

Michigan Music Research Conference

A Graduate-Student Symposium Honoring
Professor Emeritus Glenn E. Watkins



*March 19–20, 2016
School of Music, Theatre & Dance
University of Michigan*

Hosted by the Society for Music Research
at the University of Michigan

From the Organizers

Welcome to the 2016 Michigan Music Research Conference! We are delighted to have you join us for this exciting weekend of scholarship, musical performance, and professional interaction. We are also delighted to honor Glenn E. Watkins, Earl V. Moore Professor Emeritus of Music History and Musicology, for his valuable contributions to music research at the University of Michigan and to the scholarly community at large.

The Michigan Music Research Conference is hosted by the Society for Music Research (SMR), an organization composed of graduate students in music research (Musicology and Music Theory) in the School of Music, Theatre & Dance at the University of Michigan. Our organization exists to represent its members, to provide a central forum for discussing issues important to its membership, to organize events and symposia that foster the sharing of knowledge in music research, to coordinate social events, and to support other organizations whose goals relate to our own.

In this booklet you will find the conference schedule, the program for Saturday's concert, our keynote speaker's biography, and abstracts for the papers that will be presented. If there is anything else you need during your time in Ann Arbor, please ask! Any of our conference volunteers would be happy to help you.

This is the first conference SMR has organized, and we hope to make it a regular part of our activities. In this light, we would be very glad to hear your feedback on any aspect of the conference.

Anne Heminger and William van Geest, SMR co-chairs

Biography of Professor Emeritus Glenn E. Watkins

Glenn E. Watkins, Earl V. Moore Professor of Music History and Musicology, is a specialist in Renaissance and twentieth-century studies. Recipient of a Fulbright Award (England), an American Council of Learned Societies Grant, and Senior Fellowships from the National Endowment for the Humanities and the University of Michigan Institute for the Humanities, he has published numerous articles, reviews and editions. He is co-editor of the complete works of Carlo Gesualdo, and his critical study of that composer, which carries a Preface by Igor Stravinsky (Oxford University Press, 1973), was a 1974 National Book Award nominee.

Professor Watkins's editions of the works of Sigismondo d'India and Gesualdo have been recorded by numerous international groups, including the Deller Consort, the Consort of Musicke, the Tallis Scholars, La Venexiana, and Les Arts Florissants. His comprehensive text *Soundings* (Schirmer Books, 1988) offers a synthetic overview of music in the twentieth century, and his book *Pyramids at the Louvre* (Harvard University Press, 1994) argues the idea of collage as a foundation for musical Modernism and a catalyst for the rise of Postmodernism. His book *Proof Through the Night: Music and the Great War* (University of California Press, 2003) investigates the variable roles of music during World War I primarily from the angle of the Entente nations' perceived threat of German hegemony. His most recent work, *The Gesualdo Hex* (2010), traces not only the recognition accorded to a Renaissance prince from his own time to the early twenty-first century but places it within the context of ongoing historiographic debates and controversies.

Watkins has lectured widely in America for universities, orchestras and arts organizations, and his interest in both late Renaissance and twentieth-century studies is reflected in numerous invited papers for international conferences as well as in projects for Columbia, Nonesuch, Pye, Oiseau Lyre, Harmonia Mundi, Glossa, and Deutsche Grammophon records and for BBC, German, and Italian television. In 2005 he was awarded the Premio Internazionale Carlo Gesualdo and was elected as an Honorary Member of the American Musicological Society.

Conference Schedule

Glenn E. Watkins Hall
Saturday, March 19

8:30–9:00 **Registration**

9:00–9:15 **Introductory Remarks**

Jason Geary, Associate Dean for Graduate Studies, Equity and Inclusion at the School of Music, Theatre & Dance

9:15–10:45 **Session 1: Music & War**

Chair: Jessica Grimmer

Mehrenegar Rostami (University of California, Los Angeles)
“*Silent City: A Commemoration of Halabcheh’s Tragedy*”

Robert Wahl (University of California, Riverside)
“From Barcelona to Broadway: Carlos Surinach and Spanish Dance in Mid-century New York”

Aaron James (Eastman School of Music)
“War and Peace in an Augsburg Motet Collection”

10:45–11:00 **Break**

11:00–12:30 **Session 2: Omissions**

Chair: Vivian Luong

Jane Sylvester (Eastman School of Music)
“Free as a ‘Jaybird’: Loosening the Apron of Domestic Housewifery in Carlyle Floyd’s *Susannah* (1955)”

