MIDWEST GRADUATE MUSIC CONSORTIUM
14th Annual Conference

April 16th-17th 2010
University of Chicago,
Department of Music

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SCHEDULE

FRIDAY 16th APRIL 2010
Fulton Recital Hall

Registration – 11.30-12pm

Opening Remarks – 12-12.15pm

Panel One, 12.15-1.45pm: Familiar Figures Refigured
Chair: Trent Leipert (University of Chicago)

Kristy Swift (University of Cincinnati, College Conservatory of Music)
*Donald Jay Grout’s Essays on Music Historiography: ‘Getting the Story Crooked’*

David Bashwiner (University of Chicago)
*The Syntactic and Statistical Parameters Engage Differently with the Affective Apparatus*

Matthew Gilmore (Northwestern University)
*An Unconscious Turn: Ernest Newman’s Psychology of Music*

BREAK – 1.45-2pm

Panel Two, 2-3pm: Hot and Cold
Chair: Rachel Maine (Northwestern University)

Joshua Plocher (University of Minnesota)
*The Pitch: Outreach at the New York Philharmonic under Pierre Boulez*

Fritz Schenker (University of Wisconsin–Madison)
*Jazz Freedoms: Freedom Discourse in Jazz Since the End of the Cold War*

Keynote Speech, 3.30-5pm

Martin Scherzinger (New York University)
*Temporal Geometries of an African Music*

RECEPTION – 5-6pm
BREAKFAST – 8.45-9.45am

Panel Three, 9.45-11.15am: Signs, Dance, and Play
Chair: Ilana Schroeder (University of Wisconsin, Madison)

Rachel Goc (University of Wisconsin, Madison)
*From ‘Dancing in the Streets’ to a ‘Party in the U.S.A.’: The Audio Visual Motifs of Motown Girl Groups and their Continued Influence*

Mark Chilla (Indiana University)
*“And these memories [gain] their meaning”: Interpreting the Classical Music Topic in Pop/Rock Songs from the 1960s*

Andrew Westerhaus (University of Chicago)
*Musical Games and Metaphorical Play in Stravinsky’s ‘Royal March’ (1918)*

BREAK – 11.15-11.30am

Panel Four, 11.30-12.30pm: Representations in/of the Middle East
Chair: Michael Figueroa (University of Chicago)

Elizabeth Przybylski (Northwestern University)
*Between France and Egypt: Negotiations of Musical Space in Mid-Nineteenth Century Orientalism*

Shayna Silverstein (University of Chicago)
*Min al-Balad: Heritage, Place and Dabke Performance in Syria*

LUNCH – 12.30-2pm

Panel Five, 2-3.30pm: Voice and Sexuality in (Modern) Italy
Chair: Brian Oberlander (Northwestern University)

Tyler Cassidy-Heacock (University of Rochester, Eastman School of Music)
*Scelsi’s Imaginary Folksongs*

Robert Torre (University of Wisconsin–Madison)
The Siren Reconstituted: Silvio Stampiglia’s La Partenope and the Walled Garden of Knowledge in Early Eighteenth-Century Naples

Jesse Revenig (Northwestern University)

Orpheus as Queer Icon in Early Modern Italy

BREAK – 3.30-3.45pm

Panel Six, 3.45-4.45pm: Time, Space and Memory in American Modernity
Chair: Richard Adams (University of Wisconsin, Madison)

Sarah Culpepper (University of Iowa)
Open, Doors of Time! Open, Hospital Doors!: Chronotopes and Agency in ‘The Wound Dresser’

Jonathan DeSouza (University of Chicago)
“Territory Folks Should Stick Together”: Music and Cultural Memory in Oklahoma! and High Noon

DINNER – 5.30-7.30pm

New Music Concert, 8pm
Fulton Recital Hall
Featuring the University of Chicago New Music Ensemble, conducted by Barbara Schubert

Works on the Program:

