

PACIFIC SOUTHWEST CHAPTER
• OF THE •
AMERICAN MUSICOLOGICAL SOCIETY

Fall Meeting

October 12, 2013
Chapman University

Program

8:30 – 9:00 AM Coffee and Registration

9:00 AM – 12:00 PM Morning Session

9:00 Fragments of an Eleventh-Century Beneventan Gradual
Alejandro Enrique Planchart (University of California, Santa Barbara)

9:45 The Late Medieval Roots of Spanish *Canto Figurado*
David J. Kendall (University of California, Riverside; La Sierra University)

10:30 *La Música del Cel, les Veus dels Àngels*: The Mission Choir and Orchestra
Steven Ottományi (California Mission Schola & Sinfonia; California State University, Long Beach)

11:15 “A Miscalculation of the Eloquence of Legs”: Dancing to Beethoven’s
Seventh Symphony
Chantal Frankenbach (Sacramento State University)

12:00 – 1:40 PM Lunch

1:40 – 2:00 PM PSC-AMS Business Meeting

2:00 – 5:00 PM Afternoon Session

2:00 Historiography of Non-Western Music in the Western Music Narrative
Serena Yang (University of California, Davis)

2:45 Sonic Fiction: The Musical Case of Philip K. Dick’s *Martian Time-Slip*
Sean Nye (University of Southern California)

3:30 Adventuring in New Music: Private Philanthropy, Higher Education, and New Music
in Postwar America
Tiffany Kuo (Mt. San Antonio College)

4:15 Allusion and Quotation in Milton Babbitt’s *The Virginal Book*
Alison Maggart (University of Southern California)

5:00 PM Reception for all presenters and attendees

Chapter Officers

Alicia Doyle, President Joel Haney, Vice President Temmo Korisheli, Secretary David Kasunic, Treasurer

ABSTRACTS

Morning Session

Fragments of an Eleventh-Century Beneventan Gradual

Alejandro Enrique Planchart
(University of California, Santa Barbara)

This paper describes and analyzes two leaves from a mid-eleventh century Gradual with tropes and proses written in Beneventan script that survive today in the Franciscan library repository in Dublin's Trinity College Library and in the Archivo Histórico Nacional in Madrid.

The fragments contain parts of the masses for St. Lawrence and for St. Martin, including introit tropes, a number of prosulas for the alleluia, and the beginnings of the prose for each mass. Despite the small amount of music and text that survives, a collation with manuscripts from Benevento and Montecassino allow us to posit that the Gradual was copied probably at Montecassino but not for Montecassino. The context of some of the pieces cited in the extended tonary in Montecassino 318 point to the Cathedral of Capua as the place for which the Gradual was copied, and these two leaves are virtually the only surviving monument of the Capua liturgy in the eleventh century.

A number of the prosulas are apparently unica, which adds considerably to our knowledge of the repertory of prosulas south of Rome. Moreover, the notation of the proses indicates that the scribe modeled it on an exemplar written in a manner used virtually nowhere else in Europe outside St. Gall and Reichenau, which indicates that in some cases the Notkerian canon reached southern Italy in versions unmediated by the north Italian transmission. The concordance pattern of one of the proses indicates also apparently unmediated transmission of parts of the Beneventan repertory to southern France, also unmediated, which confirms direct contacts between Aquitaine and Benevento that hitherto had been observed only in the transmission of Aquitanian material to Italy.