Rami Stucky (New England Conservatory)

“Baroque Counterpoint in Early Nina Simone, *Little Girl Blue*, 1958”

Lisa Keeney (University of Michigan)

“From Sopranino to Optional: The Saxophone in Gershwin’s *Rhapsody in Blue* (1924)”

12:30–2:15 Lunch Break

2:15–3:45 Session 3: Humor, Parody, & Quotation

Chair: Alyssa Wells

Melissa Cummins (University of Kansas)

“Ripping off Offenbach: Parody in Germaine Tailleferre’s *M. Petitpois achète un château*”

John Hausmann (Cincinnati College-Conservatory of Music)

“Music, Humor, and Marginality in Twentieth-Century American Music”

Tristan Paré-Morin (University of Pennsylvania)

“Till the End of Time: The Legacy of Chopin’s ‘Heroic’ Polonaise in Postwar America”

3:45–4:00 Break

4:00–5:00 Keynote Address

Scott Messing, Charles A. Dana Professor of Music at Alma College

“Stravinsky’s *Circus Polka*, Schubert’s *Marche militaire*, and the Matter of Parody”

5:00–6:00 Reception Honoring Glenn E. Watkins

6:00–7:00 Concert: Kevin Fitzgerald & ÆPEX

Sunday, March 20

9:00–10:30 Session 4: Past & Present

Chair: Stephen Lett

Anna Rose Nelson (University of Michigan)

“A New Renaissance: Revisiting the ‘Harmony of the Spheres’ in the Twentieth Century”

Brian Bartling (New England Conservatory)

“Chromatic Labrynth: A Historical Context for Expanded Equal-Temperaments”

Dylan J. Principi (Temple University)

“Canto *Gregoriano*’: Paul Creston’s Adaptation of Plainchant as Topic”

10:30–10:45 Break

10:45–12:15 Session 5: Issues in Musical Appropriation

Chair: Kristen Clough

Jacob Wiens (McGill University)

“People Aren’t Sounds, Are They?’: Liminality, Spectral Techniques, and Afrological Improvisation in Steve Lehman’s Music”

John Caldwell (UNC-Chapel Hill)

“Schoenberg, Tagore, Cage: The Limits of Musical Systems”

Jennifer Walker (UNC-Chapel Hill)

“Political Paleography: Mocquereau and the *Paléographie Musicale*”

12:15–12:30 Closing Remarks

Charles Hiroshi Garrett, Chair of the Department of Musicology
Patricia Hall, Chair of the Department of Music Theory

Biography of Keynote Speaker

Dr. Scott Messing

Scott Messing is Charles A. Dana Professor of Music at Alma College. He earned his PhD in historical musicology at the University of Michigan, writing his thesis under the direction of Glenn E. Watkins. That resulted in his first book, *Neoclassicism in Music* (1988, 1996). He also authored the books *Schubert in the European Imagination* (two volumes, 2006–2007) and *Marching to the Canon: The Life of Schubert's "Marche militaire"* (2014), all published by the University of Rochester Press. In addition to book chapters and journal articles, he has read some thirty papers at international, national, and regional conferences.

Concert Program
Saturday, March 19, 6:00 p.m.
Hankinson Hall

ÆPEX

Kevin Fitzgerald, conductor

Choral Selections

Carlo Gesualdo
(1566–1613)

Maria, Mater gratiae
Beltà, poi che t'assenti
Chiaro risplender suole

Concerto in E-flat "Dumbarton Oaks"

Igor Stravinsky
(1882–1971)

I. Tempo giusto
II. Allegretto
III. Con moto

"Arbor"

Christopher Sherwood-Gabrielson
(1989–)

I. Adagio
II. Interlude
III. Presto

Conference Abstracts

Saturday, March 19

9:15–10:45 Session 1: Music & War

Chair: Jessica Grimmer

Mehrenegar Rostami (University of California, Los Angeles)
“*Silent City: A Commemoration of Halabcheh’s Tragedy*”

