

American Musicological Society
Southern Chapter

Annual Meeting



LOYOLA UNIVERSITY
College of Music and Fine Arts

27–28 February 2015

Loyola University New Orleans
College of Music & Fine Arts
Nunemaker Auditorium
New Orleans, Louisiana

LOYOLA
UNIVERSITY
NEW ORLEANS

PROGRAM

FRIDAY, 27 February 2015

8:00–8:45 a.m. Registration and Breakfast

8:45–8:55 **Opening remarks:** Dr. Anthony Decuir,
Dean of the College of Music and Fine Arts

9:00–10:30 **Session 1: Music and the Projection of
Gender and Class**
Andreas Giger (Louisiana State University), chair

**Material Culture Matters: Deconstructing *La
Pollera in La Danza Bugabita***
Heather J. Paudler (Florida State University)

Goya, Boccherini, and *Majismo* in Enlightenment Madrid
Michael Vincent (University of Florida)

**“Un Grande Amore”: Androgyny, Romance, and
Capitalism in the Takarazuka Revue
Adaptation of *Elisabeth***
Kathryn Etheridge (Florida State University)

10:30–10:45 **Break**

10:45–12:15 **Session 2: American Popular Music**
Edward Hafer (University of Southern
Mississippi), chair

**“The Lure of the South”: How Women of Early Country
Music and Blues Talk about the South in Song**
April L. Prince (Loyola University New Orleans)

**Jack Kleinsinger’s “Highlights in Jazz” and the Reception
of Jazz Revivalism**
Sarah Provost (University of North Florida)

Off-Broadway and the Rock Musical
Scott Warfield (University of Central Florida)

12:15–2:00 Lunch

2:00–3:00 Session 3: Music and the Mind
Blake Howe (Louisiana State University), chair

Music and Affective Meditation: A Case Study
Jennifer Thomas (University of Florida)

**“I Am God, I Am Nothing”: Psychology, Religion, and
“Free Creation” in the Journals of Alexander Skryabin**
Lindsey Macchiarella (Florida State University)

3:00–3:15 Break

3:15–4:15 Session 4: Music and Political Power
Jennifer Roth-Burnette (University of
Alabama Early College), chair

**Confronting the Fascist Past: Recollection and
Reconciliation in Bertolucci’s *Il conformista***
Jeremy Frusco (University of Florida)

**Womansong and Women’s Choirs: Singing Feminism in
the Twenty-First Century**
Felicia K. Youngblood (Florida State University)

4:15–5:00 Business Meeting

SATURDAY, 28 February 2015

8:30–9:00 a.m. Registration and Breakfast

9:00–10:30 Session 5: Texts and Contexts
Douglass Seaton (Florida State University), chair

Chicago, Newberry Library MS AC 170381:

A Preliminary Report

Kathleen Sewright (Winter Springs, Florida)

**“Sighing” Ornaments: Giuditta Pasta’s Performance in
Bellini’s *Norma***

Xuan Qin (University of Miami)

Bookending Tradition: Empirical Models of Performance

Practices in Giacomo Puccini’s *Turandot*

Joshua Neumann (University of Florida)

10:30–10:45 Break

10:45–11:45 Session 6: American National Identity
Brett Boutwell (Louisiana State University), chair

**“Old Hundred” and the American Landscape:
Transformations in David Maslanka’s Symphony No. 4**

Kate Sutton (Florida State University)

**Cosmopolitanism vs. Nationalism: English-Language
Opera in Nineteenth-Century America**

Nicole Robinson (Florida State University)

ABSTRACTS

FRIDAY, 27 February

Session 1: “Music and the Projection of Gender and Class”

Andreas Giger (Louisiana State University), chair

Material Culture Matters: Deconstructing *La Pollera in La Danza Bugabita*

Heather J. Paudler (Florida State University)

Despite 100 years of precedent for Moors donning dresses, recent national presentations of a guarded, local, dance-drama tradition known as *la danza Bugabita* has led many Panamanians to view the costumes worn by the Moorish actors as drag and to question their gender identity. The public’s myopic focus on these issues stems from the feminine costume called *la pollera*, the official national Panamanian dress, worn by the six male Moorish soldiers. Subjected to a gendered gaze by the wider national audience led to the community’s preoccupation with these participants being perceived as “gay,” regarded as a negative label in the predominantly Catholic, conservative country. This fear caused many community members to either withdraw their support for this tradition or to call for its removal from the national stage. Such concern has even led mothers to forbid their sons from participating.

The public perceives these actors in relation to their concepts of normative sexual identities and how gender is encoded in *la pollera*. While the outsiders’ perspective views these dancers as cross-dressers, the subjective experiences of the dancers throws this observation into question. Understanding this dance-drama as a corporeal sensation, the practice of dancing questions the assumed perspectives imposed on the dancers by providing clues to the underlying values and ideas rooted in the community’s culturally choreographed movements that may not be evident through observation alone. Through application of race and queer critical theory frameworks and mixed methods including archival research and interviews,

combined with newer methods that engage performance as ways of gathering ethnographic data, I argue that the cross-dressing observed in *la danza Bugabita* is not about performing gender, but rather about performing race. Even the dance-drama's sixteenth-century textual source includes various episodes of cross-dressing intended to present ideological changes and the contemporary preoccupation associated with the Islamic "Other." While cross-dressing has frequently been associated with a transgender performance, their cross-dressing functions as a transracial masquerade, which implies that using clothing and other external markers of a different group, be it gender, religion, ethnicity, or culture, functions as an embodiment and appropriation of the "Other."

