

2015 REGIONAL MUSIC SCHOLARS CONFERENCE

A Joint Meeting of the Rocky Mountain Society for Music Theory (RMSMT),
Society for Ethnomusicology, Southwest Chapter (SEMSW),
and Rocky Mountain Chapter of the American Musicological Society (AMS-RMC)

School of Music, Theatre, and Dance, Colorado State University

March 27 and 28, 2015

ABSTRACTS

FRIDAY, MARCH 27

PAPER SESSION 1

1:00-3:05— NEW APPROACHES TO FORM (RMSMT)

Peter M. Mueller (University of Arizona)

Connecting the Blocks: Formal Continuity in Stravinsky's *Sérénade en La*

Phrase structure and cadences did not expire with the suppression of common practice tonality. Joseph Straus points out the increased importance of thematic contrast to delineate sections of the sonata form in the beginning of the nineteenth century. Igor Stravinsky exploited other musical elements (texture, range, counterpoint, dynamics, etc.) to delineate sections in his neoclassical works. While theorists have introduced large-scale formal approaches to Stravinsky's works (block juxtaposition, stratification, etc.), this paper presents an examination of smaller units to determine how they combine to form coherence within and between blocks.

The four movements of the *Sérénade* present unique variations of phrase construction and continuity between sections. The absence of clear tonic/dominant relationships calls for alternative formal approaches to this piece. Techniques of encirclement, enharmonic ties, and rebarring reveal methods of closure. Staggering of phrases, cadences, and contrapuntal lines aid coherence to formal segments. By reversing the order of phrases in outer sections, Stravinsky provides symmetrical "bookends" to frame an entire movement. Many of these techniques help to identify traditional formal units, such as phrases, periods, and small ternary forms. The results add to the repertoire of formal analysis and open the way to a theory of formal function in Stravinsky's neoclassical works.

Eloise Boisjoli (University of Texas at Austin)

**Rethinking Narratives in Haydn's Sonata Form Movements:
The Expansion Principle as an Alternative to 'Dramatic Conflict'**

Recently, James Hepokoski and Warren Darcy put forth a phenomenological model of sonata theory that uses the narrative of "dramatic conflict" to provide rich and enlivened interpretations of classical period forms (2006; 250). Such a strong valuation of this narrative as the structuring principle of the sonata, however, can impose a trajectory that may not structure a movement. In this paper, I look at Haydn's sonata movements, which often elude textbook descriptions of form, and present both an alternative formal model and an alternative aesthetic for the interpretation of his works.

I propose that the principle of expansion—the process by which small melodic and harmonic units are expanded through elaboration and repetition—is an alternative narrative trajectory of sonata forms. I present a version of Heinrich Koch's (1793) expanded period model for the construction of large forms, which consists of four phrases that each fulfills separate tonal goals. I show how this four phrase model illuminates the activity within the center of continuous expositions or the middle of what Jens Peter Larsen labels a three-part structure (Larsen 1988). Through two analyses of Haydn's slow movement from op. 76 no. 4—one based on Hepokoski and Darcy's model and another based on Koch's model—I attempt to highlight the covert values (Levy, 1987) associated with modern sonata form theory, and to provide an alternative aesthetic principle and formal model that can enrich interpretations of Haydn's music.

Steven Cannon (University of Saskatchewan)
Small-Scale Recapitulatory Reversals in Selected Nineteenth-Century Symphonies

Some music theorists describe “reversed” or “mirror” recapitulation as a variant of sonata form, with the subordinate theme returning first and the main theme returning later. Recently, however, other authors have refuted this idea: the later return of the main theme cannot function as recapitulation because it falls in the coda, outside of the sonata form proper. Nevertheless, a more subtle type of reversal is still possible at a smaller scale. Many sonata expositions feature multiple varied statements of the same melodic-motivic material within a single theme or theme group, and occasionally composers rearrange the order of these statements in the recapitulation.

This paper analyzes three symphonic movements where such a rearrangement occurs. The first movement of Beethoven’s Symphony No. 7 in A Major has a recapitulatory reversal internal to the main theme, while the first movement of Tchaikovsky’s Symphony No. 6 in B Minor, “Pathétique,” has one within the subordinate theme. In the first movement of Bruckner’s Symphony No. 6 in A Major, the beginnings of the main theme and the transition are reversed. None of these recapitulations involves a wholesale reordering of events from the exposition—instead, only certain aspects of the music participate in the reversal, such that both recapitulatory statements can simultaneously refer to both expositional statements.

Kimberly Loeffert (Oklahoma State University)
Association and Musical Gesture in Franco Donatoni’s *Luci II* for Bassoon and Horn (1996)

Analyses of chamber works often overlook the dimension of dialogue between multiple interpreters contributing to a single musical product. Taking gestural relationships into account adds depth to an analysis and enables new kinds of small- and large-scale associations, which contribute to a greater understanding of form. Using Dora Hanninen’s associative organization (2012), this case study illuminates the evolutionary journey of Franco Donatoni’s formal process in *Luci II* for bassoon and horn, which closely mirrors the dynamic crescendo that occurs over the entire work from *ppp* to *fff*. *Luci II* can be reduced into six associative sets (groups of segments that share at least one “contextual” criterion) and three “melodies.” The arrangement of associative sets *A* through *F* over the course of the piece exposes formal and dynamic evolution. Ultimately, a dialogical gestural perspective allows the analyst the flexibility to address multiple interpretations and enables creative, experiential listening opportunities.

This paper addresses the numerous sections in *Luci II*, their unique gestures and associative sets, and the constantly mutating relationship between the two voices, such as the climactic, *connective*, single melody line in the penultimate section – a pinnacle of unified texture at the moment of dynamic peak. This paper engages and builds upon Hanninen’s theory of associative analysis, taking Donatoni’s *Luci II* as a case study. The categorization of gestural relationships affords a flexible and experiential methodology for chamber music analysis.

1:00-3:05—MUSICAL PERFORMANCES OF DIASPORA AND TRANSNATIONAL EXPERIENCES (SEMSW)

**Teresita Lozano (University of Colorado at Boulder)
ICE: La Santa Cecilia's "El Hielo" as Voice of Immigration Reform**

Grammy-award winning *Mesitza* Rock group, La Santa Cecilia, is a Los Angeles based Latino band comprised of both legal and undocumented musicians. A self-declared “modern-day hybrid of Latin culture, rock, and world music,” playing for a “bi-cultural generation,” La Santa Cecilia’s members are active and vocal supporters of immigration rights having dedicated their recent Grammy to the “eleven million undocumented” immigrants in the United States. In collaboration with filmmaker, Alex River, and an undocumented immigrant cast, they created a music video for the Not1MoreDeportation Campaign’s website based on their hit single, “El Hielo,” (Spanish for ice), a play on the acronym for Immigration and Customs Enforcement. The campaign seeks to “foster collaboration” between individuals, organizations, and artists to “expose, confront, and overcome unjust immigration laws,” aiming to “build migrant power and influence immigration policies based on principles of inclusion.” Now functioning as an anthem for immigrant rights groups, “El Hielo” has become a source of expressing the immigrant narrative, specifically stories of undocumented immigrants, their families, and the authorities who detain and deport them, functioning as cultural resistance to deportation policies and to culturally imposed identities of both documented and undocumented immigrant communities. Drawing on Kroegen’s discourse regarding cultural imagery of imposed identity and politics of exclusion, and Hood-Morris’ “contact hypothesis” and its effects on public opinion, this paper seeks to explore how “El Hielo’s” depictions of immigrant life contributes to the anti-deportation agenda in transnational Mexican American discourse, acting as a humanizing counterforce to the stigma of undocumented status.

**Megan Quilliam (University of Colorado at Boulder)
Composing Diaspora: Musical Articulations of South Africa as Homeland in the Piano Works of Martin Scherzinger and Isak Roux**

The late 20th and early 21st centuries saw an escalation of movement by white South Africans out of South Africa, particularly since the end of Apartheid in 1994. This has resulted in the formation of diasporic communities in Australasia, Europe, and North America, many of whom maintain a spiritual and sentimental attachment to South Africa as a homeland, often expressed in the production and consumption of cultural forms such as food and music. Among those in the diaspora are composers who use music as a means of detailing their diasporic condition. Using two case studies, namely the piano works of Martin Scherzinger and Isak Roux, this paper sheds light on the musical connection between the larger diasporic community and the South African homeland. This paper analyzes elements of both Scherzinger’s and Roux’s works as compositions of diaspora in that they draw from and index the styles that define the local South African traditional and popular music scenes. Relying on Thomas Turino’s (2004) theories regarding diaspora and Akin Euba’s discourse on “African Pianism” (2005), this paper argues that Scherzinger’s and Roux’s compositions highlight the transnational nature of their lives and music by the blending of styles inspired by indigenous South African musical styles with instruments, sounds, and forms that are normally linked to European art music in order to create something new and representative of their “multinational” and “multiethnic” identities.

