

## ABSTRACTS FOR THE AMS NYS-SL CHAPTER MEETING, MAY 1-3, 2015

### FRIDAY, MAY 1

#### Keynote Paper

**Professor Jeremy Dibble, University of Durham**

#### **From ‘Prometheus’ to ‘Judith’: Parry’s choral odyssey 1880-1888’**

Jeremy Dibble studied music at Trinity College, Cambridge (with Philip Radcliffe, Richard Marlow, Peter le Huray and Robin Holloway) and at Southampton University (with Peter Evans). Before he was appointed as a lecturer at Durham in 1993, he was a lecturer in music at University College, Cork. In 2010 the Royal School of Church Music awarded him a Fellowship (FRSCM) for services to church music and, in 2013, he was awarded a Fellowship (FGCM) by the Guild of Church Musicians.

Professor Dibble’s research specialisms lie in British and Irish music of the nineteenth and twentieth centuries, an area which includes not only composer studies, but also musical criticism and aesthetics, church music, hymnology, song, light music, opera and instrumental music. He is best known for his monographs *C. Hubert H. Parry: His Life and Music* (Oxford: OUP, 1992 rev. 1998) and *Charles Villiers Stanford: Man and Musician* (Oxford: OUP, 2002), *John Stainer: A Life in Music* (Woodbridge: Boydell & Brewer, 2007), *Michele Esposito* (Dublin: Field Day Press, 2010) and *Hamilton Harty: Musical Polymath* (Woodbridge: Boydell & Brewer, 2013), and for his edition of Parry’s Violin Sonatas for Musica Britannica (Vol. LXXX, 2003).

Professor Dibble’s paper will be followed by a question period and an informal talk by Professor Stephanie Martin (York University), who will talk about mounting the first North American performance of Parry’s *Judith* at Koerner Hall, Toronto, May 3, 2015.

### SATURDAY, MAY 2

#### **I. (a) Barbara Swanson, Dalhousie University**

#### **Lyres, Laments, and Plainchants: Vincenzo Galilei’s Staging of Musical Antiquities**

Throughout the sixteenth century, antiquities were excavated, reconstructed from fragments, imitated by artists, and staged by wealthy collectors in public and private spaces across Italy. Musical remnants of antiquity were rare by comparison, but of no less interest to Italian intellectuals and musicians. In 1581, for example, the composer, theorist, and lutenist Vincenzo Galilei published an entire treatise on ancient music. From the architectural ruins on the cover his 1581 Dialogue, to his sketches of ancient lyres based on ancient statuary, Galilei used antiquities as well as modern imitations, to inform his understanding of ancient music.

Galilei’s most prized musical antiquity was arguably a set of four songs in ancient Greek notation “excavated” from a private library in Rome. Despite his interest in bringing these songs to life, Galilei acknowledged his failure to reconstruct the songs into a recognizable musical form. He did, however, find a suitable musical “stand in” by

postulating Catholic plainchant as a vestige of ancient music—a second-class antiquity. Discussion of one of Galilei’s early musical experiments—the Lamentations of Jeremiah—alongside a setting of the Lamentations by his younger contemporary Emilio de’ Cavalieri, suggests that Galilei used plainchant to help him reinvent musical antiquity in performances at the home of his patron, Giovanni de’ Bardi, for the so-called Florentine Camerata. Evidence of plainchant quotation in early Florentine operas reveals a similar impetus to stage musical antiquity through the vehicle of plainchant.

**(b) Roseen Giles, University of Toronto**  
**Jesuit Spirituality and the Fate of Carissimi’s Oratorios**

On his deathbed in 1674, Giacomo Carissimi testified in the presence of his confessor that all his musical works written during his employ at the Jesuit German College of Rome “should remain at the church and the college, at whose expense they had been made.” Pope Clement V’s brief issued immediately after the *maestro di cappella*’s death confirmed the German College’s exclusive rights to Carissimi’s music, forbidding the removal or copying of the works. The College’s resolute protection of the composer’s music is striking when one considers that they chose not to publish the works and reap financial benefits, despite high demand. The fate of Carissimi’s autograph manuscripts is unknown and the scholarly efforts to recover them have until now been unsuccessful.