The layers of meaning in this local tradition allow the dancers to experience bodily the many strata of their own histories that emerge through consideration of the tension between representations of the body and the live body in performance. Highlighting the role of performance in Panamanian identity formation and agency within *la danza Bugabita* demonstrates how music, dancing, and performance bring prior constructions of race and gender roles into question. With the application of the trope of "prism" rather than "lens," which allows for the dancers' polyvalent identities that shift and bend with changes in context, the story of the conquest is rewritten as today's dancers continue to resist complete assimilation into mainstream Panamanian culture by performing their traditional dance-drama with "ethnic cross-dressing," just as these dancers' ancestors fought to maintain their culture under colonial rule.

Goya, Boccherini, and *Majismo* in Enlightenment Madrid
Michael Vincent (University of Florida)

Ramon de la Cruz wrote that "There are those who fall asleep when an Italian aria is sung and are lifted from their seats on hearing a *seguidilla*." Cruz, the foremost librettist in eighteenth-century Spain, sometimes called the "Spanish

Metastasio,” collaborated with Luigi Boccherini on the zarzuela *La Clementina* (1786). When Boccherini composed his own seguidilla for string quintet in 1795, he had lived in Madrid for ten years and in Spain for over 25 years. By that time, he had also composed a villancico, a fandango, a folia, and a tirana—all musical markers of Spanish identity and associated with the Spanish countryside.

Francisco de Goya painted his own seguidilla scene in 1777 and described it in his correspondence: “A dance at the river Manzanares, two *majos* and two *majas* dancing *seguidillas*, and two others who make music, one of them sings with the guitar, another with an accompanying *bandurria*.” The Madrilenian patrons of Boccherini and Goya sought to incorporate traditional Spanish music in their lives. They turned to folk traditions mostly associated with dance, particularly depictions of *majos* and *majas*: urban youngsters who exuberated an aura of menace and liberty. When Goya painted himself next to Boccherini in the portrait of Don Luis’s family, he self-consciously portrayed an artistic parallelism by way of physiognomy and formal allusions. The two artists returned to the *majismo* trope throughout their careers. Although Goya’s most famous painting *La maja desnuda* sees no dearth of critical attention from art historians, Boccherini’s equally persistent treatment of the topic has never been fully explored. Hence, scholars have missed the artistic parallels that Goya so vividly depicted in his portrait.

Given their personal and artistic kinship, the painter and the musician form an apposite pair commenting upon their milieu—Madrid in the 1780s and 90s. Viewed together, Boccherini’s musical structures along with Goya’s visual ones throw into relief the styles, culture, and political environment surrounding the artists. Boccherini’s use of folkloric elements—Phrygian cadences, harmonic progressions, vernacular rhythms and instrumentations—and his mix of transnational formal features typify the Spanish Enlightenment.

Unlike the theater, which perpetuated the *majismo* topic, instrumental music and its political associations existed freely, without censorship and an overseeing bureaucracy. Since absolute music—to borrow a term from a later era—sublimated cultural assumptions into abstract forms, it escaped the scorn of conservative institutions. The same cannot be said of Goya, whose *La maja desnuda* the Inquisition confiscated before his tribunal. Historians sometimes consider Madrid a cultural backwater because of the embargo on liberal Enlightenment works such as the *Encyclopédie*. But during the eighteenth century especially, Italian and French music freely mingled with that of Spain. Therefore, Boccherini's Spanish genres composed for the chamber are uniquely situated within the cultural and historical climate, revealing only as instrumental music can, the Enlightened and cosmopolitan tendencies of late eighteenth-century Madrid.

**“Un Grande Amore”: Androgyny, Romance, and
Capitalism in the Takarazuka Revue
Adaptation of *Elisabeth***

Kathryn Etheridge (Florida State University)

The 1992 Austrian musical *Elisabeth* by Michael Kunze and Sylvester Levay has become the most successful German-language musical of the past century, and it has been translated into seven languages. The musical tells the story of the life and death of Empress Elisabeth of Austria, wife of Emperor Franz Joseph I, and her growing obsession with death. One of the most successful versions of *Elisabeth* is Koike Shūichiro's 1996 adaptation for the all-female Japanese Takarazuka Revue, which has performed *Elisabeth* almost 900 times to more than two million people in Japan. Having just celebrated its 100th anniversary in 2014, with much spectacle and lavish style, the Takarazuka Revue represents a major branch of Japanese popular music production and is one of the most successful divisions of its powerful parent company, business conglomerate Hankyu Hanshin Holdings. In this paper I present the Takarazuka adaptation of *Elisabeth* as a case study to highlight androgyny, romance, and capitalism in

the creation and consumption of Takarazuka performances. Key differences between the Takarazuka adaptation and the original Austrian production, especially the re-positioning of the character of Der Tod (Death) as the musical's central focus, reveal the Revue's priorities in tailoring foreign works to a mostly-female Japanese audience.