Jenna Palensky (University of Colorado at Boulder)
Modes of Revival and Politics of Transmission in Community Performance: *Doina* and the Construction of Romanian Latin Identity as Extensions of Post-Socialist Subjectivities

The recent trajectory of Romanian ethnomusicology is devoted largely to discourse on post-socialist Romania as a nation in economic and cultural transition (Pieslak 2010; Ratiu 2007). This discourse frames methods by which Romanian music culture continues to be reconstructed and adapted *within* Romania, but overlooks traditions that have been transplanted abroad. This paper contributes an alternative voice to preexisting narratives on Romanian music and identity, and hinges on the experiential application of ethnomusicology through the co-founding of the Romanian-American choir, *Doina* in Boulder, Colorado. This combinatory research represents a kind that is “severely underreported” in ethnomusicology (Harrison, Seeger 2012), and argues that the creation of *Doina* in Boulder not only fills cultural gaps spurred by cultural memory and nostalgia for Romanian music traditions, but consequently creates an emerging narrative of ethnic boundaries highlighting Romanian assertion of Latin identity through community song performance as a reaction against former socialist influence. Music enacts an expressive reinforcement of Romanian cultural identity through community inclusion, paradoxically affecting the process of transmission of Romanian music to both Romanians and non-Romanians in Boulder. Therein lies the boundary between an imagined Romania through the creation of a Romanian choir, and the tangible expression of Latin identity through the process of traditional Romanian music revival in choral music. This research differentiates the imagined and idealized embodiment of Romanian cultural expression of Latin identity through music with the seeming ambiguities and contradictions of maintaining authenticity that arise in this transmission and inclusionary cultural practices within the ensemble.

1:00-3:05— CULTURE, SOCIETY, RELIGION, AND POLITICS (AMS-RMC)**Joel Schwindt (Tucson, AZ)****Differentiation of Gendered Discourse and Educational Privilege in Monteverdi's *Orfeo***

Several authors have discussed the nature of gendered discourse in Monteverdi's *Orfeo*. For example, Susan McClary has suggested that the female characters are effectively "silenced" through their subjugation to male consorts (*Feminine Endings*, 1991), while Tim Carter (*Monteverdi's Musical Theatre*, 2003) has discussed messages on "male" character flaws—such as pride and romantic despair—aimed at male listeners (among the latter group were the members of the *Accademia degli Invaghiti*, for whom the work was first performed, and of which librettist Alessandro Striggio was a member). However, these studies have not considered how the treatment of these gendered issues reflects educational inequality in Italy at the time. This disparity is demonstrated most clearly through the use of straightforward soliloquies to address female issues (e.g., Pluto's speech on wifely obedience from Act IV), while lessons on male virtues are given primarily through messages that would be understood only by highly educated (*ergo*, male) listeners.

An example of the latter is found in Orpheus's substitution of stylistic extravagance and sophistic arguments for logically sound moral instruction in his aria-oration, "Possente spirito" (see Joel Schwindt, "All That Glisters," 2014), the gendered nature of which would have been comprehensible only to those educated in the art of rhetorical logic, the study of which was forbidden to nearly all women in Italy at the time (a prohibition based primarily on the view of women as irrational beings; see Bonnie Gordon, *Monteverdi's Unruly Women*, 2004). Therefore, while female listeners would have been assumed to be moved and delighted by Orpheus's virtuosic display, only those male listeners' instructed in the logical strategies of oratorical persuasion would have comprehended the nature of the protagonist's failure to persuade Charon. These differentiated approaches to gendered discourse also reflect the *Invaghiti's* dual function as a private academy that occasionally hosted public forums: although the group's private meetings regularly included complex discussions on activities that embody male *virtù*—including the mastery of persuasive oratory—public meetings most often emphasized lessons on female topics, given in straightforward speeches (e.g., academy member Pompeo Baccusi's oration of 1571, "In defense and praise of Women" [*In difesa, et lode delle Donne*]). In sum, this essay expands discourses on humanism in early opera by considering manifestations of particular sociological factors within gendered discourse, and how they reflect the academic culture from which this foundational work arose.

Mohammed Pasha (Corpus Christi, TX)**Society As Cure: Moral Treatment In Brunetti's *Il Maniatico* Symphony**

The late eighteenth century marked a shift in the conception of mental illness and its treatment. Moral treatment of the insane was foremost a recognition of the dignity of mental patients. Literary and dramatic works such as Goethe's *Torquato Tasso* likewise began valuing singularity in the portrayal of madness. Goya's *Yard with Lunatics* followed this trend by conveying the despair of inmates who represent not alienation from society, but a loss of self-awareness through their confused postures. Meanwhile, composers such as Haydn and others begin using music to depict a variety of phenomenon in their symphonic works, thereby singularizing the orchestral narrative of the individual's relationship to his surroundings. One such composer, Gaetano Brunetti, was remarkably prolific but his output has garnered little attention. Drawing on historical, medical, literary, and philosophical research, I will provide a full analysis of Brunetti's neglected *Il Maniatico* symphony, one of the first programmatic works in the genre and unique in its unconventional use of the sonata principle. Foregoing the typical method of extensive motivic development to show the inner turmoil of an individual at odds with society as in Beethoven's Fifth symphony, Brunetti instead used the "maniac" motive as a curiosity and a problem to overcome for society's sake. He achieves this by only rarely building themes with the maniac motive. The maniac is largely confined to the outskirts of civilization, responding to the themes but not necessarily interacting with them. Society itself is also represented by motives of its own, including reason, reconciliation, and sympathy. In this way, the symphony is less about the individual's journey than society's reaction to him. This method mirrors the newly emerging conception of illness where society wished to cure the insane but was bound by the notion that the ill were victims of their immoral choices.

Gregg Brandon (University of Arizona)
Mendelssohn's Public Statement of Faith: *Lobgesang* as Christian Witness

In a letter from July 21, 1840, Felix Mendelssohn Bartholdy (1809–1847) shared with his friend Karl Klingemann that in his Symphony No. 2 in B-flat Major, the *Lobgesang*, “all the movements, vocal and instrumental, are composed to the words ‘Everything that breathes, praise the Lord’; you understand that the instruments first praise in their own way, and then the chorus and the individual voices.” This tantalizing passage is not a direct profession of faith, but the language of praising God through music does raise questions about Mendelssohn’s personal religious philosophy. In recent years, the topic of Mendelssohn’s faith has been the subject of much speculation; some have assumed as the grandson of eighteenth-century Jewish philosopher Moses Mendelssohn, he ought to be considered Jewish, while others, such as R. Larry Todd, have posited that “despite a willingness to compose sacred music for different faiths, in his personal convictions Mendelssohn adhered to the Protestant creed.”

In this paper, I argue that Mendelssohn’s *Lobgesang*, when viewed in the context of his overall compositional output, contains evidence of his deeply-held Protestant identity. A close look at this work reveals that Mendelssohn quotes from both his *Reformation* and *Italian* Symphonies and employs the *Lobgesang* “motto” theme throughout. The “motto” theme appears at the beginning, middle, and end of *Lobgesang*, the first time with instruments alone, the second time sung with the text, “Alles, was odem hat, lobe den Herrn” (“*All that has life and breath, praise the Lord,*” from Psalm 150:6) and lastly, at the very end of the work, by the instruments alone, suggesting the associated text even though it is not uttered aloud. Combined with this cyclical quality, the appearance of self-quotations from his *Italian* and *Reformation* symphonies, along with the Christo-centric thrust of the rest of *Lobgesang*’s text, invite us to view the *Lobgesang* as a lens through which to view other works as having been composed for the glory of God—specifically, the God Mendelssohn knew from a Protestant perspective. By using Mendelssohn’s music, this paper contributes to the ongoing discussion about the relationship between music and identity. With an emphasis on the cyclical qualities of *Lobgesang*, the focus is also placed on the continuing conversation about musical quotation and reference.

Michael W. Chikinda (University of Utah)
Persichetti's Lincoln Address and the Nixon Administration's Case for Censorship: Why the Text of Lincoln Caused an American Work of Art to be Rejected

On December 15, 1972, Vincent Persichetti was contacted by representatives of the Nixon administration to see if the composer would be willing to compose a new work for the president’s second inauguration. Persichetti was selected from a list of composers provided by Eugene Ormandy. Specifically, the work was to be written for orchestra (Ormandy leading the Philadelphia Orchestra) with a narrator (Charleton Heston) who would read selected passages from Lincoln’s second inaugural address of 1865. Later that month, after an intensive bombing campaign in North Vietnam, Persichetti was contacted again and asked to substitute another text, such as the Declaration of Independence, for Lincoln’s address. The concern stemmed from the fact that a portion of the text could be interpreted as a criticism of the administration’s campaign in Vietnam. Persichetti refused to make the change because he did not believe the words of Lincoln could or should be construed as subversive. The inauguration committee decided to reject Persichetti’s work, and it was left to Eugene Ormandy to notify Persichetti about the committee’s decision.

