

**PACIFIC SOUTHWEST CHAPTER OF THE
AMERICAN MUSICOLOGICAL SOCIETY
&
SOUTHERN CALIFORNIA CHAPTER OF THE
MUSIC LIBRARY ASSOCIATION**

Joint Meeting

**February 13, 2010
California State University, Long Beach**

Program

9:00 – 9:30 AM Coffee and Registration

9:30 AM – 12:00 PM Morning Session (MLA & AMS)

Opening Remarks

9:45 “Restoring Self through an Exotic Other: Orientalism and the Poetic in Robert Schumann’s *Das Paradies und die Peri*”
Seth Houston (University of Southern California)

10:30 “The Nature of the Prose Repertory in Southern Italy”
Alejandro Planchart (University of California, Santa Barbara)

11:15 “Music in a Library!? The UCLA Powell Library as a Non-Traditional Performance Space”
Catherine M. Brown (University of California, Los Angeles)

11:45 Lunch

1:15 – 3:15 PM MLA Afternoon Session I

1:15 Automated Library Storage Facility Tour

MLA Business Meeting

1:15 – 3:00 PM AMS Afternoon Session I

PSC-AMS Business Meeting

1:30 “The Decline of Anti-Semitic Antimodernism: Daniel Gregory Mason and American Responses to Nazism in the 1930s.”
Maureen Demaio (University of California, Santa Barbara)

2:00 “The Outer Limits of the Universe: Experiments with Tuning in Seventeenth-Century Keyboard Music”
Eric J. Wang (University of California, Los Angeles)

2:45 “Wagner and the Emerging Opera Canon: Extracts and Transcriptions in Paris Concerts”
William Weber (California State University, Long Beach)

Break

3:45 – 5:00 PM Afternoon Session II (MLA & AMS)

3:45 “Hype in Classical Music - Good or Bad? - A quantitative, historical analysis of the effects of hype surrounding the anticipation of incoming music directors at the Los Angeles Philharmonic since 1962”
Stephen Penner (California State University, Northridge)

4:15 “Miklós Rózsa’s March Madness”
Roger Hickman (California State University, Long Beach)

ABSTRACTS

Morning Session

Restoring Self through an Exotic Other: Orientalism and the Poetic in Robert Schumann's *Das Paradies und die Peri*

Seth Houston (University of Southern California)

Robert Schumann's 1848 oratorio *Das Paradies und die Peri*, based on Thomas Moore's "Oriental romance" *Lalla Rookh*, was one of the most frequently performed oratorios in the nineteenth century. Scholars of the work have noted the "fad" for the Orient that swept through nineteenth century Germany and the broad cultural resonance of the piece's redemptive message. The deep connections between these themes and other key intellectual currents of the time, however, remained unexplored. Drawing on close readings of thinkers from Herder, Novalis, and E.T.A. Hoffmann to Friedrich Rückert and Schumann himself, this paper traces an intellectual genealogy of the *habitus* that shaped Schumann's composition of the work and reveals in the piece a richer web of meaning. I argue that *Das Paradies und die Peri* draws on, embodies, and redirects: 1) Romantic conceptions of the poetic; 2) ideas about music as an expression of and vehicle for furthering the poetic spirit; 3) a deep interest in the Orient as a wellspring of the poetic and a progenitor of German culture; and 4) a dialectical approach to understanding history. In Schumann's oratorio, the Peri's quest to regain her lost place in Paradise serves as a metaphor for the revival of both the poetic and German cultural identity. Schumann identifies the sources of both as Bach and the Orient. Through thematic and motivic association and specific musical evocations of the poetic, though, Schumann refracts Rückert's vision of German literary domination and articulates instead a redemptive model based on humility and repentance.

The Nature of the Prose Repertory in Southern Italy

Alejandro Planchart (University of California, Santa Barbara)

Gregorian chant came into southern Italy in the early ninth century with the armies of Charlemagne and his successors. It was eagerly adopted by Lombard princes as a symbol of their own regal ambitions, but at the same time courts and monasteries that adopted the Roman rite with Gregorian chant, sought at the same time to preserve the Lombard rite with its unique pre modal repertory now known as Beneventan chant. Thus up to the middle of the eleventh century southern manuscripts transmitting the Gregorian repertory, particularly the mass antiphoners, also transmit for most major feasts of the year doublet masses that follow the Beneventan rite and its music. This means that the traditional south Italian melos remained alive for the first two centuries after Gregorian chant became the primary liturgical repertory south of Rome.

