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Southern Chapter

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LOUISIANA STATE UNIVERSITY

16–17 February 2018

School of Music
College of Music & Dramatic Arts
Louisiana State University
Baton Rouge, Louisiana

PROGRAM

FRIDAY, 16 February 2018

8:00–8:50 Registration and Breakfast

8:50–9:00 Opening remarks
Dr. Todd Queen
Dean, College of Music & Dramatic Arts
Louisiana State University

9:00–10:30 Session 1: New Analytical Approaches
Brett Boutwell (Louisiana State University), chair

**A Musical Mirror: The Reflection of Schubert in the
Spatial Relationships of the *Wanderer Fantasy***
Katlin Harris (Louisiana State University)

**Dying Between Tradition and Convention:
Informatics and Operatic House Style**
Joshua Neumann (University of Florida)

***Obediens usque ad mortem: The Passion of Christ
in the Fourteenth-Century French Motet***
Alice V. Clark (Loyola University New Orleans)

10:30–10:50 Break

10:50–12:20 Session 2: Rethinkings
Sarah Caissie Provost (University of North Florida),
chair

John Adams Recomposing Ives and Debussy
Michael Palmese (Louisiana State University)

The Influence of Jazz on Aaron Copland's Aesthetics
Nate Ruechel (Florida State University)

Brahms's Concert Performances of Bach's Organ Works
Valerie Woodring Goertzen (Loyola University New Orleans)

12:20–2:00 Lunch

2:00–3:30 Session 3: Sources
Joseph Sargent (University of Montevallo), chair

Balletti ad duos Choros in Central Europe
Charles E. Brewer (Florida State University)

**A Spanish Manuscript at the University of Denver:
The Willcox 1 Antiphoner**
Kathleen Sewright (Winter Springs, Florida)

Alexander Agrigola's *Si dederò*: A Modest Matrix
Jennifer Thomas (University of Florida)

3:30–4:15 Business Meeting

SATURDAY, 17 February 2018

9:00–10:00 Session 4: Nationalisms
Joe Gennaro (University of Central Florida), chair

**“Listen to Him!” Villa-Lobos's Indigenism
in His Symphony No. 10 “Ameríndia”**
Silvio J. dos Santos (University of Florida)

**Regionalism and Nationalism
in Manuel de Falla's *Homenajes* (1939)**
Leanny Muñoz (Louisiana State University)

10:00–10:20 Break

10:20–11:50 Session 5: Post-1950
Joanna Cobb Biermann (University of Alabama), chair

**Narrative and *Mises-en-scène* in Manfred Stahnke's
Postdramatic Theatrical Music**
Navid Bargrizan (University of Florida)

**“The Guilty to be Judged”: Penderecki’s *Lacrimosa*
and the Gdańsk Monument**

Emily Theobald (University of Florida)

**Avoiding the Subject? Interrogating the
Sparse Historiography of the Post-1950 Symphony**

Ryan Ross (Mississippi State University)

ABSTRACTS

FRIDAY, 16 February

Session 1: New Analytical Approaches

Brett Boutwell (Louisiana State University), chair

A Musical Mirror: The Reflection of Schubert in the Spatial Relationships of the *Wanderer Fantasy*

Katlin Harris (Louisiana State University)

Analyses of Schubert's *Wanderer Fantasy*, D. 760, have been associated with a focus on the Romantic wanderer topic, via the lied from which it borrows, and its relevance to Schubert as an individual. However, this association becomes problematic with the factor of time. Implications of the text and Schubert's musical interpretation play into our posthumously idealized image of the composer as a Romantic. When attempting to gain insight into Schubert's personality, an analysis of the *Fantasy*, divorced from its predecessor lied, offers a unique opportunity. Drawing on David Lewin's phenomenology-based style of musical analysis, this paper will use two spatial approaches, one charting the manner in which Schubert filled temporal space and the other a physical analysis of the space between the performer's hands.

