



2018 Rocky Mountain Music Scholars Conference

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American Musicological Society - Rocky Mountain Chapter (AMS-RMC)

Rocky Mountain Society for Music Theory (RMSMT)

Society for Ethnomusicology Southwest Chapter (SEMSW)

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ABSTRACTS

Keynote Abstract

Comparing Musical Cycles Across the World

John Roeder (University of British Columbia)

Growing interest in world-music analysis has highlighted the challenges, long recognized by ethnomusicologists, of comparing music from different cultures on the basis of their divergent indigenous conceptions. Yet, in today's free-for-all sonic economy, listeners enjoy musics of unfamiliar cultures and histories. What are they hearing? My talk reframes this question in music-theoretical terms: what kinds of insight can a few basic and presumably universal principles of musical listening provide into a ubiquitous musical procedure, "cycling" (persistent repetition)? Most scholars who study musical cycles classify them, or associate them with the general affects they afford, without considering individual examples in much detail. Recently, though, Agawu and Locke have carried out detailed analyses of cyclic West African traditional music in terms of basic percepts. Their approach seems worthwhile to refine and apply to other repertoires.

Of the many different manifestations of cyclicity, I restrict my inquiry to simple textures featuring constantly repeated rhythms, from isolated traditional cultures relatively untouched by colonizing/globalizing influences. My approach concentrates not on rhythmic "objects," such as fixed metric states or events, but on the dynamic processes through which listeners acquire and continuously revise their sensations of music continuity, articulation, and event categories. Attention to these processes helps move beyond generalities to describe exactly how cyclic pieces differ, and also to recognize common strategies for making the repetition lively or for weaving large-scale processes out of precisely calibrated variations. To expose the basic concepts I first examine some proto-musical chanting of Tibetan Buddhist nuns, then I present analyses and comparison of cyclic music from Haida Gwaii (Canada), Gabon, Bolivia, and Vanuatu. The presentation is intended not only to appreciate the art of these examples, but to advocate for more analytical investigation into traditional sources as a valuable resource for music theory.



About the Keynote Speaker

John Roeder

As a music theorist and analyst, I describe ways that people conceive of music, and how music is heard to organize time coherently, expressively, and meaningfully. I concentrate on music of special relevance today: recent works by contemporary composers in the Western art-music tradition, and the "world music" that globalization is now bringing to everyone's ears. I have also directed graduate-student research in popular music, jazz, Renaissance polyphony, phenomenology, and spectral music.

I am especially interested in rhythm, meter, musical transformations, mathematical and computational approaches to music, issues of semiosis



and representation, and processive approaches to music. From 2000-2007 I directed research into strategies for preserving digitally created information, including music, as a member of the InterPARES project. I have held grants from the Social Sciences and Humanities Research Council of Canada to study Transformation in Contemporary Art Music, Periodicity in Music, and Approaches to the Analysis of Musical Time (the latter two in collaboration with my ethnomusicologist colleague, Michael Tenzer).

I've served on the editorial boards of *Perspectives of New Music*, *Music Theory Spectrum*, and *Journal of Music Theory*. I've been active in the Society for Music Theory, chairing, for instance, the Publications Committee. In June 2003 I conducted a Workshop at the Mannes Institute for Advanced Studies in Music Theory on "Transformational Approaches to Contemporary Music," and in November 2008 I led a seminar on "Analyzing Contemporary Music" for the Graduate Student Workshop Program of the Society for Music Theory.

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AMS-RMC 2018 Abstracts (by Session)

Session I: Critical Receptions during the 20th Century **Chair: Julie Hedges Brown (Northern Arizona University)**

War, Institutions and Commissions: A Study of the 1943 League of Composers' War-Themed Commissions
Kathy Acosta Zavala (University of Arizona)

On July 13, 1943, the League of Composers issued a letter "inviting a group of composers to take part in a new project to integrate the music of serious composers with the aims and feeling of these war days." These composers were to write "short compositions not exceeding five minutes in performance time" to be premiered by the New York Philharmonic. Ultimately, seventeen composers – including Bohuslav Martinu, William Grant Still, Roy Harris, and Walter Piston– accepted the League's invitation.

Through a careful analysis of letters found in the League of Composer's New York Public Library Archive, newspapers clippings and concert programs, this paper argues that these commissions galvanized the contemporary New York symphonic scene by creating a ripe marketing environment for other works by the commissioned composers. Along with the buzz around a controversial conductor's first full season with the New York Philharmonic (Artur Rodzinski) and the excitement about a new American assistant conductor (Leonard Bernstein), the war-themed commissions contributed materially to the presentation of new music during times of war.