Japan has a long tradition of single-sex theater, but while the Takarazuka Revue does perform traditional Japanese plays, the company's renown lies in its ostentatious Western-style musicals and revues reminiscent of the Ziegfeld Follies and Las Vegas floor shows. Takarazuka actresses (called "Takarasiennes") specialize in either *otokoyaku* (male roles) or *musumeyaku* (female roles). Women make up the primary audience of Takarazuka. Some scholars postulate that women are attracted to the feminine eroticism of Takarazuka performances, while others argue that women are simply fascinated by the otokoyaku "getting away with" male performance of power and freedom. The culture of the Revue is extremely strict: Takarasiennes must remain unmarried and preserve an impeccable public image throughout their career. Perceived purity in a Takarasienne's personal life, especially for the "Top Star" in each troupe (always an otokoyaku), allows the creation of an idealized romance between fans and their favorite otokoyaku. Offstage as well as on, actresses maintain the appearance of their assigned gender. Yet for all of the Revue's strict gender-mapping, some of its most popular shows feature androgynous main characters. This diegetic androgyny is an extension of *chūsei* ("in between" woman and man), a descriptor long associated with Takarazuka otokoyaku to circumvent the issue of erotic desire and allegations of homosexuality. The character of Der Tod in the Takarazuka *Elisabeth* is exemplary as a *chūsei* role.

The issues raised above can also be fruitfully examined through the capitalism inherent in the hierarchical structuring of fan clubs and their co-dependence with the Revue and its administrators. The success of Top Stars, which ultimately fuels the success of their respective troupes, is in turn fueled by the relationship between fan clubs and the actresses they

support; this in turn impacts choices made in adapting foreign works for the Takarazuka stage.

Session 2: American Popular Music

Edward Hafer (University of Southern Mississippi), chair

“The Lure of the South”: How Women of Early Country Music and Blues Talk about the South in Song

April L. Prince (Loyola University New Orleans)

In Mamie Smith’s 1929 Okeh recording “The Lure of the South,” the singer feels “lonesome, homesick, and blue for [her] sunny southland.” A picture of “paradise” emerges with “birds singing all year round,” cotton pickers “singing happy songs and always having fun,” and field hands “dancing in the moonlight when the work is done.” Indeed, commercial and folk music of the early twentieth century continued the long-established popular music tradition of engaging with notions of Southern cultural identity. From those far away composing in Tin Pan Alley, to the rural bluesman of the Delta, to the Old Time pickers of Appalachia, perceptions of Southernness often collided and diverged in powerful ways. On the one hand, the South symbolized a romanticized, nostalgic escape from the modern, industrial condition; and on the other, the region became a sign of defeat and progress yet to be made. Playing such a powerful role in the American imagination, however, meant that sounds about the South—and especially those from Southern musicians—came to be reduced to a series of genres and ideas that correlated with an “authentic regionality.” As Karl Miller argues, the paradigms of minstrelsy and folklore shaped and monitored the authenticity of Southern performers by tying their musical expressions to ethnic and racial identities by segregating their sounds. Even as this compartmentalization policed musical sound, meaning, and marketing, this process also revealed how people (especially Southerners) rejected these strictures to define and celebrate their own notions of self.

This paper focuses on the kinds of Southernness female blues and country music singers espoused in the early decades of the twentieth century. Most importantly, I am interested in how these singers exposed the fissures of a constructed regional identity and, in effect, subtly challenged its primacy. Even as these women worked within clear, demarcated boundaries of identity, these artists nevertheless sometimes sought to tell a more nuanced story of the South and its social hierarchy. From the romantic nostalgia of Mamie Smith's "The Lure of the South," to an emphasis on Southern Black folklore in Memphis Minnie's "Dirt Dauber Blues," to an exploration of poverty, modernity, and professional music-making in Moonshine Kate's "The Poor Girl Story," country and blues women celebrated and complicated Southern femininity.

Focusing on aspects of musical borrowing, contextual meaning, and reception, my analyses also consider how these works intersected with (or rejected) the various "Souths" circulating in popular culture. These underexplored songs weave the story of a region both responding to and sometimes reinforcing national perceptions, and yet ever-struggling to define and come to terms with its past and future. This struggle continues to this day. Only in confronting the legacies and the processes of "segregating sound" within the Jim Crow South can we, as Edward Ayers argues, "see the South more clearly," and help it move past "fixations that limit its honesty." Music played (and continues to play) an important role in how social power was constructed, maintained, and at times even undermined.