This paper proposes that the Jesuits of the German College intended to control the distribution of Carissimi’s oratorios since they considered the works to be powerful manifestations of their teachings. Oratorios were, for the Jesuits, sensual and cathartic works that interpreted scripture both verbally and musically; Carissimi’s oratorios display a particularly potent musical expressivity that can be likened to a spiritual exercise. Carissimi’s rhetorical and highly affective music persuaded listeners into the Jesuitical interpretation of biblical stories by mimicking and thus acting upon the humoral balance of the body. The Jesuit’s hold on Carissimi’s music was therefore motivated less by financial concerns, and more by fear that a misunderstanding of the spiritual and pedagogical purpose of such works would result in misuse.

**II. (a) Jacek Blaszkiewicz, University of Rochester, Eastman School of Music**  
**“Monster Concerts:” Music and Monumentality at the 1855 Paris Universal Exposition**

Of the many spectacles put on by the regime of Napoleon III, one of the best-attended was the 1855 Paris Universal Exposition. Five million people paid to see the many exhibits on display at the Palais de L’Industrie. For the first time in France’s history, art and industry were celebrated as tandem achievements of modernity, a union that came to define Second-Empire aesthetics. Although scholars in other disciplines have discussed art’s political function during the 1855 Exposition, the event’s musical activities have eluded musicological attention.

This paper argues that the 1855 Exposition symbolized Second-Empire power through its display of both visual and sonic monumentality. As part of the closing ceremonies, Prince Napoleon commissioned Hector Berlioz to organize a concert featuring over a thousand performers. This “monster concert,” as it was dubbed, offers a case study of how music functions within spaces in which political power is on display. The sonic atmosphere of the ceremony – which included the repertoire of eighteenth- and nineteenth-century works, the acoustics, the giant orchestra, and the audience of 30,000 – reflects the three principal components of Second-Empire spectacle: iconography, visual excess and sensory overload. In this sense, the Exposition projected “monumentality” not only through its size, but also through its function as a “monument” to France’s Napoleonic legacy on one hand, and to France’s industrial future on the other. Drawing together primary materials with theories of urbanism and monumentality, this paper offers a new perspective on the practice of “spectacular listening” that dominated nineteenth-century urban concert life.

**(b) Kimberly Francis, University of Guelph  
French Modernist Women and the Music of India**

In 1924 composer and pianist Marcelle de Manziarly travelled with her mother and sister from Paris, France to Madras, India. The trio belonged to the mystical religious movement known as Theosophy, and the de Manziarly family maintained a privileged position within the movement, translating into unique access to musical life in India vividly captured in letters home to Marcelle’s music teacher, Nadia Boulanger. I analyze the dialogue shared by de Manziarly and Boulanger by discussing the content of two letters, one by each woman. De Manziarly’s text details a concert of indigenous music from 20 November 1924 and plans for the fiftieth anniversary celebration of the Theosophical Society in 1925. I consider the neocolonial and gendered rhetoric that shaped de Manziarly’s privileged engagement with her soundscape and consider how de Manziarly’s experiences provide a compelling foil to Jann Pasler’s description of Albert Roussel’s and Maurice Delage’s travels to India a decade earlier. I then turn to Boulanger’s letter from 5 October 1925 wherein she provides a detailed lesson in composition, analysis, and personal development. This letter depicts Boulanger’s pedagogy contemporaneous to her earliest efforts at the Conservatoire Americain, work previously captured only in anecdotes. Overall, this evidence points to a new strand of woman-centered philosophical and artistic thought in Paris between the wars that circumvented rigid Catholic strictures while also ascribing to the “engagement of alterity” that Barbara Kelly and others have argued was so essential to French music during the 1920s.

### **III. (a) Amy Gajadhar, York University The American Player-Piano as Mediator**

It is generally acknowledged by music scholars that the piano achieved iconic status during the American Victorian era, circa 1836-1901 (Ehrlich 1990, Loesser 1954, Roell 1989). The instrument was a symbol for Victorians, representing social respectability and, in many ways, embodying the fundamental virtues of their culture. Nevertheless, the longevity of the American piano's status as an iconic object is, in part, due to its ability to propagate evolving meanings across multiple cultural times and spaces. While recognizing the piano's status as an icon in its ascendancy phase during this era, this paper will argue that with the creation and distribution of the player-piano, the life cycle of the piano as an icon had entered its stage of primacy during the first two decades of the twentieth century.

