

Annual Meeting



22–23 February 2019

School of Music
College of Arts & Sciences
University of North Florida
Jacksonville, Florida

8:00–8:50 **Registration**

8:50–9:00 **Opening remarks**
Dr. Randall Tinnin
Chair, School of Music
University of North Florida

9:00–10:30 **Session 1: Identity and Protest in
American Song**
Joe Gennaro (University of Central Florida), chair

**Forty Years of Sociopolitical Protest Music:
Roger Waters’s Concept Albums
as Manifesto against Indifference**
Navid Bargrizan (University of Florida)

**“Keep Our Market Full and Free”:
Southern Nationalism and Sheet Music Trade
in New Orleans During the Civil War**
Warren Kimball (Louisiana State University)

**“Speeding Motorcycle of My Heart”:
Daniel Johnston and a Performance of Disability**
Maria Cizmic (University of South Florida)

10:30–10:50 **Break**

10:50–12:20 **Session 2: Hearing Place**
Kathleen Sewright (Winter Springs, Florida), chair

**Sonorism and the Urban Soundscape
in Penderecki’s *Pittsburgh Overture* (1967)**
Emily Theobald (University of Florida)

12:20–2:00 **Lunch**

2:00–3:00 **Session 3: Approaches to Analysis**
Brett Boutwell (Louisiana State University), chair

**Theodor Adorno’s Autobiographical Flashes
in *Berg. Meister des kleinsten Übergangs***
Morgan Rich (University of Florida)

**An Alternative Formal Function?
James Webster’s “Antiperiod” and
Mid- to Late-Eighteenth-Century Thematic Design**
James MacKay (Loyola University)

3:00–3:20 **Break**

3:20–4:20 **Session 4: Legacies**
Sarah Caissie Provost (University of North Florida),
chair

The Remarkable Jenny Cameron
Rachel Bani (Florida State University)

**Blanche Wetherill Walton: Stewardship and the
American Modernist Music Movement**
Emily Eubanks (Florida State University)

4:20–5:00 **Business Meeting**

Scott Warfield (University of Central Florida), chair

**Forgetting and Remembering:
The Case of Leo Sowerby's *The Canticle of the Sun***
Joseph Sargent (University of Alabama)

**The Curious Case of Anthony Gnazzo:
A Lost American Experimentalist**
Michael Palmese (Louisiana State University)

10:30–10:50 Break

10:50–12:20 Session 6: Creating and Revising
Josh Neumann (University of Florida), chair

**“Surpassingly Beautiful” or “Too Uniform a Color”?
Verdi's *I due Foscari* in the Context of Its Genesis”**
Andreas Giger (Louisiana State University)

**Credit Where Credit Is Due: “Let’s Go Steady,”
The First Book of *Bye Bye Birdie***
Scott Warfield (University of Central Florida)

**From Darkness to Glory in *The Creation* (1970)
by Vincent Persichetti**
Hannah Denecke (University of Florida)

Session 1: Identity and Protest in American Song

Joe Gennaro (University of Central Florida), chair

Forty Years of Sociopolitical Protest Music:

Roger Waters's Concept Albums as Manifesto against Indifference

Navid Bargrizan (University of Florida)

Roger Waters's concept albums with- and post-Pink Floyd demonstrate his protest against indifference. While *The Dark Side of the Moon* (1973) dissects the consequences of modernity, *Animals* (1977) transfigures George Orwell's anti-Stalinist discourse in *The Animal Farm* (1945) to a satirical examination of capitalism. Waters followed the path of sociopolitical criticism also in *The Wall* (1979) and *The Final Cut* (1983), as much as in his solo projects *Radio K.A.O.S* (1987) and *Amused to Death* (1992). Forty years after *Animals*, in 2017 Waters released *Is This the Life We Really Want?*, protesting indifference to worldwide catastrophes. While Waters's earlier solo albums received negative criticisms, journalistic media, including *Rolling Stone* and *The Guardian*, deemed *Is This the Life We Really Want?* a milestone. I examine the logic for the conflicting receptions of Waters's new album and his previous solo works, although they all explore analogous sociopolitical issues.

