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AMS-RMC Abstracts**

Rika Asai, Utah State University

"There is Much to Do Which is Thoroughly Worthwhile Doing in That Little Empire of Mountains and Valleys": The 1948-49 Residency of Roy Harris at the Utah State Agricultural College

Roy Harris (1898–1979) is perhaps best remembered today as an important figure in the establishment of a distinctly “American” voice in the symphonic repertoire of the twentieth century. Harris worked in academia for much of his career and was affiliated with a long list of institutions across the U.S., where in addition to teaching, he involved himself in all aspects of musical life.

In 1948, Harris joined the faculty at Utah State Agricultural College (USAC) as Professor of Music, Composer-in-residence and Chairman of the Division of Theory, Composition, and Music History. Roy’s concert pianist wife, Johana Harris, was also retained as Associate Professor of Music, Artist-in-residence and Chairman of the Department of Piano Instruction.

This paper uses recently discovered primary sources in the Utah State University Special Collections and Archives that provide evidence of the activities of Roy and Johana Harris locally, regionally, and nationally. During the academic year they spent at USAC, their musical activities included numerous concerts, lectures, a weekly radio broadcast called “Music with Our Neighbors,” and perhaps most significantly, a Summer Music Festival.

During the eight-week Festival, musicians of national significance, including Joseph Gingold (concertmaster of the Cleveland Orchestra) and Leonard Rose (principal cellist of the New York Philharmonic), performed, taught, and resided in Logan, Utah. Combined with the presence of Roy and Johana Harris, the festival may be considered a significant catalyst to the development of musical institutions in the intermountain region.

While festivals such as Harris’s 1952 Pittsburgh festival, the most ambitious and controversial of his festivals, are well-known, this paper explores the 1949 Logan festival as a culmination to a year’s worth of musical activity and as the most decisive articulation of the Harris’ views on the role of art music in American life. I

argue that their views were strongly influenced by their exposure to the Works Progress Administration's Federal Music Project.

The Harrises' music festivals promoted a particular vision of American musical life in the mid-twentieth century that interwove ideas of national and regional musical culture. Their vision complements and contradicts other mid-twentieth-century musical visions of America and what it means to be American.

John Brobeck, University of Arizona

Compositional Process and Diatonic *Ficta* in Three Experimental Motets from 1514-1519

Three experimental chromatic motets composed between 1514 and 1519 seem related by the particular circumstances of their creation and their common exploitation of "diatonic *ficta*," a compositional device that can lead to pitch spirals. Gascongne's 12-voice spiral canon *Ista est speciosa* was composed as a caption for a miniature portrait of Mary Tudor in *CambriP 1760*, a manuscript created in 1514 as a wedding gift from King Louis XII of France. An anonymous 4-voiced spiral double canon on the text *Salve radix* appears uniquely in *LonBLR 11 E.xi*, a manuscript created to celebrate the reunion of King Henry VIII with his sisters Margaret and Mary Tudor in 1516, one year after *CambriP 1760* traveled to England as an appeasement gift from Mary to her older brother. The third motet, the famous chromatic duo *Quidnam ebrietas*, befuddled the singers of Pope Leo X (r. 1513-21) because of its diatonic *ficta* and pitch spiral. This work was composed by Willaert not long after he had studied composition in Paris with Mouton, who—as a member of the French royal chapel at the time of Louis XII's wedding to Mary Tudor—undoubtedly knew *Ista est speciosa*. The historical and compositional linkages between these experimental motets raise the following questions: (1) What do their contrapuntal structures suggest about their authors' methods when devising chromatic spirals? (2) Beyond their common reliance on pitch spirals, are these pieces linked by other compositional or stylistic elements?

Analysis of compositional process reveals dramatic differences in pre-compositional constraints and compositional approach. The pitch content of *Ista est speciosa* seems constrained by extra-musical considerations, including a possible reference to *Ave maris stella* and the need for perfect intervals because of the manuscript's overarching theme of the perfection of the Virgin Mary and her "goddaughter" Mary Tudor. The contrapuntal approach of *Salve radix* is more closely related to double canons at the fourth by Josquin which build contrapuntal structure by repeating and expanding upon standard fifteenth-century cadential formulas. Finally, the rough harmonies and enigmatic written final interval of a seventh in Willaert's motet support the theory that it was composed specifically to vex Pope Leo X's singers.