Chris Chandler (Bowling Green State University) – The Resonance After...
Lonnie Hevia (The Peabody Conservatory of Music) – Nefarious
Tsai-Yun Huang (University of Illinois at Urbana-Champaign) – The Moon Lost in the Frost Sky
Hojin Lee (Cincinnati College Conservatory of Music) – Spectrum
Steven Snowden (University of Texas, Austin) – The Devil’s Nine Questions

Other MGMC 2010 Finalists, whose works could not be programmed but were equally worthy of performance:

Ming-ching Chiu (University of Illinois at Urbana-Champaign) – A Sun Without Heat
Ezra Donner (Indiana University) – Rust Belt
Simon Fink (University of Chicago) – Let the Wind Speak
Thomas Lang (University of Wisconsin at Madison) – Aubade with a Broken Neck
Hila Tamir Ostrover (New York University) – Standing on Hilltops, Facing Dust and the Canon of Time
Rafael Valle (East Carolina University) – The Butterfly Song
This paper describes and defines geometric perspectives on the patterning of time in music of the *mbira dza vadzimu* and the *matepe* of the Shona people of Zimbabwe. The literature on the *matepe* is barely existent, while most existing accounts of *mbira* music limit their analytic findings to general observations. The analyses focus on the particular details of these songs, with emphasis on the cross-penetrating symmetries and near-symmetries of the rhythmic patterning, especially as they articulate with aspects of the harmonic patterning in these musics. Of particular interest are the transformations (transpositions, augmentations, inversions, retrogrades, retrograde inversions, and so on) operating within various concurrently unfolding time-spans in the music. While the analyses are grounded in “Western” theory, they are informed by current political predicaments originating in and pertaining to Africa. Resisting the tendency to keep the African aboriginal in a state of excluded cultural conformity (by valuing indigenous contexts at the expense of musical contents) the analyses will thus be framed by brief speculations on the socio-political value of writing African music theory in an international frame.

*Martin Scherzinger's research specializes in sonic culture, music, media and politics of the twentieth and twenty-first centuries, with a particular interest in the music of high modernism, minimalism, post-modernism, transnational musical fusions, electronic dance music (from disco to trance), non-western music, and the economic determinants of globalization. These interests are resolutely interdisciplinary, spanning the fields of ethnomusicology, musicology, and music theory no less than sound studies, performance studies, and critical theory.*
ABSTRACTS

Panel One: Familiar Figures Refigured
Chair: Trent Leipert (University of Chicago)

Kristy Swift (University of Cincinnati, College Conservatory of Music)
Donald Jay Grout’s Essays on Music Historiography: ‘Getting the Story Crooked’

In his Language and Historical Representation: Getting the Story Crooked (1989), historian Hans Kellner posited his theory of “getting the story crooked.” He advocated looking beyond a narrative’s finely tuned content and expanding the middleground in historical writing—that space between the background (sources) and the foreground (the narrative). According to Kellner, the middleground is the area most inhabited by historians but rarely apparent to readers. Revealing the historian’s choices and biases, his decisions about choice of subject, objectivity, and explanation and narration often emerge in the middleground and serve to “get the story crooked.” The middleground for Donald Jay Grout’s A History of Western Music (HWM hereafter) may be found in his papers at Cornell University.

Grout’s papers include his little-known essays on music historiography. These essays offer a legend for understanding his HWM. Written throughout his career from 1944–72, they provide a new lens through which to view HWM. In them Grout identified complex issues with which the music historian must grapple, and he revealed his ideas on historiography, methodology, and the Western art music canon. With regard to the latter, these essays suggest that Grout was ahead of his time and call for a re-evaluation of his historiographical contributions.

My paper will first discuss the areas Grout deemed most crucial for music historians to consider: choosing a subject, exercising objectivity, and explaining and narrating music history. I shall then posit that he was progressive in his view of the canon. Concurring with T. S. Eliot’s observation, “The present changes the past,” Grout asserted, “As new works enter, they do not replace existing ones but rather form new relationships with them.” This predates by twenty years landmark studies advocating a flexible canon such as those by Katherine Bergeron and Philip Bohlman (1992) and Marcia Citron (1993). Finally, I will expand the purview to address a larger philosophical question that Grout believed most plagues musicologists: why write music history? Simply put, “Is not the music itself enough?” How can writing about a composition’s history enhance what listeners hear?