The political history of the region shows that after the Frankish incursions of the ninth century the south of Italy remained culturally relatively isolated from northern influences except those from Rome itself, which at the time still cultivated Old Roman chant. For that reason the recensions of the Gregorian repertory in south Italian sources are considered to be more archaic than those that appear in the earliest transalpine manuscripts with notation, which reflect the continuing evolution of the Gregorian repertory in the tenth and early eleventh century.

The ninth century Gregorian repertory that came to southern Italy, however, already contained a number of the "new genres" of ninth century plainsong: *sequentiae*, proses, and tropes.

The first of these are mentioned by Amalar of Metz ca. 830, and the last two were widespread enough by 848 to elicit a blanket condemnation by the Council of Meaux.

This paper examines the symptoms of the early reception of *sequentiae*, tropes, and proses in southern Italy and shows that in a remarkably large number of cases local cantors in the tenth and eleventh centuries and probably even before adopted the new genres and began composing tropes and proses not just for local feasts but for some of the major feasts of the year. Like singers everywhere else in Europe, they were also apparently aware that the proses and tropes did not have the “juridical” import of the Gregorian mass propers, which usually led to an attempt to copy them with extreme fidelity, and in their proses and tropes they produced a complex hybrid style that is neither Old Beneventan nor Gregorian or Frankish, but rather a fascinating mixture of the local melos and the music that the Carolingians brought with them. This repertory, particularly in the case of the proses, completely overturns the long held view that Italy was by and large not a major center in the composition of tropes or proses.

Music in a Library!? The UCLA Powell Library as a Non-Traditional Performance Space

Catherine M. Brown (University of California, Los Angeles)

This presentation will trace the history of the UCLA Powell Library rotunda as a collaborative, alternative performance space where UCLA faculty, staff and students can perform outside of the Schoenberg Hall music building. The first quarterly series took place from the 1960's through the early 1980's. It was resurrected in 1999 after the seismic and interior renovation of the building. Due to Powell Library's Romanesque dome, the rotunda features a very resonant acoustic, which is best suited for early and choral music, but has successfully featured classical guitar, strings, winds, early keyboard, world music, a cappella, and some pop as well as jazz. The free concert series, where musicians perform gratis, has flourished with little budget or staffing. A fledgling early music program has been rekindled at UCLA due to the existence of this venue, and a companion historical dance series began in 2003.

There have long been collaborations with the Departments of Musicology and Ethnomusicology. Over the years, Department of Music faculty have also discovered Powell as an alternative performance venue for their undergraduate students. While a beautiful space, the student musicians have to adapt to challenging acoustics and staging. Far from being intimidated, they seem to enjoy the experience. Powell Library is the undergraduate center; “their” library. This seems to result feelings of pride, satisfaction and accomplishment.

Another aspect is balancing this use with Powell Library serving as the largest campus study hall for 27,000 UCLA undergraduates. Library staff have discovered techniques for dealing with this sometimes surprising use of students' study space.

The presentation will feature a PowerPoint show with professional photographs, examples of programs from both eras, quotations from faculty and students, and music and video recording samples.

Afternoon Session I

The Decline of Anti-Semitic Antimodernism: Daniel Gregory Mason and American Responses to Nazism in the 1930s.

Maureen Demaio (University of California, Santa Barbara)

As modernist techniques made their way into American art music of the early twentieth century, some critics attacked the new sounds as being characteristically “Jewish.” The most vocal critic was Daniel Gregory Mason, chair of the music department at Columbia University, a leader in the music appreciation movement, and author of more than eighteen books and numerous articles about music. Scholars have exposed Mason’s rants against the “Jewish infection” in American music and his warnings to Americans about the “insidiousness of the Jewish menace to our artistic integrity.” What has remained unexplored, however, is a gradual shift in his views that took place during the 1930s and the social and cultural underpinnings of this transformation.