Along with the timeliness of the album—crafted as reaction to the rise of a kleptocratic government in the United States and chauvinistic streams in Europe such as Brexit, as well as a web of allusions to Waters's earlier works evoking a sense of nostalgia—*Is This the Life We Really Want?* implores “plurality.” Waters's record reflects Hannah Arendt's concept of “pluralism,” an integral tool of her social anthropology with which she analyzed the post-WWII human condition. This

**“Keep Our Market Full and Free”:
Southern Nationalism and Sheet Music Trade
in New Orleans During the Civil War**
Warren Kimball (Louisiana State University)

In the 1840s and 1850s, composers and music publishers in New Orleans participated in the national economy by partnering with publishers in Northern cities, thereby expanding their reach into Northern markets. Likewise, merchants in New Orleans partnered with publishers in New York and Boston to meet the strong Southern demand for Northern-published sheet music. By 1861, however, New Orleans had regressed into a regional outpost within the sheet music market, catering only to Southern customers and ceasing nearly all trade after the Northern occupation in 1862. Additionally, the most well-known composers in New Orleans, who had previously achieved success with national audiences, began writing pieces expressing sympathy towards the Confederacy. Drawing upon Michael T. Bernath’s concept of “Southern nationalism,” or the desire for Southern cultural independence, and utilizing unexamined archival evidence, this paper documents for the first time New Orleans’s exit from the national musical economy in the early 1860s.

Two of the major players in this process were composer Theodore von la Hache and publisher Armand Blackmar. La Hache was a German immigrant and longtime New Orleans resident whose compositions proved popular with Northern consumers. By the onset of the war, however, La Hache composed pieces expressly supporting the Confederacy. Armand Blackmar was a music publisher and a diehard Southern nationalist who became the leading publisher of Confederate music during the war. By documenting the activities of La Hache and Blackmar, this paper examines music’s role in the South’s economic transformation on the

Daniel Johnston is a singer-songwriter who attained notoriety in Austin, Texas during the 1980s and was later diagnosed with severe mental illness. Although many musicians and critics praise Johnston's songwriting, his performances are not always in tune or in time. Many prominent musicians (Wilco, Tom Waits) have covered Johnston's songs since the 1990s, which has contributed to a fan base that supported his career as a touring musician. How does a sense of musical normativity—of being in tune and in time—influence the way audiences listen to Johnston? How does the prevalent perception that Johnston's mental illness anchors his sincerity shape both the listening experience and the covers of his songs? And generally, how do stories about musicians with disabilities influence the ways listeners understand what they hear?

This paper brings together several discourses: phenomenology of listening (Don Ihde), disability and performance studies (Carrie Sandahl and Philip Auslander), and music and disability narratives (Joseph Straus). In order to explore these questions, this paper examines the author's experience of hearing Johnston live in addition to his 1983 song "Speeding Motorcycle" and Yo La Tengo's 1990 cover. It would seem that such covers bring Johnston's songs within the bounds of musical normativity. But, in 1990 Yo La Tengo gave a live radio performance on New York City's WFMU with Johnston singing over the phone, and their negotiation of musical time might also provide an example of a collaborative performance of disability and accommodation.

**Sonorism and the Urban Soundscape
in Penderecki's *Pittsburgh Overture* (1967)**
Emily Theobald (University of Florida)

Krzysztof Penderecki composed *Pittsburgh Overture* on commission from Robert Boudreau and the American Wind Symphony Orchestra (AWSO) for performance on the ensemble's barge at the confluence of Pittsburgh's three rivers. Composed between his studies in sonorism—*De Natura Sonoris No. 1* (1966) and *No. 2* (1971)—*Pittsburgh Overture* results from the composer's interest in this postwar experimental tradition in Poland. Theorist Danuta Mirka explains Penderecki's sonoristic style as concerned primarily with producing unorthodox sounds on traditional instruments while prioritizing a timbral instead of teleological structure. While relying on various metal percussion instruments, and wind instruments in the absence of string instruments, the *Overture* facilitates a sonic exchange between the composition and the urban environment of its waterway premiere.