In the "temporal" analysis, I categorize measures based on the rate which Schubert fills the given temporal space with music. The baseline of this measurement is a moderate filling of time, which I have defined as "normalcy." The two other categories are derived in relation to this base. I use "isolation" to define time that is filled less, and "excess" to describe the filling of time beyond a moderate level. I suggest that Schubert avoided musical isolation through the use of temporal excess. The spatial analysis of the physical performance, on the other hand, features more qualities of isolation. This isolation is made more poignant as Schubert interjects interruptions when attempting to bring the hands together. These two analyses suggest a struggle between a conscious avoidance of isolation and an inclusion of isolationist elements. These musical

characteristics provide a lens through which we can gain a new view of Schubert as a person. This duality finds correspondences in the testimony of several friends regarding Schubert's personality. The contradictory treatment of isolation in the *Fantasy* is a musical parallel to the biographical evidence that Schubert avoided isolation in his personal life through his choice of lodgings while possibly harboring simultaneous inner thoughts of isolation.

**Dying Between Tradition and Convention:
Informatics and Operatic House Style**
Joshua Neumann (University of Florida)

Performance tradition is an integral component of the social, aesthetic, and intellectual life of opera and its participants. This community, comprised of composers, singers, audiences, and scholars, overwhelmingly identifies tradition as the transhistorical and transnational connections between those who engage the same work, most often via performance. Like for most operatic genres, a broad spectrum of nuanced interpretations exists within the seemingly narrow dramatic scope of *giovine scuola* opera, which the presence of diverse productions and performance styles evinces. Even with a more comprehensive recording history available compared to operas from earlier generations, scholars have yet to firmly distinguish between tradition and convention. Critical and informatics-based analysis of these concepts highlights previously under-considered aspects of their nature, and how they relate to house style.

Liù's aria "Tu che di gel sei cinta" from Giacomo Puccini's *Turandot*'s is an ideal case for such a study, as its singers at the Metropolitan Opera do not seem to follow a given set of conventions for tempo over the course of its recorded performance history. Both statistical analysis of tempo data and the application of correlation network analysis suggest that, for this aria, individuality is the house style. While not unprecedented, this aria's lack of cohesion to expected demographic components of *Turandot*'s history at the Met, such as conductors, singers, or productions, stands in stark

contrast to the opera's other primary solo passages, which all exhibit clear cohesion into subgroups with clear links to personnel, productions, or individual performances. Given the apparent lack of consistency and therefore lack of conventions for tempo and pacing in "Tu che di gel sei cinta," the tradition that results reflects individuality more than uniformity. Without a clear, prevailing coalescence of performance practices, claiming tradition as a delimiter becomes untenable, and convention alone becomes a purveyor of expectation in performance practice. In short, the performance tradition and history of this aria at the Met is devoid of convention other than that every Liù who sings there must die on her own distinct terms, in her own unique time.

***Obediens usque ad mortem: The Passion of Christ
in the Fourteenth-Century French Motet***

Alice V. Clark (Loyola University New Orleans)

The medieval motet as practiced in fourteenth-century France brings together sometimes disparate ideas in sound. In Egidius de Murino's elementary treatise on how to write a motet, the first step he gives is to choose the tenor, on the basis of the "matter" of the motet to come, and other medieval theorists compare the tenor to the foundation of a building. This foundational aspect goes beyond mere pitch content. The unheard words of the tenor, as well as the biblical and liturgical contexts of the chant from which it comes, become a vital element of the web of symbolic and intertextual associations that are a hallmark of the late-medieval motet.

Unlike the earliest motets from the mid-thirteenth century, which often serve to gloss their tenors, fourteenth-century motets use their chant-based materials to comment on the upper-voice texts, a small but telling shift that opens up new symbolic possibilities for those who create motets. A handful of motets with French amatory texts use tenors taken from chants for Lent and especially Holy Week. These include a pair of motets on the same tenor (a responsory for Good Friday) as well as examples by Guillaume de Machaut, the most important poet and composer of the period. The tenor

fragments on which these motets are built often have emotionally charged texts (such as “my soul is sad,” or “obedient even unto death”), but, beyond the words themselves, these motets set up a more or less explicit connection between the narrator’s sufferings (passion) and the Passion of Christ by drawing on chants closely associated with the Crucifixion.

Commentaries on the liturgy such as the *Rationale Divinorum Officium* of the thirteenth-century bishop and theologian Guillaume Durand provide insights into how medieval motet creators could interpret the liturgical contexts of their chant fragments allegorically, allowing them to use these materials to serve symbolic functions within non-religious spheres. This paper will explore how a fuller understanding of the meanings of medieval liturgy can shed light on how the two domains of suffering are combined in these motets.

