

University of Cincinnati
College-Conservatory of Music
Music Theory & Musicology Society

presents

Its Sixth Biennial Student Conference

Musicians in Context:
Composers, Performers,
Listeners

April 15–16, 2016



PROGRAM

Friday, April 15, 2016

- 1:30 Check-in Table Opens Baur Room
- 2:15 Welcome and Announcements Baur Room
- 2:30–4:00 Keynote Lecture by Janet Schmalfeldt* Baur Room
“Domenico Scarlatti, Escape Artist: Sightings of His ‘Mixed Style’
towards the End of the Eighteenth Century”
Steven Cahn, chair
- 4:30–5:30 Student Session 1 MEH 3250
 “Reexamining Reception”
 Scott Troyer, chair
- “Bach, Babitz, and the Baroque Violin Revival”
 Mimi Mitchell (University of Amsterdam)
- “Handel Biography in an Imperial Context:
 From Mainwaring to *The Harmonicon*”
Adam Shoaff (University of Cincinnati, College-Conservatory of Music)

5:30–6:00 Break

6:00–7:45 Banquet Dinner Baur Room

Saturday, April 16, 2016

9:00–9:30 Breakfast Baur Room

9:30–10:30 Student Session 2 Baur Room
 “Form and Structure”
 Carl Burdick, chair

 “In Search of a Slow-Movement Form:
Bruckner’s Early Instrumental Adagios, 1862–1873”
Gabriel Venegas (University of Arizona)

 “The Interrelation Between a Pair of Songs, *Auf einer Burg* and *In der Fremde*, in
Schumann’s Song Cycle *Liederkreis*, Op. 39”
Yiyi Gao (University of North Texas)

- 10:45–11:45 Student Session 3 Baur Room
 “The Performing Individual and Nation”
 Douglas Easterling, chair
 “Music, Movement, and the Modern Body:
 Isadora Duncan’s Choreomusical Aesthetic”
 Gail Lowther (University of Rochester, Eastman School of Music)
- “Mikalojus Konstantinas Čiurlionis, Lithuanian Nationalist”
 Stephen Guokas (University of Cincinnati, College-Conservatory of Music)
- 11:45–1:15 Lunch Break
- 1:15–2:30 Roundtable Discussion MEH 3250
 Janet Schmalfeldt, Neal Zaslaw, and Stefan Fiol, panelists
 Ashley Greathouse and Molly Reid, co-moderators
- 2:45–3:45 Student Session 4 MEH 3250
 “Jazz and Identity”
 Daniel Fister, chair
 “Stylistic Dexterity in Don Redman’s Arrangements
 for McKinney’s Cotton Pickers”
 Alyssa Mehnert (University of Cincinnati, College-Conservatory of Music)
- “Listening Without The Horn: Leonard Feather, Charlie Parker,
 and Jazz Musicians as Audience in *Down Beat’s* Blindfold Test”
 Lucas Henry (University of Illinois, Urbana-Champaign)
- 4:00–5:30 Keynote Lecture by Neal Zaslaw MEH 3250
 “Mozart’s Domestic Music in Vienna”
 Matteo Magarotto, chair
- 8:00 Cincinnati Symphony Orchestra Concert Music Hall
 Mozart: Piano Concerto No. 27
 Bruckner: Symphony No. 3, *Wagner*
 David Zinman, conductor
 Richard Goode, piano

**in conjunction with Thinking About Music, which is made possible by the CCM Dean’s Office, the CCM Graduate Student Association, and the Composition, Musicology, and Theory Department*

BIOGRAPHIES

Janet Schmalfeldt has taught at McGill University and at Yale, where she was awarded the Clauss Prize for Excellency in Teaching in 1993; she joined the Music Department at Tufts University in 1995, where she is now Professor Emerita. She is the author of a book on Alban Berg's opera *Wozzeck* and has published widely on eighteenth- and early nineteenth-century music. Her book *In the Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music* (OUP, 2011) received a 2012 ASCAP – Deems Taylor Award and the 2012 Wallace Berry Award from the Society for Music Theory. She has served as President of the New England Conference of Music Theorists and as President of the Society for Music Theory. As an invited speaker, she has held seminars and workshops on musical form, performance, and analysis in Brazil, Italy, and the Netherlands and has given papers in Estonia, Germany, Poland, Ireland, Belgium, and England. Her performances as pianist have included solo, chamber, and concerto music. In the spring of 2014 she became the recipient of the Seymour Simches Award at Tufts, for Distinguished Teaching and Advising. As a Visiting Professor, she taught in the Music Departments at the University of Chicago in Spring 2014 and at Harvard in Spring 2015. She is currently teaching a graduate course in the School of Music at Boston University.

