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2008 CONFERENCE

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CCM MUSIC THEORY *and* MUSICOLOGY SOCIETY

2008 CONFERENCE

4–5 APRIL 2008

program and abstracts

UNIVERSITY OF CINCINNATI, *cincinnati*, ohio

WELCOME

Dear Conference Participants,

When we began planning this conference many months ago, we had as our goal crafting a scholarly meeting that was as rich in content as our inaugural conference last year. We hope you will find the resulting program to be deep in its variety of content, and filled with quality scholarship by students who have come here from institutions around the country.

In hosting a joint music theory and musicology conference, our hope is to delve into the sometimes murky waters between these related disciplines. We recognize that it is often easy, especially during graduate school coursework, to become focused on research topics and methods that perhaps unintentionally prevent us from seeing the relations between musicology and music theory, which benefit all of our scholarship. This conference aims to present significant research from these fields while also bringing together student music theorists and musicologist for a few days of thought, discussion, and casual conversation.

This conference is possible because of the financial support and the extraordinary efforts of a variety of people. The board members of the Friends of CCM have been supportive of this endeavor since our initial conversations almost two years ago. Without the generous financial support of the Friends this conference would be a mere fraction of what it is today. The Music Theory and Musicology Society Executive Board also wish to thank Dean Warren George, the entire CCM staff, and the CCM Graduate Student Association for all of their assistance in tasks large and small. Finally, I would personally like to thank the group of people who I worked with on regular basis for the past few months to oversee every detail of this event, especially: Jessica Barnett, Dr. David Carson Berry, Breighan Brown, Dr. Steven Cahn, Molly Cronin, Jason Hibbard, and Dr. Edward Nowacki.

Best wishes to all for an enjoyable and thought-provoking conference and we hope to see you back at CCM in the future.

Thomas Kernan
President
CCM Music Theory and Musicology Society

PROGRAM

FRIDAY, 4 APRIL

2:00–3:45 pm

WELCOMING REMARKS

Thomas Kernan, President, CCM Music Theory & Musicology Society
Warren George, CCM Interim Dean

KEYNOTE ADDRESS I

THINKING ABOUT MUSIC LECTURE SERIES (BAUR ROOM)

Christopher Hasty (Harvard University)
Changing the Subject of Music in Theory

4:00–6:00 pm

APPROACHES TO FORM (BAUR ROOM)

Brett Clement, chair

David Byrne (University of Cincinnati)
Sonata Form and Tonal Structure in the First Movement of Bruckner's Fifth
Symphony

Yi-Cheng Wu (SUNY Buffalo)
Atonal Voice Leading and Harmonic Progression in Webern's "Die
Geheimnisvolle Flöte," op. 12 no. 2: Problems with Contemporary Theories

Patricia Howland (CUNY Graduate Center)
Phrase Forms in the Music of Babbitt and Stockhausen

Adam Kolek (University of Massachusetts, Amherst)
Noise and Form: Perceptual Structure in a John Zorn Collage

8:00–9:30 pm

RECEPTION (BAUR ROOM)

SATURDAY, 5 APRIL

8:15–9:00 am

BREAKFAST (EMERY 3250)

9:00–10:30 am

THE NATURAL AND THE ETHEREAL (EMERY 3250)

Jason Hibbard, chair

Daniel Goldberg (Carleton College)

Good Humored Cockneys and an Unconcerned River: A Hermeneutic Interpretation of Holst's *Hammersmith*

Michelle Davidson (University of Cincinnati)

Performers to Remember: The Representation of Music in the Autograph Letters Scrapbook of Countess Katrine Cecillia Cowper

Michael Vidmar-McEwen (Indiana University)

Franz Schubert and the Etherealized Mechanical

10:45–12:15 pm

BEYOND COMMON PRACTICE HARMONY (EMERY 3250)

Michael Kelly, chair

Kazuaki Shiota (University of Cincinnati)

The Overtone Extraction Theory Based on Two Fundamentals

Mike Solomon (University of Florida)

Three Statistical Measures on the Dissolution of Tonality

Danny Arthurs (Indiana University)

Reconstructing Tonal Idioms: Temporal Plasticity in Brad Mehldau's "Unrequited"