While issues of censorship are commonplace in totalitarian regimes (for example, the *Reichsmusikkammer* of Nazi Germany under which composers such as Debussy, Hindemith and Schoenberg were banned), the rejection of Persichetti’s work, *The Lincoln Address*, in a liberal democracy is both perplexing and disturbing. In fact, Nixon’s bizarre relationship to Lincoln’s address began three years earlier on the occasion of an inexplicable visit to the Lincoln Memorial at 4:00 a.m. that was witnessed by both students and his aides; Nixon pointed at the text of Lincoln’s second inaugural address before making incoherent remarks. My paper will explore this example of censorship that is at odds with the values the inaugural ceremony is meant to commemorate. Making reference to Persichetti’s letters to both Nixon and Ormandy that I accessed in the archives at the New York Public Library, music division, to the text of Lincoln’s second inaugural address, to the Dictabelt Collection in the Nixon Presidential Collection and Library, and to Persichetti’s music, I will explore this complicated issue of censorship and the dynamics that led to the rejection of a piece of music that has subsequently been deemed by many as patriotic and exemplary of American values.

PAPER SESSION 2

3:25-5:30—INTERVALS AND TRANSFORMATIONS (RMSMT)

Kristen Wallentinsen (University of Western Ontario)

Fuzzy Family Ties:

An Examination of Familial Similarity between Contours of Variable Cardinality

Contour is one of a melody's defining characteristics, yet many tools that examine similarity between contours can compare only those that have the same number of notes (or "cardinality"). Robert Morris (1987), and Elizabeth West-Marvin and Paul Laprade (1987) have developed matrices that quantitatively account for contour similarity. Ian Quinn (1997) generalizes these matrices by using fuzzy set theory to explore the relationship between an individual contour and a family of related contours. Though useful, such models cannot compare contours that differ in cardinality, and therefore apply to a more limited repertoire.

This paper introduces a new method for evaluating familial similarities between contours without assuming cardinality equivalence. Using motives from Beethoven's fifth symphony as an example, I measure the degree of membership of potential new contours against an existing family by examining the contour's transformational pathway (the pathway of moves a contour makes as it unfolds in time), comparing it to an averaged contour pathway that tallies the probability that each ordered move in the new contour will occur in the family. To include contours of differing cardinality, I examine all the possible position alignments of the new contour against the existing family, yielding a range of membership values. This range of values forms an interval valued fuzzy set, wherein the membership value of the contour in question is its own fuzzy set that encompasses this range. In this way, one can compare contours against a family without relying on cardinality equivalence.

Michael Oravitz (University of Northern Colorado)

Issues of Form in Debussy's *Prélude à "L'après midi d'un faune"*

A number of formal readings of Debussy's *Prélude à "L'après midi d'un faune"* are based on traditional formal signifiers such as thematic and tonal design or even contrapuntal structure. Yet, there remains a paucity of broader formal interpretations that significantly engage the work's clear extramusical topic. Tracing the events of a specifically featured tritone and its unique resolution over the course of the work provides an inroad in conjoining musically structural events with the Pan-based narrative of Mallarmé's poem that inspired Debussy's eponymous masterpiece. The importance of the tritone boundary interval of the Pan-flute theme, between PC1 (C-sharp/D-flat) and PC7 (G natural), is entrained in the listener by initiating two formal areas (at mm. 31 and 55) in addition to the opening. Additionally, a unique resolution of that tritone by shifting PC7 to PC6 (F-sharp/G-flat), thus expanding the tritone into a perfect fifth, is prominently manifested through structural voice-leading at m. 67, providing a diatonic predominant-bass function in D-flat that supersedes the tritone-related bass line in order to launch the work's climax, one featuring its longest span of diatonic and metrically stable music. In the wake of this climax, the returning Pan theme, save two brief utterances, is purged of its tritone. Given these events, we can construe the opening Pan figure as his instrumental attempt to lure the nymphs, the diatonic climax as Pan himself and/or his dream, and the Pan-flute theme absent the tritone as a symbol of resignation and doubt on the outcome of his conquest.

Stephen Brown (Northern Arizona University)
Interval Pairing in a Serial Context: Webern's Variations, Op. 30

Webern's twelve-tone rows often feature a limited range of interval classes between their adjacent members. For example, the row of the String Trio, Op. 20 is confined to ic1, ic4, and ic5, while those of the String Quartet, Op. 28 and the First Cantata, Op. 29 are restricted to ic1, ic3, and ic4. Intervallic focusing culminates in the Variations for Orchestra, Op. 30: in the row of this work, the intervals between adjacent pitch classes all belong to either ic1 or ic3. Owing to the row—and Webern's handling of it—the Variations thus comprise an extended study in ic1/ic3 pairing. Though the piece has received significant attention from previous analysts, this aspect of the work has gone under-examined. Adopting and extending the work of Brown (2003, 2009, 2013), this paper uses a Tonnetz model to explore ic1/ic3 relationships in the piece, shedding new light on a significant work of Webern as well as an important facet of Webern's compositional language.

Thomas W. Posen (University of New Mexico)
More than a Tritone:
A Set Theoretic Analysis of Leonard Bernstein's 'The Rumble' from *West Side Story* (1957)

In Leonard Bernstein's 1957 "Introduction to Modern Music" telecast, Bernstein claimed that a "great modern composer" could use "the same old-fashioned notes that music has always used, and use them in a fresh way." In this paper, I examine how Bernstein followed his own advice composing *West Side Story* the same year. In particular, I offer a perspective on Bernstein's "fresh" and "modern" pitch structures in an analysis of "The Rumble" using set-theoretic tools. Bernstein considered tonality "built into the human organism," and praised composers who attempted to "modernize" it. Although many analyses of *West Side Story* focus on the tritone alone as the unifying musical motive, I instead interpret the tritone in the context of a three note set class 3-5 (016) and show how Bernstein realizes this set class to create ordered motives and harmonies in a variety of contexts. I demonstrate how Bernstein himself modernized "old-fashioned" pitch collections by utilizing specific aspects of set-class 3-5, particular supersets, and certain transposition schema to create centric referential pitch collections. Furthermore, by appropriating set theoretic tools to analyze the popular American musical, I highlight commonalities between *West Side Story*, music of the Second Viennese school, Jazz and American Popular music, and music by Neoclassicist composers, Stravinsky in particular.

3:25-5:30—MUSIC AND IDENTITY POLITICS: GENDER AND ETHNICITY (SEMSW)

Jay Keister (University of Colorado at Boulder)
Naughty Women vs. Macho Men:
Glam-punk and Homophobia in Southern California in the late 1970s

This article examines the relationship between glam rock and punk rock in Southern California in the late 1970s. In constructing a new style of punk, musicians in the US drew freely from a diverse range of musical styles and images in an effort to create a style that could shock audiences and stand in opposition to mainstream rock music of the time. Glam rock—understood here as theatrically exaggerated and androgynous rock performance—was seen as shocking and oppositional in earlier US incarnations, such as Alice Cooper and The New York Dolls, and became a useful “weapon” of punk style, but was met with ambivalence by many punk rockers in Southern California. At the center of this study is Naughty Women, a Southern California band active from 1977-1983 that merged glam and punk. During their brief existence Naughty Women had a local reputation for guitar-based punk presented in chaotic performances that featured cross-dressing, grotesque imagery and staged violence. Several of the group’s performances were disrupted by hostile and even violent reactions from antagonistic male audiences, ranging from suburban hippies to punk rockers. This study of the confluence of glam and punk reveals how rock has been used as a site of conflict between gendered stylistic features of performance (e.g., feminine dress and makeup vs. masculine punk rock) and as a site of social conflict over gender roles and boundaries.

Lizeth Dominguez (University of North Texas)
Parrandera, Rebelde, y Atrevida (Party Girl, Rebellious, and Daring):
Jenni Rivera’s Creation of a Discursive Space in the *Banda* Genre

In Mexican popular music, the *banda* genre has been a predominantly masculine discursive space that objectifies women through a binary similar to the Freudian “Madonna-whore complex.” The late Mexican-American singer/songwriter Jenni Rivera disrupted the masculine space of *banda* in order to carve a liminal space that created an amalgam of Mexican and Mexican-American femininity. Extolling masculine archetypal traits, Rivera embodied the image of “*la parrandera, rebelde, y atrevida*” (a rebellious and reckless party girl), while simultaneously embracing the maternal notion of “*la gran señora*” (the great woman). Rivera bridges traditional Mexican perceptions of the reified matriarch with those of the “loose woman.” Rivera’s experiences as a Mexican-American woman shaped her desires to re-negotiate traditional Mexican gender roles through lyrical appropriation of hyper-masculine elements empowering women and providing potent social commentary. This paper will analyze the music and artistry of Jenni Rivera with a particular focus on her performance of masculinity as a form of feminist social critique and symbolic empowerment. Music and dance are powerful symbolic means of articulating specific learned rules and artists have the potential to adapt them to individual experience to create sites of solidarity and self-empowerment.