Session 2: Rethinkings

Sarah Caissie Provost (University of North Florida), chair

John Adams Recomposing Ives and Debussy

Michael Palmese (Louisiana State University)

For Joseph Straus, “recompositions” by Schoenberg, Stravinsky, and Webern of other composers’ works are not designed to aggrandize the original composer so much as transform their work, creating a new and independent piece of often surprising originality. John Adams too initiated a series of recombination projects in the late 1980s and early 1990s, his most ambitious devoted to Debussy and Ives: *Five Songs of Charles Ives* (1989–94) and *Le livre de Baudelaire* (1994). In this paper, I examine both of these recompositions, demonstrating how Adams inscribed his compositional sensibilities and interests into the new versions. Adams “symphonized” the original songs on structural and stylistic levels in an orchestral setting to emphasize elements he found intriguing in Debussy and Ives’s work, from connections to vernacular traditions to latent minimalist traits such as

repetition. These recompositions contain new structural emphases on phrases, motives, and harmonies not found in the original, and they also involve new textural contrasts through the expanded orchestral forces at Adams's disposal, reinterpreting the original from a minimalist perspective of style.

In *Five Songs of Charles Ives*, Adams symphonized the diminutive pieces by expanding their stylistic and structural features through a removal of experimental elements, altering the original textures, highlighting rhythmic peculiarities, and emphasizing repetition. The process of reconciling such features into Adams's preferred domain of the orchestra allowed him to explore similarities between his own compositional practice and that of Ives. In *Le livre de Baudelaire*, we find the same symphonizing process on stylistic and structural levels, which serves to heighten the underlying Wagnerian influences within the original Debussy melodies.

I close this paper by offering a critique of Straus's agonistic sense of Freudian conflict between the belated recomposer and the precursor composer. Adams exhibits a more exploratory inclination in these recompositions, favoring a creative situation in which he places himself in dialogue with his precursors in an attempt to learn. While making creative decisions that do transform the original works, his underlying motivations do not arise from a sense of anxiety or ambivalence toward the past.

The Influence of Jazz on Aaron Copland's Aesthetics Nate Ruechel (Florida State University)

Aaron Copland's compositional style is often characterized in terms of its variability and eclecticism; however, some individual scholars have recently identified possible stylistic consistencies across the composer's catalog. Stanley Kleppinger, for instance, argues that jazz influences persist throughout Copland's oeuvre, perhaps to a greater extent than previously acknowledged. Kleppinger's theory is grounded in

Copland's 1927 article "Jazz Structure and Influence." As Copland explains, the irregular rhythmic syncopations that abound in his overtly jazz works (like *Music for the Theatre* [1925], or the *Dance Symphony* [1925]), are actually agogic accents resulting from a series of alternating meters. Framing them as a metric reality, Kleppinger locates less-explicit jazz techniques in works such as the *Clarinet Concerto* (1947–49), which was published well after Copland's self-defined jazz period. This study investigates the aesthetic significance of Aaron Copland's "idealizations," or classical settings, of jazz idioms in two otherwise stylistically distinct works: *Grohg: A Ballet in One Act* (a student work from 1923–25) and *The Red Pony* (1948). Though these works are chronologically distant, they each employ what Copland identifies as "jazz rhythm" in his 1927 article.

Handwritten lecture notes titled "The Influence of Jazz on Modern Music," housed in the Aaron Copland papers at the Library of Congress, outline a speech Copland gave to the Brooklyn Academy of Music on January 1, 1940. Within the seven pages, Copland systematically explains his understanding of the structural and affective advantages of jazz in greater detail than any of his previously published writings. Again, Copland maintains that jazz rhythms offer classical composers the greatest technical utility, but he also identifies the genre's two affective qualities: nostalgic/sentimental and grotesque/exotic. I argue that Copland's varied uses of jazz techniques through his career served differing aesthetic purposes. The technical bridge between *Grohg's* exotic locale and *The Red Pony's* more provincial setting is found in Copland's idealized rhythms; jazz's affective range can be observed from this comparative vista. Jazz provided Copland with a rich resource to sonify the diversity he recognized as inherent in the American experience.