This paper examines the role of intercultural musical encounters that recall the tragedies of conflict and war. In particular, the musical collaboration of musicians in The Silk Road Ensemble in one of their well-received pieces, *Silent City*, that commemorates Saddam Hussein’s chemical attack in 1988 on the Iraqi Kurdish city of Halabcheh. *Silent City* was composed by the prominent Iranian kamancheh virtuoso, Kayhan Kalhor, for the Silk Road Ensemble in 2005, which involves musicians from more than twenty countries from around the world. The musical collaboration of members of The Silk Road Ensemble serves as a case study to demonstrate how the commemoration of the victims of Halabcheh in their performance evinces the duty to remember for the sake of promoting justice in accordance with the logic of hope. I also ask how the memories of conflict and war are reflected in the music that incorporates elements of different musical traditions. The Halabcheh genocide is usually compared with the holocaust of Hiroshima. However, this tragic event has been ignored by the West and used as a propaganda tool by both Iranian as well as Iraqi governments in the East. The Silk Road Ensemble’s performance of *Silent City*, as I argue, not only commemorates this tragic event and raise awareness but also provides a model for peaceful interactions that can help create a “shared space” for dialogue.

Robert Wahl (University of California, Riverside)
“From Barcelona to Broadway: Carlos Surinach and Spanish Dance in Mid-century New York”

The sound of flamenco music captivated audiences in the U.S. during

the mid-twentieth century and permeated both art and popular music. Contributing to this fascination were many expatriate musicians who fled Spain for the U.S. following the outbreak of the Spanish Civil War. Carlos Surinach (1915–97) was one such figure. Born in Barcelona, Surinach had a successful European career before he moved to the U.S. in 1951 where he made a name for himself with American audiences by introducing them to the sound of Spanish flamenco, albeit adapted for the concert hall and ballet stage. Despite consistently positive reviews for his concert works, ballets, and records, Surinach has been overlooked by musicologists and dance scholars alike.

Through concert reviews, program notes, and style analysis, I will examine the reception and depiction of Carlos Surinach's first attempt to capture the sound of flamenco music in concert format with *Ritmo Jondo* (1952). While Surinach would eventually work with many eminent choreographers (e.g., Martha Graham, Alvin Ailey, Robert Joffrey), this piece was choreographed by Doris Humphrey with José Limón as the male lead. Surinach's claims will be assessed through his use of flamenco *palos* (musical forms) like *garrotín*, *saeta*, and *bulerías* as the basis for the individual movements of *Ritmo Jondo*. The popularity of this ballet, however, not only illustrates an intercultural production but also reflects the wider popularity of Spanish artists in the U.S. during the 1950s and 60s.

Aaron James (Eastman School of Music)

“War and Peace in an Augsburg Motet Collection”

Glenn Watkins's 2003 book *Proof Through the Night: Music and the Great War* presented a rich analysis of musical responses to World War I, showing how contemporary musicians participated in early twentieth-century war politics. The relationship of Renaissance musicians to early modern political conflict, however, has hitherto been more difficult to reconstruct. In this paper, I examine the 1540 motet collection *Selectissimae necnon familiarissime cantiones*, printed in Augsburg and edited by Sigmund Salminger, from the perspective of early modern religious conflict.

Sigmund Salminger himself had fallen afoul of Augsburg's political authorities as a former leader of the city's Anabaptist group, and had

been imprisoned by the city council for three years until agreeing to recant. In his later career, Salminger was circumspect about his religious views but aligned himself with writers and patrons who advocated a tolerant middle ground—particularly the humanist Desiderius Erasmus and the Dutch queen Mary of Hungary. His 1540 collection advances this agenda, commenting on the Reformation-era conflicts between Catholics and Protestants through Salminger’s choice and ordering of repertoire, with its final piece—Susato’s *Musica dei donum*—pointing to the ability of music to bring peace and harmony.

11:00–12:30 Session 2: Omissions

Chair: Vivian Luong

Jane Sylvester (Eastman School of Music)

“Free as a ‘Jaybird’: Loosening the Apron of Domestic Housewifery in Carlyle Floyd’s *Susannah* (1955)”

Amidst McCarthyist tensions in the mid-1950s, Carlyle Floyd found inspiration for his third opera, *Susannah* (1955), in the biblical story of Susanna and the Elders. In the opera, leading lady Susannah Polk starkly contrasts to contemporary conceptions of femininity in America, particularly the iconic housewife. Relegated to the domestic sphere and propagated as an icon of conservative politics, the American housewife represented social and sexual stability, as well as economic proliferation, during an age of Cold War paranoia and nuclear anxieties. Considering Susannah’s surroundings in rural Appalachia versus idyllic suburbia, her social status as independent “Other” instead of a mother within a nuclear family, and her consumer appliance a gun rather than a blender—Susannah seems the antithesis of this conservative American icon.