Neal Zaslaw is the Herbert Gussman Professor of Music at Cornell University, where he has taught since 1970. He is the author or editor of nine books and more than 75 articles on early music, historical performance practice, and the history of the orchestra. Zaslaw's revision of Köchel's venerable catalogue of Mozart's works will be published in 2017, as a book in German and online in English. His current research involves Italian music of the Baroque period.

ABSTRACTS

Student Session 1: Reexamining Reception

“Bach, Babitz and the Baroque Violin Revival”

Mimi Mitchell
University of Amsterdam

The American Sol Babitz (1911-1982) is a surprisingly important and influential character in the story of the Early Music movement. As a primarily self-taught violinist, friend of Igor Stravinsky and studio player in Hollywood, Babitz might seem like an unlikely catalyst for the Baroque violin revival, but he invested enormous amounts of time and energy in the study of performance practice with his Early Music Laboratory. Never one to back away from a confrontation, Babitz enthusiastically proclaimed his new theories in print, on recordings and in person.

The dissemination and codification of Babitz's theories helped define the parameters of “authentic” violin playing in the Netherlands and Belgium. Marie Leonhardt, Jaap Schröder and Sigiswald Kuijken all knew Babitz, and recent interviews with these violinists have provided new insights into this “possessed” and “strident” man. In today's paper, these interviews and Babitz's own texts intertwine to underscore the complexity of his influence on the Baroque violin revival.

The extravagantly entitled disc “The future of Baroque music: lecture-demonstration by Sol Babitz IN WHICH IS USED the first restored BAROQUE VIOLIN...” (1970) provides the opportunity to hear, and not just read about, Babitz's theories. Examples of unaccompanied Bach played by Babitz, juxtaposed with performances of the same works by Schröder and Kuijken, demonstrate a striking aural trajectory of period violin playing during the second half of the twentieth century.

“Handel Biography in an Imperial Context:
From Mainwaring to The *Harmonicon*”

Adam Shoaff
University of Cincinnati, College-Conservatory of Music

This presentation explores the reception history of George Frideric Handel in the context of Britain's emergence as the dominant Western empire during the late eighteenth and early nineteenth centuries. Specifically, I will demonstrate how posthumous biographies of the composer sculpted an image of Handel that not only flattered the composer but also created a mythic hero who embodied British national identity at a time of expanding empire.

I begin with overviews of John Mainwaring's *Memoirs of the Life of the Late George Frideric Handel* (1760), John Hawkins's biography in his *General History of the Science and Practice of Music* (1776), and Charles Burney's "Sketch of the Life of Handel" (1785), showing how they memorialized Handel as a symbol of national identity. My main focus will be the British music journal *The Harmonicon* (1823–33), which perpetuated the mythic image of Handel in a post-Napoleonic world. The anonymous author of its "Memoir of George Frederick Handel" (1823) assembled anecdotes from the three prior biographies, recycling the material often wordforword without attribution. A few sidebyside comparisons with the earlier models will show not only the close degree of correspondence but, more importantly, how certain characteristics of the composer were reaffirmed by later generations. *The Harmonicon's* plagiarism, however, offers a fitting lesson about Handel's British reception: over the decades, his story had never really changed. Britain's biographers molded and maintained a nationalistic image of Handel that captivated the British public in a variety of contexts.

Student Session 2: Form and Structure

"In Search of a Slow-Movement Form:
Bruckner's Early Instrumental Adagios, 1862–1873"

Gabriel Venegas
University of Arizona

This paper traces the various stages of formal experimentation in Anton Bruckner's early slow movements (1862–1873), emphasizing the gradual gestation of his mature symphonic adagios' formal features.

The paper builds upon the dialogical perspective of Hepokoski and Darcy's Sonata Theory, positing the analytical payoff of distinguishing two types of formal dialogue in Bruckner's oeuvre: (1) an outward dialogue, characterized by the interaction of an individual exemplar with a larger established repertoire; and (2) an inward dialogue, characterized by the interaction among the various distinctive versions that often comprise the multifaceted picture of a single Bruckner symphony. The paper also builds on the work of William Caplin, using his concept of formal function as the departure point for a consideration of Bruckner's use of form-functional transformations via temporal relocation.