David Bashwiner (University of Chicago)
The Syntactic and Statistical Parameters Engage Differently with the Affective Apparatus

In an essay entitled “A Universe of Universals” (1998), Leonard Meyer distinguished between what he called the syntactic and statistical parameters of the musical signal. In brief (on Meyer’s account), the syntactic parameters are pitch, rhythm, and harmony, while the statistical parameters include dynamics, tempo, timbre. The two sets of parameters are distinct, notably, at both compositional and perceptual levels: rhythms and pitches are not only prescribed categorically but are also perceived as such (Burns and Ward 1978, Clarke 1989);
dynamics, on the other hand, even when prescribed categorically are perceived comparatively (McAdams and Cunibile 1992). In fact, their difference extends to their affective qualities as well, according to Meyer: syntactic processes, he writes, give rise to “implicative tensions,” while statistical processes give rise to “bodily tensions.”

The theoretical apparatus Meyer explicated is underdeveloped, but it is grounded in a fundamentally sound assumption: that the syntactic and statistical parameters engage differently with the affective apparatus. Two correctives must nevertheless be issued. Firstly, parameters that are syntactic can be and may always be simultaneously processed as statistical as well, a phenomenon neuroscientist Aniruddh Patel (2008) calls “double duty.” Secondly, neural instantiations for these two divergent perceptual systems can be proposed. In my talk, I will a) present an overview of the apparatus Meyer establishes and his reasons for doing so; b) demonstrate how parameters such as pitch and rhythm do “double duty” in the opening of Tchaikovsky’s Fourth Symphony; and c) offer a neural explanation for both why these two modes of perception ought truly to be distinguished, and how they engage differently with the affective apparatus.

Matthew Gilmore (Northwestern University)
*An Unconscious Turn: Ernest Newman’s Psychology of Music*

Published in 1927, *The Unconscious Beethoven* was in many ways exactly what the British art community of scholars, musicians, and listeners had come to expect from Ernest Newman. During the previous twenty years, through various publications and weekly Sunday reviews, Newman had established himself as one of the principal voices of criticism, if not simply one of the loudest. His assertions of a syphilitic and promiscuous Beethoven were, as they might be today, disputed, but predominantly by more recondite, academic or medical, discourses. And, throughout the book, the author’s assuredly confident tone—praising some of the master’s works as “utter genius,” while out-rightly rejecting others—truly finds its stride in his lively prose and in so doing directs his readers down a seemingly familiar path.

Yet the true course of this enigmatic text was unequivocally something different, “An Essay in Musical Psychology.” It sits precariously between the psychological charting of a musical mind and a mode of criticism whose position to the composer oddly parallels that of the diagnosis to the *analysand*. Conflations abound throughout the text as Newman mixes his strange alchemy of the mind, combining the Freudian unconscious, physiological reflexes, subconscious processes, and metaphysical idealism with the staunchly dissident, anti-continental ideology of British empiricism. Yet the language of diagnosis, the shell of its psychoanalytic discourse, predominates above the rest.

Why would Newman desire to produce such an odd catalogue of knowledge, and in what imagined market was it to find value? The author maintains, “Aesthetic enjoyment of a work of art is not in the least dependent upon any knowledge of the obscure mental processes that have gone to the making of it; but that knowledge may be well worth having for its own sake.” Perhaps we can attempt to twist this twist of mimicry a little further and play a little doctor ourselves, investigating, it might whimsically be put, the symptoms of symptoms. This paper will do precisely that. Through a close reading of its theoretical analyses and historical
sketchings, I place The Unconscious Beethoven in the situated context of its interwar publication.