Kristina Jacobsen-Bia (University of New Mexico)
‘You Don’t Sound Navajo Enough’:
Music Genre, Radio and Belonging on the Navajo Nation

Since the 1950s, country music has been the popular music genre of choice on the Navajo Nation. Located in the four corners region of the American southwest, the Navajo Nation today boasts over fifty active country bands. Given this history, we often see limited room for musical and stylistic experimentation, and bands that don’t play country are often received by older fans as directly contesting rural Navajo identities. For example, when a Navajo blues band recently requested airtime on a local reservation radio station, the deejay responded by telling them they didn’t sound “Navajo” enough and refused them airplay. Similarly, the type of public address system, the size of a band’s speakers and quality of the mixing also dramatically affect a band’s ability to maneuver itself. In this paper, I explore the relationship between music genre, AM/FM radio, and social citizenship. Drawing on my ethnographic work singing and playing with Navajo country western bands, I examine how the genre one chooses to play (rock, country, blues or rap) and whether a band receives airplay on AM vs. FM stations affect a band’s cultural capital in different ways on the reservation versus off-reservation. Using two case studies of a country band and a blues band, I analyze and compare how senses of belonging are also impacted by choices of music genre, singing style and gendered identities.

3:25-5:30—PERFORMANCE, STYLE, AND MEANING (AMS-RMC)

Shawn Keener (Chicago, IL)
The Compagnia del Orbo Plays for Its Supper:
A Microhistory of a Musical Evening in 1569

In early January 1569, the young Venetian patrician Zuan Francesco Lion gathered some friends for an evening of music aboard a borrowed boat. Among the friends were members of the Compagnia del Orbo, a group of professional musicians who participated for fun, paid only by the fine dinner Lion served his guests. The party made about eight stops in all, and because the last of these serenades took place near the convent of Santa Maria della Celestia, the entire outing was subjected to a secret criminal investigation by the *Provveditori sopra Monasteri*. The depositions taken from witnesses and participants are collected in a fascicle now held at the Archivio di Stato di Venezia (Prov. sopra Monasteri, Processi criminali, busta 263). The investigation, meant to ferret out who was wooing the cloistered daughters of the city's elite, simultaneously reveals the inner workings of an informal social gathering. Scholarly interest in the document has been limited to the incident at La Celestia, leaving the rest of the event unexamined. In this paper, I consider the involvement of the Compagnia del Orbo, particularly wind player Pasqualin Savioni. A fruitseller by day, Savioni played with the Compagnia at the theater at S. Moisè and often performed at La Celestia at high feasts. It is he whom Lion approached to invite the compagnia to the party, and he who attracts the investigators' closest scrutiny. The details of small-scale festive culture that I tease from the evidence contribute to our understanding of Venice's complex social economy in the late sixteenth century.

Eileen Mah Watabe (Colorado Mesa University)
Haydn's Proto-Romantic Hymnic Style

Chorale topic, while common in the nineteenth century, is unusual in the eighteenth, mainly represented by examples from Haydn. H.C. Robbins Landon and James Webster both identified a "hymnic" style in slow movements of Haydn's symphonies, but did not analyze its significance, or include Haydn's string quartet repertoire. Of Haydn's six Opus 76 string quartets, four have slow movements featuring this hymnic style, an apparent testing ground in which Haydn becomes increasingly proto-Romantic in his use of the idiom. Chorale sets the tone for each of the movements—contemplative and prayerful. Moreover, these movements use Chorale (capital C) topically, distinct from the chorale "movements" or episodes in contemporaneous battle and funeral pieces, in which entire chorales (often actual ones) constitute the whole structure.

Op. 76, No. 1 presents the Chorale as a complete melody, but juxtaposed with quartet-like "conversation" and contrasting material in *empfindsamer Stil*. The continual return of the homophonic Chorale is calming and grounding. In No. 3, Haydn recycles his own "Kaiserhymne," which by itself is already a fusion of religious, patriotic, and folk. In the quartet movement, the tone is strikingly gentle, with added layers of learned and pastoral styles, and again, *empfindsamer Stil*. No. 4 uses just a fragment of a Chorale to signal the topic, and Haydn refers back to it throughout the movement, all the while departing from Chorale characteristics in the other material. No. 6 then takes up the fragment, making it a complete melody, but presenting it in an array of remote keys with chromatic modulations and contrasting textures. The effect of this is heightened because of the completely stable, non-modulating variation form of the first movement. The Chorales from Nos. 4 and 6 stand out for the fact that they, rather than the contrasting material, are unstable—fragmented, moving through different keys and configurations, and in No. 6, in a key radically remote from the rest of the quartet. These may be the first examples of many to come in Romantic music, in which Chorale is used in a way counter to its conventional associations of centered, unchanging stability and solidity.

Heeseung Lee (University of Northern Colorado)

An Offering to Beethoven on the Altar of Handelian Sublimity: The Additional Organ Part and Its Meanings in Ignaz Moscheles's Performance of the Ninth Symphony"

Ignaz Moscheles, a pianist and composer resident in London from 1825 to 1846, directed a total of six performances of Beethoven's Ninth Symphony for English audiences. His primary intentions were to rescue the symphony from the critics' low opinions of it since its premiere and thereby to revive the symphony as a permanent work of the classical repertory in the Philharmonic Society. Moscheles, despite his concern about the composer's intention in the symphony, added an organ part to his renditions, however, beside other minor alterations. Typical of the time and place or random and incidental though it may have been, such decisions seem to echo Moscheles's understanding of the symphony and the composer's intention, in close association with cultural value, tradition, and authority of the performing city and institution, as well as with his own societal and personal beliefs in and outside the music.

In this paper, thus, I explore issues around Moscheles's performance renditions of the Ninth. With special regard to the additional organ part, I argue what factors inside and outside the Ninth Symphony would have led Moscheles to make such changes, which would have caused him to appear rather untrue to the composer's intention; secondly, to what extent his interpretation of the Ninth with organ would have narrowed or broadened the perceived gap between the audience's expectation and Beethoven's intention; and, lastly, what impacts his performances of the Ninth with organ would have generated in the posthumous reception of the Ninth in London. According to my research findings, Moscheles's interpretation was in line with the generation's fascination with sublime sound and effect stemming from the conventional aesthetic of Handel's oratorios. In his efforts to invoke the Handelian sublimity in the performance of the so-called Choral Symphony, the organ not only had a functional role as a continuo but also served as a hallmark of "sacred music," the authentic Handel, and thus faithfulness to the intention of Beethoven who had elevated the genre of symphony into the equivalent state of serious, sacred music through the inclusion of chorus. These key themes in the British performance reception of the Ninth interacted with Moscheles's romantic view of the composer, as well, which had already begun to grow into the spiritual Beethoven in the conductor's mind.

Luke Howard (Brigham Young University)

A Reassessment of the 19th Century Performance and Reception of Handel's *Messiah*

Recent research on Handel's iconic oratorio *Messiah* has tended to gravitate toward studies of original 18th-century sources, driven largely by the early music movement and the revival of baroque performance practices during the late 20th century. Handel scholars also acknowledge the continuous performance history of the work, noting its regular annual appearance at English cathedral choir festivals, Christmas celebrations, and other commemorative events over the ensuing centuries. But these 19th- and early-20th century performances, with (often greatly) expanded choirs and augmented orchestrations, have led scholars to gloss over nearly two centuries of *Messiah* performance practice and reception, dismissing it as an "aberration," a "grotesque distortion" of Handel's original intent, or as uniformly "brown" in timbre. In nearly every recent scholarly study of Handel's *Messiah*, the author gives the impression of being uncomfortably embarrassed by two hundred years of "non-historically-informed" *Messiah* performances, starting with the Westminster Abbey commemorative concert of 1784, and relieved only by the pivotal neo-baroque Hogwood recording from 1980. These reports and judgments are almost always made, however, without reference to the actual critical and historical record. When specific performances are occasionally cited, it is most often the handful of Crystal Palace performances of the 1850s, as if those were representative of the entire 19th-century performance history. To date, no careful study of *Messiah* performance and reception in the 19th century has been made that can either verify or refute these glib disparagements.

In truth, the extensive published record of 19th-century *Messiah* performances in music journals and magazines challenges the prevailing scholarly attitudes towards this popular oratorio, and calls for a reassessment of the work, its reception history, and its reputation today. By examining and synthesizing reports from 19th-century British and American music journals, I have ascertained that the actual aesthetic goals and performance practices (especially with regard to tempo and orchestration) in the 19th and early 20th centuries are noticeably at odds with prevailing scholarly assumptions about these "outdated" *Messiah* traditions. I also make the argument that the now-maligned Prout edition of 1902 represents a major achievement in Handel studies rather than the culmination of a century of egregious enlargements and "improvements" to Handel's work.