I begin the paper with an overview of the repertoire under investigation and the many formal schemes that Bruckner deploys within it. I then present a detailed formal analysis of each movement, emphasizing the potential rationales for the formal types attained at each stage of experimentation and their routes of development. Following this, I provide a hermeneutic interpretation of the expressive outcome of Bruckner's 1866 revision of his First Symphony's slow movement, with

much emphasis on the heightened dramatic trajectory resulting from the dialogical synergy of the movement's inward and outward interpretations. Finally, I evaluate the role that Bruckner's early formal experiments played in shaping his handling of slow-movement form from his Fourth Symphony on.

“The Interrelationship between a Pair of Songs,
Auf einer Burg and *In der Fremde*, from Schumann's *Liederkreis*, op. 39”

Yiyi Gao
University of North Texas

This paper explains the large-scale tonal plan of the two songs, *Auf einer Burg* and *In der Fremde*, and shows how this plan interacts with the poems' unified narrative plot. I argue that the two songs from Schumann's *Liederkreis* op. 39 may be understood as a single poetic and musical identity. The poem of *Auf einer Burg* is enigmatically incomplete, and so is the *Ursatz* in the setting. By structuring this entire song over a background V of A minor, the *Urlinie* ^{^2} is prolonged throughout the setting. However, the *Kopftón* C-natural and *Urlinie* ^{^1}, missing from *Auf einer Burg*, are provided by *In der Fremde*. I hypothesize that in *In der Fremde*, the *Kopftón* C-natural is associated with the narrator's memory of the tragic death of the female protagonist, which is foreshadowed in *Auf einer Burg* in m. 21, and, possibly, in the tonic suppressed at an imagined musical space (m. 0) that precedes the first song. This missing tonic in a time-space that must be imagined before the first song begins may represent the missing part of the story intimated by the combination of poems. The death motive E-F-D-E in both two songs, which is reminiscent of the death of the lady described in the song poems, provides yet another significant musical link to convince us that two songs are closely related.

Student Session 3:
The Performing Individual and Nation

“Music, Movement, and the Modern Body:
Isadora Duncan's Choreomusical Aesthetic”

Gail Lowther
University of Rochester, Eastman School of Music

Throughout her life, Isadora Duncan gave vivid accounts of her experience as a dancer, frequently describing herself as a physical “Medium” who translated musical sound into bodily movement. Notably, she was not alone in her corporeal aesthetic. In the late nineteenth century, physiologists, anatomists, psychologists, athletes, and artists began studying the mechanics of movement and sensory

perception with a new corporeal awareness. Moreover, as dance criticism of the time reveals, contemporary audiences and dance critics understood their own aesthetic experiences through the lens of embodied kinesthetic and empathetic spectatorship.

Much has been written on Duncan's artistic influence, aesthetic theories, and "natural" style of movement; however, academic discussions of her work rely primarily on analyses of her writings and discussion of surviving visual material. Scholarship on Duncan's use of music and its correlation with her choreography is rather limited. In this paper, I contend that Duncan's self-described kinetic response to music, as well as her movement vocabulary and choreography, strongly reflect contemporary understandings of the physiological nature of aesthetic experience. In analyzing Duncan's *Three Etudes of Alexander Scriabin* (ca. 1923) using Rudolf Laban's categories of Space, Effort, and Shape, I demonstrate how Duncan used different qualities of movement to compliment and challenge the structure and expressive range of the accompanying music. Consequently, Duncan's dances can be best understood as an intimate integration of choreography, music, and emotion—a series of nuanced connections between aesthetic experience and corporeal sensation.

"Mikalojus Konstantinas Čiurlionis, Lithuanian Nationalist"

Stephen Guokas

University of Cincinnati, College-Conservatory of Music

Mikalojus Konstantinas Čiurlionis, lauded today as one of the greatest Lithuanian composers, played an integral role in the origins and development of a Lithuanian national style prior to its independence in 1917. As chair of the Lithuanian Art and Music Committee, Čiurlionis organized competitions and exhibitions of folk art. He also wrote extensively on the elements of a "national" style, publishing numerous articles in newspapers and other collections codifying "Lithuanian" music and promoting composers he deemed appropriate within this new style. Finally, through his own compositions across multiple genres, Čiurlionis provided an initial oeuvre to the nascent Lithuanian style.