In this paper, I discuss how Susannah embodies iconoclastic and liberal values for women during the early, conservative years of the Cold War. Ostracized by her Fundamentalist, rural community, Susannah stands strong as a paragon of independent—even militaristic—femininity during a time when complaisant, domestic womanhood was the status quo in the United States. By contextualizing Cold War female identities with selections from *Susannah*, I articulate how

the opera presents a progressive conception of American femininity. In so doing, I show that Floyd created in Susannah an inspirational figure who unabashedly fights for her life, honor, and home—a woman who refuses to back down from her environment of social adversity. As American opera scholars have noted, *Susannah* attained great success in the popular, mid-century American opera scene. Bolstering the image of the independent heroine in American society, Susannah's voice helped to redefine conceptions of femininity, and thereby, she stands as a musical harbinger of second-wave feminism.

Rami Stucky (New England Conservatory)

“Baroque Counterpoint in Early Nina Simone, *Little Girl Blue*, 1958”

The purpose of my paper is to transcribe the solos of Nina Simone and study her incorporation of Baroque counterpoint in “Love Me or Leave Me” and “Mood Indigo.” I compare these two songs, found on Simone's 1958 album, *Little Girl Blue*, with Johann Sebastian Bach's *Prelude and Fugue no. 18 in G-sharp Minor* (BWV 887) from his *Well Tempered Clavier, Book II*. In my paper, I argue that Simone's solos oscillate between jazz and baroque idioms, and that more importantly Simone's contrapuntal sections often contain quartal harmonies and dissonant seconds—elements found more often in Jazz and Blues than in Bach's writing.

These three examples are well suited for my study because Simone has expressed how much she loved performing Bach in her autobiography and numerous interviews. In addition, the two Simone solos I analyze are both in G-sharp minor and its relative B-major. If Simone were to quote, or incorporate Bach's music into her own improvisation, she might naturally take material from one of his pieces in the same key.

This study is important because Simone's scholars and biographers, like Nadine Cohodas and Ruth Feldstein, often praise Simone's competence as a classical pianist, but only vaguely mention how her skills became realized in her pop and jazz recordings. Furthermore, I also question how we can begin to reconcile her use of Baroque counterpoint with the more militant views she develops in the 1960s. Dorothy Randall Tsuruta, LaShonda Katrice Barnett, and Tanisha Ford all

champion Simone's Black Nationalist leanings that she develops in the 1960s. How does Nina Simone's incorporation of Baroque counterpoint alter our understanding of the genre and of Black Nationalism?

Lisa Keeney (University of Michigan)

"From Soprano to Optional: The Saxophone in Gershwin's *Rhapsody in Blue* (1924)"

One of the misconceptions of the development of the orchestral saxophone is George Gershwin's inclusion of the instrument in his compositions and its later erasure by editors. It is generally known that the saxophone is utilized in works such as *Rhapsody in Blue* and *An American in Paris*, but few are aware of the history and extent of the saxophone's use in these pieces. This presentation explores Gershwin's relationship with and application of the saxophone, focusing particularly on *Rhapsody in Blue*. Formative influences of the saxophone leading to the premiere of *Rhapsody* will be surveyed, including significant musicians and events within the classical, vaudeville, and dance band circuits. Using materials available to the George and Ira Gershwin Critical Edition, the collaboration on *Rhapsody* between Gershwin and Ferde Grofé will be addressed, and the original saxophone parts will be analyzed. The most widely-used version, a 1942 arrangement (in which the saxophone parts are optional), will be compared against the premiere score, Grofé's 1924 orchestration. The lasting legacy of the streamlined arrangement of Gershwin's most famous work will be explored, as listeners' typical experience of *Rhapsody in Blue* may misrepresent the aesthetic of his intention.

2:15–3:45 Session 3: Humor, Parody, & Quotation

Chair: Alyssa Wells

Melissa Cummins (University of Kansas)

"Ripping off Offenbach: Parody in Germaine Tailleferre's *M. Petitpois achèter un château*"

Imitation is said to be the sincerest form of flattery. If this is true, then parody opera is grand homage to the composers being emulated. Since the 1770s, French opera has had a long tradition of paro-

dying itself, with parodies often written by the same librettist who penned the “real” opera. During the *fin de siècle*, Erik Satie wrote parody chansons and encouraged the members of *Les Six* to do the same. One of them, Satie’s “musical daughter” Germaine Tailleferre, would continue to use parody techniques throughout her career in works such as the radio opera *M. Petitpois achète un château*.