The Late Medieval Roots of Spanish *Canto Figurado*

David J. Kendall
(University of California, Riverside; La Sierra University)

The history of notation in Western Music is a rich and varied tapestry of innovation and counter-innovation, an ebb and flow of expanded possibilities and consolidations. The rhythmic advances of Johannes de Garlandia, Johannes de Muris, Franco of Cologne and their contemporaries began with four, and then five, basic rhythmic values. These were expanded upon, allowing more and subtler rhythmic differentiations leading to the great polyphonic masterpieces of the early Renaissance. With the exception of a general simplification and standardization of notation after the high-water mark of the *ars subtilior*, the development of rhythmic signs has been one of expansion and refinement, not of reduction. And yet, near the end of the eighteenth century we are confronted with a mass of theoretical treatises on liturgical music produced mostly in Spain that seem to promote a deliberately "antique" rhythmic style, one that allowed only four note values very similar to those first proposed by Franco of Cologne. This style was often known as *canto figurado* (though authors admitted that it was known by a wide variety of names), a name that hearkens back to the foundational treatises on *cantus mensurabilis* and their *figurae* from the thirteenth and fourteenth centuries. Particularly intriguing about this style is not its existence, but the fact that its existence does not seem worthy of any substantive discussion in the liturgical treatises themselves. *Canto figurado* is always found in treatises primarily treating *canto llano* (plainchant), *canto de órgano* (polyphony), or both, often in long and pedantic discussions on theory in the tradition of the medieval scholastic treatises. The section on *canto figurado* is typically very short with a bare minimum

of space provided for discussion of notational properties. This speaks to a style that was in such widespread use that little more than a passing treatment of its components was necessary. Indeed, liturgical settings using *canto figurado* are found worldwide, but mainly in Spain and her colonial possessions in parish and mission churches and even in metropolitan cathedrals for services and feasts of lesser ranks. It was an “everyday” style of music, simple and easy to learn and sing. A question that remains is why such a dated style was being used, even to the thirteenth-century shapes of the notes themselves, when modern alternatives were available. Another question is why *canto figurado* suddenly appears in treatises, albeit in brief form, in the late-eighteenth century, when earlier Spanish treatises do not mention or treat the style under any name but are primarily concerned with *canto llano* and *canto de órgano*. Could it be that the mid-eighteenth century saw a renaissance of liturgical music inspired by thirteenth- and fourteenth-century stylistic conventions? If so, it is an important topic of study, as it deals with the music heard by ordinary parishioners on a daily basis.

“La Música del Cel, les Veus dels Àngels”: The Mission Choir and Orchestra

Steven Ottományi

(California Mission Schola & Sinfonia; California State University, Long Beach)

More than two hundred years ago, the sound of choir and orchestra resounded within mission walls. Staffed entirely by indigenous musicians and largely directed by friars, some musical ensembles were reported to exceed sixty in number. A small number of contemporary reports survive describing musical forces in various missions. Some reports appear to contradict one another, and so the validity of the figures may be called into question. Closely related to the issue of the size of mission ensembles is the mystery of the missing instrumental music: in all of the mission choirbooks, only a single, brief toccata survives, while references to instrumental music are plentiful. Why did so much more of the choral than instrumental repertoire survive? And what kind of music might the instruments have played?

The instrumentation of the orchestras of the California missions will be established based upon an analysis of surviving instrument lists and instrument requests to the Franciscan motherhouse of San Fernando in Mexico. Having established the composition of the orchestra, the question of size will be addressed by comparing the surviving reports of mission orchestra and choir sizes with the physical sizes of mission choir lofts.

In February of this year, a physical survey of mission choir lofts was conducted by the author, both of missions which remain unaltered since the mission era and historically accurate reconstructions. Utilizing measurements obtained in the survey, and comparing those with the estimated instrumentation in Mission Santa Barbara and Mission San Antonio de Padua, a close approximation of the actual size and composition of mission music ensembles is possible. This information will in turn shed light on the role of instruments and their repertoire—specifically whether instruments simply doubled vocal parts or whether they regularly had their own separate repertoire.

The author concludes that, at least in the earlier part of the mission era (c. 1769–1810) or in missions following the praxis of Mission San José where the choir and orchestral players were learning, the strings doubled the vocal parts, while winds and percussion played improvised parts or doubled the vocal parts. In later years, concerted music became the norm, as attested by both comments by Father-Presidente Narciso Durán and the survival of at least four Mass settings from Mexican composers whose independent instrumental parts survive.