Mason’s close personal friends Ossip Gabrilovich, Russian-born conductor of the Detroit Symphony Orchestra, and Arthur Whiting, concert pianist and Mason’s former composition teacher, might have overlooked Mason’s comments during the 1920s, when many composers and critics promoted ethnically-based compositions. But the atmosphere was decidedly different in the thirties as reports filtered in from Europe about wrongs being perpetrated against Jewish artists. It was in that decade that both men confronted Mason about his earlier statements and asked for a retraction, and their confrontation triggered an exchange of views that continued for years. I trace this discussion through a variety of published sources, including Mason’s writings and letters, unveiling Mason’s gradual but eventual recognition that his race-based comments were not only erroneous but injurious to people he held dear.

The Outer Limits of the Universe: Experiments with Tuning in Seventeenth-Century Keyboard Music

Eric J. Wang (University of California, Los Angeles)

When Galileo Galilei peered through his newly-improved telescope in January 1610, he found himself able to look further into the heavens than ever before. What he discovered troubled him as much as it intrigued him. Planets had objects rotating around them, which did not fit the prevailing scholastic views that the earth was the center of the universe. The pock-marked appearances of the moon and the sun countered Aristotelian notions that the heavens were perfect and unchanging. What these discoveries amounted to was a crisis of knowledge in the seventeenth century. The universe was no longer a closed, self-contained system. The finite world had suddenly become the infinite.

Similarly, in seventeenth-century music, the self-contained tuning systems of the “old” world were beginning to give way to newer temperaments, which afforded composers and performers greater flexibility to explore harmonies and key areas that had previously been considered unusable. Meantone temperaments, the most commonly used tuning systems at this time, with their out-of-tune “wolf” intervals, could no longer accommodate increasingly chromatic works by such composers as Louis Couperin, Girolamo Frescobaldi, and Johann Jakob Froberger. A few scholars have ventured to speculate that composers deliberately employed “wolves” as aesthetic devices, but this idea has remained largely undeveloped. Most musicological scholarship has approached this issue from the perspective of a historical narrative pointing towards modernity – in other words, that

the appearance of remote harmonies in seventeenth-century music points towards the gradual adoption of “modern” equal temperament.

I remain unconvinced by this postulation. In this paper, I will examine some of these musical “outliers”: Couperin’s Pavane in F-sharp minor, a highly unstable key in traditional meantone temperament; a prélude in F Major by the same composer that suddenly and briefly slips into A-flat major before “correcting” itself; Frescobaldi’s Toccata Settima from *Toccate e Partite Libro Secondo*, in which the composer enacts a radical break from the aeolian mode; and the “Lamento” from Partita in G Minor (FbWV 614), which features constant yearning gestures outlining dissonant intervals.

Using a rhetorical approach in my analysis, I will demonstrate that these works are not mere oddities, but conscious efforts by the composers to use the limits of their tuning systems for dramatic purposes. I argue that these strange sounds are not only sometimes desirable, but also analogous to the “breaking point” of knowledge in the seventeenth century described above. Just as philosophers and scientists scrambled to find ways of exploring, and accounting for, the contents of an infinitely expanding world, musicians likewise strove to push the boundaries of restricted, self-contained tuning systems. From this viewpoint, the heated seventeenth-century debates over “proper” tuning take on a new light because they underscore the dramatic collision of “old” Pythagorean philosophy, with its perfect numerical ratios, with the “new” desire to break free from that system in order to accommodate constantly-changing musical practices.

Wagner and the Emerging Opera Canon: Extracts and Transcriptions in Paris Concerts

William Weber (California State University, Long Beach)

The music of Richard Wagner took on canonic status in both opera houses and concert halls in most parts of Europe by 1890. Extracts from his works and transcriptions of such pieces became standard repertory in a wide variety of concerts, from orchestral series to recitals to benefit concerts. Wagner was indeed represented as often and as significantly as Beethoven in concert programs. A large, diverse public emerged which understood his music in symphonic terms and was much less bothered by controversy about his ideas than traditional opera-goers.

It is vital to differentiate the canons which grew around operas and symphonic works during the second half of the nineteenth century. On stage, Wagner’s operas joined a diverse canon of works by Gluck, Mozart, Rossini, Bellini, Donizetti, Halévy, and Meyerbeer. Commentators rarely called these works “classics”; in France, for example, they often spoke of *le vieux repertoire*. Whereas symphonic works were revered in lofty terms, old operas were discussed in highly disputatious language which helped establish their canonic status. Indeed, Wagnerian extracts were performed along with ones from the very works in grand opera which he and his followers had attacked.