12:15–1:15 pm

LUNCH (CCM CAFE)

1:30–2:30 pm

PANEL DISCUSSION: STUDYING PERFORMANCE (EMERY 3250)

Thomas Kernan, chair

Christopher Hasty (Harvard University)

Jeongwon Joe (University of Cincinnati)

Richard Taruskin (University of California, Berkeley)

2:45–3:45pm

INTERPRETING OPERA (EMERY 3250)

Leah Branstetter, chair

Bethany Smith (University of Cincinnati)

Baba the Transgender Turk: Queering Neoclassicism in Stravinsky's *The Rake's Progress*

Joseph E. Jones (University of Illinois, Urbana-Champaign)

Rapturous Duet or Righteous Lie: *Der Rosenkavalier's* Presentation Scene Reconsidered

4:00–5:45 pm

KEYNOTE ADDRESS II

***THINKING ABOUT MUSIC* LECTURE SERIES (EMERY 3250)**

Richard Taruskin (University of California, Berkeley)

Shall We Change the Subject? A Music Historian Reflects

ABSTRACTS

Approaches to Form

Sonata Form and Tonal Structure in the First Movement of Bruckner's Fifth Symphony

David Byrne (University of Cincinnati)

Opinions on the relationship between form and content in the symphonies of Anton Bruckner have varied widely. Most notably, Bruckner's student Heinrich Schenker believed that for his teacher, "the art of prolongation was no longer attainable." It is my contention that as Bruckner consistently employed and adapted the thematic structure of sonata form, the Schenkerian model provides a valid and useful basis for the examination of the relationship between thematic and tonal structure in Bruckner's sonata movements. With this in mind, I propose to examine the first movement of the Fifth Symphony, of which there are few detailed studies in the published literature. Though the thematic surface in the movement is at times discontinuous, a Schenkerian view of its linear trajectory can explain its unorthodox but ultimately logical and coherent tonal structure. The analysis will focus on a small number of crucial issues: the replication of a foreground motive from the Introduction at various structural levels, including the background; the unusual key and disconnected nature of the exposition's second theme; the prominence of the tonic key in the development; the non-tonic recapitulation of Themes II and III, and the delay of the final tonic to the coda. I will also discuss how a Schenkerian view of the movement confirms several of Warren Darcy's concepts of Brucknerian sonata form: rotation, tonal alienation, the non-resolving recapitulation, and the coda as *telos*. It is my hope that this paper will contribute to our growing understanding of the relationship between thematic structure, tonal plan, and *Formenlehre* conventions in the sonata movements of Bruckner.

Atonal Voice Leading and Harmonic Progression in Webern's "Die Geheimnisvolle Flöte," op. 12 no. 2: Problems with Contemporary Theories

Yi-Cheng Wu (SUNY Buffalo)

Recently, Joseph Straus has brought the traditional concepts of tonal voice leading and harmonic progression into the world of atonal music. During the transition from the nineteenth century to the twentieth century, composers such as Schoenberg and Webern tried to escape the order of tonality, searching instead for ways of creating new sonorities in which each note could enjoy equal structural importance. They not only abandoned the old rules of voice leading, but also explored new voice leading techniques that would bring coherence to their atonal harmonic progressions. To test the limits of Straus's theory, I analyze the initial section of seven measures from Webern's second song of Opus 12, "Die

Geheimnisvolle Flöte” (1917). While Straus’s techniques do reveal some important aspects of voice leading and harmonic progression in Webern’s atonal style, in some textures they nonetheless seem problematic or musically misleading. My findings clearly suggest that Straus’s *Law of Atonal Harmony* applies only when the complete texture of the passage—piano plus voice—is analyzed. That is, the structure articulated by the accompaniment alone is negated or contradicted when the voice introduces pitch classes that do not appear in the accompaniment; in fact, in this section the piano does not repeat simultaneously any pitches appearing in the vocal line. My analysis may point towards a weakness in Straus’s theories, but I believe it verifies a unique feature of Webern’s atonal lieder: that each pitch of a structural sonority can carry equal, if not competing, voice leading integrity. It is a theory requiring further development in the future.