“A Miscalculation of the Eloquence of Legs”: Dancing to Beethoven’s Seventh Symphony

Chantal Frankenbach (Sacramento State University)

From the late nineteenth century to the present, music critics have routinely referred to Beethoven’s Seventh Symphony as “the apotheosis of dance.” This epithet—originally from the pen

of Richard Wagner—quickly became the standard catchphrase for the Seventh’s rhythmic vitality and has since appeared in countless commentaries and program notes. Yet while critics readily adopted Wagner’s rather ambiguous glorification of bodily motion, the suggestion of dancing to a symphony was entirely out of step with established listening conventions. For most critics, Beethoven’s Seventh Symphony occupied a genre that invited anything but dance. Thus when the modern dancer Isadora Duncan devised a program to the Seventh Symphony in 1904 and performed it on stages across Europe and America, a lively debate ensued. From Munich to St. Petersburg to New York, music critics offered verdicts on both the artistry and the audacity of Duncan’s dancing to Beethoven. Following Duncan in 1938, the *Ballets Russes* choreographer Leonide Massine choreographed a ballet to the Seventh Symphony that provoked further uproar in the British press. London music critics, moderated by Ernest Newman, debated Massine’s “miscalculation” in a public exchange that reveals deeply held beliefs about the idealized nature of instrumental music and the inviolability of Beethoven’s symphonies.

This paper explores the conflict of values that erupted in response to Duncan’s and Massine’s treatment of the Seventh. Why were critics content to call this work the apotheosis of dance, as long as nobody danced to it? Why was the rhythmic vitality of the work extolled, while critics insisted the symphony should be heard in reverent stillness? What were the ideological incentives for separating the symphony from dancing? And what were the ramifications of Duncan’s and Massine’s trespass onto the hallowed ground of Beethoven’s Seventh? While the notion of absolute music is most often complicated by the addition of poetic text to music, Duncan’s and Massine’s choreographic encroachment on the symphony exposes the cultural distance the symphony had traversed since its origins in the dance suite and the contested relationship of dancing to listening in modern constructions of musical meaning.

Afternoon Session

Historiography of Non-Western Music in the Western Music Narrative

Serena Yang (University of California, Davis)

Music from non-Western cultures exerted an increasing influence over Western composers during the eighteenth and nineteenth centuries, so that, by the end of the nineteenth century, non-Western music had become an inseparable part of Western music history. During the twentieth century, historians coined the term “non-Western music” and developed it as a concept. Robert Morgan proposes in his book *Modern Times: From World War I to the Present* (1993) that non-Western music is an independent notion with pan-cultural characteristics that sets itself apart as a group from Western music. Morgan’s writing describes the conceptualized maturity of non-Western music, once a fuzzy idea with unclear scope and periodization.

This paper aims to trace the formation and development of non-Western music as a concept, surveying mainly the history books of twentieth-century music published between 1960 and 2005, which present the clearest progress of this construct. I argue that the theory of non-Western music developed through the second half of the twentieth century and transformed into the idea of world music after reaching its maturity at the end of the century.

Historians labeled the concept previously with various words such as exotic, Oriental, or non-European. The term “non-Western music” first appeared in the narratives when music historians started to include American composers in the 1960s. The construct then developed rapidly from the 1970s to the 1990s with changing views about historiography in each decade. Before the 1970s, historians focused mainly on the narrative of nineteenth-century European exoticism and nationalism. By the 1970s, the scope of the view expanded geographically. American experimental composers who were interested in Eastern cultures became an essential topic of the narrative. This geographic expansion resulted in a simplification of non-Western music’s description, creating a binary framework of the East and the West. In the 1990s, new perspectives of the global

spectrum challenged the East-and-West dichotomous worldview. The concept of non-Western music gradually came to be known as “world music,” a new term coined in the 1980s. Its features of cross-cultural phenomena and stylistic pluralism represent the latest status of non-Western music.