Panel Two: Hot and Cold
Chair: Rachel Maine (Northwestern University)

Joshua Plocher (University of Minnesota)
The Pitch: Outreach at the New York Philharmonic under Pierre Boulez

For all the clamor surrounding Pierre Boulez’s 1969 appointment as Leonard Bernstein’s successor at the New York Philharmonic, the Frenchman’s tenure had little lasting impact on the orchestra. His changes to the Philharmonic’s programming were met with hostility or apathy, and few survived his 1977 departure for IRCAM. Alongside the controversial programming of the Second Viennese School in Boulez’s debut season, the Philharmonic more quietly announced new, off-site concert series. These events, particularly the “Prospective Encounters in Greenwich Village,” placed new works in front of young audiences with little inclination to make the trip to Lincoln Center. While the Philharmonic had been successfully expanding its educational and outreach efforts since the early 1960s, Boulez’s new projects failed to become part of its standard operations.

This “failure” of Boulez’s outreach efforts had myriad causes: shifting venues, ambivalent relationships with the performed composers, the tangential connection of chamber music to the orchestra’s core functions, et cetera. Underlying many of these was a fundamental fracture between Boulez and the Philharmonic-Society regarding the purpose of outreach. For the Philharmonic-Society, the purpose of outreach efforts (such as the enormously successful parks concerts) was essentially “cultural.” Outreach was a kind of redistribution of cultural capital, exposing audiences that wouldn’t normally patronize the Philharmonic to its products. Boulez’s approach to outreach was primarily “intellectual,” based on the premise that sufficient explanation could attract audiences to works that were, in the words of promotional materials, “important but less understood.”

My analytical vehicle is “presentation,” the collected activities involved in placing an event before the public. Contrasts are drawn between the Prospective Encounters and the Parks concerts, as well as Andre Kostelanetz’s “Promenades” and Boulez’s “Informal Evenings,” with brief discussion of the “Rugs” concerts. The presentation of the intellectually-oriented Boulez series differs markedly in comparison to that of the Philharmonic’s more durable “cultural” programs. Using press accounts, secondary sources, and material from the archives of the New York Philharmonic, I track a few manifestations of this difference through the first half of the Seventies.

Fritz Schenker (University of Wisconsin–Madison)
Jazz Freedoms: Freedom Discourse in Jazz Since the End of the Cold War

The rhetoric of freedom has become commonplace and central in much of jazz discourse, stretching from Marshall Stearns’ work in 1956 to the pronouncements of critics and
musicians on Ken Burns’ 2001 film Jazz. While many musicians, critics and scholars continue to use a discourse of freedom in jazz, few have engaged in a critical look at the way that freedom has shifted in meaning throughout the latter half of the twentieth century. While several scholars, notably Ingrid Monson and Scott Saul and, to a lesser extent John Gennari and Scott DeVeaux, have explored freedom discourse in jazz they limit their discussions either to specific historical moments or briefly touch upon freedom as part of larger arguments about jazz historiography and criticism. Examining the various historical permutations of freedom in jazz discourse from its first common appearance in the mid 1940s through its ubiquitous presence in the 1990s provides a key to understanding the various developments of jazz since the 1940s and, more importantly, gives us insight into the slowly shifting and occasionally conflicting ideologies that frame discussions of race, tradition and power.

Drawing upon my ethnographic work in the Balkan-influenced jazz community in New York and various other historical sources, I argue that much of the controversies and debates in the jazz world since the late 1980s can be reframed and complicated through a close examination of freedom discourse. The rise of Balkan-influenced jazz in the early 1990s, as well as many other contemporaneous developments in jazz, was driven in large part by a neoliberal discourse of freedom that is based on a paradoxical relationship between universalism and racial particularity. By exploring this post-1980s type of freedom and its connections to and disjunctions from earlier types, I argue that the discourse of freedom in jazz reveals a powerful angle to explore, among other things, the intersection of race and music by providing a framework that is closely attuned to historical context and that highlights changes in or the continued dominance of a particular dominant ideology.