Brahms's Concert Performances of Bach's Organ Works
Valerie Woodring Goertzen (Loyola University New Orleans)

Brahms's arrangements for piano solo of works of other composers include at least twelve created specifically for his own performance in public concerts. Brahms eventually published two of these arrangements—Chopin's F-Minor Etude, Op. 25, No. 2, harmonized in sixths and thirds, and a Gavotte from Gluck's *Iphigénie en Aulide*—but reserved the others for his own use, apparently never even writing them down. His performances on piano of at least six organ works of J. S. Bach were received enthusiastically by the public and the press, especially the Toccata in F Major BWV 540, which Brahms performed from 1853 to at least 1865, and the G-Major Fantasy BWV 572, performed 1867–76.

In 2008 Russell Stinson described a bound volume of published scores of Bach keyboard works once belonging to Robert and Clara Schumann and now owned by the Riemenschneider Bach Institute at Baldwin Wallace University (“Clara Schumann's Bach Book: A Neglected Document of the Bach Revival,” *Bach Journal* 39, no. 1: 1–67). The scores for the Toccata and the Fantasy in this collection contain markings by Clara Schumann and Brahms having to do with the playing of the works on piano. In this paper I draw on Stinson's findings, my own assessment of these markings, and other evidence to assess the role of Bach's organ works in the friendship of Brahms and Clara Schumann and in Brahms's positioning of himself as a concert artist. In the arrangements of the organ works, virtuosic showpieces that both conveyed the structure of Bach's music and simulated the sonic qualities of the organ, Brahms developed an approach characterized by a powerful bass, facile leaps from bass to treble, inventive use of the damper pedal, and a level of stamina that reviewers found extraordinary. By programming the organ arrangements together with original compositions of past composers and his own arrangements of works of Beethoven, Schubert, Gluck, and others, Brahms asserted his connection to a broad historical sweep of repertory not just for keyboard, but also for other instruments.

Session 3: Sources

Joseph Sargent (University of Montevallo), chair

Balletti ad duos Choros in Central Europe

Charles E. Brewer (Florida State University)

While the earlier research of Wellesz and Nettl, along with more recent work by Brewer, has provided an overview of the dances used at the Habsburg court, a more detailed examination of the manuscript sources reveals some unusual facets of this repertoire. Though an important part of the theatrical productions at court, many Central European sources also demonstrate how the dances were repurposed for use at the court balls, especially during the Carnival season.

Among the extant manuscripts are a group of dance collections each marked with the designation “ad duos Choros.” While the use of double choirs of instruments in *canzoni* and sonatas was common at the Habsburg court and elsewhere, double-choir dances are apparently unique to Central Europe. There are single examples of “balletti ad duos choros” for strings by H. I. F. Biber, Johann Fischer, the obscure “Hugi,” and one anonymous set. Four collections remain which were written by the *Hofballetkomponist*, J. H. Schmelzer, each unique in its instrumentation. From these, Schmelzer’s “Balletto di Centauri, Ninfe et Salvatici a 3 Chori,” performed in the park at Schönbrunn Palace on August 13, 1674, using three contrasting instrumental groups, is the only set associated with a theatrical presentation.

While examining Schmelzer’s extant “balletti ad duos choros” in conjunction with the Viennese particell collection owned by Leopold I (A-Wn Hs. 16583) it was discovered that a recently published and frequently performed Ciaconna in A major for violin and continuo was actually the final movement from Schmelzer’s *Serenada in Mascara dene hoff Damas zu Ehren* from February 26, 1669. The first two movements from this *Serenada* are found in a mash-up of Schmelzer dances now at Kroměříž (A937/XIV:246) scored for two string groups, indicating that the entire *Serenada in Mascara*, including this

now well-known “solo” Ciaccona, was also written “ad duos choros.”

**A Spanish Manuscript at the University of Denver:
The Willcox 1 Antiphoner**

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 here 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 recently there has been little work on the manuscripts which survive in the United States.

One such source is University of Denver Library, Special Collections, MS M 2147 XVI .M1, a sixteenth-century Spanish chant manuscript of unknown provenance, and one of two Spanish Renaissance-era manuscripts held at the University. In fact, almost nothing is known about “Willcox 1” beyond the name of its donor. It is an antiphoner, a liturgical office book containing material for the Sanctorale, or Catholic saints venerated throughout the Church year. Since the antiphoner has never been studied, this paper will represent an early public discussion of the manuscript and its contents, serving to introduce it to the scholarly community.