This paper examines the parody techniques employed in *M. Petitpois*, one of five short operas Tailleferre composed for Radio France in 1955. Each opera parodies works by earlier French composers, in this case, Jacques Offenbach’s *opérettes*. Having recently directed the American premiere of the work, my analysis will draw on first-hand experiences during its staging. Denise Centore, the librettist and Tailleferre’s niece, cleverly parodies the plot of *La belle Hélène*, changing the heroine’s name to Héloïse but keeping Oreste from the story. Musically, the overture and other songs have the light, energetic feel of Offenbach’s music. Danger, fainting, and a final plot twist are all common features of *opérettes*, and they make their appearances here in ridiculous fashion. These traits, among others, will be highlighted and video examples from my recent staging will show how Tailleferre rips off Offenbach.

John Hausmann (Cincinnati College-Conservatory of Music)

“Music, Humor, and Marginality in Twentieth-Century American Music”

Since Plato, Western thinkers have recognized the challenge humor and music present to established social orders, yet musicologists have failed to investigate how musicians use humor to create a space for disenfranchised groups in larger social discourses. Drawing from David Gillota’s work on American ethnic humor, I examine how two parodies by El Vez and 2 Live Jews illustrate one way ethnically marginalized groups in America fight for space in a broader cultural landscape. Both “Immigration Time” and “Young Jews Be Proud” use humor to adopt a less-threatening tone, facilitating a wider dissemination of potentially radical messages supporting immigration reform and promoting Jewish identity.

A similar process manifests in the parodists’ borrowings, which position these causes as part of a larger struggle for marginalized groups across

late-twentieth-century America. Both artists borrow from styles once considered threatening because of their links with African American musicking, styles that were later assimilated into (or appropriated by) white mainstream society. I argue that these borrowings serve a rhetorical purpose. The parodists repurpose originally controversial musics to present their messages in styles that earned widespread acceptance. Just as these musics were adopted into the nation's broader soundscape, the borrowings presage the eventual acceptance of the parodists' political causes into mainstream values. I conclude by situating these parodies in a larger context of American race relations, suggesting that excluding humorous music from our consideration of the ways marginalized groups create community silences an important mode of political resistance.

Tristan Paré-Morin (University of Pennsylvania)

“Till the End of Time: The Legacy of Chopin's ‘Heroic’ Polonaise in Postwar America”

Between the 1910s and the 1940s, countless arrangements of Chopin's piano pieces appeared in movies, ballets, musicals, or as hit singles on the radio. One such arrangement, the song “Till the End of Time” based on the *Polonaise in A-flat major, Op. 53*, topped the Billboard charts in a recording by Perry Como days after the surrender of Japan in August 1945. While military associations were attached to Chopin's “Heroic” Polonaise already in the nineteenth century (one example is Jan Kleczyński's 1870 programmatic narration of a knightly cavalcade), “Till the End of Time” provides a fascinating metamorphosis of the piece's legacy, initiating a new melancholic frame of reception in the postwar popular imagination. In July 1946, the movie *Till the End of Time* capitalized on the success of the hit song, and added another layer to the piece's complex intermingling of military and sentimental associations in its portrayal of a group of marines having to cope with the challenges of rehabilitation upon their return to the United States after the war. This paper will investigate the process of musical recomposition that effaces (or “covers”) the meanings attributed to the original as a metaphor for the urge to forget and start anew in postwar America. Inspired by Peter Szendy's “philosophy in the jukebox,” I will argue that the repetitive structure of the hit song (that seems to repeat itself “till the

end of time”) eschewed the dramatic potential of Chopin’s work in order to construe an image of America untouched by the miseries of war.