Sonic Fiction: The Musical Case of Philip K. Dick’s *Martian Time-Slip*

Sean Nye (University of Southern California)

Music and sound recording play central and extraordinary roles in the fiction of Philip K. Dick, one of the great Californian writers of the twentieth century. Dick’s work as a music- and radio-store employee, an LP-collector, and a consummate audiophile with eclectic tastes in classical and popular music are reflected throughout his major science fiction novels. However, a musicological approach to analyzing Dick’s fiction remains absent in Dickian scholarship. To address this lacuna, my paper analyzes the narrative of Dick’s classic novel from 1964, *Martian Time-Slip*, which revolves around a constellation of musical-audial conflicts relating to Cold War national and international tensions as set on Mars.

The narrative conflict concerns two protagonists with divergent musical associations: Arnie Kott, an American union boss; and Manfred Steiner, an autistic West German boy. Kott’s conservative values are expressed by his investments in the heritage of classical music up to Brahms. By contrast, Steiner’s scrambled senses of time and history find expression through sound recording, tapes, and avant-garde electronic music. Dick specifically alludes to Karlheinz Stockhausen’s 1955-6 composition, *Gesang der Jünglinge*, as an inspiration for Steiner. Moreover, Martian colonial and political conflicts are demonstrated through musical imagery: first, Kott’s out-of-tune harpsichord, which he demands to be repaired by his native Martian servants; and second, Steiner’s vision of a future Martian colony called “AM-WEB,” a colony that ruins Kott’s hopes for his own colonial expansion. “AM-WEB,” an acronym for the line “Alle Menschen werden Brüder” from the fourth movement of Beethoven’s Ninth Symphony, is here figured as a technocratic reversal of hopes for human emancipation.

In tracing the novel’s innovative mix of musical and science fiction narrative, my paper highlights Steiner’s place as a uniquely musical figure in Dick’s oeuvre. Throughout his career, Dick was deeply concerned with German identity and music. Steiner represents his greatest achievement in these concerns by embodying what I term Dick’s “mixed-media characters.” This designation concerns characters that have multiple social roles tied both directly and indirectly to music: for example, Richard Kongrosian, the telekinetic pianist in *The Simulacra* (1964), and Walt Dangerfield, the astronaut-DJ in *Dr. Bloodmoney* (1965). These science fiction characters are so intriguing precisely because of the interplay between music and technology. In *Martian Time-Slip*, Manfred Steiner’s autistic perception of the world is mediated through absorbing experiences of electronic music such that his sense of time is altered. Traditional Western musical means fail to communicate with the boy; rather, tape manipulation and slowed-down recordings are required to model Steiner’s sense of time. Steiner thus offers a Martian defamiliarization of identity struggles, music, and technological transformation in postwar Germany. Dick further posits an extraordinary Afro-Germanic cultural and sonic exchange through Steiner’s affinities with the native Martian servants, whose musical oppression by Kott offers analogies to contemporary Civil Rights struggles. By showing Dick’s critical engagement with music, aesthetics, and politics in *Martian Time-Slip*, my paper will contribute to a greater understanding of the innovative use of music and audio technology in Philip K. Dick’s science fiction literary technique.

Adventuring in New Music: Private Philanthropy, Higher Education, and New Music in Postwar America

Tiffany Kuo (Mt. San Antonio College)

In the decades after World War Two, the careers of many Western classical musicians were inextricably linked to higher education and private philanthropy through the establishment of new music ensembles and centers on university campuses. For example: in 1964 Lukas Foss and Alan Sapp founded the “Creative Associates” at the Center for Creative and Performing Arts at the State University of New York, Buffalo; George Crumb while at the University of Pennsylvania served as the director of the Penn Contemporary Players from 1967-1968; and Richard Hervig at the University of Iowa initiated its Center for New Music in 1966. All of these new music ensembles and centers along with several others across the nation emerged as one branch of the many offshoots that resulted from Rockefeller’s “Cultural Development” program, a new initiative that officially began in 1963 and ended in the early 1970s.