Technical differences between the three motets suggest that although Gascongne's spiral canon may have prompted the anonymous composer of *Salve radix* and Willaert to compose pitch spiral by the use of diatonic *ficta*, they did not attempt to emulate its technique when composing their own works.

Julie Hedges Brown, Northern Arizona University

Clara Wieck Schumann and the British Reception of Robert Schumann's Music

As a widow, Clara Wieck Schumann spent more time concertizing in London than in any other European capital, visiting nineteen times from 1856-1888. Such concentration itself deserves recognition, and Janet Rittermann's 1996 article provides an overview of Clara's activities in England. These activities merit far more scholarly exploration, especially Clara's efforts to promote Robert's music—a central focus of her widowhood. During her first tour, taken just months before Robert's death, Clara performed more works by Robert than any other composer: twelve compositions spanning the range from orchestral music (Piano Concerto) to chamber works (Piano Quintet and Quartet), along with a number of solo piano pieces.

Clara's initial efforts met significant resistance, however, which in turn reflected differences between British and Continental aesthetics. In German-speaking lands, Robert—once a symbol for musical progressivism—had become redrawn by Wagner supporters as a conservative aligned with Mendelssohn (who Wagner blamed as hindering the progress of modern music). In Britain, however, Schumann was cast as Mendelssohn's aesthetic opposite, the eccentric modern to Mendelssohn the classicist. As Clara noted in an 1856 diary entry, the English “are terribly backwards about the moderns, accepting no one except Mendelssohn, who is their God!”

This Mendelssohn-Schumann polarity arose especially through the writings of Henry F. Chorley (writer of music travel books and contributor to *The Athenaeum*) and James W. Davison (influential music critic for the *Times* and *Musical World*). Davison, for instance, decried the “affection of originality” in Robert's music, and lumped him with Wagner as representatives of the dubious new “aesthetic school” that threatened to “extinguish Mendelssohn” and undermine British taste. In her first tours, Clara moderated these perceptions through careful alignment of repertory and venue. Appearances with the conservative Philharmonic Society, for instance, showcased familiar works by Beethoven and Mendelssohn. Performances of Robert's music, however, occurred only in private settings and with organizations open to newer repertory, like the New Philharmonic Society and the Musical Union. Beginning in the mid-1860s, however, Clara cultivated relationships with other supporters of Robert's music and their affiliated institutions: George Grove and August Manns (Crystal Palace Concerts), and Arthur Chappell (Popular Music

Concerts). With audiences numbering into the thousands, these venues allowed Clara to move the debate about Robert's music from more rarefied environments to a much broader public, for whom Clara became a beloved figure. Ultimately Clara helped secure Robert's public legacy while also reshaping British musical culture.

Darlene Castro, University of Utah

The Sound and the *Fusae*: Notation as a Means of Time Travel

The Renaissance composer Crispinus van Stappen was born during a time in which luxuries such as cloud storage and back-up files had yet to be invented; if something went missing, it stayed that way. Unfortunately, this happened with one of the voices to his five-voice motet *Exaudi nos filia*. Without this voice, his composition is incomplete and un-performable. If one wanted to complete van Stappen's composition and recreate this missing voice, what would one have to take into consideration to get the most accurate result without creating a time machine, traveling back in time, and listening to the original?

I propose to recreate the missing voice to *Exaudi nos filia* using the original white mensural system of notation, exploring the possibilities that this approach has for historically accurate composition and how the system itself could influence me as a composer when recreating this voice. Composing any piece of music requires the melding of sound and symbol: music theory and analysis take care of the sound, and notation takes care of the symbol. With analyzing, transcribing, performing, and listening to contemporaneous pieces, one can gain an aural feel for the aesthetic of the music. Likewise, studying the music theory of the era can provide one with the guidelines and rules that composers of that time would have followed. This lays out a map of what procedures were common and what the people of that era were used to hearing.

However, theory and intent listening can only provide so much information to a modern ear trained in a modern setting. White mensural notation is a close precursor to our modern notational system, and while the similarities between them are enough to render it readable with practice, there are key differences that create an unfamiliar atmosphere for writing music. Modern instruments can play early music, but performing on period instruments allows performers to momentarily time travel and gain the motions naturally existent in the instruments of that era, creating an entirely different sound and gestural vocabulary. Just as playing on period instruments creates a different performance perhaps writing in a period notation, where stylistic elements can happen naturally due to the system, can also create a different composition.