Challenging Bernstein's Impact on the Perception of Mahler's Music in America from 1911 to 1968
Jessica Berg (University of Arizona)

Leonard Bernstein's prominent role in championing the music of Gustav Mahler is well known; as music director of the New York Philharmonic from 1959 to 1969, he introduced Mahler's works to millions through concerts, recordings, and television programming. One key moment came in 1960, when the New York Philharmonic celebrated Mahler's 100th birthday with a festival that included a televised Young People's Concert led by Bernstein. Although Bernstein is typically given the bulk of the credit for popularizing Mahler, scholars have recently explored how figures such as Bruno Walter, Dmitri Metropolis, Serge Koussevitzky, Leopold Stokowski, and Aaron Copland were all engaged closely with Mahler's music; many of them worked with Bernstein at some point in his career, and each contributed materially to increasing public knowledge about Mahler's music in America.

In this paper, I explore the critical reception of Mahler's music to place Bernstein's championing of Mahler in context, arguing that Bernstein was far from the deciding factor in how Mahler's music was performed or received in America during the 1950s and 1960s. Although the critical environment was often hostile to Mahler — *New York Times* critic Olin Downes referred to a Mahler symphony as "bad art...blatantly vulgar music" in 1948 — a close look at newspaper reviews of performances by the Boston Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, and Chicago Symphony Orchestra from before, during, and after the Mahler festival, from a variety



of critics were not only positive, but Mahler's music was well received by audiences. *Boston Globe* critic Cyprus Durgin once wrote of Mahler's Second Symphony "the "Resurrection" Symphony is among the world's masterpieces" in 1960 and *Chicago Tribune* critic Thomas Willis wrote of Mahler's Sixth premier performance by the Chicago Symphony "Mahler's Sixth heard here- at last" in 1968. *New York Times* critic Raymond Ericson wrote of the New York Philharmonic's performance of Mahler's "Das Lied Von Der Erde" that "the performance was a brilliant one"⁷ in 1967. The newspaper reviews combined with the research of other leading musicians leading up to Bernstein demonstrate that while Bernstein's celebrity helped broaden Mahler's popularity, he was not the sole champion of Mahler that he made himself out to be.

The Twenty-First Century Secular Church Organ: A Precedent at the Twentieth-Century Cathedral of Notre-Dame Alexander Meszler (Arizona State University)

Secularism in the western world is on the rise. Recent centuries of musical and cultural history construct the organ as a Christian instrument, so, in a secular age, the organ's livelihood is at risk. However, a case-study-analysis of twentieth-century French organ culture at the Cathedral of Notre-Dame reveals that the view of the organ as solely a sacred instrument is fundamentally flawed. Previous scholars have remained disturbingly silent about the effects of secularism in the twenty-first century as well as the numerous precedents for a secular church organ. Through a study of musical-thematic material in the organ compositions of cathedral organist Louis Vierne (1870-1937), I demonstrate that most of his works are not liturgical and are perhaps not even sacred. Following the model of Vierne, Pierre Cochereau (1924-1984) expanded the organist's role well outside the walls of the cathedral; though he published almost no music, his career brought him around the world and to the United States for no fewer than twenty-five tours. I argue that after Cochereau's sudden death in 1984, the fact that Notre-Dame appointed four organists to split the liturgical responsibilities at the cathedral solidified the honorary, largely secular role of this position. Finally, drawing on scholarship in the fields of political and social secularism, I link France's State-sanctioned secularism to the organ. I argue that a consideration of changing of societal demographics and a general critique of secular and religious politics is necessary if the organ has any hope of remaining vibrant in a secular age.