Drawing upon Douglas B. Holt's (2004) principles for theorizing iconic brands, I will examine the methods by which the player-piano industry utilized a new system of values and beliefs associated with twentieth-century modernity (with emphasis on consumerism) for the purpose of piano promotion. Ideas such as the democracy of ability and access to music and their connections with the mythology of the American Dream (a conceptual element grounded in American ideology) will be analyzed as a feature of the piano's iconicity. Sources will include player-piano advertisements, reviews and testimonials. Additionally, the same media texts, with reference to their association with the populist "genteel" world of the early twentieth century will be observed as a means of affirming the player-piano's iconic authenticity.

### **(b) Daniel Robinson, University of Buffalo, SUNY A Problem With the Historiography of Recorded Sound: The Hidden History of Optical Sound, and Walter Ruttmann's "Study in Sound-Montage," *Wochenende* (1930)**

Scholars have long marginalized the contributions of German artists who remained in their homeland and worked under the National Socialists. While nearly all musicological scholarship on electrically recorded sound prior to 1950 has focused on the medium of the phonograph to construct narratives of the recording and playback process, this concentration has resulted in the virtual omission of other technologies, particularly optical sound-on-film, which was used by most of the international film industries after 1928. This fixation on the influence and capabilities of the phonograph—along with its particular technological limitations—has led to the widespread misunderstanding within musicology that before the advent of magnetic tape it was impossible to edit recordings. This paper throws this historiographic misconception into stark relief by examining

avant-garde filmmaker Walter Ruttmann's 'imageless film' *Wochenende*, which was broadcast over Berlin airwaves on June 13, 1930.

This eleven-minute sound collage consists of a soundtrack featuring various sound effects, fragments of music, and speech that Ruttmann captured with a mobile recording device and edited into an audio montage of a German weekend. *Wochenende* also represents a sophisticated early use of sound recording as a compositional tool, and as an example of 'proto'-*musique concrete*, could have been heard by Pierre Schaeffer in his early twenties, either while studying radio broadcasting in Paris or when working in telecommunications in Strasbourg. This extraordinary work compels us to rethink our historiography of recorded sound, while reviewing and *rehearing* the works of German media artists in this controversial yet creatively prolific period.

#### **IV. Lise Waxer Memorial Lecture**

##### **Vincent Benitez, Associate Professor of Music Theory, The Pennsylvania State University**

**Vincent P. Benitez** is Associate Professor of Music (theory) at the Pennsylvania State University where he teaches undergraduate and graduate courses in music theory and analysis. He holds the PhD degree in music theory from Indiana University, and the DMA degree in organ performance from Arizona State University. Benitez is the author of *Olivier Messiaen: A Research and Information Guide* (Routledge), along with numerous articles and book reviews on the subject of Messiaen. He has additional research interests in the analysis of seventeenth- and eighteenth-century music, the history of music theory, and popular music, publishing articles and reviews on these topics in various journals and essay collections. He is the author of *The Words and Music of Paul McCartney: The Solo Years* (Praeger), book chapters on McCartney's albums *Ram* and *Band on the Run* in Praeger Publishers's four-volume series entitled *The Album*, and Penn State's online Gen Ed course, *The Music of the Beatles*.

##### **Messiaen and Improvisation**

This paper considers Olivier Messiaen's approach to improvisation and its relationship to his compositional techniques by analyzing his last organ concert at La Trinité, Paris on 18 December 1991. Scholars have paid scant attention to Messiaen as an improviser, missing opportunities to link this significant creative activity to his work as a composer. Since some of his organ works emerged from actual improvisations, this paper supplies crucial connections between the improvisatory and compositional crafts of Messiaen, fostering a more complete understanding of him as a composer.

After providing a backdrop to Messiaen as an improviser, which will include showing video clips of him playing the organ at La Trinité, this paper will focus on the 1991 improvisation concert and the relationship it has to his compositional techniques and theology. Through an examination of Messiaen's notes for the concert—his last musical

manuscript according to his wife Yvonne Loriod-Messiaen, and a recording of this historic event (both provided to me by former concert pianist Père Jean-Rodolphe Kars), the paper considers how Messiaen used and developed given themes, colored his music through harmony and different organ registrations, and structured each extemporization and the concert as a whole. Despite the concert being a swan song, we find the composer to be at the height of his inventive powers.