Panel Three: Signs, Dance and Play  
Chair: Ilana Schroeder (University of Wisconsin, Madison)

Rachel Goc (University of Wisconsin, Madison)  
*From ‘Dancing in the Streets’ to a ‘Party in the U.S.A.’: The Audio Visual Motifs of Motown Girl Groups and their Continued Influence*

What should music look like? The relationship between image and sound has been negotiated by composers, performers, and more recently, music television program producers and music video directors. The convergence of images with sound has created texts which have many layers of meaning. Yet this multiplicity of meaning does not inhibit the ease with which the texts are reproduced, referenced, or mimicked. This paper focuses on the particular semiotics of sound and visual convergence present in early 1960's performances of the Motown girl groups Martha Reeves and the Vandellas, Diana Ross and the Supremes, and the Marvelettes in order to examine the process of the reproduction of meaning in music performance.

The scholarship on 1960's girl groups typically focuses on publicity materials, LP cover art and liner notes, as well as musical and historical analysis. While the television performances of male artists like The Beatles, Elvis Presley, and others are considered important aspects of their presence in American popular music and cultural history, the performances of Motown
girl groups on television have not received similar attention. The early television performances of Motown girl groups deserve more scrutiny not only because of their historical importance, but because of their creation of particular conventions of femininity and musical blackness which continue to be performed by female artists. Drawing on the work of contemporary female performers such as Beyoncé Knowles, Miley Cyrus, and Christina Aguilera, UK performers Jamelia and Lily Allen, and South Korean performers The Wonder Girls and BoA, this paper will demonstrate the presence of visual and sonic influences from Motown girl groups and discuss their significance in contemporary music videos. The presence of Motown motifs in music videos by artists from R&B to country/pop, as well as across national boundaries, argues convincingly that the influence of Motown girl groups is far deeper and more significant than spangled dresses and bouffant hair.

Mark Chilla (Indiana University)
“And these memories [gain] their meaning”: Interpreting the Classical Music Topic in Pop/Rock Songs from the 1960s

Topic theory has become a useful tool for analyzing and interpreting musical meaning in Classical music, as first defined by Leonard Ratner (1980). A topical approach involves a culturally-informed analysis that examines the extramusical connotations evoked by the importation of a different style into the context of an already established style. This paper expands topic theory to the interpretation of popular music by defining one common topic from 1960s pop/rock music: the classical music topic, or the importation of classical music elements into a pop/rock song. I first define some of the distinctive features of the topic and their potential inspiration. I then demonstrate how the expressive content of the topic usually falls into four distinct categories: serious, nostalgic, ironic, or fantastic. These forms of expression were relatively new to pop/rock music at the time, and often were brought about by the expressive correlations of the classical elements themselves, such as the evocation of the past or the serious nature of this higher style. Also, I show that the topic is often juxtaposed against the established pop/rock style to create the new emergent meanings of irony or fantasy. I will examine several songs by the Beatles from 1965–69 as exemplars of the four expressive categories: “Eleanor Rigby,” “In My Life,” “Piggies,” and “Because.” As well, other songs by mostly British rock groups from the same era (e.g., the Rolling Stones and the Zombies) will be mentioned as further examples of the use of the topic. Finally, I demonstrate how manipulating, diluting, or eliminating the classical music topic alters the meaning of the song using several cover versions of the Beatles’ 1966 song “Eleanor Rigby” by Richie Havens, Ray Charles, and Aretha Franklin.

Andrew Westerhaus (University of Chicago)
Musical Games and Metaphorical Play in Stravinsky’s ‘Royal March’ (1918)

One of the most common metaphors found in discussions of Igor Stravinsky’s music has been that of the game. The reasons for the use of this metaphor are not altogether surprising and can be traced to the composer himself. Games were frequent topics in Stravinsky’s compositions and the composer often invoked the metaphors of games and play to describe
the compositional motivations behind certain passages of his music. For example, Stravinsky once wryly remarked regarding his Octet (1922–23) that, “the play of the musical elements is the thing.” Many prominent writers such as Theodor Adorno (1949), Alfred Schnittke (1973), Pieter van den Toorn (1983), and Richard Taruskin (1996) have followed suit, also finding the metaphors of games and play useful for explaining compositional procedures in works spanning Stravinsky’s career. But what are the features of games and play that make these concepts somehow persuasive and appropriate in describing Stravinsky’s music? Conversely, what are the characteristics of Stravinsky’s music that lend it well to these metaphors? More broadly, what do these metaphors imply about the composer’s aesthetic predilections or about the experience of performing and listening to his music?