Through an examination of primary sources including manuscripts, letters, personal journals, and publications located at the Čiurlionis Museum in Kaunas, Lithuania, this paper presents Čiurlionis's role within the Lithuanian Nationalist Movement through a multifaceted approach, examining his compositions, published material, and personal correspondence. These sources indicate that Čiurlionis thought very highly of the need for a Lithuanian musical style, including publishing an article detailing musical traits that define a composition as "Lithuanian." Further, they attest to Čiurlionis's devotion to the establishment of this new style, as he exhorts composers to dedicate themselves to this new compositional approach.

Following the exhibition of Čiurlionis, this paper places him within the context of European nationalism during the *fin de siècle*. Through a comparison with scholarship concerning Jean Sibelius and Béla Bartók, this paper thus expands existing scholarship regarding this era and the multitude of national styles that it birthed.

*Student Session 4:
Jazz and Identity*

“Stylistic Dexterity in Don Redman’s Arrangements
for McKinney’s Cotton Pickers”

Alyssa Mehnert
University of Cincinnati, College-Conservatory of Music

McKinney’s Cotton Pickers, a Detroitbased dance band active from 1923 to 1941, is considered one of the most important early big bands of the 1920s. During the latter half of the decade, the band was known for their wellrehearsed performances of popular styles of the day, such as foxtrots and waltzes. However, like other wellknown black dance bands such as Fletcher Henderson and Duke Ellington’s orchestras, they also frequently featured “hot” soloists, blues compositions, and syncopated ensemble writing.

This paper focuses on two selections from the McKinney band’s November 1929 recording date with Victor Records: “The Way I Feel Today” and “Miss Hannah.” Both recordings feature a starstudded roster of substitute musicians, but also provide a compelling example of “arranging inside the strain,” a technique popularized by Paul Whiteman and Ferde Grofé which dictates that arrangers should change instrumentation every chorus or half chorus to create variety. Transcribed excerpts and formal analysis show that bandleader and arranger Don Redman achieved this effect through juxtaposition of improvised solos in different styles, and frequently shifting ensemble textures. Redman’s distinctive vocal crooning on these recordings, made possible by advancements in recording technology, further contributes to the variety of timbral combinations. Finally, situating these recordings and Redman’s arranging technique within contemporaneous social context reveals how racial representation and commercial appeal were intertwined concerns, which dance bands such as McKinney’s Cotton Pickers navigated in the 1920s popular music scene.

“Listening Without The Horn:
Jazz Musicians as Audience in Leonard Feather’s *Down Beat* Blindfold Test”

Lucas Henry
University of Illinois, Urbana-Champaign

This paper makes the argument that examination of the listening habits of jazz musicians can provide an excellent glimpse into their musical philosophies and may also be an excellent supplement to traditional biography and musical analysis. Leonard Feather’s Blindfold Test column in *Down Beat* and *Metronome* not only serves as an avenue into this arena but also provides insight into the reception of jazz musicians and their music by their peers. A good case study can be found in the use of Charlie Parker’s music by Feather and other *Down Beat* staff in the testing of musicians, and the subsequent use of Parker’s music by the test-takers themselves in the descriptions of his and others’ sound. By looking at Parker, we can see how Feather initially used him as a measuring stick during the Moldy Figs and Moderns discourse from the late 1940s; we can see how Bebop, Cool and Hard-Bop musicians such as Ray Brown, Gerry Mulligan and Miles Davis use Parker to define their own musical styles; and we can see that after Parker’s death, his music became a metaphorical weapon of attack against, or a shield in defense of Ornette Coleman and the avant-garde in the 1960s by musicians such as Sonny Rollins, Charles Mingus and Andrew Hill.

ACKNOWLEDGEMENTS

MTMS would like to sincerely thank Dr. Christopher Segall, our advisor; Eric Louie, scheduling manager; Dr. Bruce McClung, Chair of the Department of Composition, Musicology, and Theory; Peter Landgren, Dean of the College-Conservatory of Music; and the Joseph and Frances Jones Poetker Thinking about Music lecture series, who supported this conference financially.

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