 SATURDAY, MARCH 28

PAPER SESSION 3

8:30-10:35—MUSIC, TEXT, AND INTERTEXTUALITY (RMSMT)

Janice Dickensheets (University of Northern Colorado)

Novelistic Analysis: A Reading of Brahms's Piano Sonata No. 2 in F-Sharp Minor

The novel (*roman*) bequeathed more than just its name to the romantic period: it became an institution. The reading of novels, privately and during social gatherings, was so common, that many composers (consciously or subconsciously) turned to it as a prototype. Mikhail Bakhtin (*The Dialogic Imagination*) discusses the nineteenth-century novel, and its position within that culture, providing a window through which we can observe similar characteristics within the romantic sonata cycle, thus laying the foundation for novelistic analysis. Building on the works of Ratner, Agawu, Monelle, and others, novelistic analysis combines topical and stylistic approaches with semiotic, formal, and narratological processes to analyze music based on its novelistic elements, often music that is otherwise considered to be absolute.

An excellent subject for this analytical process is Brahms's op. 2 piano sonata, which appears to have been composed while he was reading ETA Hoffmann's *Kater Murr* and Jean Paul Frideric Richter's *Flegeljahre*, and the complex writing styles of both authors inform the work. Its musical events reflect the Romantic *topos* of a lone poet reveling in love, suffering its demise, and finally turning inward. Its altered form, musical footnotes, and a clear reference to a *doppelgänger* mirror Jean Paul, and the musical events unfold in a circular manner, alluding to Hoffmann. Existing analyses often conclude that this piece is awkward and problematic, however, novelistic analysis sheds some light on its rather ambiguous formal structures, providing a glimpse into what may be one of the best-crafted musical novels of the nineteenth century.

Chelsey Hamm (Indiana University and Kenyon College)

Charles Ives's Democratic Dissonances

Charles Ives's compositional revision process has recently been the subject of scholarly scrutiny. Critics have portrayed this process as a systematic pattern of falsification, claiming that Ives added dissonances into his completed scores years after they were composed. Ives scholars have denied these charges. However, in this paper I verify them. My claims are supported by accounts of witnesses, such as Elliot Carter, who saw Ives adding dissonances into his completed scores, and by manuscript evidence, which shows that dissonances were in fact added into later drafts of works. This dissonance addition was the result of Ives's negative association of tonal techniques with 19th century German musical practices. This association can be traced from the earliest stages of Ives's career to its peak in October 1914 with the German invasion and "rape" of Belgium, reflecting the climate of American hostility towards German culture during World War I. Ives's writings, diary entries, and sketches of a previously unpublished song, "Sneak Thief," demonstrate that, to Ives, "German tonality" at this time stood for autocratic unscrupulousness, while atonality and excessive dissonance represented democratic righteousness.

After 1914, Ives deliberately disguised his tonal musical quotations, or "borrowings"—the intertextualities Ives made with hymns, patriotic songs, and folk music—by setting them in a dissonant musical soundscape. Manuscript evidence supports this claim, showing that passages with quotations in early drafts often displayed functional harmonic progressions, which were obscured in subsequent drafts with dissonant embellishing tones. A new listening system focuses on what can be gained from purposefully hearing Ives's atonally-set borrowings tonally, providing a way to understand Ives's borrowings as musical objects whose ethical fabric has been democratically enhanced through the deliberate camouflage of their tonal aspects.

Jennifer Salamone (University of Kentucky)
When the Stars Align: Troping and Text-Painting in Edgard Varèse's "La Croix du Sud"

"La croix du sud" ("The Southern Cross") is one of two songs Edgard Varèse composed for the 1921 set *Offrandes*, for orchestra and soprano. Its complex text by Dadaist poet José Juan Tablada, combined with Varèse's eclectic compositional style, results in a unique song curiously untouched in the analytical literature. The following paper explores Varèse's use of troping, symmetry, and spatial construction in "La croix du sud" – in particular, I focus on how these devices reinforce thematic trajectories in the often baffling text. The traditional term "textpainting" fails to fully capture the nuanced relationships between the music and poem; Varèse responds to the text in abstract but significant ways, drawing connections within the music that underscore textual relations that might otherwise go unnoticed. He mirrors the use of celestial themes in the text with a "celestial trope" – melodic and harmonic fourths in both the orchestra and the voice. Furthermore, his use of registral space as well as contour responds to the passage from life to death in Tablada's text, which Tablada himself references both explicitly and through the imagery of progressively fading colors. Finally, analysis of a brief passage using Klumpenhouwer networks (K-nets) reveals an intricate web of interlocked isographies among the orchestral voices and the soloist. As is true with many of Varèse's works, a complete analysis requires the use of various tactics. "La croix du sud" shows that a synthesis of analytical tools leads to a rich interpretation of both the poem and the song.

Andrew Gades (The College of Idaho)
Postmodern Pastorals in Bolcom's Songs of Innocence and of Experience

William Bolcom's *Songs of Innocence and of Experience* is a polystylistic cycle of 55 songs based on William Blake's collection of illuminated poetry. This paper explores Part I of this cycle, which contains the most innocent and pastoral poems of the collection, including such poems as "The Lamb," "The Shepherd," and "The Ecchoing Green." The common pastoral topic of the poems and their illuminations presents an opportunity to explore how a variety of musical styles are used to portray the pastoral topic, whether through folk song, country/western music, or a post-tonal aria.

In addition to questions of musical topic, this paper considers the interaction of music, image, and text using conceptual integration networks (CINs). The CINs provide a model for blending analyses of the individual domains to uncover emergent meaning that may not be evident from the analysis of any one domain. Two songs in particular, "The Lamb" and "Infant Joy," present problems with regard to their blend of music, text, and image and the apparent cross-domain mappings suggested by the other songs. A close analysis of the musical, visual, and poetic details in all of the songs resolves these apparent contradictions and creates an emphasis not on the pastoral qualities of *innocence*, but rather on the controlled and constructed environment in which our conception of *innocence* exists.

8:30-10:35— MUSIC EVENTS AND INTERPRETATIONS OF HISTORY (SEMSW)

**Brenda Romero (University of Colorado at Boulder)
Matachines Danza Carnival Contexts in the Andes of Colombia and Peru:
Implications for Mexico and New Mexico**

The Matachines Danza is widely known as a sacred expression of faith in New Mexico, in the Southwestern U.S., as throughout north and north-central Mexico. Much less known or understood are the events of the same name in Oaxaca, Mexico and in Colombia, that have developed in burlesque carnival contexts around the religious holiday of Epiphany on January 6. This presentation will present findings from recent fieldwork in three Andean sites, two in Colombia and one in Peru, that demonstrate how regional populations have evolved the Matachines formats to better reflect a contemporary awareness of violence and a rejection of the colonial mindset. My data suggests that Matachines events in New Mexico and Mexico are more firmly founded on colonial formats, and I will present some documentation to explain why this is so.

**John Thibdeau (University of California, Santa Barbara)
The Political Significance of Umm Kulthum's *Al-Atlal***

Umm Kulthum who is probably the most celebrated singers of the twentieth century in the Arab world is an embodiment of the Arab musical tradition, thanks to her image as a symbol of Egypt and the Arab world more broadly. This paper focuses on her late career and how her performances acquired serious political interpretations that have endured till date. Drawing upon Virginia Danielson's (1998) and Laura Lohman's (2011) studies, and using video analysis of the song "Al-Atlal" ("The Ruins") as performed in her international tour after the 1967 war, this paper suggests alternative interpretations of to its political connotation. Through a study of the audience-performer interactions and the overall structure of the performance, it will be possible to demonstrate that while the political connotations of the song are certainly salient for members of the audience, as both Lohman and Danielson suggest, the key phrase "Give me my freedom, unbind my hands" did not serve as the climax of the song. Consequently, I argue that at the time of the performances, the most significant lines were ones dealing with love and intoxication, suggesting that the emphasis on the political role of the song has perhaps been a post-hoc attribution, rather than one that emerged in the time of performance. Finally, to support evidence for this attribution of meaning to the song, I will briefly point to some of the ways in which the song has been sampled or referred to in video clips pertaining to the Arab Spring.

Jessica Stearns (University of North Texas)
Soundscape and Landscape: The Denton Arts and Jazz Festival in Quakertown Park

Quakertown Park in Denton, Texas serves as a performance space during the annual Denton Arts and Jazz Festival attracting over 225,000 visitors. Not only do attendees of the festival experience the site's sonic environment, but they also interact with its current built environment, which is one facet of a multilayered cultural landscape that also includes a complex history. Initially an African American community named Quakertown, the site was appropriated by the city and turned into a park to suit the needs of Denton's white citizens. All traces of the original community were eradicated by 1923 and eventually replaced with civic buildings designed by architect O'Neil Ford in the 1960s, including a library, civic center, and Denton's City Hall. These buildings still stand today but a few changes to the built environment reflect the site's past as Quakertown, including historic markers and public art. The festival's soundscape, comprised of jazz and blues, also communicates the space's African American origins to festival attendees. Drawing on scholarship about soundscapes by R. Murray Schafer, Emily Thompson, and Niall Atkinson and using oral histories, interviews, and primary documents, my paper explores the soundscape of the festival and the cultural landscape of Quakertown Park, including its history and built environment. This study furthers scholarship on how music influences perception of space by demonstrating that the convergence of the festival's soundscape with the park's cultural landscape reveals Denton's evolution as a society and allows a listener to understand his/her environment.

