Humphrey's dance partner Charles Weidman. Humphrey had a reputation for choosing topics with strong, serious socio-political overtones. Although the choreographer's *Race* contains some elements of social commentary, the race to the mountain of riches is a crowd-pleasing, light dance.

Since the dance text is unavailable for analysis, the exact level to which it reflected or synchronized with the music is not possible to determine. Nevertheless, Fine's manuscript score offers clues to possible action in the dance. Red numbers with titles break each scene into sections that correspond with Thurber's cartoon panels. Rhythms, ostinati, and melodic themes in the music reflect the cartoon's action and suggest possible movements. In addition to the score and Thurber's cartoons, photographs and the critical reviews of the work reveals Fine's musical thinking as it relates to the dance. The music does more than keep rhythm or convey atmosphere. Instead, Fine and Humphrey worked together to create a piece in which the visual and aural components were integrated.

“Dancing with the Devil: Hanns Eisler's Unsettling Score for the Standard Oil Film *Pete Roleum and His Cousins*”
Caleb Boyd (Valrico, Florida)

Upon arriving in the United States in 1938, Austrian composer Hanns Eisler (1898–1962) quickly found work writing music for films. During the interwar period, Eisler had made a name for himself as a film composer, particularly with his music for *Kuhle Wampe* (1931), a scathing critique of the German government and global economics written by Bertolt Brecht. The film features a memorable scene of workers marching in Berlin's streets and singing Eisler's militant song *Solidaritätslied*. An ardent Marxist, Eisler was famous throughout Europe for his *Kampflieder*, fighting songs that were sung by huge crowds of socialists, communists, and the unemployed. Within Europe's revolutionary environment he saw music as a political tool capable of simultaneously entertaining and educating the masses not only at outdoor concerts, but also in theater and film. In contrast to the American movie industry's customary demand of image over music, Eisler believed in music's

potential to provide a symbiotic but also independent level of social commentary to the film's story. He and Theodor Adorno expounded upon these ideas in *Composing for the Films*, a film music study sanctioned by the Rockefeller Foundation.

During his American exile (1938–1948), Eisler wrote several scores for independent films and the Hollywood film industry. Two of them were nominated for an Academy Award: the war films *Hangmen Also Die!* (1943) and *None But the Lonely Heart* (1944). Eisler's second American film score was for the commercial reel *Pete Roleum and His Cousins* (1939), a twenty-minute claymation cartoon bankrolled by the oil industry and showcased at the New York World's Fair. Thus, Eisler belongs to a list of prominent composers who also wrote music for this event, including Aaron Copland, Virgil Thomson, and Kurt Weill. Eisler's collaborators included director Joseph Losey, silent film veteran Charley Bowers, and pianist Oscar Levant. Serving as a public relations gimmick for oil businesses, *Pete Roleum* was a spectacle seen by thousands of Americans. Eisler wrote five songs for the film: “Bucket Song,” “Muscle and Strength,” “Considering Everything,” “We are Pouring on the Oil” and “Love Terzet.” Unfortunately, Eisler's music for the project has been greatly ignored. Although Eisler used many film music clichés, he did not simply capitulate to American capitalism. Instead, he experimented with techniques later promulgated in his often-cited Rockefeller study. A close analysis reveals that many of these pieces not only act as critically subversive devices contrary to the oil industry's propaganda, but also resemble his earlier *Kampflieder* and his socially critical cabaret songs. Finally, *Pete Roleum* deserves attention because it provided Eisler access to future assignments and popularized him as a film composer in America.

This paper draws on research of Eisler scholars such as Jürgen Schebera, Nils Grosch, and Horst Weber among others, as well as cinema scholars Claudia Gorbman and Rob King. Special attention will be given to the hitherto ignored *Pete Roleum* part scores in the Oscar Levant Collection at the University of Southern California.

SESSION 6: “Aesthetic Issues in the 20th Century”

Brett Boutwell (Louisiana State University), Chair

“Malcolm Arnold, ‘Anti-Symphonist?’: Reassessing a Misfit Composer's Most Controversial Music”

Ryan Ross (Mississippi State University)

The charge that the symphonies of Sir Malcolm Arnold (1921-2006) are not truly symphonic has proven to be one of the most persistent criticisms dogging his overall reception. Peter Heyworth and other early critics lambasted these works because of their perceived reliance on episodic structures and banal content. More recent evaluations, including those by Martin Anderson and J.P.E. Harper-Scott, have praised Arnold's other efforts (including the concerti and film scores) while maintaining that the symphonies' formal irregularities problematize their genre designations. To some, it might seem that the cycle's current scarcity of performances validates these criticisms, despite its popularity on recordings.