This subject can be studied in particular depth in Paris, since vigorous debate surrounded his music there between the productions of *Tannhäuser* in 1861 and *Lobengrin* in 1891. The collection of benefit concert programs held at the Bibliothèque de l’Opéra shows that vocal pieces and piano transcriptions were often performed in the 1860s, combined variously with classics, opera selections, or virtuoso pieces. Liszt’s transcriptions helped greatly to build the Wagnerian concert repertory. Moreover, the three orchestral series led by Pasdéloup, Colonne, and Lamoureux focused attention on Wagner. By 1880 a program might offer Wagnerian selections in the first half and a work by Gluck, Beethoven, or Berlioz in the second. Thus did Wagner achieve canonic status in concerts before the climactic *Lobengrin* production. I will present programs from benefit concerts and orchestral series to show how Wagnerian extracts functioned within the evolving design of such programming.

Afternoon Session II

Hype in Classical Music - Good or Bad? - A quantitative, historical analysis of the effects of hype surrounding the anticipation of incoming music directors at the Los Angeles Philharmonic since 1962

Stephen Penner (California State University, Northridge)

This essay attempts to evaluate the effects of media hype surrounding incoming music directors at the Los Angeles Philharmonic by identifying hype and valuating the orchestra with measurable expressions of both hype and success or value. Hype is identified by the volume and content of newspaper articles published in the Los Angeles Times about the incoming director after the announcement of their anticipated arrival and the orchestras value to the music community is measured by the number of recording sessions and recording releases in a given year. The essay identifies possible outcomes of hype pertaining to the different groups within the philharmonic and outlines the difficulties in obtaining reliable recording information. A verifiable chronological discography was generated as well as a complete survey of newspaper articles. The results show that hype has not been a factor in the orchestra's success or value.

Miklós Rózsa's March Madness

Roger Hickman (California State University, Long Beach)

Miklós Rózsa composed nearly one hundred original scores for narrative films. This output can be divided broadly into three principal stylistic phases: the early films (1937-1943), the film noir period (1944-1950), and the historical/action films (1951-1962). While each phase is distinctive, there are a number of Rózsaesque qualities that remain constant. One such characteristic is the prevalent use of the march, both as source music and underscoring. Diegetic marches invariably reflect the mood of a situation and the ethnic setting of a given scene, whether it is a British band, a Roman parade, or the movement of an Arabian army. Non-diegetic marches generally accompany some sense of movement, either of an individual or a group. These too reveal much about their context, as moods vary from triumph to tragedy.

Rózsa began composing for film with Alexander Korda in London. In his first year he, he provided music for four movies, all of which have at least one march. The most prestigious of these films is *Knight Without Armour*. Here, the marches delineate the opposing sides of the Russian revolution, and one sets up a dramatic confrontation between Garbo and a mob. Among his other early films, Rózsa employs marches in comedies (*Thunder in the City*, 1937), action films (*Four Feathers*, 1939), fantasies (*Thief of Bagdad*, 1940), romances (*Lydia*, 1941), and dramas (*Sundown*, 1942).

In the other two stylistic phases, the march assumes divergent roles. Rózsa begins his noir era with *Double Indemnity*, in which the opening music establishes a new psychological role for the march. Similar dark marches suggesting inevitable doom can be heard in *The Killers* (1946) and *Brute Force* (1947). Other notable marches from this time are in the Oscar-nominated *The Lost Weekend* (1945) and the Oscar-winning *Spellbound* (1944) and *A Double Life* (1947). Rózsa began working for MGM in the late 1940s. In their first Technicolor film, *Quo Vadis* (1951), Rózsa employs the march to establish the historical setting and to project the relentless power of the Roman Empire. Similar uses of the march during the 1950s appear in *Ivanhoe* (1952), *Julius Caesar* (1953), and *Diane* (1956). Rózsa's march madness reaches a peak with *Ben-Hur* (1959), where he employs five Roman marches

and a powerful dirge for Christ's climactic procession to Calgary. His last great march appears in the grand epic *El Cid* (1961), which brilliantly captures the energy of the hero and establishes the Spanish locale.

There is no precedence for this fondness for marches in Rózsa's concert music written before 1937. While his sudden infatuation may be due largely to his intuitive appreciation for the inherent dramatic potency of the march, I suggest that a strong influence came from an unlikely source—the French composer Arthur Honegger and his score to *Les misérables* (1935).