Blake E. Cesarz, University of Arizona

Musical Elements: Shining a Light on Midtown

The classical musical environment of New York in the 1970s is typically viewed in terms of a dichotomy between Eurocentric, serialist uptown culture and an experimental, eclectic downtown world. While existing discussions tend to class musical developments within either of the two broadly defined camps, they have left little room for the intersections between the two spheres. In this paper, I establish a distinct but flexible 1970s midtown aesthetic through the case study of the contemporary music ensemble Musical Elements. Archival materials, including performance reviews, recordings, and programs, as well as recent interviews with musicians associated with the group, illustrate that a unique midtown sensibility operated simultaneously within and between the uptown and downtown circuits. Specifically, interviews with former members of the ensemble, including Daniel Asia, Robert Beaser, James McElwaine, and Mary Feinsinger, demonstrate that there were those who were actively attempting to synthesize the virtuosity, rigor, and performance demands of uptown with the passion for exploration encapsulated by downtown practitioners into a distinct approach and aesthetic. Feinsinger delimits the scope of Musical Elements' particular niche by explaining that "Elements was really eclectic"; he also noted that the ensemble did not have the uptown's sense of "rigid orthodoxy," but nevertheless would explore some "twelve tone" music as well as other challenging music that required "a huge level of musicality." Underwood added that the ensemble "found influences outside of straight classical music," and—due to the nature of their audience and venues—"despite the fact the music was notated, it felt more experimental." These and other comments, taken with the critical reception of the ensemble and the diversity of the ensemble's programs, ultimately reveal that viewing the musical culture of 1970s New York as defined purely by a schism between uptown and downtown composers is an oversimplification of an infinitely more complex, dynamic and nuanced musical atmosphere.

Michael Chikinda, University of Utah

A Meta-Text of Unity and Reconciliation in Persichetti's *A Lincoln Address*

Vincent Persichetti's *A Lincoln Address*, Op. 124 (1972)—written for orchestra and narrator—was undertaken as a commission from the Second Inaugural Committee of Richard Nixon. More than being a curiosity in presidential politics, this piece marks the culmination of a remarkable compositional journey. Indeed, it began with a pet project of Persichetti and his commitment to the Ecumenism. He had been collecting sacred texts during the 1940s and '50s with the goal of compiling a new liturgical resource of hymns and responses that could be used in any Christian house of worship. One such response—including text from the *Book of Common Prayer* for Trinity Sunday—was used in the first movement of Persichetti's Symphony No. 7,

Op. 80 (1958). For instance, the low strings and woodwinds play the cantus firmus “Who art one God” at the opening of the first movement of the symphony, which is also played at the opening of *A Lincoln Address*.

Without a doubt, there is an intertextual dialogue present between the words of the response, which Persichetti annotated on his score of the Symphony No. 7, and the words of Abraham Lincoln spoken by the narrator in *A Lincoln Address*. But the matter is more nuanced because there are different intertextual relationships at work. The use of the subtitle *Liturgical Symphony* invokes Gérard Genette’s architextuality while the presence of the cantus firmus “Who art one God” invokes his hypertextuality: “any relationship uniting a text B to an earlier text A upon which it is grafted in a manner that is not that of commentary.” I argue that, by studying the various intertextual relationships at play, *A Lincoln Address* can be understood to convey a meta-text of both ecumenical and political unity and reconciliation.

Janice Dickensheets, University of Northern Colorado

Ossianism and the Bardic Style in Music

Ossianism fed the nineteenth-century fascination with a romanticized ancient world and produced in music an archaizing style that reflected much of the imagery of Ossianic poetry. This bardic style takes its essence from the Ossian tradition, featuring a representation of the voice of the bard, harp evocations, and the combining of other musical styles (heroic, chivalric, military, and tempest) into a single musical language that evokes an image of a bard of old spinning fabulous tales, imagery that mirrors that of the Ossianic poems.