Session II: Sacred Music Before 1750 **Chair: John T. Brobeck (University of Arizona)**

The Good Thief in Byrd and Tallis's *Cantiones quae ab argumento sacrae vocantur*: A Study in Musical Anagnorisis Jeremy L. Smith (University of Colorado Boulder)

Although widely considered a landmark, and well-studied for its notable musical achievement, the jointly-composed collection Thomas Tallis and William Byrd published in 1575 and dedicated to their queen, *Cantiones quae ab argumento sacrae vocantur*, has never been properly assessed for the "argument" advertised in its title, nor for the sequential method the composers meticulously followed as a means of making their points to an elite audience of monarchs engaged in cultural diplomacy. Lack of attention to its narrative has not only obscured one of the chief political purposes of the set, it has also left unstudied a number of special dramatic techniques Tallis and Byrd utilized in the development of their story. One of the most compelling of these techniques involves their means of depicting the Good Thief, in Tallis's *Absterge me*. Following the classic dramatic method of anagnorisis (recognition), famously discussed by Aristotle, in a series of interrelated motets, Tallis and Byrd reveal the identity of one of the two men crucified with Christ in a way that forces the auditor not only to reengage with what they had just heard but also to appreciate more deeply, through experience, the key importance of the Thief's own soul-preserving act of recognition in the Passion story. The *Absterge* is of particular interest as it is the only one of the entire set of thirty-four motets for which no biblical or liturgical source for its text has been discovered. Furthermore, the composers used the same dramatic technique, but at different structural levels, to expose further elements of their "sacred argument" that have been uniquely identified in the present study.

Hidden Prayers: Re-Interpreting William Byrd's *Cantiones Sacrae* (1589) Alexandra Siso (University of Colorado, Boulder)

In recent years research has brought to light many different ways in which the Catholic composer William Byrd served as an active member of his religious community while maintaining nonetheless a close relationship with Queen Elizabeth I, the titular head of a Protestant nation.



Among Byrd's works that have sparked discussion along these lines, the motets published in *Cantiones Sacrae* (1589) are considered to be his most controversial and political compositions. Yet the set as a whole has always been viewed through the narrow interpretive lens of isolated works within the volume, and this selective approach has, ultimately, perpetuated a series of misunderstandings and misconceptions about its overall point and purpose. Furthermore, by analyzing only a selection of works within the collection, musicologists have neglected to notice the strong narrative that results from Byrd's deliberate organization of all of these motets into a comprehensive sequential structure. When read as a sequence, it emerges that Byrd's volume conveys a supplication for deliverance (motets 1-5), a lamentation for Jerusalem (6-7), a violent demand for justice (8-9), a demand to carry it through (10-14), and it ends with the certainty that justice will be brought out (15-16). Thus the set works as a meta prayer, which explicates, in turn, its ultimate political purpose.

This paper aims to frame the publication in the context of Byrd's challenging role as an activist in the Catholic community, and as a loyalist in the court of Elizabeth I.

The "Pseaumes de Mr de Noailles": *Cantiques spirituels* and the court of Louis XIV

Deborah Kauffman (University of Northern Colorado)

The seventeenth-century *cantique spirituel* is a religious text in French set to a borrowed or newly-composed melody. The simplest didactic *cantiques spirituels* were often strophic texts sung to well-known melodies and were used by Catholic religious orders for the education of the faithful in the catechism and for the reconversion of Protestants. Twenty-three *cantiques* titled "Pseaumes de Mr de Noailles" in manuscripts from the Maison royale de Saint-Louis at Saint-Cyr depart from typical didactic *cantiques* in both usage and style. Eleven have headings indicating their use during the Little Hours of the Divine Office, while thirteen are composed as *plain-chant musical*, a style of monophonic music used during the seventeenth century for new compositions in the Catholic liturgy, featuring melodies that resemble traditional Gregorian chant.

"Mr de Noailles" may be Anne-Jules duc de Noailles, and the texts the result of his reported 1699 commission to Jean-Baptiste Rousseau; five of the texts are certainly by Rousseau. Anne-Jules's son, Adrien-Maurice duc d'Ayen, may have contributed to the music. The duc, who married Madame de Maintenon's niece in 1698, composed a motet that was sung for Maintenon in 1700. It is unlikely that the duc wrote the *plain-chant musical cantiques*, since such music typically lay within the purview of church musicians. A plausible candidate is Guillaume-Gabriel Nivers, who was well known for his *plain-chant musical* compositions, and was *maître de musique* at Saint-Cyr, where the community observed the Little Hours. These modest works reflect close connections between the powerful Noailles family and Maintenon.

For What Purpose? J. Pachelbel's *Was Gott thut, das ist Wohlgetan* and Middle-Class Patronage

Shaun Stubblefield (Northern Arizona University)

Johann Pachelbel's vocal works occupy a small space within his overall compositional output—less than 100 works of the 500 attributed. Ranging from individual arias, sacred concertos (or cantatas), masses, and other liturgical compositions, many of these vocal works were composed during his tenure as head organist of the St. Sebald church in Nuremberg. But then remains the question of purpose, as his organist position neither required vocal compositions, nor did the St. Sebald's church liturgy allow for such compositions outside Saturday and feast day Vespers.