However, such invective is itself problematic. It minimizes the extent to which Arnold affirms symphonic precedents, and it also neglects to account for relevant historical issues that contextualize his deviances from them. Taking examples from the Fourth and Fifth Symphonies and drawing upon the scholarship of Christopher Ballantine and Daniel M. Grimley, this paper first explores some unique ways in which Arnold reinvented traditional symphonic duality and integration, in which instrumentation, stylistic contrast, and melodic variation often serve functions once largely assumed by common-practice harmonic schemes. It then places his liberties (such as extra-sonata frameworks, reliance upon repetition and undeveloped intrusions, and recourse to popular idioms) within the contexts of his cultural milieu and broader symphonic practice after approximately 1950. Ultimately, this paper argues that Arnold's symphonies are what other major symphonies and cycles have often been since Beethoven – extended, issues-driven orchestral works that push boundaries while reflecting both the inner life of the artist and the world as he saw it.

“Satie and Atget: A Common Aesthetic across Mediums in Early 20th-Century Paris”

Lindsey Macchiarella (Florida State University)

While aesthetic comparisons between music and painting are commonplace, for example between Debussy and the Impressionists, it seems that musicologists have yet to realize photography as a viable artistic context for music. My paper will present a cross-medium comparison between the late works of composer Erik Satie and those of photographer Eugène Atget, who were both active in Paris in the early 20th century, and both considered “fathers” of the avant-garde in their respective fields.

In their work, both Satie and Atget prompt unusual scrutiny of the real world, a technique the Surrealists would later call the “found object.” By divorcing everyday objects or sounds from their usual context, they

eliminate points of reference that normally allow the spectator to dismiss them, transforming regular sights and sounds into enigmas. Satie's “found object” is the popular music of the day, removed from circuses and cabarets, and consciously presented on a stage, as in *Parade*. For Atget, “found objects” are anything from doorways to mannequins or shoes, presented within the frame of a photograph. Both artists slightly warp reality, in Satie's case through the exaggeration of the characteristics of pop music, and in Atget's, by disrupting the illusion of a self-contained scene.

A second point of comparison is the treatment of the audience. Both artists come at their subject from the persona of a curious and dispassionate observer. Satie's film music is completely detached from events on-screen, distancing the audience from the action by ignoring visual transitions and presenting the same style of repetitive, popular music regardless of the film's content. Unlike documentary-style photography, Atget's works never attempt to evoke feelings of sympathy or moral obligation; though his subjects are often from the lower classes, they are never glorified. Action is always viewed from a distance, and people seen as bored and unromantic.

Satie's manipulation of time not only has connections to the concept of time in photography in general but can also be directly compared to Atget's aesthetic. His music is non-teleological; it comes across as endlessly repetitive with little or no resolution. It usually has no implicit goal and does not produce a sense of forward movement. Since the late 19th century, many photographers have endeavored to insert narrative into their work by showing an action in process, insinuating a conclusion. Atget intentionally avoids such implications, focusing instead on inertia and stasis, creating a “time that is just a time.”

Both artists fuse art and real life, while adding elements of surprise, contradiction, and irony. By thinking of Satie and Atget's works as visual and auditory counterpoints to one another, I hope not only to clarify the concept of Realism in music but to begin a dialogue on the common aesthetics between music and photography.

SESSION 7: “Two Modernists”

Bryan Proksch (Lamar University), Chair

“The Modern Girl Composes Herself: Japanese Modernist Yoshida Takako”
Kathryn Etheridge (Florida State University)

Early-twentieth-century female Japanese composers are profoundly under-researched, especially in English-language studies. Because of the lack of

available information on these women, those who have been discussed in Western scholarship are usually bundled with other female musicians, especially performers and pedagogues. Yoshida Takako (1910-1956) was a progressive and outspoken composer; among women, this was especially rare. She not only published and recorded her music during the 1930s, she also founded and conducted her own orchestra; she supported proletarian and feminist authors and musicians in writing and song; and she published articles featuring polemical, animated language that implored young Japanese composers to create new music free of foreign imitation and overt nationalism. Yoshida maintained a solid anti-war stance and a progressive social outlook throughout the 1930s and 1940s. As a result, she endured multiple prison sentences, experiences that many of her male left-wing contemporaries did not endure.