Jack Kleinsinger's "Highlights in Jazz" and the Reception of Jazz Revivalism

Sarah Provost (University of North Florida)

Scholars recognize the 1970s as a pivotal decade for jazz. Fusion, the decade's most significant trend, was critically derided and failed to excite the jazz fans lost during the avant-garde of the 1960s. In 1973, New York State Assistant Attorney General Jack Kleinsinger debuted the first concert in

a still-running series in New York City with the aim of reviving the older jazz traditions. Kleinsinger, a lifetime jazz lover, took on the role of producer and director. Although his early concerts attracted many fans, reviews were unkind, deriding Kleinsinger's series as unoriginal and stale. Kleinsinger, though, was undeterred, and neither were audiences, who frequently filled his rented halls and now make "Highlights in Jazz" the longest running jazz concert series in New York.

Kleinsinger stated that he began the series in order to recreate his youthful experiences hearing famous jazz musicians perform, and his slate of musicians supports this retrospective idea. He presented several major types of concerts in this series: "salutes" to living but older musicians; tributes to deceased musicians like Clifford Brown and Charlie Parker; "portraits" of composers and arrangers; and style- or gender-based themes such as "Stars of Swing" and "Piano Playin' Women." The beginning of Kleinsinger's series coincides with the dawn of jazz education and the standardization of jazz historiography, and the nostalgic viewpoint Kleinsinger portrayed in his series reflected the ongoing split between the jazz musician and his audience that had reached an apex with the avant-garde styles of the 1960s. In 1987, Wynton Marsalis began his jazz program at Lincoln Center, but Kleinsinger's concert series, then in its 14th year, was remarkably similar in aims and unspoken ideals. Both series focused primarily on swing and bebop musicians, presented jazz concerts in auditorium-style locations, and included nostalgic tributes and memorials.

Scholarship has ignored Kleinsinger's series, while Marsalis and Jazz at Lincoln Center have received much attention. This paper presents the reception of Kleinsinger's series in the 1970s and compares it with that of Marsalis's program. This study highlights the reception of bebop and swing revivalism using video-recorded interviews with Kleinsinger, concert recordings, and miscellanea from Kleinsinger's personal effects. Comparing Kleinsinger's reception with Marsalis's shows the increasing acceptance of jazz revivalism as well as

the split between jazz critics and their audiences. This study also highlights the differing ways that producers, performers, and critics viewed jazz history. Considering the manner in which these groups considered themselves protectors of jazz history is crucial to expanding the understanding of jazz beyond the sanctioned masterworks espoused by history textbooks.

Off-Broadway and the Rock Musical
Scott Warfield (University of Central Florida)

In the generally accepted history of the American musical, innumerable scholars and other authors describe the appearance of rock music on Broadway as an extraordinary event, marked by a single show, *Hair*, whose quasi-tongue-in-check subtitle, “The American Tribal Love Rock Musical,” gave this new theatrical genre its name. While there is no doubt that *Hair* (1968) marks a beginning of some sort, at least a dozen or more shows that appeared on Broadway in the twelve years before *Hair*’s premiere drew on rock-‘n’-roll or referenced a variety of youth-oriented musical styles—but only in isolated, comic diegetic songs or lightweight parodies of what was assumed at the time to be just a passing musical fad. The suddenly more consequential use of rock in *Hair* and the subsequent shift to a more serious tone in the near flood of rock musicals after 1968 thus appears to have been without precedent.

In fact, the primary impetus for elevating rock to serious theatrical purposes on Broadway can be found in Off-Broadway theaters. While *Hair* itself did begin as an Off-Broadway show in late 1967 before moving to Broadway in 1968, a point of information long acknowledged in the history of Broadway, almost nothing has been written about any other Off-Broadway shows of that era or earlier, which again leaves *Hair* a unique and apparently unprecedented show. This misleading “fact” derives in large part from the lack of documentation for most Off-Broadway shows.

A careful search through the contemporaneous journalistic criticism of New York musical theater in the 1960s identifies at least four significant Off-Broadway shows that pre-date *Hair*'s Off-Broadway premiere by several months to over a year. In addition to using a rock- or folk-oriented score, each of these four shows—*Absolutely Freeee*, *The Golden Screw*, *Now Is the Time for All Good Men*, and *Viet Rock*—contains one or more significant elements, ranging from a concert format through anti-war protests to issues of artistic integrity, that will inform the Rock Musical on Broadway from 1968 on.

Hair's status in the literature as the unique starting part for the Rock Musical thus needs to be re-considered in light of these four (and other) overlooked Off-Broadway shows. While *Hair* remains a landmark as Broadway's first Rock Musical, credit for giving rock music an artistic purpose in the American Musical Theater should now be given to a handful of Off-Broadway shows in particular and the Off-Broadway scene in general.

Session 3: Music and the Mind

Blake Howe (Louisiana State University), chair

Music and Affective Meditation: A Case Study

Jennifer Thomas (University of Florida)

Throughout the Middle Ages and Renaissance, faithful Christians sought to experience for themselves the sufferings and ecstasies of Mary and Jesus Christ through affective meditation. Recent scholarship on Renaissance biblical exegesis points to the overarching devotional culture of the time as the essential lens for understanding the period (e.g., Shugar, 2006). Jesuits and Franciscans offered aids for developing meditative proficiency; those aids testify to the spiritual desires that formed an important thread of the social fabric of the period. Sermons, Books of Hours, and visual art served as stimuli to affective meditation, drawing viewers into an intimate relationship with the emotional and spiritual states of Mary and Christ. Close readings of these artifacts interpret

and convey a sense of the meditative experience; and though countless Renaissance motets must have served similar devotional purposes, music has only rarely been interpreted through this crucial lens (e.g., Bloxam, 1997; Robertson, 2006, 2010; dell'Antonio, 2011).