Examples of a musical bardic style are found in Mendelssohn’s *Hebrides Overture* and Gade’s *Echoes of Ossian*, which re-create Ossianic descriptions of battles and storms, connecting them to representations by artists such as Ingres, Girodet, and Gérard. Similar references to Ossian and Ossianic events are found in music by other nineteenth-century composers, including Schubert, Schumann, and Brahms, something that has been discussed by several scholars, notably John Daverio.

However, the influence of Ossianism was not limited to those musical works directly connected to Macpherson’s writings. So prevalent was the Ossianic movement throughout the nineteenth century, that the bardic style itself came to embody its essence, continuing to reference the ancient bard and epic tales even when the works were not directly tied to Ossian, and it is this body of work that illustrates the extent to which Ossianism impacted nineteenth-century aesthetics. The fourth movement of Brahms’s Piano Sonata No. 1 opens in a bardic style, evolving into a musical ballade that clearly references, through its musical styles, the ancient epic. Likewise, Tchaikovsky’s *Romeo and Juliet Overture* opens with the bardic style: a

reference no doubt to The Bard of Avon. Numerous other compositions also feature this style, highlighting the ancient imagery.

The bardic style emerged out of Macpherson's writings to become a universally-understood musical language that eventually moved beyond the Romantic period. Continuing to reference ancient bardic lore, it found a natural home in film music, appearing prominently in Howard Shore's score for *Lord of the Rings*. This referential continuity demonstrates just how widespread Ossianic influence was during the nineteenth century and beyond.

Desireé González, University of Utah

Manuel M. Ponce and Mexican Nationalism: An Overview of His Life and Selected Piano Works

The Mexican Revolution of 1910 brought social and political reorganization and renewal to Mexico. In response to this sociopolitical upheaval, Mexican composers and artists developed an interest in the investigation and preservation of their current cultural and musical traditions, as well as the indigenous music of the past. This, in turn, gave birth to Mexican musical nationalism.

Manuel M. Ponce stands as the leader of the Romantic Nationalist movement because his music embodies a Mexican identity. He incorporated a strong Mexican character into his music. Ponce therefore created a body of music for Mexico that parallels Bartók's efforts in Hungary. Like Bartók, Ponce traveled to small villages, where he collected, transcribed, and edited a large quantity of Mexican folk songs. He then merged these folk melodies with standard European forms and genres; this practice later evolved into the Indigenous Nationalist movement led by his student Carlos Chávez.

Ponce's extensive piano repertoire—known for its sultry melodies and lush harmonies— illustrates this composer's significant contributions to Mexican art and culture. Despite this importance, however, his music remains in the shadow of his models: Chopin, Liszt, and Schumann. This paper will consequently examine how Ponce fused European Romanticism with Mexican folk materials in order to give his nation a distinctive musical voice.

Jane Hatter, University of Utah

Constructed Tenor, Constructing the Composer, c. 1500

Epitomized by either the Guidonian hand or the gamut of notes and mutations, the hexachord is arguably the most ubiquitous image of late medieval and early modern music theory. This simple figure of six notes—*Ut-re-mi-fa-sol-la*—appears in multiple types of sources produced in the late medieval and early modern eras, from practical manuscripts like antiphonaries and basic music theory treatises to large compendia of humanistic knowledge and the liberal arts. Beginning in last decades of the fifteenth century, the hexachord was also used as the basis for complex polyphonic compositions. I have discovered fourteen pieces composed between c. 1480 and c. 1530 that use the hexachord as a cantus firmus or structural element, seven of which were published by Ottaviano Petrucci in Venice during the first decade of polyphonic music printing, between 1501-1508. What was the purpose of composing a piece around the hexachord and how did these compositions fit into Petrucci's larger agenda as a printer and entrepreneur?

A pre-existent tenor in a piece of Renaissance polyphony generates meaning in relation to its previous associations. In order to understand how the hexachord functioned as a cantus firmus, we need to determine what it meant to composers and singers c. 1500. The hexachord featured prominently in a controversy that raged in Northern Italy during the second half of the fifteenth century regarding the nature of the musical education of amateurs. Stephano Mengozzi suggests that in the published version of his treatise *Practica musice* (Milan, 1496), Gaffurius reformulated the image of the hexachord as Guido's main tool in elevating and Christianizing the pagan art of music.