Using a framework depicting the Japanese “Modern Girl” (*modan gāru*) as an image and agent of Japanese interwar modernism, this paper situates Yoshida Takako as a modernist in her music, writings, and social activism. In appearance and lifestyle, Yoshida Takako purposefully emulated the Modern Girl, an archetype similar to America’s flappers and France’s *garçonnes*. According to Miriam Silverberg, the Modern Girl was a “glittering, decadent, middle-class consumer who, through her clothing, smoking, and drinking, flaunts tradition in the urban playgrounds of the late 1920s.” But the Modern Girl was more myth than reality, a popular image during the 1920s and 1930s that represented the consumerism and independence of youth in a modernized, post-Great Kanto Earthquake Tokyo. In her 1991 essay “The Modern Girl as Militant,” Silverberg stresses that the “real” Modern Girls were economically and sexually autonomous women who defined their own realities and resisted the traditional boundaries set for Japanese women, oftentimes by becoming politically and socially active. Similarly, William Gardner has argued that the Modern Girl shaped the development of Japanese modernity through her role as an active cultural producer, rather than as a passive consumer.

As an independent young artist who had to (in her own words) “move forward with the times,” Yoshida Takako adopted the Modern Girl image while engaging in social and arts activism. She sought not only to move with the times but to affect their direction, advocating for progressive Japanese art and its creators through journalism and protest during years of harsh political repression. Yoshida supported music that reflected its composer’s constantly-changing reality; in her own music, she used elements of European art music, popular song and traditional Japanese music to reflect the reality she had created for herself. In my paper I will focus on two particular early articles by Yoshida Takako that support my claims, as well as one of her first published compositions, the piano piece *Canone* (1931).

“Alban Berg’s ‘Ideal Identities’ and the Hermeneutical Impulse in the Violin Concerto (1935)”

Silvio dos Santos (University of Florida)

If there is a single, enduring quality in Berg’s Violin Concerto (1935), it is its power to communicate, through Berg’s unique musical language, elements that transcend history and culture in a musical narrative suffused with apparent contradictions. Composed at a moment of great distress where, finding himself in poor health and feeling rejected by his own Vienna after the rise of the National Socialist Party, Berg felt compelled to stop working on his opera *Lulu* and accept the commission to write the concerto for the American violinist Louis Krasner. In addition to the financial relief and the promise of future performances, this commission offered Berg an opportunity to validate his newly developed compositional techniques, particularly the juxtaposition of tonality and twelve-tone serialism. As is well known, the death of Alma Mahler’s daughter, Manon Gropius, also served as a source of inspiration. But Berg also inscribed the concerto with autobiographical narratives, nostalgically alluding to his past experiences, particularly his affair with Hanna Fuchs, as well as an affair with Marie Scheuchl, with whom he had a child at the beginning of the century. These features reveal a pervasive trait in Berg’s compositional process: a compulsion toward inserting autobiographical inscriptions in his works.

Yet, while our knowledge of these programs is important in explaining the symbolic significance of several musical gestures in the concerto, we still fall short of understanding the aesthetic impulse behind the eclectic nature of Berg’s mature musical language, which presents references to the music of numerous other composers and a mix of tonal and twelve-tone techniques that have posed a challenge even to members of Berg’s own circle. For Adorno, this aspect of Berg’s music was deeply problematic, “a source of irritation.” Schoenberg was even more dismissive of Berg’s twelve-tone compositions, arguing that “while [Berg] was right as a composer, he was wrong theoretically.” For several other critics, Berg was simply “more romantic” than either Schoenberg or Webern. Anthony Pople has approached the problem by exploring whether the work presents a synthesis or a symbiosis between tonality and twelve-tone serialism.

As I argue in this paper, Berg used the concerto as a form of exegesis for both his intellectual and musical heritage. In contrast to Schoenberg, who was averse to external influences, Berg embraced the work of several artists and intellectuals, from Wagner and Mahler to Koskoschka and Kraus, as “ideal identities” to be played out in his creative process. Of particular significance for Berg was Wagner’s rendering of Schopenhauer’s concept of *Mitleid* (compassion) in *Parsifal*. This concept allowed Berg to underscore the narrative of redemption in the concerto. Even Bach’s Cantata 60 is

subjected to this Wagnerian perspective, which enabled Berg to reinterpret what has been generally understood as antithetical ideas in order to elevate the twelve-tone method of composition as an overarching system that embraces his modernistic musical language and the art of the past.