Phrase Forms in the Music of Babbitt and Stockhausen

Patricia Howland (CUNY Graduate Center)

The focus of nearly all previous studies of form has been on tonal music. This paper argues that formal structures also occur in post-tonal music, constructed on the basis of contextual relationships among musical parameters such as pitch, rhythm, contour, and texture. By these means, tones may be grouped into small segments, segments into phrases, and phrases into larger sections. Most approaches to this repertoire have ignored formal issues in favor of specific, short-range details of pitch and rhythm. Large-scale organization has been assumed to reside in precompositional arrays, relatively remote from the sounding surface. I suggest that it is possible to talk about larger formal units in this music, from the phrase up to the section and the entire work, entirely on the basis of readily audible phenomena. This opens up the possibility of long-range hearing in music that had previously seemed resistant to it.

The paper explores two general methods for the delineation of phrase forms. In the opening clarinet solo of Babbitt’s *Composition for Four Instruments* (1948), motivic elaboration acts as the principal formal determinant. In contrast, Stockhausen’s *Kontra-Punkte* (1953, rev. 1973) uses fluctuations in rhythmic density to form intensity arcs. The approach described in the paper will enable listeners to discern long-term relationships and large-scale structures in this music. Drawing on the segmentation theories of Tenney and Polansky (1980), Hasty (1981, 1984), and others, the paper offers a new way to hear and understand these works.

Noise and Form: Perceptual Structure in a John Zorn Collage

Adam Kolek (University of Massachusetts, Amherst)

This paper presents an analysis of Zorn’s song “Speedfreaks” based on a perceptual explanation of demarcating structures. During the 46-second length of the piece, Zorn’s band *Naked City* quickly cycles through a diverse set of stylistic quotations. In all, “Speedfreaks” contains 29 separate segments, 22 of which feature

a few seconds worth of music in various popular styles. The remaining segments in the song, which I designate as “noise” segments, are perceived in fundamentally different ways than the other segments of the piece, and thus create greater disjunctions within the collage texture.

My interpretation of the noise segments provides a background upon which large-scale formal structures within “Speedfreaks” can be identified. The presence of a unifying formal structure in a postmodern collage piece like “Speedfreaks” is interesting in that it is in contrast with the discontinuity present in the surface texture. Such an interpretation also provides insight into Zorn’s conception of the structure of cartoon music, one of the most important influences on the compositional style of his collage pieces. While cartoon music lacks narrative organization, Zorn’s pieces that are based on these ideas are constructed from interpretations of single extra-musical themes and thus contain segments which are related, albeit extra-musically, through these themes. The existence of a unifying formal structure in these pieces would be logical given this method of composition.

The Natural and the Ethereal

Good Humored Cockneys and an Unconcerned River: A Hermeneutic
Interpretation of Holst’s *Hammersmith*

Daniel Goldberg (Carleton College)

Unlike Gustav Holst’s accessible Suites for Military Band, his other major contribution to the band repertory, *Hammersmith*, is a challenging, uncompromising artistic utterance. Composed late in Holst’s life, *Hammersmith* features an enigmatic combination of extramusical associations: its title is the name of the London borough where Holst worked for nearly thirty years, it is dedicated “to the author of *The Water Gipsies*,” British satirist and politician A. P. Herbert, and besides insisting that the work has no narrative program, Holst claims that *Hammersmith* portrays a crowd of cockneys of “everlasting good humour” and the River Thames, “which goes on its way largely unnoticed and apparently quite unconcerned.”

Following Lawrence Kramer’s open-ended method for hermeneutic interpretation, this study treats the extramusical content of *Hammersmith* as a “hermeneutic window” into possible meaning. An examination of the work in terms of structural layers reveals several unusual features, including a polytonal conception juxtaposing key areas related by a semitone, a symmetrical, architectonic form composed of nested arches, and temporal characteristics consistent with categories from Jonathan Kramer’s theory of temporality, like “multiply-directed time” and “nondirected linearity.” These traits serve to develop Holst’s characterization of the two main sections of the piece as the people and the river, associating the people with contradiction and change and the river with remoteness and timelessness. By establishing a strong opposition between the two basic ideas on local structural levels while linking the people and the river within the deeper structure, Holst expresses a broader vision of the apparent contrast and underlying unity of humanity and nature.