Sunday, March 20

9:00–10:30 Session 4: Past & Present

Chair: Stephen Lett

Anna Rose Nelson (University of Michigan)

“A New Renaissance: Revisiting the ‘Harmony of the Spheres’ in the Twentieth Century”

In the early twentieth century, perhaps due to worldwide political unrest, composers began to search for a mode of musical expression that reflected the stable, immovable universe, so as to distance themselves from the hyper-Romanticism of the pre-war era. This desire for a universal philosophy of composition led to a resurgence of interest in the ancient Greek cosmological concept of *musica universalis (mundana)*, or the “Harmony of the Spheres.” The writings of some early twentieth-century composers discuss their interpretations of this astronomical philosophy of humanity’s link with nature and the motion of the heavens, and how those ideas translate into their own musical practice. After a short introduction to the history of the “Harmony of the Spheres,” detailing the Pythagorean concept of harmonic ratios that mirror planetary motion as recounted in Plato’s *Republic*, through the re-emergence of these ancient Greek ideas in the European Renaissance through a short discussion of Kepler’s interpretation of this same concept, I will delve into some of the philosophical and theoretical writings of two early twentieth-century composers: Arnold Schoenberg, following Greek ideas of proportion and numbers in his *Pierrot Lunaire* (1912) and his *Second String Quartet* (1908), and Paul Hindemith, who was clearly interested in Johannes Kepler’s astrological ideas in his opera *Die Harmonie der Welt* (1957). Through the analysis of these the music and writings of these composers, I will attempt to determine how these composers understood the “Harmony of the Spheres,” why they believed the concept to be relevant to modern musical thought, and how it influenced their work as composers and theorists.

Brian Bartling (New England Conservatory)

“Chromatic Labryinths: A Historical Context for Expanded Equal-Temperaments”

Harmony in the twentieth century has shown some remarkable solidarity with music that was written at the end of the Renaissance, in that both explored chromatic space in radical ways. Composers in the Ferrares-Neapolitan avant-garde, notably Carlo Gesualdo and Nicola Vicentino, expanded the repertory of chromatic notes used in *musica ficta*, thereby invigorating chromatic space. This is similar to the approach used by microtonal composers in the twentieth century. The scope of this paper will be limited to only those composers who use expanded equal temperaments—music by Easley Blackwood, Ivan Wyschnegradsky, and Ezra Sims will be analyzed—with special attention given to the interaction of their scales within a given microtonal system. It will be shown that the three Greek genera—diatonic, chromatic, and enharmonic—are useful for understanding the pitch language of microtonal composition with expanded equal temperaments. For example, Gesualdo adorned the diatonic with the chromatic; Vicentino took this a step further by establishing a theoretical space in which the three modes transform into one another; and twentieth-century microtonal composers employed an equal mixture of the three, permitting for a fluid interaction amongst the modes. Thus, twentieth-century microtonality mirrors the work of the Ferrares-Neapolitan avant-garde, in that new chromatic possibilities emerge as the three Greek genera operate in equal-temperament. I conclude with a few remarks concerning the interrelationships of the Manneristic era with contemporary debates between proponents of equal temperament and just intonation.

Dylan J. Principi (Temple University)

“Canto *Gregoriano*’ Paul Creston’s Adaptation of Plainchant as Topic”

This study explores the hermeneutic efficacy of topic theory in the context of twentieth-century American music by theorizing Paul Creston’s adaptation of contemporary plainchant practice as a recurring topic in his compositions. The paper considers the definitions of “topic” offered by Leonard Ratner, Robert Hatten, Raymond

Monelle, Michael Klein, and Danuta Mirka. In doing so, it frames Creston's indexing of chant first as a generative style—furnishing the textural and thematic content of homogeneous works—and second as a topic that injects this style into distinct spaces of Creston's larger, heterogeneous compositions. Interpreting Creston's chant as a topic *per se* is justified according to Hatten because of its productivity, and to Lawrence Kramer because it opens hermeneutic windows and topical fields that construct interpretive frameworks for narrative.

As a Catholic organist in New York, Creston was familiar with the plainchant practice revived by the Benedictines of Solesmes. This paper traces sympathetic criticism through Creston's two books about rhythm and a treatise on chant phraseology by the Benedictine André Mocquereau. Among the numerous musical examples it discusses, this study cites one of Leopold Stokowski's rare, annotated scores, which labels an instance of Creston's chant topic, "Canto *Gregoriano*." In a culminating analysis of "Introduction and Song," *Symphony No. 2*, the primary theme exhibits the subversion of meter, vacillation of pulse subdivisions, and orchestrational texture prototypical of the chant topic. Interpreting these features as expressing a persona—who traverses a sequence of events that signify stasis, loss, and reconciliation—proffers an *apologia* for the fecundity of topic theory in relation to twentieth-century music.