Pachelbel's cantata *Was Gott thut, das ist Wohlgetan* P. 487, based on the chorale by Samuel Rodigast (1649-1708), thus presents an opportunity to reevaluate its possible performance context and purpose of composition. This paper will closely examine Pachelbel's cantata, considering its text, musical structure, and possible performance venues in context of this 18th-century imperial city. More specifically, I will examine the cantata in the context of funerals, church services, and weddings, considering Pachelbel's work within the framework of extant liturgical rubrics to ascertain the work's original purpose. Ultimately, I argue that the only sound interpretation is one that posits the work as a commissioned wedding piece. As such, this cantata thus underscores the important role that middle-class patronage, seen especially with incidental music commissions, played in Nuremberg's musical life. Such examination will establish a clearer picture of the musical environment fostered in early 18th-century Nuremberg, while also shedding new light on the multifaceted composer Johann Pachelbel's cantata *Was Gott thut, das ist Wohlgetan*.



Session III: 19th-Century Ideologies and Receptions

Chair: Deborah Kaufman (University of Northern Colorado)

Robert Schumann's Chamber Music and His London Reception

Julie Hedges Brown (Northern Arizona University)

In mid-nineteenth-century London, performances of Robert Schumann's music exposed ideological, geographical, and class divides. In German regions by the 1850s, Schumann—once a symbol for progressivism—had become redrawn by Wagnerians as a conservative aligned with Mendelssohn. In mid-century England, however, critics polarized Schumann-the-eccentric-modernist against Mendelssohn-the-classicist.

Schumann's chamber music provides a significant, as-yet-unexplored lens for understanding these perceptions. The first institutional performance of Schumann occurred in 1848 at the exclusive Musical Union: there the Op. 47 Piano Quartet struck critics as "devoid of merit" while a Mendelssohn string quartet was "masterly"—a contrast that reverberated in reviews for years. In 1853, one critic asserted that the chamber works betrayed Schumann's "superficial knowledge" of music, undermining any claim that he and "Brother Wagner" could "extinguish Mendelssohn."

As more affordable concert venues developed, Schumann's music found a wider audience, which generated a growing divide between critical and public opinion. Especially important were the Popular Concerts (founded 1859), which—like the Musical Union—prioritized high-quality chamber-music performances, but attracted huge audiences (c.2000) through affordable pricing. The first Schumann work performed was the Op. 44 Piano Quintet, in 1862: critics claimed it left an "unfavourable impression," yet it proved successful enough to warrant another performance. During her 1865 tour, Clara Schumann reconsidered her venues in light of growing popular enthusiasm for her husband's music. Leaving the Musical Union, she joined the "Pops," participating in 100+ concerts and witnessing the rise of Robert as the most-performed composer after Beethoven—the position long held by Mendelssohn.

Liszt, Wagner, and Judaism in Music

Jay Rosenblatt (University of Arizona)

Richard Wagner's most notorious essay is, without question, "Das Judenthum in der Musik." It was first published under a pseudonym in the *Neue Zeitschrift für Musik* in 1850 and reprinted in expanded form under Wagner's own name as a small book in 1869. His principal thesis is that musical creativity is not possible for a Jewish composer, and his examples are Mendelssohn by name and Meyerbeer by implication. Although anti-Semitism was common throughout this period, Jacob Katz observes, "*Judaism in Music* was almost without parallels" (*The Darker Side of Genius*).

Franz Liszt was Wagner's greatest supporter and close friend. Nevertheless, he was shocked by the initial publication of Wagner's virulent essay, to the point where he felt it necessary to ask Wagner if he was the author. There is no evidence that Liszt ever addressed Wagner on this subject, but he did find public ways to respond to Wagner's ideas. Most prominently, Liszt programmed the music of Mendelssohn and Meyerbeer in a series of concerts "designed to display the artistic development from Beethoven to Wagner in one cycle of outstanding artistic moments." He also wrote articles that discussed music by Mendelssohn and Meyerbeer, part of his series of "Dramaturgische Blätter" that considered the most important musical and dramatic works of the past and present, and which were published in the same journal as Wagner's essay. Thus without confronting Wagner directly, Liszt defended the contributions of Mendelssohn and Meyerbeer and supported their place in contemporary music.