In 1982, Leo Treitler urged just such an interpretative goal for analysis: “There is a tendency to want to understand, not just the structure of the musical object, but the *meaning of its structure*, [my emphasis] interpreted as a conception against the background of norms and models, stylistic and semiotic codes, expectations and reactions, aesthetic ideals, circumstances of transmission and reception.” Embraced by many scholars of absolute music, these analytical goals often elude studies of texted Renaissance music. We rarely know the specific function of individual works during the period or the impetus for their creation; and analytical tools usually address structure, counterpoint, stylistic attribution, text expression, compositional practices, and use of pre-existing materials (e.g., Judd; Milsom; Schubert; Cumming).

But Heinrich Glarean had already addressed “the meaning of structure” in 1547. Against the background of exemplary works within the *Dodecachordon*, he pointed to the affect of Michel Pesenti’s motet, *Tulerunt Dominum*, as “possessing great emotion and innate sweetness and tremendous power, so that one really believes he hears the weeping of [Mary Magdalene at the tomb].” Glarean added a provocative challenge: “But let the reader judge for himself.” The close reading recommended by the humanist reveals that, rather than simply painting individual words or phrases, Pesenti created an affective meditation, evoking the emotion of a believer at the empty tomb and her faith in the doctrine of the Resurrection, weaving motive, texture, and mode into a tight semiotic web. In order to understand what made music meaningful in its own time, we must learn to interpret the utterances of individual works—to understand not only their structures and designs, but how those musical objects served the devotional practices of listeners and singers.

“I Am God, I Am Nothing”: Psychology, Religion, and “Free Creation” in the Journals of Alexander Skryabin

Lindsey Macchiarella (Florida State University)

Alexander Skryabin's unorthodox philosophies, which he claimed were intimately connected to his musical style, have garnered many sensationalist misunderstandings, and little interpretation in historical context. He is often painted with a broad brush as an "occultist" and little else. While he was devoted to the theosophical writings of Madame Blavatsky, theosophy in the early 20th century was not so much a religion as it was a method of exploration in which an imaginative mind could draw on science, religion, and self-examination to speculate on the nature of the universe.

Skryabin's private journals, written in the first decade of the 20th century, epitomize this process of self-exploration as a window onto the nature of the human experience and the process of artistic creation. They have been discussed very little in the scholarly literature, and are usually quoted selectively, emphasizing only the most egregious claims out of context. This is evident, for example, in Fabion Bowers's often-referenced biography of the composer, which is dismissive on the subject of the journals. When considered in light of archival materials demonstrating his serious study of psychology and 19th-century philosophy, these writings take on a whole new character and can tell us much about the composer's creative process as well as the philosophies and purposes behind some of his works.

Skryabin's ruminations on the nature of consciousness revolve around the experience of reality through the lens of the senses, the subjective nature of time, and the relationship between the conscious and unconscious mind. His theories strongly resonate with writings by the "father of experimental psychology," Wilhelm Wundt, whom he quotes in journals, as well as Schopenhauer, who described the division between the rational and the unconscious, emotional mind. He may also have been aware of Freud through his associations with the Moscow Philosophical Society; and although he may not have

known Carl Jung's work, they were both fascinated by the idea of a collective consciousness. In light of contemporary psychology, many of Skryabin's statements start to make more sense. For example, his assertion that "everything which exists, exists only in my consciousness. All of my activities...are a product of me...I am God, I am nothing, I am that which I create," might be interpreted as a comment on the conscious mind's role in the experience of reality, rather than the composer claiming to be a deity.

This reading allows an informed approach to his unfinished works, *Prefatory Action* and *Mysterium*, with which he claimed to be able to unite the collective consciousness of the human race, an assertion which seems a little less irrational in light of his interpretation of contemporary psychology. He strongly believed in the power of music to synchronize emotions, breaking down the isolation between individual minds. A serious study of his theories is important for dispelling myths about Skryabin's personal and artistic beliefs and can nuance our understanding of the philosophies behind his music.

Session 4: Music and Political Power

Jennifer Roth-Burnette (University of Alabama Early College), chair

Confronting the Fascist Past: Recollection and Reconciliation in Bertolucci's *Il conformista*

Jeremy Frusco (University of Florida)

Bernardo Bertolucci's *Il conformista* (1970) was among the vanguard in Italian cinema that confronted the pressing question of "why Fascism?" In a cinematic age that shouldered the political burdens of a problematic, post-war nation, Bertolucci's film offered both a reflection on the past and a warning for the future. Though he employs both a challenging and unique cinematic paradigm, his specific use of song is often overlooked. Moreover, a consideration of these songs and their attendant historical meanings projects a fuller

understanding of both the context for—and the critique of—the Fascist backdrop for the film.