As I argue in this paper, *Pittsburgh Overture* offers a subtle critique of the urban soundscape, demanding reflection on sonic aspects of contemporary urban life and elements of Pittsburgh's past. Considering R. Murray Schafer's concept of soundscape and Ricciarda Belgiojoso's discussion of the Montreal harbor symphonies and their call for a city to listen to itself, I demonstrate the ways in which *Pittsburgh Overture* engages with Pittsburgh's soundscape through sonoristic elements such as cluster chords, aleatorism, strategic use of silence, and dynamic extremes. The *Overture* examines thus not only *de natura sonoris* (the nature of sound) in its musical context, but also within a contemporary performative urban space. In fact, in its premiere it forced listeners to grapple with the dichotomy between the performance of Mozart's Serenade No. 10 and a work that embraced the sounds of the city as

On January 24, 2018, Italian rapper Ghali (Ghali Amdouni) posted an open letter to Italy on his Instagram. It began with “Cara Italia” (Dear Italy), a salutation and a signal to the title of a new single released shortly thereafter to web and streaming services. Returning home from a trip to the United States, Ghali wrote his message to paint in lucid terms that Italians should value themselves in a global space. His reflection served as a reminder that Italians should not overlook their country’s imperfections, but instead should reflect and grow while celebrating their rich and diverse culture. Born to Tunisian parents in a poor neighborhood of Milan, Ghali’s heritage stands alongside many others’ in a contemporary Italy where intersections of race, ethnicity, and nationality remain weighty subjects. Stemming from such thoughts of place and personhood, Ghali’s hit single “Cara Italia” explores through its music and accompanying music video how a new generation of Italians grapples with migration, citizenship, and intergenerational support.

Examining “Cara Italia” reveals a pointed cultural discourse as Ghali reflects lyrically, musically, and visually on what diversity and creative expression mean in the present day. In a 2017 interview for *La Repubblica*, acclaimed Italian journalist Roberto Saviano wrote that “Il suo è un calco magico del reale” ([Ghali’s] is a magic cast of the real). This broadly underpins his creative output, understood as personal, relatable, and ultimately rooted in the everyday life of multicultural Italians trying to fit into a twenty-first-century Italy. Yet his work is not without creative import, and others have joined Saviano in praising Ghali and his ilk for introducing new expressive modes that actively reconfigure the landscape of Italian identity. For Ghali, this emerges in the rich interplay between language, ethnicity, and age. “Cara Italia” reflects a near-future Italy that is both couched in metaphor and piercingly direct. In it, we find strategic pieces

A Tale of Two Cantors: Heinrich Grimm (1592-1637) and Thomas Selle (1599-1663) during the Thirty Years War

Joanna Hunt (Florida State University)

During the Thirty Years War (1618–48), the lives of countless musicians were upended and their career trajectories greatly altered. In May 1631, the city of Magdeburg was occupied and burned to the ground by Imperial troops. Many citizens who survived the devastation, such as Magdeburg's cantor Heinrich Grimm, were forced to rebuild their lives elsewhere. Grimm initially fled with his family to the North, seeking employment in the more politically and financially stable city of Hamburg. The self-proclaimed "musician in exile" eventually found work in Braunschweig, first, perhaps, at the court of Duke Friedrich Ulrich and, later, as organist of St. Andreas Church in 1632, where he remained until his death.

Grimm's influence as demonstrated by his extant musical and theoretical works, as well as by his pupils' own accounts seems stymied in comparison to that of Hamburg's cantor Thomas Selle. Beginning in 1624, Selle held teaching posts in various north German cities until 1641, when he became the Hanseatic city's cantor. His duties there included organizing the music in Hamburg's four main churches and its cathedral, teaching music at the St. Johannis School, and coordinating other civic musical events. During his lengthy tenure, Selle composed nearly 300 pieces, including a work celebrating the Peace of Westphalia, and enjoyed supervising its thriving musical culture until he died in 1663. Similarly, Heinrich Grimm served as Magdeburg's cantor between 1617 and 1631. His position likewise involved composing music for liturgical purposes and civic performances, as well as directing the polyphonic choral music in the city's principal churches and the cathedral. Grimm also oversaw general music instruction at Magdeburg's Altstadt School. Once the city was destroyed

secure a position in Braunschweig, a city with an active musical life and a court, Grimm was displaced by the Thirty Years War and his career and output suffered as a result.