Ossianism, the Bardic Style, and Nineteenth-Century American Aesthetics in Dvořák's *New World Symphony*

Janice Dickensheets (University of Northern Colorado)

Fueled by Enlightenment fascination with knowledge derived from ancient cultures, James Macpherson's Ossianic poetry exploded upon the western world. Though plagued by continual controversy surrounding their authenticity, these poems inspired Romantic-period works of literature, theatre, and music throughout Europe and America, and helped give birth to the bardic style in music—a style that conjures the ancient realms of epic poetry through narrative techniques that mirror those of Macpherson.



Central to Ossianism is the evocation of the “cultured primitive,” which strongly resembles Jean-Jacques Rousseau’s “noble savage.” While impossible to connect Macpherson and Rousseau, Fiona Stafford, in *The Sublime Savage*, states that Macpherson’s view of Celtic society aligned well with Rousseau’s philosophies, thus creating a fascination with exiled heroes and loss of paradise. In America, a growing movement toward “primitivism” emphasized the organic unity between man and nature, an idea that aligned with Transcendentalist values, suggesting that Ossian’s appearance in the New World may very well have impacted nineteenth-century American artistic aesthetics.

Dvořák’s ninth symphony embraces a particularly American-style Ossianism. As a whole, the work epitomizes the bardic style, rendered with Indianist sensibilities. It is framed by melancholic other-worldly chords signifying the voice of the bard, heroic characters fight valiantly and die in battle, and it features a story within the story: a story of lost or forbidden love. The cultured primitive is set amid the tempest of battle or storm, surrounded by melancholy, and death—Ossianic imagery rendered in an Indianist manner, a common voice in nineteenth-century American artistic aesthetics.

“Above All Other Nations”: French Organ Encounters at the 1893 Chicago World’s Fair
Glen Hicks (Arizona State University)

Following the Civil War the relationship between Americans and pipe organs became increasingly secularized. As organists moved from churches to newly-built concert halls in cities such as New York and Boston, performers and composers looked to European organ masters for guidance and inspiration. Among these masters was the internationally renowned French organist, Félix Alexandre Guilmant (1837-1911). Guilmant inspired a nation of American organists in their search for a national style. The forty recitals he performed at the 1893 Chicago World’s Fair introduced a generation of Americans to a new world of possibilities in repertoire, registration, and composition, a world ruled by France at that time. His repertoire for these recitals emphasizes the cosmopolitanism fostered in Parisian salons and opera houses, along with the hybridization of French, German, English, and Italian influences which became synonymous with nineteenth-century France. Guilmant’s performances offered new programming and new musical languages for American organists and composers to emulate.

The events surrounding Guilmant’s presence in the United States in 1893 provide important perspectives on the complex struggle for identity that plagued many American composers and musicians throughout the nineteenth century. In this paper, I analyze the cosmopolitan qualities of the repertoire Guilmant played for his first two recitals at the 1893 Chicago World’s Fair. I blend archival information with current scholarship on musical cosmopolitanism and nationalism to define the qualities that simultaneously globalized the French Organ School as the ideal and ignited debates on American identity.

Session IV: Baroque and Neo-Baroque (ends at 6:30 p.m.)
Chair: Jeremy L. Smith (University of Colorado)

Why Striggio was Not on Monteverdi’s Side: *Orfeo* (1607), Academy Culture, and the Staging of the “Artusi Controversy”
Joel Schwindt (Boston Conservatory)

Musicologists have addressed the “Monteverdi-Artusi Controversy” on various topics, including compositional philosophy (Palisca 1985, Carter 1992, Ossi 2003), court politics (Siegele 1994), gender (Cusick 1993), and religious philosophy (Carter 2012). This paper demonstrates how the polemic was “staged” in the first productions of *Orfeo*, which was hosted by the Mantuan Accademia degli Invaghiti (of which librettist Alessandro Striggio was a member). The academy members’ writings on music—including Muzio Manfredi’s poem praising Artusi from the first contribution to the debate (*L’Artusi*, 1600), and a *dichiarazione* on music by Stefano Guazzo—resonate with the Bolognese theorist’s views, not only in the echo of Plato’s warning against musical novelties that violate the rationality of the “old order” (*Republic* IV.424), but also the umbrage taken by members of the ruling classes (i.e., aristocracy and clergy) when their authority was challenged by “mere practitioners.” This philosophical conflict is manifested most vividly in *Orfeo* through the contrast between the older and newer musical styles of La Musica’s Prologue and Orpheus’s “Possente spirito”: while the former features the modest, balanced lines and ordered structures of the *prima pratica*, the latter’s unbalanced lines and “empty virtuosity” illustrate what Artusi and the Invaghiti viewed as the irrational “corruptions of modern music.” These two selections also demonstrate