10:45–12:15 **Session 5: Issues in Musical Appropriation**

Chair: Kristen Clough

Jacob Wiens (McGill University)

“‘People Aren’t Sounds, Are They?’: Liminality, Spectral Techniques, and Afrological Improvisation in Steve Lehman’s Music”

American composer and saxophonist Steve Lehman has garnered considerable critical acclaim for his blend of spectral techniques and Afrological improvisation. Most discussions of Lehman's music conceptualize his project as a *synthesis* of two different compositional/improvisational paradigms; in doing so, however, they necessarily exclude important characteristics of each that would otherwise be in-

compatible. To maintain the integrity of each paradigm and better understand their reciprocal effect, this paper replaces this synthetic analysis of Lehman's music with a liminal vantage: a perspective which takes into account the thresholds between divergent paradigms.

In his dissertation, Lehman claims that liminality constitutes the most significant link between spectral techniques and Afrological improvisation. I contend that this notion misidentifies the function of liminality in Afrological improvisation and engenders a false sense of compatibility between these two musical practices. Drawing on the research of George Lewis, Vijay Iyer, and Gérard Grisey, I will argue that a consideration of their differences is essential for a productive interpretation of Lehman's music, an interpretation that defines spectral music and Afrological improvisation as two distinct entities. Lehman's music inhabits the *threshold* (limen) between these entities. The potential of this liminal analytical perspective will be demonstrated through an analysis of Lehman's use of spectral scales as a basis for improvisation in the piece "No Neighborhood Rough Enough." I conclude that an analysis of Lehman's complex approach to improvisation requires a perspective that recognizes his music as always situated on a threshold between spectral music and Afrological improvisation.

John Caldwell (UNC-Chapel Hill)

"Schoenberg, Tagore, Cage: The Limits of Musical Systems"

The standard narrative of the genesis of Arnold Schoenberg's twelve-tone technique tells us that he began by pushing the "limits of tonality" until he conceived the twelve-tone method in the early 1920's. James K. Wright has made a convincing argument that there are significant resonances between Schoenberg's new compositional system and Wittgenstein's philosophy of logic. An important step in each man's thinking was the recognition that current European moral and musical systems were not the only possible such systems, and could not hold claim to absolute truth. Once Schoenberg came to the conclusion that Western conventions of harmony are not universals but merely elements of a self-contained system, he was free to break out of that system and invent his own. I posit that an important influence at this juncture was Schoenberg's engagement with the works of Rabindranath Tagore.

Schoenberg's exploration of compositional practices beyond the limits of tonality led him to consider alternative musical systems, particularly as he sought a new musical language to express his own peculiar brand of mysticism. Although there is no evidence that Schoenberg studied Indian rāga theory, John Cage claimed that Schoenberg's twelve-tone method had much in common with the Indian system. I evaluate this claim, and conclude that there are even greater affinities between the two systems than Cage recognized, and that these affinities derive from Schoenberg's musical quest for spiritual transcendence.

Jennifer Walker (UNC-Chapel Hill)

“Political Paleography: Mocquereau and the *Paléographie Musicale*”

In 1888, the monks of Solesmes, under the leadership of Dom André Mocquereau, announced to the public the publication of a series of volumes that would include multiple primary manuscripts of Gregorian chant in reproduction. These volumes were significant for a number of reasons, not the least of which was Mocquereau's intent to publish the manuscripts in photographic facsimile. Mocquereau initially titled the collection *Les mélodies liturgiques*, but it ultimately became known as *Paléographie musicale*.

Mocquereau's collection of manuscripts was intended to promote the alleged authority of the Benedictine order and their new edition, the *Liber graduale*. But the phrases “les mélodies liturgiques” and “paléographie musicale” allude to substantial claims about additional motivations behind the nature and objective of Mocquereau's project. While “liturgical melodies” is generic and easily applicable to a wide variety of musical samples, “musical paleography” suggests something entirely different, and makes a claim with much wider implications for the study of early manuscripts: it references not only a collection of musical works, but also claims to provide an authoritative study of the processes and forms of medieval writing practices.

This paper examines the *Paléographie musicale* not only for its significance as the first musical facsimile, but also its function within the larger project at Solesmes and its role in the construction of an idealized French nation. The revival of early music in France was no doubt related to

questions of national identity and musical authority, and Mocquereau's *Paléographie musicale* was an integral element in the nation's project.

Conference Committee

Mishona Collier
Jessica Grimmer
Anne Heminger
Vivian Luong
Elizabeth McLain
Austin Stewart
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