Although there remain no specific identifying features within the folios of Willcox 1, the liturgical contents of the manuscript do point to use by a Dominican house of worship. Furthermore, clues left behind by the scribes of the manuscript suggest that not only was the manuscript meant for use within

a Spanish convent of female religious, but that at least one of the scribes was a woman. There is also reason to believe that Willcox 1 was the first of at least two such antiphoners, and that a single leaf currently in Yale University's Beinecke Library is the sole known surviving remnant of the second antiphoner.

Alexander Agrigola's *Si dedero*: A Modest Matrix
Jennifer Thomas (University of Florida)

From a twenty-first-century perspective, Alexander Agricola's brief, three-voice, song-style motet, *Si dedero*, seems musically commonplace. Dozens of similar motets barely survived in one or two sources—and many were surely lost altogether—whereas *Si dedero* thrived in a remarkable twenty-seven sources. Its fame seems perplexing, especially considered within the stylistic context of other motets preserved in as many sources, such as Josquin des Prez's *Ave Maria*—a musical icon for at least fifteen generations of scholars and students to the present day—and his expansive Psalm motet, *Qui habitat in adiutorio*, a laudatory celebration of faith.

Despite its diminutive proportions and short, enigmatic text, *Si dedero* soon caught the attention of Jacob Obrecht and Antoine de Févin, who modeled two innovative, but completely different types of polyphonic masses on it. Other composers—Josquin, Conrad Rein, and an unidentified contemporary—composed motets that share *Si dedero*'s materials, idioms, and compositional techniques. Later, two unknown composers each remodeled Agricola's motet by adding an additional voice.

A matrix is “an environment or material in which something develops; a surrounding medium or structure.” *Si dedero* functions as a matrix in which musical ideas and practices from the past, present, and future gather, combine, and continue to develop, embracing genres from chanson to mass. Agricola devised, from a plainchant melody, a two-voice foundation typical of mid-fifteenth-century practice. The

clarity of that framework reveals how it accommodated a contratenor, and more generally, the techniques of incorporating additional voices. Each subsequent work pays homage to Agricola's model, forming links in a chain that stretches from plainchant origins, through Loire Valley chansonniers, to the orbit of the French Royal Court, and eventually to the customers of a Nuremberg printer; the works perpetuate and reimagine Agricola's little motet across four decades. The modest complex of *Si dederò* works offers a textbook example of compositional practice within a community of composers whose works reveal their knowledge and interest in each other's music, who draw upon common techniques and generic materials, and who forge new ways of transforming these shared elements.

SATURDAY, 17 February

Session 4: Nationalisms

Joe Gennaro (University of Central Florida), chair

“Listen to Him!” Villa-Lobos's Indigenism in His Symphony No. 10 “Ameríndia”

Silvio J. dos Santos (University of Florida)

Composed for the celebration of São Paulo city's 400th anniversary, Villa-Lobos's Symphony No. 10 powerfully depicts the first contact between the native Tupinambás and José de Anchieta in the foundation of the city. Using historical references and early ethnographical studies in the compositional process, Villa-Lobos crystallizes a shift from his exoticism in the 1920s to a historicist perspective on the formation of the Brazilian nation. Such representation poses a problem, however. While the pervasiveness of imagined indigenism in literature, art, and music has been central in the construction of a Brazilian cultural identity (cf. Volpe and Béhague), the living indigenous societies and culture are as foreign to Brazilians as they have ever been. Indeed, as anthropologist Alcida Ramos argues, Brazilian Indigenism is analogous to Said's concept of “Orientalism.”

In this light, I examine the narrative content of the Symphony as an avenue for understanding the representation of identity and difference. Within the Symphony, the “índio brasileiro” is presented in three stages: a march to Pindorama (utopia), the encounter with Anchieta, and an immediate conversion into “civilization.” Significantly, Villa-Lobos places the moment of contact at the center of the work, where the natives encounter Anchieta and the Voice of Earth (baritone) commands: “Escutai-o!” (Listen to Him!). As Anchieta utters a few words, the newly converted natives immediately start singing his Marian poems in Latin. While such miraculous conversion has been taught in grade school textbooks, newer studies portray a more complex reality, where natives who did not subject to conversion were enslaved, tortured, or killed. Thus, much like the baritone entrance in Beethoven’s Ninth, this passage *demands* interpretation, as the act of “listening” to Anchieta had a high cost. The Tupinambá population was decimated from a thriving 100,000 in the sixteenth century to an almost complete annihilation at the end of the eighteenth century. While Villa-Lobos’s work glorifies the conversion of the natives, it may also be the starting point for us to let “the ‘other’ speak and then attempt to comprehend what is said” (Balslev). It may indeed justify the historical distrust between the natives and the Brazilian society at large.