Performers to Remember: The Representation of Music in the
Autograph Letters Scrapbook of Countess Katrine Cecilia Cowper

Michelle Davidson (University of Cincinnati)

Diaries, letters, music-copy books, and scrapbooks commonly kept by upper-class women offer new avenues of inquiry into musical life in nineteenth-century Great Britain, for they present domestic music-making and concert-going from the perspective of the female patron. This paper examines the autograph letters scrapbook of one prominent patron of music: Countess Katrine Cecilia Cowper (1845-1913), wife of the seventh Earl of Cowper. Drawing on Carl Dahlhaus's conception of the twin styles of "event" and "art" in nineteenth-century music, I propose that the musical content of this scrapbook reflects the music-as-"event" attitude prevalent among contemporary upper-class British women.

Countess Cowper's scrapbook consists of letters she received between 1868 and 1910 from an array of eminent Victorians, including Robert Browning, Oscar Wilde, Holoman Hunt, and Queen Victoria herself. Figuring prominently in this keepsake book are letters from musical performers, including prima donnas, string players, and Clara Schumann. Written to Countess Cowper in English in 1886, the Clara Schumann letter remains unpublished and offers insight into the private performances public musicians often gave in England for aristocrats, such as Countess Cowper. Significantly, most of these letters by performers, including Schumann's, *thank* the Countess for her recent gift or check, thus suggesting the patronage system in nineteenth-century Britain continued to flourish, in spite of the growing importance of public concerts. Such sole representation of music via performers and comparison of these letters with others reveals that music here is always portrayed as a performance—an event to attend. The retention of this "event" understanding of music by upper-class women in Britain, such as Countess Cowper, is not only a holdover from eighteenth-century musical attitudes, but is also different from the composer and "Art"-oriented one becoming increasingly prevalent in representations of music in the contemporary press and among the middle class.

Franz Schubert and the Etherealized Mechanical

Michael Vidmar-McEwen (Indiana University)

Critical and analytical responses to Schubert's instrumental music have, from their inception, been preoccupied with appraising his craft in relation to the Beethovenian ideal. They have especially focused on judging the worthiness of Schubert's sonata forms, which have traditionally been found lacking, a result of their supposedly excessive length, repetitiveness, and propensity to become 'lost' in directionless—but melodically rich—dream-worlds. Recently, some authors—inspired by Adorno's 1928 essay, "Schubert"—have taken a more affirmative approach to these traits of Schubert's instrumental works, focusing on the power of those very moments at which Schubert appears to be lost. So far, most authors have

focused on third-related modulations as the primary activator of Schubert's dream-spaces.

I hope to demonstrate in this paper that Schubert frequently creates his characteristic interior spaces not just with the traditionally attributed devices of kaleidoscopic modulation and arresting melody, but by purposeful recourse to a continuum of increasingly etherealized mechanical topics. Drawing on Elaine Sisman's work on memory in Beethoven and Carolyn Abbate's study of mechanical music, I show how Schubert's uncommon sensitivity to texture and tone color allowed him to create a range of what are essentially mechanical style types, arrayed across stylistic register from the most grotesque (as in the Gothic horror of *Der Leiermann*), passing up through Arcadian musettes and tinkling music-boxes to the most transcendent of moments (e.g., the angelic, glass-harmonica chiming found in the Piano Sonata in B-flat, D. 960). Schubert's use of mechanical topics to create his dreamlike worlds takes on even richer meaning when it is considered in light of the composer's cultural and biographical circumstances, including Romantic conceptions of memory and the pastoral, musical automata, Biedermeier Viennese psychology, and Schubert's own cautious involvement with animal magnetism.

Beyond Common Practice Harmony

The Overtone Extraction Theory Based on Two Fundamentals

Kazuaki Shiota, University of Cincinnati

This paper presents the overtone extraction theory based on two fundamentals and the use of my application {TranSpell}. Wondering how any two notes are harmonically related in transition I began to research acoustical properties striving for an objective answer. It is easy to imagine that there would be some intersections (within +/- 50 cents) between the two sets of overtones. But it would be difficult to indicate which partials of the overtone series are to be extracted for harmonic relations. With the extracted overtones, the transition of a note from one to another can be smoothed—in a way similar to voice-leading. This analytical method is called “the overtone extraction theory based on two fundamentals” and this theory is designed for those who compose a spectrally-based or microtonal music. I will demonstrate the theory using the {TranSpell} synthesizer, which implements algorithmic composition based on extracting overtones from two fundamentals.