In the concert, Messiaen incorporated three plainchant themes from the *Missel grégorien* (Solesmes, 1985): (1) the Kyrie “Clemens rector” (p. 150), (2) the Gradual “Qui sedes” from the third Sunday of Advent (p. 175), and (3) the Introit “Puer natus est” from the Christmas Day Mass (p. 198). He also used the songs of the blackbird, blackcap, and nightingale. Messiaen structured the concert in the following manner: (1) an “entrée de [la] grand’messe” based on “Clemens rector”; (2) a contrasting movement using the same plainchant, along with “Debussyian” chords and the nightingale’s song; (3) a slow movement using the songs of the blackbird and blackcap juxtaposed with “Qui sedes”; and (4) a “sortie de [la] grand’messe” based on “Puer natus est.” As for harmonic materials, Messiaen used stock harmonizations associated with modes 2 and 3, non-modal sonorities such as the chords of transposed inversions on the same bass note, harmonic litanies, and wedge progressions.

## **V. (a) Annika Borrmann, York University**

### **Collective Individualism: The Frankfurt Group and Modernism**

The modernist English-speaking composers known as the Frankfurt Group (FG; Norman O’Neill, Roger Quilter, Balfour Gardiner, Cyril Scott, and Percy Grainger), all studied with Iwan Knorr in Frankfurt. Due to their lack of stylistic homogeneity, the group’s validity has been questioned. However, the artistic manifestations of modernism were constantly evolving. According to McFarlane (1991), the defining characteristic of modernist art is not stylistic but is embodied in a shared aesthetic, characterised by a rebellious mindset that rejects both traditional norms and the establishment of new ones. Stylistic fluidity is therefore a hallmark of modernism and the FG’s individuality may be considered a testament to their modernist outlook. As students, they experienced the cultural upheaval and resulting artistic innovation of the 1890s. The FG were personally affected by contemporary debates on the future of art and associated controversies as Bernhard Scholz, the Conservatory’s director, was a traditionalist. This aspect created tension between him and Knorr, who emphasised individuality and innovation. Through Scott’s friendship with the poet Stefan George, the FG were exposed to symbolism, popular in avant-garde circles and at the core of much contemporary artistic expression. Returning to England, the FG faced the entrenched conservatism of the musical establishment there. Though their attempts through the rest of their careers to reconcile

these differences were mostly unsuccessful I argue that their robust individuality, fostered in Frankfurt by Knorr and George, and inspired by modernistic trends, defined them as a group with a shared aesthetic, if not musical style.

**(b) Durrell Bowman, Independent Scholar**

**Classical Styles and Sources in Early Progressive Rock Music by Genesis, 1970-73**

Progressive rock features a great deal of complexity and variety, and it provides a classical-music substitute for many of its fans. Most of the members of the British rock band Genesis came from an upper-middle class, university preparatory tradition, studying together at Surrey's Charterhouse School, which was founded in 1611. The band members' encounters there of classical literature and other subjects definitely contributed to the group's early style. With Peter Gabriel as its lead singer from 1967 to 1975, Genesis made some of the most self-consciously complex popular music ever released, including a number of lengthy compositions.

The music of early Genesis inscribes a vast array of fanciful/mythical lyrics, elaborate melodies, strange harmonies and rhythms, unusual time signatures, varied moods, and unexpected changes in instrumentation, texture, and dynamics. Gabriel co-composed about two-thirds of the band's music, also sometimes played the flute, contributed a prominent role in establishing the band's lyrics, and in concert partially staged selected song characters, using masks, costumes, and other visual effects.

This paper explores three representative songs by early Genesis: a pair of "mini-epics" that bookend the group's 1971 album *Nursery Cryme* and the extended work that concludes 1972's *Foxtrot*. "The Musical Box" expands the "pipe, bowl, and fiddlers three" context of the British nursery rhyme "Old King Cole" into areas of anger, sexual maturation, and considerably diverse music. "The Fountain of Salmacis" enacts the Greek myth of Hermaphroditus. "Supper's Ready" provides an agnostic reimagining of the Book of Revelation.