Based on Alberto Moravia's novel of the same name, Bertolucci's film follows Marcello Clerici as he strives to conform and perform to the Fascist doctrine—seeking its power for protection against a deep-seated character flaw: his (homosexual) deviancy. Meanwhile, Manganiello, the Fascist henchman tasked with following Marcello as he undertakes his assassination order, is occasionally shown singing several songs to himself. His character, often bumbling and impotent, paints a clear commentary on the perceived ineptitude of the fascists, and the presence of such songs nuances our reading of his function within the film.

The film's conclusion further extends the agency of song as a vehicle for symbolism. Just after Marcello confronts a specter of his past, two groups of marching men appear from either side of the Colosseum's hallway. On their path toward collision, each group is singing a different song: one, the Italian communist and socialist anthem *La bandiera rossa*, and the other the French left-wing *L'Internationale*. Both are songs of great importance to national identity, and the collision of the two in the final scene presents a jarring commentary on the unstable political and social identity of the Italian people.

A discourse on difference and power, *Il conformista* foregrounds the illusions of Fascism through a complex narrative that subtly addresses how Fascism has been eschewed in post-war Italy. I argue that the use of social song within the film suggests a heightened awareness of its agency throughout the Fascist era and, implicitly, the war itself. Through film, Bertolucci thus invites a necessary reflection on this complicated history. Appealing to the historical and sociocultural baggage of the social song repertoire, *Il conformista*'s mise-en-scène is further elevated toward an intertextual narrative indebted to the recollection of, and future reconciliation with, a Fascist past. *Il conformista* thus remains a provocative film, one that promises to answer not only “why Fascism,” but how we may finally confront it.

Womansong and Women's Choirs: Singing Feminism in the Twenty-First Century

Felicia K. Youngblood (Florida State University)

In the 1980s, the Reagan Administration's conservative family values platform—paired with the general public's tiresome attitude toward bra-burners and “loud-mouthed” feminists—incited a backlash against the “Second Wave” feminism of the 1960s and 70s. As the women's liberation movement seemed to retreat, its participants developed new venues for feminist activity. Among the more prominent of these were women's choirs—forums that provided women with a new mode of involvement in the feminist movement.

For two years, I have engaged in fieldwork with Womansong, one such women's choir that was founded in Asheville, North Carolina in 1987. Over their twenty-seven-year history, this choir has grown from six to seventy-five members, due in large part to its ability to meet the needs of women within the Asheville community. Through regular rehearsals, concerts, benefits, and social events, Womansong provides its members, and the Asheville area, with a sense of community, acceptance, and a safe place for play.

In this paper, I will analyze two performances from Womansong's twenty-fifth anniversary concert, “Big Legged Woman” and “I Come from Women,” to problematize broader issues of feminism in the late 20th and early 21st centuries. Womansong reflects a broader story of women's choral groups in the United States and particularly their abilities to inspire personal and social change. This ability of women's community choirs to incite change within American society has been largely untargeted within musicology but is significant in the areas of communal music making, gender, vocal studies, and musical activism. Through discussion of Womansong in relation to the U.S. feminist movement, I will demonstrate how women's choirs encourage societal growth and how they have been a driving force of women's liberation.

To date, musicological research on choral music has focused on South African Graaf-Reinet church choirs, Prespa Albanian song communities, Sorbian choruses, and singing within the Marshall Islands, among several others. However, there is a lack of literature on women's community choirs in the United States. I intend to use this paper as an opportunity to generate more discussion in the area of American women's community choirs, communal music making, social movement, and gender.

SATURDAY, 28 February

Session 5: Texts and Contexts

Douglas Seaton (Florida State University), chair

Chicago, Newberry Library MS AC 170381: A Preliminary Report

Kathleen Sewright (Winter Springs, Florida)

The field of fifteenth- through seventeenth-century Spanish plainchant manuscripts is one which has been relatively unstudied. The most immediate cause of this lacuna was the suppression, beginning in 1935, of Spain's monasteries and convents by the Spanish government, which led to the widespread dispersal of the liturgical holdings of the affected religious houses. Many of those manuscripts have ended up in the United States, but usually stripped of all of their identifying features, making it very difficult for scholars of liturgy and music to determine their provenance and thus to reconstruct Spanish cloistered musical life during the early modern era. A few scholars have begun the task of situating the manuscripts still extant in Spain, but until now there has been little work on the manuscripts which survive in the United States.

One such source is Chicago, Newberry Library AC 170381, a sixteenth-century Spanish chant manuscript of unknown provenance. In fact, almost nothing is known about Chicago 170381 beyond the name of its donor. It has been

misidentified as an antiphoner by Seymour de Ricci, one of the mid-twentieth century's leading experts on early music manuscripts, but it is actually a kyriale. Even today, the only available description of this source, William Eifrig and Andreas Pfisterer's, *Melodien zum Ite missa est und ihre Tropen* (2006), p. xxxi, says only that "Chicago, Newberry Library, 170381 is a 16th-century Spanish kyriale about which not much is known. It is a very large choir book containing, in the gathering of dismissal chants (folios 96v-103), 33 melodies for dismissal, among them 21 unica. The rubrics often name the mode in addition to the liturgical grade."