Three Statistical Measures on the Dissolution of Tonality

Mike Solomon (University of Florida)

The manner in which composers challenged and changed the language of common practice tonality in the late-nineteenth and early-twentieth century is often discussed in terms of increasingly adventurous harmonic excursions coupled with a

focus on motivic development. This paper contributes to the dialog on early-modern tonal dissolution by analyzing short piano works by Brahms, Debussy, Scriabin, and Schoenberg in three pitch-based metrics, examining how these measurements comport with, diverge from, and quantify previous scholarship regarding pitch use in this era. The first measure, entitled constitutive weight, discerns what percentage of each work is occupied by the pitch classes that comprise it. The second measure, temporal regularity, calculates the uniformity of the distribution of pitch classes in time. The last measure, below-seven threshold, looks at how finely one must compartmentalize a work along the time axis before, on average, each equally-sized compartment contains less than seven pitch classes. The paper will show that each composer is both conservative and radical compared to the tonal literature under the various metrics, attempting to quantify the degree to which the nineteenth-century common practice was modified at the turn of the century.

Reconstructing Tonal Idioms:
Temporal Plasticity in Brad Mehldau's "Unrequited"

Danny Arthurs (Indiana University)

Pianist/composer Brad Mehldau has been highly acclaimed since the late 1990s for his intellectual style of composition, which blurs the boundaries of classical and modern jazz traditions. Jazz music bases its aesthetic on manipulations of rhythm and time, and this is especially true of improvisation. In Mehldau's music, however, the temporal manipulations begin with the composition, inevitably leading to improvisations that transcend an ordinary jazz performance. In addition, perhaps most remarkable is Mehldau's use of such techniques specific to a tonal environment. His music exhibits traits not unlike those found in traditional tonal music (with extended chromatic techniques) of the nineteenth century. The tonal idioms that pervade Mehldau's music thus allow him to manipulate the temporal pacing of harmonic and melodic phenomena since there is a sense of tonal hierarchy. This paper explores these traditional tonal elements and subsequent temporal manipulations in the 1998 composition "Unrequited," adapting concepts from Frank Samarotto's theory of temporal plasticity.

With this method of analysis I ask: At the end of the twentieth century, in a time long since the emancipation of dissonance, how does a composer recreate tonal idioms that are artistically highly valued? These tonal reconstructions can take the form in Mehldau's music of playing off norms from preceding centuries, yet it is more than just wit. The plasticity framework, when applied to the music of Mehldau, goes beyond mere identification of musical tension; it reveals disruptions of continuity without losing sight of the overarching musical cohesion that makes his music so striking. While scholars and practitioners alike have made the argument that jazz is an American classical art form, I hope to distinguish those features that set Mehldau's music apart from standard jazz.

Interpreting Opera

Baba the Transgender Turk: Queering Neoclassicism in Stravinsky's *The Rake's Progress*

Bethany Smith (University of Cincinnati)

Igor Stravinsky (1882–1971) composed his neoclassical opera *The Rake's Progress* in 1951 with the assistance of librettists W. H. Auden and Chester Kallman. Inspired by a set of paintings and engravings by William Hogarth, the opera uses Hogarth's art to frame a cautionary moral tale: "For idle hands and hearts and minds, the Devil finds a work to do." Stravinsky's neoclassicism appears in the formal structure of a Mozartian number-opera using harpsichord and secco recitative, engaging in referential critique of literary and musical works including *Orfeo*, *Faust*, and *Don Giovanni*. Within this framework, Stravinsky describes and presents his character Baba the Turk as the veiled woman, the bearded woman: a visually and vocally-othered sideshow freak.