This paper seeks to compare the careers of Selle and Grimm to illustrate some of the issues facing musicians during the Thirty Years War. Aside from archival evidence, some of their own compositions address the hardships of war and suffering. Although one can only speculate about the influence Grimm may have garnered had he not become “a musician in exile,” a comparison of his career with that of Selle provides an interesting perspective on the two similarly positioned cantors and their productivity as the war unfolded.

Session 3: Approaches to Analysis

Brett Boutwell (Louisiana State University), chair

Theodor Adorno’s Autobiographical Flashes in *Berg. Meister des kleinsten Übergangs*

Morgan Rich (University of Florida)

In a style unique to Theodor Adorno’s output, the philosopher writes himself into *Berg. Meister des kleinsten Übergangs*, his 1968 composer monograph on Alban Berg. Including his own voice Adorno brings the authority of his background as a pupil, participant, and critic of the “Second Viennese School” to the critical discussion of Berg’s life, compositional methods, and the reception thereof. Different from a life and works biography, Adorno’s monograph combines his concept of negative dialectic, which he derived from Berg’s music, and his personal experiences with Berg, to establish a new mode of analysis that musicologist Julian Johnson calls *analysis informelle*. Adorno uses this musico-philosophical analysis as the means to create a new form of historical narrative, then

I argue that Adorno, as an authority on Berg's music and techniques, intertwines his own memories in his historical and analytical examination to call for a reassessment of Berg in light of a post–World War II, avant-garde, musical canon. He reassesses the histories and traditions surrounding Berg's works and mobilizes experiences of past time through memory and narration. My analysis of Adorno's autobiographical insertions in this biographical text builds on the concept of historical narration proposed by cultural historian Jörn Rüsen, where he states that “the experience of the past becomes relevant for present life and influences the shaping of the future.” Drawing on Rüsen's concept as well as textual analysis and archival materials to further explore the role Adorno's life plays in his Berg book, this paper addresses the relationship between Adorno and Berg, the chronology of the monograph, and the development of ideas that led to the book.

**An Alternative Formal Function?
James Webster's “Antiperiod” and
Mid- to Late-Eighteenth-Century Thematic Design**
James MacKay (Loyola University)

The antiperiod, which James Webster describes in *Haydn's Farewell Symphony* as “a period whose consequent cadences off the tonic and hence is more ‘open’ than the antecedent,” has received scant attention in the literature. This lacuna is surprising, given a marked resurgence of the Formenlehre approach to musical analysis in the past twenty years, thanks to William Caplin's groundbreaking *Classical Form* in 1998 and the influential *Elements of Sonata Theory* by William Darcy and James Hepokoski in 2006. However, Caplin touches upon this model only briefly (terming it a “reversed period”), while Hepokoski and Darcy do not discuss it at all.

This study seeks to remedy the antiperiod's relative neglect

Joseph Haydn, C. P. E. Bach, and J. C. Bach), I identify two models: the parallel antiperiod, where the two phrases begin alike (consequent-antecedent), and the contrasting antiperiod (a sentence-like hybrid), where the second phrase develops from opening material, or begins with new motivic content.

Unlike the standard periodic model, which concludes with a tonic cadence to form a discrete formal unit, the antiperiod is dynamic and open-ended: its lack of full harmonic closure permits formal fusion with later thematic-tonal events. Moreover, its harmonic plan can expand to encompass larger formal regions. An antiperiod may span both main theme and transition in a sonata exposition, creating a greatly expanded presentation phrase, following which the subordinate theme group provides an equally expansive continuation.