Lior D. Shragg (University of Arizona)
**How Lost is Lost?: An Investigation and Analysis of the
Musical Performance Practices of the Igbo Jews of Nigeria**

This presentation will examine the musical performance practices for the Jewish Shabbat of the Igbo Jews of Abjua, Nigeria. The Igbo are the third largest ethnic group in Nigeria, with an estimated population of 50-60 million. Amongst those, an estimated 30,000 are currently practicing and observing Judaism. Despite prior research conducted by Daniel Lis (2015), William Miles (2013), Shai Afsai (2013), Edith Bruder (2012), and Tudor Parfitt (2013), there is little to no discussion of the role of music in his community. A study of the musical practices of the Igbo Jews of Nigeria reveals that the Igbo combine traditional Nigerian practice with modern Jewish and Christian elements. This combination of practice has led to the development of new traditions in an effort to maintain a sense of individualized Jewish identity and unity in a time of persecution and violence towards the Igbo from radical terrorist organizations. This presentation will demonstrate that the creation of this new music instigates a rejuvenated sense of identity for the Igbo Jews through a combination of musical traditions and preservation of Igbo traditions, as exemplified in the works of Eric Hobsbawm and Lauren Leve. My analysis is based on fieldwork conducted in the summer of 2014 in Abuja and in the cities of Kubwa and Jikwoyi. My observations focused on the musical properties of the Shabbat prayers and *zmirot* (songs). While the Igbo are often considered one of "the lost tribes of Israel," based on my findings and analysis, I aim to show that "lost" is not so "lost" as previously believed.

8:30-10:35—TIME IN MANY FORMS (AMS-RMC)**Michael Harris (University of Colorado at Boulder)****3, 2, 1 Let's Jam: Time and Music in the Anime of Shinichiro Watanabe**

The anime of Japanese director Shinichiro Watanabe repeatedly features music as a major component of a show's aesthetic and plot, helping to establish temporal, emotional, and thematic settings. Over the past twenty years, Watanabe's use of music has been continually lauded, helping to further popularize anime among Western audiences. In this paper I will discuss how Watanabe and his musical collaborators create the musical design of three shows: *Cowboy Bebop* (1998), *Samurai Champloo* (2004), and *Kids on the Slope* (2012).

What connects these anime is the temporality of their music and how it relates to the theme of change embedded within each work. *Cowboy Bebop* is set in the future (2071), yet uses its score to depict the past. The setting is a solar system in which a disaster has rendered the Earth nearly uninhabitable. The score uses an eclectic mix of jazz, country, heavy metal, and many other musical forms to parallel not only the show's nostalgia for humanity's lost home, but also each individual character's past. *Samurai Champloo*, meanwhile, is set at the end of the Edo Period (1603-1868) and flips *Cowboy Bebop*'s model around and uses music to depict the future. The story takes place at a time when Japan was on the brink of massive social change, and features a score of hip-hop music—along with references to the style's wider culture of beatboxing, graffiti art, and breakdancing—which is used to symbolize the Japan that is to come. It is only in *Kids on the Slope*, set in 1966, that the music used is temporally appropriate. The plot is about a teenager who moves to a new town and school and is once again forced to find his place in the school's social order. In the process, his life is fundamentally altered when he abandons his classical piano training and instead starts to play the music of Art Blakey, Bill Evans, and John Coltrane, among others. He has metaphorically left his old life behind and begun anew. Shinichiro Watanabe's use of music in his anime sets him apart from most other directors. This paper will serve as a beginning of a deeper exploration of his work and musical style.

Jason Rosenholtz-Witt (Northwestern University)**Beyond the Score: Charlotte Moorman and John Cage's 26'1.1499'' for a String Player**

Although the cellist Charlotte Moorman was most famed for her topless performances of Nam June Paik's *Opera Sextronique* and subsequent arrest for indecent exposure, she spent her entire career grappling with John Cage's 26' 1.1499'' for a string player. Yet, as Benjamin Piekut has demonstrated in *Experimentalism Otherwise*, John Cage was unhappy with her interpretation of the piece as it developed over the years. This particular score allows significant freedom in terms of sound production, though the temporality in which it occurs is strictly defined. Especially in collaboration with Nam June Paik, Moorman increasingly exceeded the confines of the notation and shifted her focus to the section of the score calling for "sounds other than those produced on the strings." She maintained a serious and earnest dedication to Cage's original score, though Moorman's personal markings eventually supplanted the composer's as her performances with Paik became more extravagant and spectacular.

Building on Piekut's study, this paper draws from archival material in the Charlotte Moorman Collection and the John Cage Correspondence at Northwestern University to interpret her personal, annotated score for 26' 1.1499''. Cage's unconventional notation requires collaboration from the performer, who must complete his compositional process in order to make the work performable. The piece became a catalyst for Moorman to explore and embrace her agency as an artist. A close reading of Moorman's annotations illuminates her artistic and interpretive approach and serves as an archive of its performance history. 26'1.1499'' became a vehicle for Moorman to find her artistic voice and to embark on a remarkable career in avant-garde performance. She injected a visually and acoustically embodied version of herself into this artifact that Cage produced. A lifelong devotee of Cage's music and philosophy, Moorman took full advantage of the intrinsic freedom of the score, even when it surpassed the boundaries envisioned by the composer.

Melanie Schaffer (University of Colorado at Boulder)
Painting and Music as a Gradual Process:
Parallels in the Works of Reich, Rothko, and Newman

Despite much inter-art scholarship on mid-century American composers and artists, notably the relationships between John Cage and Jackson Pollack and Mark Rothko and Morton Feldman, relationships between color field painters Rothko, Barnett Newman, and composer Steve Reich have rarely been mentioned, perhaps due to their frequent relegation to different artistic circles: Abstract Expressionism and Minimalism, respectively. However, audiences viewing and hearing the unfolding process of their artworks share similar experiences that illustrate parallels between them. The color field paintings of Mark Rothko and Barnett Newman may be understood as durational art, as one reads Newman's often long, horizontal canvases "in time" or experiences a prolonged inundation of similar Rothko paintings through his instructions for them to be exhibited in isolation from other artists' paintings. Thinking of these paintings as durational allows for a direct comparison with the durational art of music, emphasizing experience as a basis for inter-art discussion in addition to more conventional discussions based on artists'/composers' shared aesthetic aspirations and inspirations.

Using as a basis Steve Reich's compositional treatise, "Music as a Gradual Process," this paper examines how Rothko's paintings create "after affects" much like Reich's phase music. In Reich's *It's Gonna Rain*, a prolonged encounter with repeated speech patterns causes listeners to eventually hear them as music. Comparatively, prolonged encounters with the colors in Rothko's works tire the eyes to the point that viewers see new, additional colors not actually present in the painting. The experience of the artwork's form connects Reich and Newman. *Music for Pieces of Wood* saturates the listener's ear with a dense, rhythmic texture in uniform timbre, but through brief reductions in instrumentation and pattern overlay, provides moments of respite for the listener. Newman's iconic "zips," small stripes of a (often related) secondary color in the midst of an extensive color field, similarly function as brief moments of respite for the viewer. For both artists' works, these "breaks" do not interrupt the sea of sound or color, but enliven them and give them definition. Similarities in the artists' aesthetic principles about compositional process and form further underpin a cross-disciplinary understanding of the experience of Newman, Rothko, and Reich's works as gradual process.

Gregory Marion (University of Saskatchewan)
Duke's Suites

"Duke" Ellington's mainstream compositions need little introduction. What perhaps is not so widely recognized, however, is the scope of Ellington's musical interests. Perusal of the "Worklist" for Ellington's entry in *Grove Music Online*, for instance, adds to the category of "Short Pieces" (tunes such as "Mood Indigo," and "Satin Doll"): "Theatrical Pieces"; "Pieces with Narrator"; "Sacred Music"; "Soundtracks"; and "Extended Compositions." Constituting a subgroup of the latter category, are some thirty "Suites"—most representing collaboration between Ellington and Billy Strayhorn.

The paper comprises two sections, beginning with a summary of the reception history of several of the Ellington/Strayhorn suites across the thirty-year span commencing with *Black, Brown, and Beige Suite* (1942), and extending to *The Togo Brava Suite* (1971). The second and principal section of the paper hones in on three particular suites, each linked to an iconic precursor. Two of the three, dating from 1960, "jazz up" the classics; *Nutcracker Suite* and *Peer Gynt Suite* riff on specific portions of works by Tchaikovsky and Grieg, respectively. Here, following Northrup Frye (*Anatomy of Criticism*), Ellington's and Strayhorn's engagement with Tchaikovsky and with Grieg is examined from the perspective of the dominant modes of engagement (representational, reductionist, integrative, negational) and the four typologies of emplotment (romance, tragedy, comedy, satire). The third piece, *Such Sweet Thunder* (1957) is of a different kind, for it takes as source material numerous Shakespearean plays, inviting the following equation: Ellington/Strayhorn are to music what Shakespeare is to writing.