Regionalism and Nationalism
in Manuel de Falla’s *Homenajes* (1939)
Leanny Muñoz (Louisiana State University)

In 1891, Felipe Pedrell (1841–1922) published his famous essay *Por nuestra música* to accompany the publication of his national lyrical-drama *Los Pirineos*. Pedrell’s essay explains his opera and the ways in which it epitomized Spanish national music. But as musicologist Edgar Istel has argued, a major issue with Spanish nationalism is its generalization of Spanish music. Istel states, “Certain it is that a traveler from the north finds much that is strange and unusual in Spain; but he soon becomes aware that, while there is a politico-geographical entity known as the Spanish state, there is no

culturally unified Spanish people, nor even a universal Spanish language.” He goes on to describe how outsiders often associate Spain with “Castilian” Spanish; however, Pedrell chose for his Spanish opera the regional language of Catalan. In other words, as part of Pedrell’s call for a unifying national opera, he chose to align his own opera with Catalan regional identity. In his *Homenajes* (1939), Manuel de Falla drew from Pedrell’s compositions and ideology, combining Spanish regional elements with Eurocentric musical trends of the early twentieth century.

The mentor/mentee relationship between Catalan musicologist and composer Felipe Pedrell and Andalusian composer Manuel de Falla reveals a shared ideology regarding Spanish identity. For Pedrell and Falla, drawing upon the music of the people, without exclusion, provided a stronger foundation for Spanish music, thereby allowing Spanish music to stand beside the music of other major European countries. The subversive idea of homogenization of “Spanishness” within *Homenajes* is especially poignant for Falla following the end of the Spanish Civil War in 1939. The orchestral suite served as an homage to his mentors, but especially the memory of Felipe Pedrell, whose message of unification was forgotten by Spain.

Session 5: Post-1950

Joanna Cobb Biermann (University of Alabama), chair

Narrative and *Mises-en-scène* in Manfred Stahnke’s Postdramatic Theatrical Music

Navid Bargrizan (University of Florida)

In several post–World War II music-theatrical conceptions—such as Philip Glass’ *Einstein on the Beach* and Tod Machover’s *Brain Opera*—plot-based dramatic actions assume lesser significance compared with the visual, aural, scenic, and corporeal elements. Such elements underpin the postdramatic tendencies of the modern operas, tendencies that the scholarly literature has not yet explained. Applying the

theory of postdramatic theater—proposed by performing arts scholar Hans-Thies Lehman to analyze the contemporary theater—to examine operatic projects, this paper expounds upon the postdramatic structures embedded in the operas of the German composer Manfred Stahnke (b. 1955). It juxtaposes the theatrical elements in Stahnke's *Wahnsinn das ist die Seele der Handlung* (1983) and *Orpheus Kristall* (2001), which remain in the scope of the conventional dramatic opera, and their postdramatic scenic, visual, and aural elements, which gain more importance than the plot-based narrative. I argue that although aspects of both operas remain faithful to the old, yet still prevailing, dramatic tenets, other aspects manifest postdramatic traits. Analyzing Stahnke's operas from the perspective of this theory not only underlines their philosophical implications, but also illuminates the interrelationships of microtonality, technology, and the theatrical components in their multimedia constructions.

In *Orpheus Kristall*, the incoming improvisations of Internet-musicians, transfigured to electronic sounds and superimposed on the onstage music, conceives a non-linear musical trajectory, reinforcing its postdramatic character. The live, electronic-tape playback in *Wahnsinn das ist der Seele der Handlung* also makes for superimposition, simultaneity, and de-hierarchizing of the events, characteristic of the postdramatic paradigm. On top of depreciated plots, both works contain simultaneous, fragmentary, and multi-perspective storylines, replacing linear succession of events intrinsic to the conventional dramatic narrative. They emphasize the value of juxtaposition of individual fragments, avoiding synthesis and producing perceptual distance. As in postdramatic theater, Stahnke's operas contain sections saturated by the density of philosophical and psychological signs, confronting the scenes of microtonal instrumental music. Such confrontations result in the postdramatic dialectic of plethora vs. deprivation. Although composed about twenty-years apart, *Wahnsinn das ist die Seele der Handlung* and *Orpheus Kristall* shall be considered two significant operas, containing vigorous postdramatic features.