While the history of private patronage’s entanglement with the development of Western classical music is well known, the roles of higher education and private foundations in that repertoire’s mid- to late- twentieth-century development remain largely unexplored. This paper analyzes the bureaucracies of the Rockefeller Foundation in its early history of new music funding uncovered at the Rockefeller Archive Center. From the foundation’s first decade and a half of researching and exploring music philanthropy after the Second World War, a multitude of divergent and convergent principles and opinions sprung up within the foundation and among the musicians funded and consulted. In the early 1960s, the Rockefeller Foundation restructured its initial priorities after the Ford Foundation undertook the largest philanthropic support for the performing arts in U.S. history. By the mid-1960s, new hope for government funding in the arts and new economic data on the performing arts steered the Rockefeller Foundation’s programming towards college campuses, which the foundation believed to be a self-sustainable community for new music making. This intricate and rich history of the Rockefeller Foundation’s path toward “Cultural Development” programming establishes philanthropic foundations and higher education as quintessential power brokers in postwar American contemporary music.

Allusion and Quotation in Milton Babbitt’s *The Virginal Book*

Alison Maggart (University of Southern California)

In the late 1950’s Milton Babbitt introduced the term “contextuality” to music studies in order to describe one of the central aspects of his compositional aesthetic. As he explains in his Madison lectures: “That term *contextuality*...I know no other term that’s as good...You make a work self-enclosed. You define its principles—a progression of relatedness—within itself.” This description not only suggests a conception of the work as internally oriented and seemingly impermeable to exterior influence, it furthermore implies that the *meaning* of the musical work is somehow given in the work’s structure without reference to the outside world (or at least the world outside the university). Thus, since its introduction, “contextuality” has been conflated with autonomy, self-referentiality, and other buzzwords of postwar modernism. Consequently, scholarship has predominantly focused on the analysis of tightly knit constructs underlying many of Babbitt’s works.

However, many works’ colorful and punning titles, as well as Babbitt’s propensity for wordplay in essays and lectures, suggest that external reference also played a significant role in Babbitt’s thinking about music. As the poet John Hollander, whose texts Babbitt set for three decades, reminds us: “It is useful to remember that punning is, in our modern sense, allusive, or even echolike, to the degree that it alludes to—or invokes or calls up or quotes—other ‘meanings.’” Indeed, as Andrew Mead has demonstrated, many of Babbitt’s miniatures from the seventies through the nineties, frequently refer to other styles, time periods, or composers in title,

compositional device, and/or surface-level features. Though they maintain an internal and contextual coherence, the “meanings” of these works cannot be expected to exclusively and mysteriously arise from the compositional structure.

This paper examines one such work: *The Virginal Book* (1988), a short piece for contralto and piano with text by John Hollander. Little has yet been written about this work; however, because of its brevity and relatively straightforward structure, *The Virginal Book* is a wonderful example of how Babbitt creates meaning in both contextual and intertextual terms. Throughout the piece Babbitt compounds Hollander’s textual allusions with musical puns and references. In this musical glossing, he not only foregrounds the richness of Hollander’s text, he also comments on Hollander’s participation in the development of intertextual studies. In offering a new perspective on Babbitt’s work, I try to outline the playful aspects of Babbitt’s music in a way that will appeal to wider audiences, relying as little as possible on dense analytic terminology. I first discuss Hollander and Babbitt’s collaborative relationship and Hollander’s notion of echoic metalepsis. Then, I illustrate how intertextuality informs the surface of *The Virginal Book*, bringing to light several of the allusions to and quotations of English virginal music in the work. I believe that such discussions of Babbitt’s music will not only influence how Babbitt and his music are perceived, but will also remind us that the generic categorizations by which we canonize composers are often too strict and that the boundaries between modernism and postmodernism are actually quite fluid.