In sum, the antiperiod has great affinity with the sentences and sentence-like hybrids identified in Caplin's *Classical Form*. However, its frequency of appearance and diversity of use in the decades around 1750 marks it as a unique form-functional model in its own right, which contains within it many of the motivic and harmonic strategies that will characterize thematic design in the late eighteenth century.

Session 4: Legacies

Sarah Caissie Provost (University of North Florida), chair

The Remarkable Jenny Cameron

Rachel Bani (Florida State University)

When the Bonnie Prince, Charles Edward Stuart, landed on the shores of Scotland and raised the Jacobite standard at Glenfinnan in the summer of 1745, Jean Cameron of Glendessary mustered approximately 300 men from her

political actions of women over the course of the Rising by debasing their reputations and attacking their sexuality. Jean Cameron's military actions and position as an unmarried woman of means opened the door for Hanoverian propagandists to use her name and distort her image in song, literature, and visual art. Through their artistic renditions, Jean Cameron of Glendessary was morphed into "Jenny Cameron," the "notoriously bad" and sexually promiscuous Highland Amazon of Hanoverian creation.

This presentation will examine song propaganda inspired by the character Jenny Cameron as a means of understanding the ways in which eighteenth-century propagandists mythologized female figures and debased politically active women to undermine the Jacobite Cause. Through an analysis of broadside ballads such as "The British Heroe" and the musical pantomime *Harlequin Incendiary; or Columbine Cameron*, this project will unpack the mythologized character of Jenny Cameron, and explore the ways in which propagandists used her figure to undermine the political efforts of women involved in the Jacobite Rising of 1745.

Blanche Wetherill Walton: Stewardship and the American Modernist Music Movement

Emily Eubanks (Florida State University)

Blanche Wetherill Walton played a significant role in the development of America's modernist music culture throughout the 1920s and 1930s. Her legacy has largely been preserved through her patronage efforts during this time: sending financial aid to composers, housing modernist musicians, and hosting meetings of the New York Musicological Society. However, Walton's participation in modernist music extended far beyond traditional patron roles. In addition to offering financial gifts, Walton carried out tasks

Walton's work sets her apart from other music patrons; she acted as a one-woman agent for a select, yet still large, group of modernists.

Walton's upbringing and familial ties suggest that her managerial efforts, as well as her patronage, were motivated by her Quaker beliefs and convictions. The Quaker tenants of stewardship and equality, in particular, are visible in the ways Walton used her resources to support modernist composers and their music. Walton is often cast as a product of the "New Woman" ideologies of the 1920s; however, examination of her managerial efforts in light of her Quaker background suggests that religious convictions played a central role in motivating her work. Traditional Quaker views on gender equality show that "New Woman" ideals of women's rights were present in Quaker values—and Walton's life—long before the 1920s. Rather than being cast as a "New Woman," Walton can be better understood as a product of traditional Quaker tenants.

Though Walton's managerial activities impacted the work of numerous modernist composers, this paper explores the extent of Walton's efforts on behalf of Henry Cowell. Correspondence between these close friends reveals the agential work that Walton carried out for Cowell to propel his compositional career. By using Cowell as a case study to examine Walton's work, we can better understand Walton's role in the cultivation of modernist music as well as her convictions for carrying out this work.

**Forgetting and Remembering:
The Case of Leo Sowerby's *The Canticle of the Sun***
Joseph Sargent (University of Alabama)

Leo Sowerby (1895–1968) belongs to what Carol Oja has called the “forgotten vanguard” of twentieth-century American composers. Early in his career, he gained substantial attention for symphonic works that embraced expansive formal models, lush sonorities, and American subjects. Yet Sowerby’s reputation suffered in the post–World War II era, and aside from his organ and sacred choral music he remains largely ignored today.