I interpret Baba as an allegory for Stravinsky's use of neoclassicism in the opera. She collects many trinkets from the past that she destroys once she has no more use for them. Investigating Baba's role within Stravinsky's aesthetics of objectivism, I draw upon an interdisciplinary methodology including gender studies, race theory, musical analysis, literary criticism, and neoclassical aesthetics to explore the many interpretations of Baba throughout the performance history of the opera. Considering Baba's character in the 1995 adaptation for Swedish television directed by Inger Åby, I aim to isolate the gender ambiguity within her representations as circus freak, androgyne, and transgender, and through my interpretation of countertenor Brian Asawa's performance in Åby's production as a transgender Baba. This gendered critique of Baba's character questions Stravinsky's own ideas surrounding neoclassicism, and his possible queering of the objectivist aesthetics at work in the opera, while providing new ways to contextualize the role of Baba the Turk.

Rapturous Duet or Righteous Lie: *Der Rosenkavalier's* Presentation Scene Reconsidered

Joseph E. Jones (University of Illinois, Urbana-Champaign)

Despite the emergence in recent years of a revisionist criticism that emphasizes Strauss's stylistic multiplicity and his often parodistic or ironic perspectives, a regressive reputation still shadows much of his mature output—especially his most popular opera, *Der Rosenkavalier*. The Presentation Scene in Act II is a particularly celebrated, yet disputed passage. What Lotte Lehmann described as "a truly magnificent duet" was dismissed by Adorno as a "righteous lie" degenerating into "jingle jangle."

A significant recapitulation of the Presentation Scene music occurs during the *Schlussduett* of Act III. While commentators have argued that Hofmannsthal's dropped-handkerchief gesture at the end of the opera might serve as a metaphor for future infidelities, none have examined whether Strauss's corresponding musical setting reinforces an ambiguous ending. Through the intersection of these two scenes, I argue that we encounter a typical Straussian juxtaposition of the profound and the trivial, a kind of mirror to everyday life conveying something of the fallibility of the human condition. It is the goal of this paper to strike a balance between musical-historical context, analysis, and the incorporation of original source materials, creating a new platform for interpreting the opera—one that offers an alternative to those based solely on the finished work.

KEYNOTE SPEAKERS and PANELISTS

Christopher Hasty (Harvard University) is a specialist in music of the 20th century. Hasty received the Samuel F.B. Morse fellowship, 1985; and Paul Mellon fellowship, 1988. Hasty's publications treat problems in the theory and analysis of post-tonal music, particularly in relation to problems of temporality. His book, *Meter as Rhythm*, won the Wallace Berry Award from the Society for Music Theory as the outstanding theory study of 1998. Among works now in progress is a book on problems of musical form conceived as process. Hasty was editor of the *Journal of Music Theory* (1987-90), and served on the editorial board of *Music Theory Spectrum* (1982-87). He began teaching at Harvard University in the fall of 2002.

Jeongwon Joe (University of Cincinnati) is Assistant Professor of Musicology at College-Conservatory of Music. Her areas of specialization include opera-cinema studies, film music, and cultural studies. She is co-editor of *Between Opera and Cinema*, published by Routledge in 2002. Joe is currently writing a monograph, *Opera as Soundtrack*, which is under contract with Ashgate for its new series on "Interdisciplinary Opera Studies." Another book-length project she is working on is *Wagner and Cinema*, a collection that she is co-editing with Dr. Sander Gilman, Distinguished Professor of Liberal Arts at Emory University; the collection is under contract with Indiana University Press. In addition to scholarly activities, she has participated in filmmaking; most recently, she worked as a music consultant to Chan-wook Park, the director of *Old Boy*, which received the Grand Prix at the Cannes Film Festival in 2004.

Richard Taruskin (University of California, Berkeley) is an esteemed thinker and author about all things musical, with scholarly work on the theory of performance, Russian music, music historiography, and the relationship of music and politics. In 2005 Taruskin completed a massive contribution to the field, his six-volume *Oxford History of Western Music*. He is the recipient of the Greenberg Prize, the Alfred Einstein Award, the Dent Medal, and the Kinkeldey Prize. This March, Taruskin was honored with a Stanford University Presidential Lecture in the Arts and Humanities. Along with his *Oxford History* and five other monographs, Taruskin has produced over 50 articles in peer-reviewed journals and several hundred entries in various editions of *The New Grove Dictionary*, as well as many prominent musical editions, reviews of books and performances, and edited collections.

NOTES