A careful examination of the liturgical contents of Chicago 170381 suggests, however, a more specific provenance for the manuscript. While the ordering of its contents is altogether normal for a kyriale, a few of its chants have concordances only in manuscripts from the northeast of Spain. These chants point towards the Benedictine monastery of Montserrat, or the convent of St. Pere de las Puellas in Barcelona, as the most likely ecclesiastical institutions where such a manuscript would have been used. The dismissal chants, especially, are important as evidence of the persistence of local liturgical practices in some religious houses in the wake of the standardization of the Mass following the Council of Trent.

The discussion of Chicago 170381, therefore, will center on the source's more informative and interesting liturgical items, along with the manuscript's decorative aspects in order to suggest a more specific provenance for the kyriale beyond "the northeast of Spain." Some account will also be made of the unique chants found within Chicago 170381, and what their presence can tell us about the purpose of the manuscript.

"Sighing" Ornaments: Giuditta Pasta's Performance in Bellini's *Norma*

Xuan Qin (University of Miami)

Giuditta Pasta was an outstanding *attrice cantante* ("singing actress") in early nineteenth-century Italy. Vincenzo Bellini

composed *Norma* for her in 1831, which became one of his most significant works and established Pasta's position and reputation within Europe. Mary Ann Smart and Melina Esse have produced interesting studies of ornamentations in Bellini's operas. With reference to *Il pirata* (1827) and *I puritani* (1835), Smart argues that appoggiaturas can be thought of as melodic imitations of human sighing and groaning. With reference to *La straniera* (1829), Esse explores the subject of the appoggiatura from a variety of musical, aesthetic, literary, and performative perspectives. The critic and scholar Will Crutchfield has meanwhile drawn on eighteenth-century treatises and music and drawn a distinction between "prosodic" and "melodic" (or "non-prosodic") appoggiaturas.

In this paper, building on Crutchfield's definition and Smart's and Esse's works, I will analyze Norma's hymn "Casta diva" from Act I, and argue that Bellini uses two ornaments—appoggiaturas and turns—not only as embellishments, but also as "sighing" figures and thematic elements. I will further suggest that Bellini applies appoggiaturas in *Norma* in both prosodic and melodic situations to imitate human "sighs." In addition, I will suggest that turns and turn-like figures are essential elements of melodies.

Enriching my discussion of Pasta's ornamentations will be an unpublished notebook that was left by the soprano Adelaide Kemble who studied with Pasta in the 1830s. Although there is no evidence that Kemble herself or Pasta sang the ornamentations and additions that the notebook details, it provides a fascinating glimpse into early nineteenth-century performance practice and an approach to ornamentation and improvisation that hails from someone who was at one time close to Pasta. My paper will conclude by comparing the ornamentation in the notebook with Bellini's original version and by suggesting that early nineteenth-century sopranos' performance of his "sighing" ornamentation may have been more individual and dramatic than Bellini's scores suggest.

**Bookending Tradition: Empirical Models of Performance
Practices in Giacomo Puccini's *Turandot***

Joshua Neumann (University of Florida)

In spring 1961, Giacomo Puccini's *Turandot* (1926) returned to the stage at the Metropolitan Opera after an absence of over thirty years. The broadcast of this production boasted the star power of Franco Corelli as Calaf and Leopold Stokowski on the podium, marking a reinvigoration of the opera's performance tradition in the United States. Nearly fifty years later, *Turandot* reappeared on the Met's stage and over the air, this time with Marcello Giordani as Calaf under the baton of Andris Nelsons. Together, these performances represent the first and most recent available installments of *Turandot* at the Met, thus serving as bookends that reflect how interpretations of this work have changed over a half-century.

Despite pioneering studies by John Rice and Philip Gossett, among others who elucidate performers' influence upon opera's development, musicologists still lack a clear sense of what "performance tradition" really means, what constitutes it, and how it can help us better understand opera's significance for past and present audiences. Partly this lacuna results from emphases on qualitative analyses that address hermeneutics or historicity with only limited, if any, utilization of empirical methods. As performances and their conventions are inextricable parts of any musical work, studying them as collective human behaviors can reveal much about how they come to exist and evolve over time.

To date, scholars such as Nicholas Cook, John Rink, Daniel Leech-Wilkinson, and Craig Sapp have analyzed performance phenomena. Technological innovations have made it possible to explore rubato, dynamics, and pitch in instrumental works with increasingly greater precision. Due to its collaborative genesis and textural complexity, opera has yet to receive such attention. In this paper I analyze Franco Corelli's 1961 and Marcello Giordani's 2009 performances by focusing on beat-to-beat tempo relationships and rhythmic phrasing in Calaf's arias "Non piangere, Liù," and "Nessun dorma!" Such an

analysis reveals the phrasing structure of a performance, demonstrating textual and musical-dramatic emphasis. This provides a new avenue into understanding nuanced layers of interpretation, hints at performance psychology, and illuminates dramatic pacing, which is essential to understanding Puccini's concerns about performance of his works. Through digital and mathematical analysis of musical phenomena preserved in recordings of these two performances, I demonstrate how adding statistical analysis to conventional musicological methods can bring scholars closer to defining tradition.