Therefore, the hexachord was a highly recognizable tool of the musical trade, invested with meaning for both musical and non-musical consumers, linking Greek music theory with contemporary ecclesiastical practice. Although dissimilar in musical style and structure, motets by Isaac (*O decus*), Josquin (*Ut phebi*), Compere (*Virgo celestis*) and van Stappen (*Exaudi nos*) all use simple cantus firmi derived from the hexachord. Brumel takes this one step further in his *Missa Ut re mi fa sol la*, which features the entire gamut of hexachords. Visually, the tenors of these pieces are indistinguishable from examples in treatises on music, making them music about music. By developing tenor motets and Masses based on hexachords these composers capitalized on current academic discourse and controversies to promote the status of music and contribute to the professionalization of composition c. 1500.

Pam Jones, University of Utah

Johana and Roy Harris and *Toccata for Piano: Setting the Record Straight*

Twentieth-century American composer Roy Harris and his Canadian-born wife, concert pianist Johana Harris, were one of the most influential musical couples in the United States during the 1930s-1950s. Roy wrote most of his solo and ensemble piano music specifically for Johana, and she promoted and performed his music throughout her life. Upon her death in 1995, she left a large discography of this repertoire. Johana's role as muse, copyist, or perhaps even compositional collaborator—or ghost writer—to Roy has been hotly debated for some time. As a graduate piano student of Johana Harris at UCLA, I studied Roy Harris's *Toccata for Piano* directly from her. The aim of this lecture is to present Johana Harris's unpublished corrected version of the *Toccata for Piano* by comparing the differences between the 1951 version published by Carl Fisher, and the "definitive" one that Johana Harris edited, performed and taught until her death in 1995. Some of the differences are small, but many are much more substantial, revealing a significantly tighter work that is 40% shorter than the published version.

Primary sources for this research include two different copies of the Carl Fisher edition (my personal copy, and a UCLA Music Library score), both of which have identical corrections notated in Johana Harris's hand, along with the single surviving page of the manuscript currently located in the Roy Harris Archives at Cal State Los Angeles. Johana Harris's own recording of this piece will also be referenced in this study, as well as my personal recollections and oral history compiled from my six years of studying and performing this work under her supervision.

Lindsey Macchiarella, University of Texas at El Paso

Performing Satie in the Tranquil Shadow of the *Gymnopédies*

Erik Satie's *Gymnopédies* have become an icon of peacefulness and serenity due to their ubiquitous presence in popular culture, appearing on dozens of "easy listening" classical albums such as *Chill with Satie* (2004), or *Erik Satie: Gymnopédie and Other Easy Listening Piano Music* (2012). Popularly considered to be some of the most tranquil pieces of classical music ever written, commercialization of the slow and sonorous *Gymnopédies* seems to have set a precedent for how all of Satie's piano music should be performed. A survey of recordings by Armengaud, Kormendi, Fevrier, van Veen, McCallum, and others, shows that Satie's entire oeuvre is habitually saturated with sustain and is played with an excessively slow, steady beat, and a dearth of dynamic variety. In many cases, pianists blatantly ignore rests, staccato markings, and even explicit performance indications from the composer such as "dry and detached," or "jaunty," in order to conform to the commercialized notion of the "Satie sound."

In light of Satie's famous works of "furniture music" from 1918, which were written to function as "static sound decór," the common practice of performing the

composer's works with minimized emotion might seem justified. Furniture music, however, was one of his final contributions and, though its message was groundbreaking, it does little to advocate for a retrospective application of playing his older works as nondescript background music. Early recordings of Satie's piano works by Francis Poulenc, a personal friend to the composer, demonstrate an entirely different attitude towards the performance of his works. Poulenc's recordings exhibit quicker tempos, variable beat, light pedaling, clear formal breaks, and a myriad of dynamic fluctuations. These lively recordings problematize the prevailing practice and discourse surrounding performances of Satie's works, challenging performers to rethink "tranquil" interpretations of a revolutionary composer's music.

Eileen Mah, Colorado Mesa University

Alternative Facts in Musical Historiography and Hermeneutics

The assertions, refutations, and counter-refutations about historiography and hermeneutics by Richard Taruskin in reference to two core pieces of his studies on Russian music provide a starting point for continuing discussion about the possibilities, limits, and obligations of musicological interpretation. Moreover, an important aspect of the discussion is the way musicologists present their histories and hermeneutics, both in publication and in pedagogy.