**VI. (a) Alessia Macaluso, York University**

**The Exile of Innocence: Fascist Disenchantment and the Music of Goffredo Petrassi**

Though born to a poor family, in a serendipitous act the composer Goffredo Petrassi (1904-2003) was chosen to study as a chorister. His initial training was in liturgical music, and as he matured he found his influences in the Renaissance Masters, the Second Viennese School and Stravinsky. Petrassi was one of many composers who celebrated Italian Fascism through music, and then, after the alliance between Italy and Nazi Germany in 1939, he expressed his disillusionment. From his generation, he is regarded as one of the most significant composers.

Petrassi believed that art is always a spiritual autobiography, and composing music exorcized his torments with life's uncertainties, particularly as Italy entered the Second World War. This paper will examine whether and to what degree political events may have influenced Petrassi's aesthetic journey. Did Petrassi's support for, or opposition to, the regime find expression in works of the 1930s and 1940s, and if so, how? What other influences had a bearing on his aesthetic journey?

Petrassi's music will be contextualized in relation to socio-political circumstances, and primary resources will be utilized to propose an understanding of his works as reflections and responses of the "common man", as he regarded himself, living under Fascist rule. Selected compositions will be analyzed to trace the impact of political circumstances and the possible effects of adversity on Petrassi's artistry and aesthetic development.

**(b) Paulo Bottas, Université de Montréal** **in**  
**Antonio Carlos Jobim's *Sinfonia da Alvorada*: An Expression of Brazilian Modernist Identity through Ethnic Integration**

In 1956, the Brazilian president Juscelino Kubitschek commissioned the composer Antonio Carlos Jobim and the national poet Vinicius de Moraes to compose the *Sinfonia da Alvorada* for the 1961 inauguration of Brazil's new capital, Brasilia. But while completed and recorded in 1960, the Symphony was not performed during the inaugural ceremonies as planned, allegedly as a result of budget cuts. In this paper, I explore two prominent stylistic markers that have loaded political significance: the use of Brazilian folk material and "mechanical" musical devices. I reveal ways in which the work reflects the ideas of ethnic integration and the booming modernization of Jobim's Brazil. Surprisingly excluding all references to Jobim's trademark bossa nova style, the *Sinfonia*'s rich stylistic diversity has already been amply discussed (Rosado, 2008). Instead, I focus more specifically on two topois: the Brazilian folk "Baiao" idiom, and mechanical musical devices closely derived from Stravinsky's *Rite* (i.e., the repeated chords from "The Augurs of Spring"). For these two aspects of the music have clear political significance. They undoubtedly refer to Afro-Brazilians and Metis from the poorer North-East region of the country – the main workforce for the construction of Brasilia. By incorporating Baiao rhythms, the symphony underscores the contribution of the descendants of indigenous peoples and slaves to their country's history. A pointed paraphrase of Stravinsky's *Rite* projects two dimensions of Brazilian society: its identification with primitivism and its quickly developing industrialization.



**SUNDAY MAY 3**

**VII. Kirsten Yri, Wilfrid Laurier University; Andrew Kohler, University of Michigan**

**PANEL (2 papers) Deriding Authority and Sexual Mores in Carl Orff's *Trionfo di Afrodite* and *Die Bernauerin***

Although the most famous works of Carl Orff are often debated in the political context of the Third Reich, the political and ideological subject matters of his compositions have been unjustly neglected in English-language musicology. Orff sought to maintain an apolitical public persona, but a survey of his works from his teenage years to the end of his career reveals that the majority of his compositions engage in social commentary and are strikingly critical of authority. One aspect of Orff's anti-authoritarian worldview is manifest in his attitude toward the middle-class, Catholic values of his upbringing. According to Orff's daughter, Godela, he made a break from the Catholic Church early in his life. At the age of sixteen, he set a cycle of poetry by Karl Stieler in his *Eliland: Ein Sang von Chiemsee* (Opus 12, 1911) in which a young monk's courtly love for a novice is attacked as anathema by a cruel and rigid abbot. The unapologetic celebration of erotic love is a central theme of the *Trionfi* triptych (*Carmina Burana*, 1937; *Catulli Carmina*, 1943; and *Trionfo di Afrodite*, 1953).