Session 6: American National Identity

Brett Boutwell (Louisiana State University), chair

“Old Hundred” and the American Landscape: Transformations in David Maslanka’s Symphony No. 4

Kate Sutton (Florida State University)

The music of American composer David Maslanka (b. 1943) is informed by his deep, spiritual connections to the natural world, many of which emerge from his unique "homegrown" meditation process. Maslanka's ability to consciously explore dream images allows him to embrace an understanding of both the Earth and his environment. A resident of Missoula, Montana, Maslanka feels particularly drawn to the prairies and mountains of that state. Symphony No. 4 for wind ensemble (1993), one of his most regularly performed works, demonstrates his connection to the western landscape of his adopted hometown.

Maslanka describes one of the roots of Symphony No. 4 as the "spontaneous rise of the impulse to shout for the joy of life." It is fitting, then, that the doxology hymn tune "Old Hundred" forms the backbone of the piece. He presents four transformations of the hymn, each representing a snapshot of American sound. The hymn is introduced in a peaceful, meditative setting, hinting at the roots of Maslanka's compositional process, before leading into a powerful, layered

symphonic setting. He later presents a jazz-influenced version before concluding the work with a climactic setting of the tune. This final transformation becomes united with his perception of "shouting for the joy of life," which comes from the "voice of the Earth" itself.

The use of "Old Hundred" is historically significant in light of its use in other American works, including Virgil Thomson's music for the film *The Plow that Broke the Plains* (1936) and Frank Ticheli's wind band work *Angels in the Architecture* (2009). Composers from Charles Ives to Dan Welcher have explored the association between American hymns and the American landscape; Maslanka's "Old Hundred" transformations, which can be heard as snapshots of representative American sounds, adhere to this tradition.

A greater cultural significance revealed by Maslanka's music is the role of the contemporary wind band in actively supporting American music. With composers including Pulitzer Prize-winners William Bolcom, John Corigliano, and David Del Tredici writing for and extolling the virtues of the band, the genre continues to be a vital voice for American music. Today, Maslanka is regarded one of the master composers for contemporary wind band. Symphony No. 4 offers a sounding pathway into his thinking and music and especially the connections he perceives to exist between nature and spirituality.

**Cosmopolitanism vs. Nationalism: English-Language
Opera in Nineteenth-Century America**
Nicole Robinson (Florida State University)

The history of opera in America is, as Joseph Horowitz in *Classical Music in America* states, "a story of failed efforts...[and] distinctive achievement" (121). Although foreign-language grand opera had secured footholds in the United States in cosmopolitan cities on the east coast by the end of the nineteenth century, English-language opera, in either Ballad or English Grand Opera style, never succeeded

in generating wide-spread popularity and support from American audiences.

Opera in America was especially affected by concerns about language, aesthetics, and the economic and social function of grand theater as related to the cultural development of a rapidly-industrializing democratic nation. This paper argues that the commodification of foreign artistic culture through the “star system” and the audience performance of opera-going as a ritual, the effects of German immigration in the nineteenth century, the stratification of American society into upper and lower classes brought on by industrial capitalism, and the pluralistic quality of music in America, all contributed to a bias against English-language opera by American critics and audiences. This bias forced the decline of grand-style opera in the vernacular, followed by the eventual separation of foreign- and English-language dramatic music into their respective niches, which are most starkly represented by the New York institutions of The Metropolitan Opera and Broadway.

Composers and critics of the nineteenth century, such as John Sullivan Dwight and William Henry Fry, weighed in on the importance—or lack thereof—of opera sung in English. This disputation was part of the larger debate about the nature of American cultural—and therefore musical—identity which occurred after the Civil War. Some critics like Dwight believed that staged music of any sort was inferior to the “pure” music such as a listener would find in a symphony, and so opera—American or otherwise—was of far less importance to a discerning listener than the more superior abstract music of the German masters. Others like Fry and Henry Krehbiel argued that establishing a tradition of sung dramatic music in the vernacular language was essential to the development of an American art music tradition as a whole, whether that be through foreign works in English translation or through newly-composed operas, especially those with American themes and idioms, created and performed by Americans.

Attempts to perform and patronize English-language grand opera came from notable female musicians and sponsors such

as Jeanette Thurber (National Conservatory of Music of America and the American Opera Company) and Emma Juch (Emma Juch Grand English Opera Company). Although these attempts were ultimately unsuccessful in cultivating a demand for English-language opera by American audiences, they represent “a warble of independence,” as described by George William Curtis writing for *Harper's New Monthly Magazine* in 1886, and a notable effort as the United States attempted to find its distinct national voice in the Western musical world at the turn of the twentieth century.