Tchaikovsky's Symphony No. 6 and Shostakovich's Symphony No. 5 are regularly found in music history and music appreciation classes, as well as in orchestra programming and on radio broadcast. Almost always these pieces are accompanied by some version of their popular but debated interpretations—Tchaikovsky's symphony as evidence of suicide and its relation to his gayness, and Shostakovich's symphony as evidence of his covert dissidence against Stalin.

Taruskin's argument against overly specific or simplistic readings is sound—basically, the fallacies of confirmation-bias and the belief that meaning received proves meaning intended. Taruskin explains how "extra-musical" information should not be used, but often fails to explore why those elements are in fact present, and is hesitant to incorporate both extrinsic and intrinsic elements into interpretation of implied narrative or other meaning. For example, Taruskin finds the exuberance of the third movement of Tchaikovsky's symphony irreconcilable with a tragic reading of the symphony's narrative, but does not say why, and does not discuss the place of this movement in the abnormal ordering of movements. Likewise, Taruskin acknowledges the reference in the first movement to the Russian Orthodox Requiem and cautions against interpreting it as suicide note, but does not explain why Tchaikovsky included a reference to death and memorial if he did not, in fact, intend to make a reference to death and memorial.

As for Shostakovich's symphony, Taruskin notes its saturation with musical topics, but ignores the range of allusive specificity topics can have, downplaying their significance altogether because of what he calls their transferability. Yet Taruskin himself identifies an allusion to a specific hymn from the Orthodox Requiem, and therefrom draws specific conclusions. As evidence is music in the third movement which he says is literal imitation of the hymn, yet it is not. What Taruskin and his refuters all missed is the nicely disguised but truly literal quotation of that same hymn in the fourth movement. Again, something that specific, and its placement in the symphonic structure, deserve noticing and demand some level of specificity of interpretation.

Adriana Martinez, University of Arizona

Hearing America in the New Millennium: Nationalism in US Popular Music after 9/11

The subject of nationalism in US popular music has generally been discussed in terms of the nationalist movements or cultural nationalisms of marginal groups, such as black nationalism in rap or Mexican American (bi-)nationalisms in Tejano music. However, from the World War II-inspired patriotic songs of Tin Pan Alley and Broadway, to the controversial version of "The Star-Spangled Banner" played by Jimi Hendrix at Woodstock, US popular music has always functioned as a public space for the expression and negotiating of contested, often conflicting notions of US nationalism.

In American popular music of the twenty-first century, expressions of nationalism have been generally dismissed by music critics as jingoistic or partisan. However, an analysis of songs across the political spectrum reveals a struggle to redefine the American self-image, as well as an increasing separation between the political and cultural dimensions of US nationalism. From the trauma of 9/11, war and anti-war movements, natural disasters like Katrina and Sandy, to presidential elections, technological advancements, and social movements such as LGBTQ rights and Black Lives Matter, the past fifteen years have seen dramatic changes in US society. The public debate surrounding these events and issues represents a high-stakes, political and symbolic struggle to redefine national values and the ways in which the nation wants to be perceived domestically and internationally. This paper will examine songs from pop, rock, country, hip-hop and R&B to elucidate the central role popular music plays in mediating constantly evolving notions of US self-identity.

Karen Mize, University of Denver

“They Won't Stretch to Make Room for You”: The Clash Between Bourgeoisie Values and Bertalda in Lortzing’s *Undine*

Largely ignored by the academic community, Albert Lortzing’s operas provide a window into the thoughts and values of the mid-nineteenth-century German bourgeoisie. By the time *Undine* premiered in 1845, Lortzing had already made a name for himself as an operatic jack-of-all-trades and was known for composing librettos and operas that appealed to the broad range of tastes found within the German operatic audience. Lortzing’s retelling of Friedrich de la Motte Fouqué’s novel *Undine* was no exception to this rule. The opera’s premiere was met with praise from Lortzing’s bourgeoisie audience and a profound empathy for the opera’s title character, the water spirit Undine. Surprisingly, that same empathy was not afforded to Bertalda, a character equally devastated by the fickle male lead, Hugo von Ringstetten. Although engaged to Bertalda at the time, Hugo meets, falls in love with, and marries the water spirit Undine. Soon after this, Bertalda seduces Hugo, and they resume their plans to marry. During the wedding feast Undine appears, and Hugo changes his mind, once again abandoning Bertalda. Undine’s father Kühleborn floods the palace, and Hugo is allowed to join Undine in her underwater kingdom.