This panel explores two of Orff's works, *Trionfo di Afrodite* and *Die Bernauerin* (1947), with respect to their resonance with the liberal agendas of the sexual reform movement and other anti-authoritarian schools of thought in Germany in the days before National Socialism. As these papers demonstrate, Orff's works echo the tenets of the sexual reform leaders who focused on "liberating sexual behavior from mystification, ignorance, and irrationality" (Williams) and who posited that, to be free sexually and to revel in youth, was to be desired, especially against the gruel of bourgeois utilitarianism. In *Trionfo di Afrodite*, Orff treats the wedding festivities and the incumbent invocation of the Marriage God's protection of chastity as ugly reminders of fatuous social practices, reminding us that love and desire, are the loftiest of expressions of freedom. In *Die Bernauerin*, Orff repudiates the idea that the individual's needs are subservient to the state's, defends love against the tyranny of social norms, and condemns the notion that women's beauty and sexuality pose a threat to the social order. By bringing to light Orff's principles of freedom and sexuality, and illustrating his disdain for authoritarian precepts and rituals, the panel offers a new perspective on a composer whose works have been dismissed as reductive and prurient.

### **(a) Wedding Rituals and the Expression of Love in Orff's *Trionfo di Afrodite***

The third and final work in his triptych after *Carmina Burana* and *Catulli Carmina*, Carl Orff's *concerto scenico, Trionfo di Afrodite* is often euphemistically described as an exploration of worldly and divine love. Dramatizing an ancient Greek-Roman wedding celebration, Orff pieced together ancient texts from Catullus, Sappho, and Euripides on the subject of marriage, sexuality, and desire, following the marriage customs he knew from a book on the sexual lives of the ancient Greeks.

This paper explores Orff's musical treatment of the 'ritual' of marriage and freedom of 'desire', to underscore what ideological and feminist stakes are involved in the triumph of the Goddess of Desire (Aphrodite) over the God of Marriage (Hymen). As I illustrate, far from imitating the ceremony as described, Orff extends the marriage ceremony to include erotic fragments from Sappho's poetry on the subject of desire, putting them in the mouths of the groom and, importantly, the bride. By highlighting the experience of female sexual desire without the usual resistance or male coercion that was expected in a 'normal' middle-class woman, and by paying considerable musical attention to the Bride's desire and ecstasy without casting her into an arena of madness or hysteria, I suggest that Orff constructed female desire as an uncomplicated, 'natural' experience that harkens back to the sexual reform movement of 1920s Germany. As such, the ancient Greeks were used to model a desirable image of sexuality that was both avant-garde, and free from bourgeois or middle-class ideologies.

### **(b) The Equation of Sexual Repression and Tyranny in Carl Orff's *Die Bernauerin***

On 20 November 1942, the young German actress Godela Orff (1921–2013) enjoyed a great success as the title role in Christian Friedrich Hebbel's (1813–1863) play *Agnes Bernauer* (1851), a fictionalized account of a famous event in Bavarian history in which a beautiful commoner, Agnes Bernauer (ca. 1410–1435), married the son of the duke, as a result of which she was executed by drowning on 12 October 1435. Godela's success inspired her father, Carl Orff (1895–1982), to write his own stage work on this subject.

Hebbel's play has a clear statist message, as Duke Ernest of Bavaria is forced to order Agnes's death with a heavy heart for the sake of the greater good. Orff used several of Hebbel's structural elements but subverted his authoritarian message. His *Die Bernauerin*, dedicated to the memory of a friend who was executed by the Nazis, is a clear statement in favor of individual freedom. One facet of this statement is Orff's condemnation of the patriarchal view, expressed in Hebbel's play, that female beauty and female sexuality pose a threat to social stability due to their effect on men. Unlike Hebbel, Orff problematizes this victim-blaming attitude through a men's chorus of

malevolent witches who exult in Agnes's death by hurling sexualized invective at her. I argue that *Die Bernauerin* is akin to Orff's *Trionfi* triptych in its assertion that sexuality should not be treated with shame and fear, and that it demonstrates the ugly consequences of sexual repression and misogyny.