More, however, is at stake than might on first blush be imagined, for each of the three suites follows Frye's lifecycle of the mythical hero as unfolded across the sequence of seasons, from spring's "recognition of a newborn society" (*Anatomy of Criticism*, p. 192), and leading to winter, and the hero's defeat. Through Frye, one comes to read behind and beyond the surface of the music. Thus tragedy is multidimensional in "Madness in Great Ones," Ellington's and Strayhorn's nod to *Hamlet*. Meaning is nuanced when the incongruity of the music is associated with Frye's foredoomed hero, where, at the world's end, confusion and anarchy reign. To wit, Ellington and Strayhorn respond, musically, with the following order of events: a "failed" opening ensemble; disassemblage in each nascent but ill-fated attempt at a feature solo; increasing cacophony; further interjections; and the ultimate emergence of a screech trumpet equally at odds with itself and with its surroundings.

PAPER SESSION 4

3:30-5:35—MODES AND SCALES/ SCHENKERIAN ANALYSIS (RMSMT)

Devin Chaloux (Indiana University)

Tonal Spaces in Victoria's Gradual from *Missa pro defunctis à 4*; or, Is Mode à la mode Anymore?

Should we still perform modal analysis in Renaissance polyphonic works? Despite those who view mode primarily as a classification system lying on a different conceptual plane from tonality, many analysts still find mode as a useful way to conceive of tonal space within a work. However, due to the wide variety of interpretations of polyphonic modality in historical treatises, there has been little consensus on how mode operates within a work. Furthermore, significant conceptual issues arise in the modal analysis of works where the underlying mode is ambiguous. Such is the case in Tomás Luis de Victoria's Gradual from *Missa pro defunctis à 4* (1586). Although the initial measures of the work point toward another movement in Lydian, later measures feature cadences on D and A. The movement also ends in A. This might be described as a commixture of Lydian and Aeolian (or, perhaps transposed Dorian) modes. Yet, this oversimplifies the more intricate tonal processes at work, principally caused by the lack of consistency on how analysts apply mode in analysis—let alone the commixture of two modes!

As a response, I propose a methodology designed to give the ability to perform a close analytical reading of tonal spaces in Renaissance polyphony. Rather than abandon mode completely, I begin with three uncontentious musical ideas derived from mode: the diatonic scale, the final, and the confinal. From here, I utilize Richmond Browne's observations on the diatonic set (1981). Through the analysis of Victoria's Gradual, this methodology aims to describe pitch relations and tonal spaces more accurately and consistently than mode.

Michael Rogers (University of North Texas)

**Chord-Scale Usage as Compositional Method in Jazz:
Scalar Application Types in the Music of Thad Jones**

Chords and scales are inextricably linked in modern jazz thinking. The process of applying scales to chord symbols may occur as a jazz musician is spontaneously improvising a melody over a series of chord progressions or when a jazz composer is meticulously orchestrating instrumental parts in a score. The discussion of scales and their compatibility with chord symbol qualities, extensions, and alterations permeates much of the jazz theory and pedagogy literature. The scale-to-chord connection process discussed in nearly every jazz theory and pedagogy book is consistently of the same kind—the application of a single chord-scale over a given symbol for the temporal duration of that symbol. Along with this scalar application type (which I refer to as “simple scalarity”), late twentieth century jazz big band composer Thad Jones also implements three other scalarity types in his writing not discussed in any jazz theory, arranging, or pedagogy book and are as of yet unknown in the jazz community.

In this paper, through the use of musical examples from Thad Jones's “Cherry Juice” written in 1975 for the Thad Jones-Mel Lewis Big Band, I will demonstrate not only Jones's use of simple scalarity but also three additional scale-to-chord application types and their use as a compositional method. I label these as scalar toggling, polyscalarity, and blended scalarity. I will show that these four scalar application types form an orchestrational palette from which Jones derives his signature sound—one marked by a high level of dissonance yet highly organized.

Alexander Amato (Stephen F. Austin State University)
The Dramatic Delay of the Primary Tone in Beethoven's String Quartet, op. 131

In the structural hearing of most tonal works, the analyst usually expects to locate the primary tone of the fundamental line (the *Kopftone*) early and in the initial tonal region, given the amount of structural and rhetorical force that the *Kopftone* denotes. Despite being the common analytical approach, locating the *Kopftone* early doesn't always reflect the true structure and dramatic tension of the work in question. In this paper, I illustrate the lengthy, dramatic process of delaying the *Kopftone* in -movement entirety, structural models.

In *FreeComposition*, Schenker shows two processes in the top voice that can postpone the arrival of the *Kopftone*: the linear initial ascent and arpeggiation. His dramatic personification *Kopftone* can represent a smaller conflict within the larger conflict of the work as a whole. A noteworthy feature of both the initial ascent and arpeggiation to this primary soprano note is that during them, the bass can move away from the tonic. Using this principle, my paper illustrates how Beethoven uses motivic parallelism and inter-movement connections to delay the arrival of the *Kopftone* until the fifth movement, where the bass has ascended to the mediant.

Nathan Pell (Mannes College of Music)
The Generative Contradiction of Interruption and its Effect on Recapitulations

What makes a recapitulation feel like a recapitulation? Of course, repetition in general creates a special musical impression, but the sensations produced by recapitulations are of a very particular kind. Here, with the development's watershed events fresh in the mind, the piece both regroups and redoubles its efforts towards the goal—a static repetition and an energizing impulse. I propose that these compositional elements are best explained by an almost unexplored feature of Schenkerian interruption.

The discovery of interruption surely numbers among Schenker's most valuable achievements. But as one of the more inscrutable parts of his theory, interruption has proved puzzling, even for Schenkerians. Overwhelmingly, scholars have questioned which of its halves receives structural priority. However, I consider this debate ancillary to a more fundamental structural issue: namely, a prolongational conflict between $\hat{2}$ and $\hat{3}$ —what I call the Generative Contradiction of Interruption. Schenker

emphasizes that the first $\hat{2}$ represents the structural dominant of the *Ursatz*. But he also claims that “the

first $\hat{3}$, which is the *Kopftone* of the total *Ursatz* $\hat{3}-\hat{1}$...is taken up again by the second $\hat{3}$, as *Kopftone* of the resumed linear progression...” The combination of these two principles amounts to a prolongational impossibility: the *Kopftone* cannot be both retained and subordinated. And yet, quite remarkably, for several key musical—and Schenkerian—principles (which I explore in detail) to hold true, such a contradiction must exist. Thus, in my view the *Kopftone* is prolonged *through* the interruption, even after the structural $\hat{2}$ has sounded! This is the Generative Contradiction of Interruption. Schenker was well aware of this contradiction, calling it “an invaluable source of compositional technique.” Indeed, I show how this “technique” finds potent application in recapitulations, where it imparts a unique quality: that of returning us to the beginning, even as we approach the end.

3:30-5:35—MUSIC AND INTER-CULTURAL DIALOGUE (SEMSW)

Maria Souliotis (University of Denver)

Turangalīla, Time, and Tāla: Messiaen's Appropriation of Hindustani Rhythmic Concepts

It has been observed that Olivier Messiaen, inspired by a list of “Hindu rhythms” he encountered in the *Encyclopédie de la musique et dictionnaire du Conservatoire*, incorporated such rhythms into his works, but rarely in unaltered form. This paper will demonstrate how Messiaen’s rhythmic language reflects a sensitivity towards the Hindustani musical tradition, even though Messiaen didn’t use North Indian rhythmic structures verbatim. A close examination of the Sixth Movement of *Quartet for the End of Time* (“Danse de la fureur, pour les sept trompettes”) and the Seventh Movement of the *Turangalīla-Symphonie* (“Turangalīla 2”) reveals that his experiments with rhythm, meter, and rhythmic density have antecedents in the music of North India. These experiments enable the creation of larger forms that reflect cyclic structures (*tāl* cycles) in Hindustani music. However, some traits of the *Quartet* and the *Turangalīla-Symphonie*, such as non-retrogradable rhythms, are Messiaen’s own. The analysis will incorporate the *Encyclopédie de la musique et dictionnaire du Conservatoire* and Messiaen’s treatise *Technique de mon langage musical*, as well as scholarship on rhythm in the Hindustani tradition. The paper will also respond to extant Messiaen analyses.

Ruth Stellamaris Opara (University of Colorado at Boulder)

The Conundrum in Dancing Africa! Transnational Encounter!!

African music has gained a reasonable popularity in the Diaspora including the United States. The diffusion of African music in the Diaspora happens inherently among Africans as they migrate. Sometimes African performers establish groups that teach African music and dance, basically to share their cultural heritage and earn a living off it. These groups and organizations provide spaces where cultures interface and sometimes clash – contact zone. While studying a dance group ‘Logo Ligi,’ in Boulder, Colorado, I realized the African dance teacher and his American students don’t get along, but they put on impressive performances. Some questions this research addresses include: Why don’t they get along? Why do they keep coming amidst frequent misunderstandings? How do they put on impressive performances? These are the questions I address while concluding that the creation of a hybrid culture does not always result in a lovey-dovey relationship. The methodology for this research is basically fieldwork where interviews and participant participation/observation were employed. Data, in form of audio-visuals of performances and archival materials, were collected. Secondary materials (books and articles) are utilized for literature review.