This paper investigates several forces that have contributed to Sowerby’s status as a “forgotten” composer, as well as more recent efforts to “remember” his music. As a case study, *The Canticle of the Sun* offers a useful framework for considering these issues. This piece, a thirty-minute cantata for orchestra and chorus, garnered strong reviews upon its premiere and won the Pulitzer Prize for Music in 1946. Yet the work has since slinked into obscurity, attracting only a few scattered performances (mostly using an arranged version for smaller ensemble), and it has never been published in fully orchestrated form.

Analytical and documentary evidence relating to *The Canticle of the Sun* illustrates how both stylistic and personal issues factor into Sowerby’s “forgotten” reputation. Stylistically, this piece juxtaposes various techniques characteristic of earlier eras: a primary theme that is manipulated via developing variation; chromatic harmonies that occupy a broadly tonal space; frequent use of block repetition; abundant instances of fugue and other contrapuntal devices; and vivid depictions of textual imagery. This synthesis of historical influences may

Commentary by Sowerby and his peers, meanwhile, reveals how aspects of Sowerby's personal nature also affected his cultural standing. Sowerby's firm emphasis on sacred music led many to consign him exclusively to that realm, while his aversion to self-promotion and cultivating connections with the American "power elite" further hindered his visibility. Nevertheless, recent efforts by scholars and performers to revive Sowerby's music may signal the advent of a remembering process, in which we may consider anew whether his "forgotten" status in history is truly justified.

**The Curious Case of Anthony Gnazzo:
A Lost American Experimentalist**

Michael Palmese (Louisiana State University)

Who is Anthony Gnazzo? Answering that simple question is the focus of this paper. Evidence indicates that he was a significant figure within the Bay Area avant-garde music scene of the 1960s and 1970s and opted to "retire" from composition in 1982 or 1983. He has since been lost in the annals of composers from this diverse and creatively vibrant location on the West Coast. New archival research, however, reveals that Gnazzo allows us to better understand the complex network of influences and artists working on experimental music in the Bay Area during the 1960s, 1970s, and 1980s.

This paper provides a basic outline of Gnazzo's career and work, tracing his earliest academic compositions produced at Brandeis University up through his late electronic pieces and sound poetry. His oeuvre exhibits a diverse conflation of avant-garde influences and intersections. As a result, I divide his career into three stages. The first stage encompasses his youthful works, beginning in 1964 while living on the East Coast and in Canada, and ends in 1968 after he moved to the

pieces of aphoristic electronic sound poetry, as well as comedic, anarchic happenings modeled upon Cage. The work produced in the late 1970s and early 1980s suggest a third stage of development in Gnazzo's compositional voice as he experimented with conventions of the minimalist tradition.

I close by noting unique issues presented by investigating Gnazzo and his work. This composer consciously avoids discussions or inquiries about his personal aesthetic or compositional work from the past; such a circumstance raises questions about why one should study music that appears to have been "abandoned" by the artist. Gnazzo, and his status as a "forgotten" composer, provides an opportunity to reflect upon broad ethical and moral issues inherent in archival musicological research.

Session 6: Creating and Revising

Josh Neumann (University of Florida), chair

"Surpassingly Beautiful" or "Too Uniform a Color"? Verdi's *I due Foscari* in the Context of Its Genesis"

Andreas Giger (Louisiana State University)

The role of the octogenarian doge Francesco Foscari in Verdi's sixth opera, *I due Foscari*, has for some time counted among the most beautiful baritone parts in the Verdian canon; the opera itself, however, has been viewed with ambivalence. The reasons for the strengths and weaknesses have remained elusive, however, not least because its genesis has been insufficiently understood. In this paper, I argue that the reasons lie in the unusual array of models that inspired the opera's libretto and music.

Verdi's operas were almost always based on a novel or play. *I*

(1844). The next step in the opera's genesis, the scenario, was quickly concocted from Carlo Marengo's play *La famiglia Foscari* (1834). Only when Verdi brought on board his eventual librettist, Francesco Maria Piave, did he ask him to "stay close to Byron."