**(c) Austin Clarkson, York University**

**“Other echoes inhabit the garden”: On Imagination, Interiority and the Re-enchantment of Mind**

This paper concerns a program for school children that I have directed since 2002. Over 6,000 school children ages 6 to 13 have been to an art center in West Toronto for the five-hour program Exploring Creativity in Depth. During a two-fold cycle through the creative and critical/analytic process the children and their teachers are given a reflective exercise while viewing artworks, make oil pastel drawings in response to that experience, write about their drawings and discuss them in small groups. For a report on the program (Clarkson 2011) I sorted five hundred statements from feedback forms according to the derived categories: “Mind”, “Imagination”, “Art”, “Creativity”, “Identity” and “Community”. Most students did not know that they have an imagination, which they described variously as “huge”, “wild”, “free”, “funky”, “wacko”, “weird”, “awesome”, “unique”, “creative”, “original”, “endless”, “infinite”, “magical”, “breathtaking”, “fascinating”, “beyond the box”, “always available”, “a great place to be”, and “a totally different world” where “nothing is impossible”. The discussion will consider Johannes Itten and Gertrude Grunow's *Harmonisierungslehre* (on which Walter Gropius founded the Preliminary Course of the early Bauhaus), Northrop Frye's *The Educated Imagination* (1963), and the Ontario Arts Curriculum (2009). The paper concludes with remarks on educating the imagination and the experience of interiority, the dialectic between self and other, the development of mind—and, perhaps, on how one does musicology.

**VIII. (a) Amanda Lalonde, Independent Scholar  
Weber's *Der erste Ton* and Creation Through Music**

Carl Maria von Weber's *Der erste Ton* (1808) is often compared to Haydn's *Die Schöpfung* (1796-98) due to the similar subject matter and musical treatment of chaos in these works (Steinbeck, 2002; Waerber 2005). However, between Haydn's late eighteenth-century conception of creation and Weber's early nineteenth-century origin myth, a telling shift takes place: music becomes a vital element of creation. This new inclusion of music as an agent of creation is also evident in other works, such as Spohr's programmatic Fourth Symphony “Die Weihe der Töne” (1832). This shift in the creation story coincides with the re-evaluation of music in aesthetic philosophy that begins in the late 1790s.

With the introduction of music into the myth of creation, the manner in which this episode is treated musically shifts and becomes self-reflexive. The inclusion of music as a transformative force in the narrative requires the music of *Der erste Ton* to act both as a pictorial representation of natural phenomena and as a self-conscious representation of the genesis of music. Weber employs a combination of melodramatic techniques and a deliberately antiquated fugal chorus to mark the distinction between the world before and after the creation of music. By linking Weber's use of melodrama to early nineteenth-century music aesthetics, this paper lends credence to Sarah Hibberd's suggestion in *Melodramatic Voices* (2011) that the melodramatic aesthetic occupies a central position in our understanding of nineteenth-century music.

**(b) Robert Gauldin, University of Rochester, Eastman School of Music  
The Vikings' +ULFBERH=T and Siegfried's Nothung: A Sword from the Gods?**

Historical and scientific research has demonstrated that fragments of truth are often embedded in ancient myths, fanciful as they may seem. Although the legendary warriors of Medieval Europe were always associated with a sword of sometimes magical powers, does any concrete evidence exist to support the epic accounts of these mystical weapons? Recent archeological excavations have unearthed a number of swords in renowned Viking chieftains' burial sites dating from around 900AD which bear the inlaid marking +ULFBERH=T (Nova/National Geographic 2012). Subsequent metallographic analyses of eleven such blades have revealed a purity of steel unequalled in Europe before the nineteenth century (Williams 2012).

The paper will focus on two specific Nordic heroes, relating Sigmund/Sigurd and their sword Gram (as recorded in the *Volsung Saga*) to their counterparts Siegmund/Siegfried and their Nothung in Wagner's *Ring* cycle. Following a comparison of the literary attributes of their weapons to the actual +ULFBERH=T swords, it will outline the likely process by which these unique Viking side arms were originally produced. A detailed chart and accompanying video will illustrate the sequence of events during a recent replication of their crucible-steel blade (Richard Furrer 2012) and their striking resemblance to those in the Forging Scene from Act 1 of *Siegfried*, using Wagner's own stage directions.

The accompanying handout will trace a dramatic/psychological chronology of Nothung based on the cycles network of associative keys (Bribitzer-Stull/Darcy 2001) and propose a solution to a "sword" passage that has long puzzled Wagnerian scholars.