To investigate these sorts of questions, this paper will examine the twin musical metaphors of play and games, with Stravinsky’s Histoire du soldat as a case study. We will draw upon the work of such play theorists as Johan Huizinga (1955), Roger Caillois (1958), Bernard Suits (2005), and Brian Sutton-Smith (1997) to lay out a kind of theoretical framework, demonstrating some distinctions among the various games attributed to Histoire. For example, Sutton-Smith’s play “rhetorics” help us distinguish between Adorno’s use of play with the underlying “rhetoric of frivolity,” while the “rhetoric of play as the self” lies beneath Taruskin’s analysis of rhythmic-metric play in the “Soldier’s March.” Additionally, we will examine some of Stravinsky’s sketches to show that the composer manipulated musical materials in unorthodox ways, such as experimenting with irregular phrase lengths or with different rhythmic-metric alignments between contrapuntal layers. Finally, this paper will suggest that, if utilized conscientiously, the metaphors of games and play might indeed serve as appropriate hermeneutic concepts in the analysis of Stravinsky’s music.

Panel Four: Representations in/of the Middle East
Chair: Michael Figueroa (University of Chicago)

Elizabeth Przybylski (Northwestern University)
Between France and Egypt: Negotiations of Musical Space in Mid-Nineteenth Century Orientalism

Though his music never earned a place in the contemporary Western Art Music canon, French composer Félicien David enjoyed considerable acclaim in nineteenth century Europe and the United States and his role as a musical precursor to later orientalism is widely acknowledged. His “orientales,” pieces for voice and piano written as early as the 1830s, bear the external trappings of orientalist works. The verbal texts, critical reviews, and even the publishing genre “orientale” reveal unmistakable associations with orientalism. For contemporary listeners, however, these works may lack clear musical signifiers that orchestral or orchestra- accompanied compositions have led them to expect. What can be learned from this striking gulf between title and sound in these works?

While David’s pieces may initially seem simplistic, I trace specific uses of text, rhythmic gesture, and abrupt dynamic and tempo contrasts which suggest the composer’s conscious attempt to bring musical impressions of his lived experience to a concert stage. David’s
compositional failures, as much as his successes, expose the tensions that make David such a compelling figure, artistically and personally. It is tempting to paint orientalist composers and their works as internally consistent, but particularly for David, this kind of portrayal is deceptive. Just as his “orientales” exist sometimes awkwardly between cultures, the composer personally had a shifting position between Europe and the Middle East, between musical cultures, and between power structures. David’s pledge of celibacy and religious mission to find a female Messiah in the East complicates widespread assumptions about the static attitudes and power white European men brought with them when encountering Middle Eastern countries and peoples. Contrary to what one would expect of an imperialist, the composer traveled widely, came without wealth, and stayed for an extended period, often in humble surroundings. Using letters, reviews, and other contemporary accounts, I will demonstrate David’s changing position as a composer. The work of Félicien David is not counterexample to Edward Said’s cogent theories, however the peculiarities of David’s piano-vocal pieces and personal biography reveal previously unexplored complexities of early French orientalism.

Shayna Silverstein (University of Chicago)

Min al-Balad: Heritage, Place and Dabke Performance in Syria

This paper will critique cultural authenticity, performance practice, and knowledge production in relation to dabke, a popular dance music widely practiced in Syria and other areas of the Arab Levant. Through the performance of dabke in everyday life in Syria, individuals negotiate certain privileges by means of participation in particular contexts and by means of cultural competence in locally variant and flexible styles of dabke. In contrast to these displays of embodied knowledge, written representations of vernacular music and dance link cultural practices to the formation of heritage and folklore in twentieth-century Syria. A sense of locality has emerged, I will argue, through the work of Syrian cultural elite who frame dabke within concepts of culture adapted from discourses of nineteenth-century German nationalism and twentieth-century socialist approaches to tradition and modernity.