The confluence of the three models caused dramatic problems, especially in act III. Verdi's request of Piave to "stay close to Byron," a dark play with one-dimensional characters, originally led to a third act without any music for the tenor (the Doge's son, Jacopo). Verdi and Piave thus concocted from the paintings and the scenario a dramatically redundant number, a pseudo finale in the middle of the act, betraying a lack of dramatic confidence not uncommon in Verdi's early operas.

Among the opera's strengths is the characterization of the Doge, likely a direct reflection of the power of Hayez's paintings. They place the fragile and suffering Doge front and center and served, as Marri Tonelli has shown, as the model for some of the opera's stage directions and scene descriptions. The connections extend further, however, to the text and music Piave and Verdi wrote for the Doge, especially in his two arias and a recitative in the finale of act II.

Credit Where Credit Is Due: "Let's Go Steady,"

The First Book of *Bye Bye Birdie*

Scott Warfield (University of Central Florida)

With a career that saw *Bye Bye Birdie* (1960) as his only success, it is not surprising that Broadway producer Edward Padula made such incessant claims—in his unpublished "Bye Bye Birdie: A Musical Memoir"—about having conceived the show's basic idea. Composer Charles Strouse's autobiography, *But On a Happy Face*, however, credits the

Stewart was the true originator of *Bye Bye Birdie*'s story.

More than simply negating Padula's questionable claims about the origins of *Bye Bye Birdie*, this minor controversy opens the door to a closer examination of these previously ignored "Let's Go Steady" scripts. Beyond the lack of an "Elvis" and several other characters central to *Bye Bye Birdie*, Miller and Milian's script badly misunderstood the late 1950s world of teenagers that Padula intended to satirize. While the authors attempted to make the plot as (then) up-to-date as possible, with a number of superficial references to events from 1957–58, they also utterly misunderstood the new 1950s teenage phenomenon of "going steady," which they presented with a surprisingly adult tone and overtly sexual content. They further compounded their script's weaknesses with a song for an African-American character that was completely at odds with the era's emerging Civil Rights movement, and a series of verbal and musical references to outdated musical styles from the 1920s, 30s and 40s.

These previously unexamined scripts make clear that Miller and Milian were quite out of touch with the 1950s youth-oriented culture, and it thus not surprising that Padula fired the pair. Moreover, nothing in "Let's Go Steady" supports Padula's claim that the finished product *Bye Bye Birdie* was based on his idea. Credit for conceiving that Broadway hit belongs only to Michael Stewart, whose script captured the mood and tone of late 1950s youth culture quite well and paved the way for later youth-oriented musicals in the 1960s.

From Darkness to Glory in *The Creation* (1970)
by Vincent Persichetti
Hannah Denecke (University of Florida)

Standing as one of his most intriguing works, combining

theologies of his era. While many works of the past have explored creation cosmologies, such as Haydn's *Die Schöpfung* (1797–98), Copland's *In the Beginning* (1947), or the 1945 *Genesis Suite* which includes movements by renowned composers Schoenberg, Milhaud, and Stravinsky, rarely have any composers of the western tradition chosen to go beyond the creation cosmology of the Judeo-Christian heritage. Written in seven movements, *The Creation* interprets the Judeo-Christian creation story, but also incorporates stories found in sacred texts of many western and eastern religions. In addition, it includes poetic interpretations of creation, and scientific studies of human origins. While Andrea Olmstead's magnificent *Grazioso, Grit, and Gold* (2018) offers an overview of the work, the full implications of *The Creation* remain unexplored.

In this paper, I will examine the contrast of darkness and chaos with glory and sabbath rest in the first and final movements of *The Creation*. Of particular significance is the composer's libretto and the archival materials corresponding with his creative process, now preserved in the New York Public Library's Music Division archives. I will also consider the autograph manuscripts of the drawings made by the composer to accompany the movements, as well as the illustrations created by Bernard Kohn for the published score. I argue that Persichetti's far-reaching theological aim positions *The Creation* at the perfect moment in his context, just a few years after the conclusions of Vatican II (1962–65). Proving not only ecumenical, but universal, in many ways, Persichetti's *Creation* has the potential to resonate with people of faith all over the world in a shifting time in history.