Mason Brown (University of Colorado at Boulder)

Becoming Irish or Becoming of Benefit to Beings?

An Irish Music Session in the People’s Republic of Boulder

Since the mid-twentieth century the *session* has been one of the main sites of the practice and transmission of traditional Irish dance music, both within Ireland and transnationally. Rather than a concert performance, the session is a gathering of musicians in which they play for themselves and for one another. Scholarship on the participation of non-Irish musicians in Irish music sessions--such as Deborah Rapuano's article "Becoming Irish or Becoming Irish Music: Boundary Construction in Irish Music Communities" (Rapuano 2001), and Helen O'Shea's monograph *The Making of Irish Traditional Music* (O'Shea 2008)--has pointed to the session as an important locus of identity construction and maintenance, focusing on the acquisition of a constructed Irish identity. This is not in fact always the case: the participants in Boulder, Colorado use their session as a platform to build community, encourage solidarity, distribute collective wealth, enact Buddhist values, and engender a group identity of caring and inclusion bounded by good musicianship. I will argue that this is consonant with the politically leftist, pro-intellectual, and Buddhist-inflected environment of Boulder, which is mirrored in the disproportionately Jewish, Buddhist, and liberal/humanist ideological orientations of the founding members/organizers of the Boulder session. In so doing I hope to contribute, to the literature on Irish sessions in America, a counter-example showing how the dynamics of identity and spiritual community manifest in the unique cultural environment of Boulder.

3:30-5:35— NATIONAL AND MUSICAL IDENTITIES (AMS-RMC)**Stephen Self (Bethel University)*****Egerton 3307: New Light On The Faburden-Fauxbourdon Question***

In the recent past, the relationship of faburden to fauxbourdon has prompted numerous hypotheses. Which came first, and how—if at all—did one influence the other? With a newly completed transcription of *Egerton 3307*, one of the most important English manuscripts from the first half of the fifteenth century, we are now afforded a better understanding of the history of faburden. From its lengthy and well-crafted passages where six-three chords form the principal harmonic structure, *Egerton* strongly suggests that faburden developed from the equally consonant, but error-ridden, English style of the fourteenth century as a new improvisatory procedure for creating polyphony that did not offend the accepted rules of counterpoint. Faburden *did*, however, offend the ideal construct of polyphony, in which all voices maintained a significant measure of independence, and therefore was considered the least desirable manner in which to improvise polyphony. Faburden almost certainly received its name from the fact that the improvised voice above the given cantus firmus sang without exception *fa*, a perfect fourth, above that melody. In fact, this etymology was so well-assumed by music theorists that they did not even bother to explain how the improvised upper voice should be derived. Only the lowest voice was treated in detail.

The significant intercourse between English and Continental music during the Hundred Years War would have included the sharing of works such as those found in *Egerton*, allowing a young DuFay to witness faburden in practice and perhaps even discover the manner in which this novel polyphony was theoretically described. DuFay then appropriated this technique, but he did so according to Continental compositional rubrics. He adapted it in two significant ways: the cantus firmus became the highest voice, the voice most immediately perceptible to the ear; and the lowest voice maintained some slight degree of rhythmic and melodic independence. The contratenor then fit between these two voices, slavishly following the cantus to create the desired euphonious sonority. “Fauxbourdon” was the closest meaningful term to “faburden” that Continental composers had for this new practice. And indeed, “false bass” seemed to fit well: here the lowest-sounding voice was *not* the independent foundational voice upon which the upper voices relied. Rather, the relationship was reversed: the lowest-sounding voice depended on the cantus firmus. And thus a humble English improvisatory practice was transformed into an acceptable Continental idiom with acceptable Continental nomenclature.

Sienna M. Wood (University of Colorado at Boulder)***Liedekens: In Defense of the 15th- and 16th-Century Polyphonic Song in Dutch***

Although composers of the Low Countries were major contributors to the music of Western Europe in the 15th and 16th centuries, they produced few pieces in Dutch, the prevailing language of the region. With only about 200 surviving pieces, the Dutch polyphonic song has been overshadowed by the more abundant Latin motet, French chanson, and Italian madrigal. My paper aims to defend the Dutch polyphonic song from marginalization and neglect by 1) promoting the term ‘*liedeken*’ as an appropriate and useful moniker for it, 2) revealing some of its distinctive style features, and 3) exposing meanings associated with the Dutch language that give it profound political, religious, and social significance. The use of outdated labels such as “Dutch chanson” have contributed to the marginalization of this genre by characterizing it as subordinate and obscuring both its unique style features and the meanings underlying the Dutch language in the context of the Reformation and the Thirty Years’ War. Use of the term ‘*liedeken*,’ which is both historically appropriate and more evocative than ‘Dutch polyphonic song,’ will afford the genre the independence it requires in order to give full consideration to its distinctive features and meanings. Generic independence of the liedeken is affirmed by the presence of distinctive style features. These qualities are particularly apparent in *Chansons, Madrigales & Motetz à 3 parties* by Noé Faignient, which includes three texts concerning the apocryphal story of Susanna and the Elders: one in French, one in Dutch, and one in Latin. These settings provide a unique opportunity to compare genres without having to account for differences of time, place, composer, and subject, all of which could obscure generic features. (cont.)

Another aspect of the liedeken that marks it as worthy of deeper consideration is its relationship to the Dutch language with its political, religious, and social meanings. The linguistic situation in the Low Countries was complex: French was the language of government, Latin was the language of the (Catholic) church, Italian was a major language of trade, and Dutch was the language of the people. In the context of the Reformation and the Eighty Years' War, use of Dutch was an assertion of independence and a symbol of national unity. The meanings attached to Dutch were imported to the liedeken, making it a site for the negotiation of religious, social, and national identities.

Michael B. Ward (University of Colorado at Boulder)
Richard Wagner and Paris: A Case of Conflicted Cultural Identity

In 1852, Richard Wagner referred to his early compositional efforts as a “temporary degeneration” of his stylistic standards and not indicative of his German essence. He was referring specifically to the period of the late 1830s and his time in Paris from 1839-42. Knowing that he was a German nationalist who regularly derided anyone who countered his (self-proclaimed) Germanic artistic and cultural ideology, scholars too have frequently repeated this narrative of Wagner's early career, dismissing it as a developmental period and not indicative of his mature personality or musical style. Investigation of Wagner's early career, especially his early stay in Paris, sheds light on some deviations from his cultural ideals. Deviations also occurred later in his career as well, again in attempts to finally succeed in Paris; therefore, though his cultural and musical prejudices are well-documented, it is a mistake to assume that he consistently adhered to them.

While this period did not produce music indicative of his later style, it must be considered in the context of his sporadic (yet longtime) aspiration to gain popular appeal in the French capital. In this paper, I will discuss some contradictions to the common narrative of Wagner the German nationalist. I will compare his story to that of the German writer and fellow nationalist, Johann Gottfried von Herder, noting that Wagner's conflicted cultural identity was not unique and was perhaps even inevitable considering prevailing social conditions. As a result, his story becomes more human than the one found in the popular narrative, full of contradictory deviations from his purported musical and cultural identity.

Ben Negley (University of California, Santa Cruz)
The Ford Foundation Symphony Orchestra Program: 1966-1976

In 1966, the Ford Foundation began an ambitious ten-year program to support North American Symphonic Orchestras. Through a total investment of more than \$80 million distributed to sixty-one U.S. orchestras, the Ford Foundation sought to improve the economic conditions of orchestral musicians, attract young people to orchestral careers, and assure the financial stability of individual institutions. A comparable program, if initiated today, would involve more than \$900 million in funding for American orchestras, more than six times the entire annual budget of the National Endowment for the Arts. With a combination of expendable funds, which were distributed during the first five years of the program, and endowment funds, which were distributed at the end of the program contingent on the orchestras matching Foundation contributions, the Ford Foundation contributed not only to the day-to-day success of the orchestras, but also to the long-term security offered by stable endowment income. Through this program, the Ford Foundation contributed to the unprecedented growth and success of American orchestras in the 1960s and 70s. In not only heightening the level of prestige associated with orchestral musicians and orchestral institutions, but encouraging fund raising through matching grants, the Foundation made a gigantic bet on the potential that high-quality orchestral music could flourish in the United States.

Based on research at the archive of Wilson McNeil Lowry, the first director of the Ford Foundation's Arts and Humanities Program, this paper examines the Symphony Orchestra Program of 1966-1976, in the context of long-term trends in American orchestra funding. Considering the various financial challenges unique to U.S. orchestras, I contextualize the Ford Foundation program as a uniquely American one that continues to have important reverberations in the orchestral landscape of the 21st century. Finally, I argue not only that the impact of the Symphony Orchestra Program can be *heard* in the musical successes and failures of U.S. orchestras, but also that it can be *seen*, through the financial reports of some of North America's premier orchestral institutions.