Monteverdi's response *in pratica*, since they clearly "satisfied the ear" of Duke Vincenzo—who frequently embraced modern styles in an effort to increase the city's civic prestige—leading to commissions for multiple musico-theatrical works the following year (including the rightly celebrated *Arianna*).

Eric Chafe's Method of Seventeenth-Century Harmonic Analysis: Perspectives from Continuo Treatises

Clémence Destribois (Brigham Young University)

If many scholars have acknowledged the relevance of Eric Chafe's model for the analysis of seventeenth-century music, Chafe has also been criticized for his lack of engagement with contemporaneous treatises to support his ideas. Paul Walker, for instance, suggests that writings on music from Zarlino to Bernhard should be systematically scrutinized for clues that would strengthen Chafe's points.

Following Walker's suggestion, this paper proposes to examine if such clues are present in principles of continuo accompaniment as found in seventeenth-century treatises. Some scholars such as Henry Burnett have partly addressed that issue from the standpoint of modal theory, but no one has specifically examined Chafe's model in the light of treatises discussing continuo accompaniment. Because Chafe's model is strongly vertically oriented, continuo treatises are an invaluable resource as they reveal aspects of seventeenth-century harmonic thinking from a practical standpoint.

The paper summarizes my findings in the treatises of Francesco Bianciardi, Agostino Agazzari, Adriano Banchieri, Galeazzo Sabbatini, Lorenzo Penna, and Bartolomeo Bismantova with an emphasis on guidelines for chord successions and alterations allowed in *cantus durus* and *cantus mollis*. It explores the implications of these guidelines in relation to the scalar systems of the period (*cantus durus* and *cantus mollis*) and compare them to Chafe's ideas. This paper argues that a close analysis of these treatises partly corroborates and provides some historical grounding for Chafe's model of analysis.

Hybridity, Virtuosity, and the Forgotten Chamber Music of the French Violin School

Michael Ward (University of Colorado, Boulder)

The chamber music of the French Violin School has long been ignored. Pierre Baillot (1771-1842), Pierre Rode (1774-1830), and Rodolphe Kreutzer (1766-1831) were violin virtuosos who either studied or followed the great Italian violinist Giovanni Battista Viotti. Although they were not only composers, but chamber musicians, professors at the Conservatoire, and leaders of major Parisian musical institutions (including the Opéra), their chamber music has been ignored because modern scholars tend to assume that the music is an attempt to reckon with Viennese classicism.

My paper will discuss aspects of some of the string quartets of Rode, Kreutzer, and their teacher, Viotti and re-evaluate their relationship with Viennese classicism. I argue that these works are part of a hybrid tradition, one that historians have forgotten because they have missed its generic markers. I will analyze formal and textural aspects of the three composers' virtuosic chamber music, showing that elements of the concerto, which also relates to vocal music, frequently appear in examples of this chamber music. This music thus relates more to the concerto tradition of Corelli and Viotti rather than to Mozart and Beethoven's chamber music.

The "virtuosic" chamber music of the French Violin School is a rich and important area of musical research. A product of some of the most prominent musicians of the era, this repertoire offers an opportunity to better understand nineteenth-century European chamber music in general, especially music that does not neatly fit the Viennese tradition, and it has not yet been adequately examined.

Session V: New Analytic Perspectives on 20th-Century Music

Chair: Lindsey Macchiarella (University of Texas El Paso)

Music and Architecture in the Personal Performance Spaces of Frank and Olgivanna Lloyd Wright

Maxine Fawcett-Yeske (United States Air Force Academy)

American architect Frank Lloyd Wright (1867-1959) designed and realized some remarkable cultural venues—from the Solomon Guggenheim Art Museum to the Crescent Opera House, part of Wright's Plan for



Greater Baghdad presented to King Faisal and Crown Prince Abdul Ilan and later redesigned as the Grady Gammage Auditorium for Arizona State University. Among Wright's most intriguing, but less studied, cultural spaces are the gathering places he created closest to home, for the musical and dramatic performances that enriched his personal life and that were shared with family, friends, and an intimate circle of acquaintances.