In analyzing Lortzing’s portrayal of Bertalda, both musically and dramatically, along with de la Motte Fouqué’s novel and E.T.A. Hoffmann’s opera by the same name, I argue that Lortzing’s portrayal of Bertalda was influenced not just by the moral values of his audience, but also by the iterations of Bertalda that already existed in the musical and literary canon. This comparison serves to reinforce the argument that, because her reaction to Hugo’s infidelity was far outside the behavioral expectations of a German woman of the time, Lortzing set Bertalda up to be the villain without requiring her to be truly villainous. In combining this analysis with reviews of the opera by Lortzing’s contemporaries and a survey of the most commonly executed cuts made by modern productions, one can see that Bertalda continues to be judged by the standards of womanhood found in the nineteenth-century German bourgeoisie, not the standards of modern morality. This strict adherence to bourgeoisie ideas of womanhood, despite the shift in values that has occurred since the opera’s premiere, means that over a century and a half later, there still is not a willingness to stretch to make room for Bertalda and the experience of womanhood she represents.

Cecilio Novillo, University of Arizona

Fighting Hegemony: From Rock Radical Vasco (RRV) to Los Chikos del Maiz / Counterculture and Anti-Establishment Music in Spain

Since Spanish democracy was restored in 1975 after Franco’s death, politicians in centralist positions of power coopted mainstream pop-rock music, prompting its musicians to abandon content with political or social intention. This trend, well

documented by Héctor Fouce, contrasts with the rise of other bands that chose to address political or social problems. These socially-conscious musicians aligned in an opposing orbit comprising Left-Nationalist parties, anarchist or radical left labor unions, and various distinct social movements (such as 15-M). Collectively these musicians and allies created an anti-establishment underground culture that contested the hegemonic culture and those in positions of central power. Sociologist Christian Lahusen argues that in the 1980s, the bands in the Rock Radical Vasco, such as Kortatu, were used by the izquierda abertzale (the Basque nationalist/separatist left), although in most of the cases these bands maintained a high level of independence. These historic patterns of alignment remain significant today but have not received analysis in the context of contemporary politics. This research undertakes that task. Current punk bands such as Non Servium or Ignotus follow the same paths established by the RRV. Additionally, Pablo Iglesias, leader of the New Left party Podemos, has used the politically-minded hip hop band Los Chikos del Maiz to address their social causes. In both cases, popular music styles are giving voice to aspects of Spanish society that have been marginalized since the economic and political crisis of the 1980s and which the nation has continued to experience since 2005. Distributed by independent labels, playing in concerts projecting social reform or subversive intent, and supported by social centers, local festivals or casa okupas (squat houses), these oppositional bands have created a counterculture network against hegemony. This presentation will examine two signature case studies to illustrate the ongoing role of these musical movements in anti-hegemonic contexts from the restoration of the democracy in 1975 to present times. Additionally, it will analyze how the oppositional politics have used these bands in Spain.

Katherine Reed, Utah Valley University

“The Twisted Name on Garbo’s Eyes”: Person, Persona, and Music in Bowie’s Film Roles

Almost as soon as David Bowie began recording music, he began to act in films. Like many pop stars, Bowie saw himself as a performer first and foremost, but unlike most other musicians, his performance of himself off-screen was purposefully fluid. Bowie created his own star image, consciously masking David Jones under each new persona. For this reason, Bowie the musician and Bowie the actor are difficult to untangle from one another. Indeed, Bowie’s music is sometimes used to present him as something other than his star image – frequently within the very same film, or even at the same moment on screen. While Julia Lobalzo Wright has theorized Bowie’s star image as excessive, and only really compatible with certain (queer or alien) roles, I argue a different approach. We might see Bowie as he seemed to see himself: not as an overdetermined sign, but as a blank slate.