“The Guilty to be Judged”: Penderecki’s *Lacrimosa*
and the Gdańsk Monument

Emily Theobald (University of Florida)

Premiered under the crosses of the Shipyard Workers Monument outside the Gdańsk Lenin Shipyard on the night of December 16, 1980, Krzysztof Penderecki’s *Lacrimosa* became both the foundation of his *Polish Requiem* (1980–2005) and a memorial to the lives lost in the 1970 shipyard crisis, an event that galvanized the Solidarity movement. Excerpts of Czesław Miłosz’s poem “You Who Wronged” and a Polish translation of a verse from the Bible were engraved on the monument; Penderecki composed his *Lacrimosa* based on the final stanza of the *Dies irae* sequence from the Requiem Mass at the request of Solidarity leader Lech Wałęsa. With Miłosz’s poem and Bible verse and Penderecki’s music, the monument articulates a subliminal message: indicting the aggressors in perpetuity while searching for peace. Though scholars explain the choir as merely accompaniment for the soprano soloist, I argue that Penderecki’s unorthodox use of the requiem text, particularly the relationship between the soloist and the chorus in the *Lacrimosa*, represents both the oppressors and those working toward peace. It functions in fact as an allegory of the Solidarity movement’s objectives.

As I demonstrate in this paper, Penderecki’s textual and musical choices in *Lacrimosa* further elucidate his reaction to Poland’s contemporary political atmosphere. Using Paul Ricoeur’s hermeneutics of history, I suggest that these choices, alongside the monument and Miłosz’s poetry, respond directly to the event that the work represents and its place in national memory. The juxtaposition of the soloist and the chorus, especially the words “judicandus homo reus” (“the guilty to be judged”), creates a semiotic exchange, highlighting the dualism of the monument’s historical significance and meaning while simultaneously remembering the fallen. In a subtle act of re-presenting history in light of the

Solidarity movement's intentions, Penderecki encourages listeners to not forget "[those] who wronged," completing Ricoeur's mimetic arc. His musical interpretation of history constructs a structure on which listeners can remember and re-live the past.

**Avoiding the Subject? Interrogating the
Sparse Historiography of the Post-1950 Symphony**

Ryan Ross (Mississippi State University)

In his 1983 monograph *Twentieth Century Symphony*, Christopher Ballantine writes that he knows of "no book, in any language" that broadly treats the topic of its title. As of 2017, his study remains virtually the only extended scholarship solely focused upon surveying the symphony genre since 1900, let alone since 1950. While the sheer number and variety of symphonies composed during this era would constitute a daunting challenge to further extended studies, this reality also problematizes the occasional suggestion that the symphony is of lesser contemporary relevance or has undergone a demise in the past six decades. A notable example is Richard Taruskin's 2008 remark that the traditional "numbered" symphony died out as a major genre with the death of Vagn Holmboe (1909-1996). However, major cycles of numbered symphonies, many proceeding from, if not strictly conforming to, "traditional" benchmarks, extend well past Holmboe's death (e.g. Maxwell Davies's ten numbered symphonies, Bolcom's nine, and Aho's seventeen). Furthermore, the failure of many other post-1950 composers to write symphonies that conform to certain critical expectations of the genre (especially First Viennese School standards of development and cohesion) have led some commentators to cast aspersion upon examples even by prominent composers. (For two significant instances, consider J. P. E. Harper-Scott's 2006 critique of symphonies by Malcolm Arnold and Dmitri Shostakovich in *The Musical Times*, or David Cox's 1967 label of Vaughan Williams's *Sinfonia antartica* as "unsymphonic," which has often been repeated.) This paper first explores these historiographical biases in greater depth. It then suggests that they, and not only

the intimidating volume of post-1950 symphonies, have mitigated against focused scholarly work on the subject. Finally, it proposes that music scholars of the era and genre henceforth approach this body of music with an attitude of description rather than one of prescription, seeking to faithfully account for fresh historical patterns even when they contradict longstanding preconceptions.

AA/EOE/ADA