This interdisciplinary study explores the history and design of the Hillside Theater at Taliesin in Spring Green, Wisconsin, and the Cabaret Theater and the Pavilion both at Taliesin West in Scottsdale, Arizona, and examines the unique synergy between the venues and the music and dance performed within them. Recent scholarship and publications have brought to light the creative impulses of Wright's wife of 35 years, Olgivanna Lloyd Wright. A native of Montenegro, Olgivanna Milijanov Lazovich Hinzenberg Lloyd Wright (ca. 1896-1985) was well-traveled and widely-educated. Germane to this study are Mrs. Wright's over 40 eclectic musical compositions, which found voice in the Wright's personal performances spaces. Enhanced by architectural drawings, audio recordings, and rare video footage, this paper sheds light on both the form and the function of the performance spaces that Frank and Olgivanna Lloyd Wright personally cherished and provides a fascinating perspective from which this couple's lives have rarely been considered.

Neo-Riemannian Analysis: A Bridge Linking Topic Theory and Film Music Scholarship

Daniel Obluda (University of Colorado, Boulder)

Released in 2014, the *Oxford Handbook of Topic Theory* (OHTT) gathers and synthesizes topical scholarship produced since Leonard Ranter's seminal work, *Classical Music: Expression, Form, and Style* (1980). While many of the volume's contributors promote the benefits of applying topic theory to postclassical repertoires, the articles in the OHTT focus exclusively on eighteenth-century music. In addition to his systematic study of topics, Raymond Monelle sought to expand topical analysis beyond music of the Classical period. Jonathan Bellman, Byron Almén, Janice Dickensheets, and others have all used this framework to reveal new topics in art music from the nineteenth and twentieth centuries, but surprisingly few scholars have attempted to apply topical analysis to film music.

I believe topic theory is an invaluable framework for film music scholarship, because it enables one to identify semiotic relationships in diverse and highly dynamic repertoires. Unfortunately, harmonic analysis has historically been an obstacle in the application of topic theory to film music, largely because it can contain short thematic ideas that are often combined with a harmonic language that produces emotive energy through abrupt, chromatic chord changes. In the last decade, theorists Frank Lehman, Scott Murphy, and Matthew Young have demonstrated how Neo-Riemannian analysis can reconcile these issues of economy and non-diatonicism. In this paper, I will examine this recent scholarship and through musical examples taken from a wide variety of Hollywood films, I will demonstrate how Neo-Riemannian analysis can overcome analytical issues that have complicated the use of topic theory in film music scholarship.

Deep Ecology in Music: The Reduction of Hierarchical Structures in the Music of Pauline Oliveros

Anne-Marie Houy Shaver (Arizona State University)

Hierarchical philosophies pervade Western culture and rationalize the divide between humans and the nonhuman environment. As an extension, this mindset of division presents itself in much of Western classical music. While persistent, these philosophies have faced considerable opposition since the 1960s by a variety of ecologically-founded stances and left a mark on post-World War II music. This paper examines how the philosophy of deep ecology, pioneered by Arne Naess and George Sessions, is reflected in the music of Pauline Oliveros – a perspective that music scholars have not yet explored.

As a composer Oliveros often used non-Western ideas, ecologically-motivated listening, found environmental sound, electronics, and improvisation, challenging established Western compositional paradigms. Her method of Deep Listening, involving listening to all sounds at all times, reduces composer-performer-audience hierarchies, effectively illustrating key principles of deep ecology. I will illustrate her creative practice, wherein hierarchies are questioned and minimized, with close readings of selected examples from her *Sonic Meditations*. I argue that Oliveros's Deep Listening practice can be used as a tool to encourage community engagement and merits more exploration in the domain of listening pedagogies and practices.



This project draws on Oliveros's own writings and research about her work, as by Feisst, Juett, Kipperman, Mockus, Setar, Schloss, Sordahl, Von Glahn, and Young. It takes into account related work by such contemporaries of hers as Cage and Schafer and considers the lineage of Oliveros's Deep Listening Institute. Viewing Oliveros's work through deep ecology offers new perspectives to both ecomusicological studies and Oliveros scholarship.