Taking Barthes's reading of Garbo's face as a starting point, this paper reads Bowie as a similarly mythological figure: determinate in that he was a real person, but a sign of much more than that. As Barthes labels Garbo the "Platonic idea of the human creature," so I argue that we should view Bowie as a similarly sexually indeterminate ideal of a rock star. Analyzing his roles in *The Hunger*, *Labyrinth*, and *Zoolander* in comparison to Bowie's musical identities, this paper addresses the purposefully fluid nature of Bowie as star. In particular, the music used to score Bowie's scenes in these films highlights the contradictory nature of his star image. The music here acts both to highlight and undercut the idea of any stable "Bowie," much as the artist's own oeuvre did.

Jessica Russell, University of Utah

Rending the Veil: An Examination of Veils in French Exotic Opera

In her book *Colonial Fantasies: Towards a Feminist Reading of Orientalism*, Meyda Yeğenoğlu argues the importance of veils—both literal and figurative—in understanding the West's fascination with the East. Based on the actual barrier worn by a foreign woman to deflect an outsider's gaze, Yeğenoğlu recognizes the significance of the European desire to remove the veil and "reveal the hidden secrets of the Orient" (39). But beyond the actual head covering, the veil becomes a metaphor for the Orient, offering only an obscured view of a foreign culture and thwarting the European desire for understanding and control.

Literal and figurative veils are features of several late nineteenth-century French operas with exotic themes, including Bizet's *Carmen* and *Les Pêcheurs de perles*, Delibes's *Lakmé*, and Saint-Saëns's *Samson et Dalila*. In most of these operas, either a man or the woman herself removes the veil as the climax of the drama approaches. However, I contend that in the case of *Samson et Dalila*, Dalila's figurative veil is not removed. I find evidence for this argument in a comparison of Dalila's text to her music in the second act, which reveals that the audience cannot rely on Dalila's words to understand her true motives. Saint-Saëns brings back various melodic motifs throughout the opera and their meaning changes as they recur, continually challenging our understanding of Dalila, keeping her veil intact. A comparison to literal and metaphorical veils in other contemporary French operas highlights Dalila's nonconformity and offers an example of the Other's ability to subvert Western power and domination.

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Success or Nadir? St. Paul's Cathedral

During the Middle Georgian Period

Various scholars, such as Donald Burrows and Christopher Dearnley, de-emphasize the middle Georgian period (c.a. 1715-1760's), either by briefly mentioning it—focusing only on the perceived decline in compositional output—or by cultivating a strong negative stance. Alan Mould, for instance, blatantly characterizes the period as one of “shameful neglect” on the part of cathedral administration. Contemporary eighteenth-century British historians Roger North and, later, Charles Burney and John Hawkins especially perpetuated this view; while both men spoke well of certain church institutions they sharply chastised most. Later, during the Oxford Movement of the nineteenth century, writers latched onto these negative perceptions in order to justify “needed” reform of the nation’s sacred musical culture.

A sharp decline did indeed exist at certain Georgian institutions. However, many British cathedrals, especially in England, continued to maintain high musical standards and full choral ensembles throughout this supposed decline, such as Canterbury, Durham, Salisbury and especially St. Paul’s. Of these, St. Paul’s Cathedral represents the most flourishing and cosmopolitan example of success. To facilitate such success within a secular, Enlightenment-oriented era, St. Paul’s Cathedral devised unique requirements and payment systems to cultivate a pool of permanent trained singers. St. Paul’s complex system of income and endowments lured well-trained singers from other cathedrals and theatres. This endowment system, broken into three distinct funds (the General Fund, Fabric Fund, and Cupola Fund), allowed income to regularly flow into the cathedral treasury, thereby keeping a full staff and trained choir. A strict set of regulations also arose that governed the choir members’ numbers and attendance at Divine Service, thus ensuring strong musical performances. The cathedral further encouraged good behavior through signed contracts that could impose strict fines and even dismissal from service for poor behavior, which essentially blacklisted a performer. Especially unique, St. Paul’s allowed choristers to seek employment elsewhere, thus supplementing their income (which was already quite high) and expanding their performance opportunities. As a result, “plurality,” or simultaneous employment at other cathedrals and venues, became for all three London cathedral institutions the standard and expectation. Examining the specifics of St. Paul’s musical life makes clear that not all cathedrals fit the “nadir” mold, as some scholars suggest.