Six Litanies for Heliogabalus: John Zorn and the Theatre of Cruelty
Morgan Block (University of Arizona)

The experimental music of John Zorn (b. 1953) presents an array of theoretical and hermeneutic obstacles. Standard criteria for analyzing Western art music—specifically the uncovering of deep, organizing structures—are not a fitting means for approaching Zorn's music, which is oriented toward the surface level. John Brackett notes that- "sections of noise, etc.—might be translated in an analytical setting as 'this happens then this happens then...' *ad nauseum*." Though it may seem we are not equipped with the proper set of tools to understand Zorn's compositional processes or expose coherent meaning in his music, this paper extends concepts introduced by Michael Klein and Robert Hatten—specifically: intertextuality, gestures, topics, and tropes—as an analytical basis for my interpretation of Zorn's *Six Litanies for Heliogabalus* (2007).

I interpret *Six Litanies for Heliogabalus* as an intertextual connection between the composer John Zorn; French dramatist, philosopher, and founder of the Theatre of Cruelty, Antonin Artaud; and the 25th Emperor of Rome, Marcus Aurelius Augustus, posthumously called Heliogabalus. This analysis renders each of these individuals as a text that is fundamental to my interpretation, and dissects the musical surface to demonstrate that *Six Litanies for Heliogabalus* is Zorn's rebellion against Western music. Zorn is musically rendering the ideologies of Artaud's Theatre of Cruelty—a movement decrying Western theater, as described in his book, *The Theater and its Double* (1938)—and usurping the Western music tradition by establishing chaos as the musical norm.

Session VI: Music on the Border
Chair: Matthew Mugmon (University of Arizona)

Women, War, and the Piano in Nineteenth-Century Mexico: Mexican Musical Life in the Newberry Library's Collection of piano pieces
Adriana Martinez Figueroa (Arizona State University)

During the nineteenth century, the piano became the center of private and public musical life, leading to the rise of professional virtuosos and the mass production of salon music for the amateur. Scholars characterize these amateurs as primarily middle- and upper-class women whose piano playing was carefully regulated. Many amateurs collected their music and bound it in volumes that, until recently, had received little scholarly attention.

This paper examines one such volume, held at the Newberry Library in Chicago, and identified simply as "[Collection of piano pieces and some vocal music published for the most part in Mexico]." The volume contains eighteen pieces mostly for piano, including variations and fantasies on opera themes, waltzes, polkas and marches. Among these are a march by a previously unknown female composer, apparently about the U.S.-Mexican War; and a fragment of a piano battle with no title or author attribution, on the subject of Mexico's Independence War. The latter piece turns out to be a previously unknown copy of Juan Antonio Gómez's "Gran pieza histórica de los últimos gloriosos sucesos de la guerra de la independencia" (1844).

The Newberry *Collection* contributes to an increasingly clearer image of 19th-century Mexican musical life, in which we find a salon repertoire that was not only a mindless hobby for bourgeois *señoritas* and their admirers, but which was also a territory in which important aesthetic and political battles were fought, including the growing schism between the "classical" and the "popular," and the discourse of Mexico's nascent nationalism.



Fences as Sonic Bridges: Glenn Weyant's Musical Activism at the U.S.-Mexico Border
Sabine Feisst (Arizona State University)

In the United States, concerns over security along the US-Mexican border have received much attention for more than two decades. Migrants and human drug traffickers traversing this border have been blamed for economic and safety problems in the U.S. and propelled the George W. Bush administration in the early 2000s to fortify and militarize it through heavy fencing and surveillance. In 2017 President Donald Trump ordered the replacement of existing fencing through construction of a continuous border wall made of concrete. This project's backers have had little concern about its dramatic consequences for the borderland's inhabitants, least about its effect on the land's delicate sonic ecologies marked by the sounds of migratory and endangered animals and the manifold multicultural practices nurtured by frequent border crossings. This paper first examines the border's rich aural space and surveys musical anti-border wall activism by Ofelia Rivas, Richard Lerman and others. Then it focuses on composer Glenn Weyant's musical documentation of the changing US-Mexico borderland soundscape. Beginning in 2006 he has performed music on walls that divide the Sonoran Desert more often than other musical anti-fence activists. I will examine and contextualize his *Anta Project* which started in 2006 and show how it evolved into other endeavors such as *Mauerkrankheit* (2015). Building on research by such scholars as Andreas, Fox, Price, Rivera Servera/Young, Smith and personal interviews with Weyant, I will illuminate his philosophies and thoughts on art activism and planned responses to Trumpian border politics along with those of other politically engaged artists.

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