First, I will examine how texts, such as music histories, scored arrangements, and compositions, construct a sense of memory that not only recall fragments of Syria’s great past, but by so doing, generate a local sense of place that depends on written media. I suggest that music educators narrate a sense of locality that emplaces regionalism within broader interpretive frameworks by means of written texts and forms of historical consciousness. For instance, these cultural guardians reclaim the origins of musical notation among Ugarit language communities in Ras al-Shamra (now Lattakia, Syria) in order to substantiate a Syrian contribution to the musical history of civilization, in ways comparable to the ascription of archaeological sites Palmyra and Bosra as indicators of Syria’s historical influence in the ancient Roman empire. Next, I consider how the cultural heritage of particular regionalisms is signified by local dabke practices as these are adapted for folklore programs presented to domestic audiences at festivals, competitions, and other public performance events. Regions within Syria are differentiated by social distinctions in ways that both reproduce particular stratifications of sect, class, education, and that shift social boundaries according to specific contexts. Institutional discourse of heritage practices are therefore sites that suggest how the
production of difference between regions within Syria play out relations of place that, when juxtaposed, may narrate contrasting histories of the nation.

If the production of local heritage is a means for inscribing a sense of place shaped by educational and cultural institutions, the final part of this paper will contrast these institutional relations with professionalized displays of knowledge about dabke practices that are conveyed in non-institutional, informal settings of everyday life. Moreover, I will suggest how these contrasting modes of knowledge production - embodied and historiographical - are structured by processes by which individuals frame and interpret senses of self, community, and nation. To inscribe pre-national musical history, to represent cultural differences between regions, and to be competent about local dabke practices may indicate relations of power that hinge on becoming locatable and placeable. How processes of emplacement emerge through relations of power in order to display cultural knowledge may ultimately suggest how knowledge itself is bound by encounter-- local, historical, and interactional.

Panel Five: Voice and Sexuality in (Modern) Italy
Chair: Brian Oberlander (Northwestern University)

Tyler Cassidy-Heacock (University of Rochester, Eastman School of Music)
Scelsi’s Imaginary Folksongs

The sensuous fabrics of Giacinto Scelsi’s works for solo female voice are, at first listening, so enveloping as to bewilder intellectual prodding. Reviews and scholarly descriptions of his 1960 Hô and 1962 Taiagàru peg the style as “exotic” and “Eastern” or “Indian,” responding perhaps to the focus on limited pitches and the microtonal inflections that characterize much of Scelsi’s mid- and late-career writing. The exoticizing impulse demonstrated among listeners may reflect Scelsi’s interest in several strands of Eastern philosophical and religious thought, or the Japanese nationality of the singer, Michiko Hirayama, for whom he composed these pieces. However, I suggest that these reactions can also be rooted in gendered conceptions of “otherness,” which here play out in the perceived foreignness of the woman’s supple, multi-textured vocalizing.

Vocal materiality is only one of the compelling, mysterious qualities in these works. Scelsi uses no linguistic texts, but sets sequences of vowels and consonants that drift persistently into quasi-verbal clusters. As the singer articulates these imaginary words, it is difficult to sustain the belief that no linguistic meaning is being transmitted -- whether because we have been trained to anticipate meaningful song texts, or because our cognitive responses dictate that we attempt to make sense of perceived communicative acts. Contemporary works that use non-signifying texts have largely been considered significant deviations from song tradition, and their failure to signify is correspondingly lumped into the amorphous category of “Postmodern.” Singers, however, recognize that the vocal mechanism demands that text frequently be deformed in performance. Through a closer analysis of the phonemes that make up Scelsi’s texts, I will begin to delineate a more fluid boundary between such texts and those texts which more readily signify in a known symbolic system.
Scelsi’s distinctive sonic landscape is a world predicated on various imaginary parameters: language that doesn’t exist in the listener’s experience, rhythms and patterns that won’t fit musical expectations, and microtonal pitch content that refuses to occupy the acceptable space of the 12-tone system. My project draws the issues of gender, signification, and the imaginary into clearer focus, finding new means of analyzing “Scelsi, the unanalyzable.”

Robert Torre (University of Wisconsin–Madison)
The Siren Reconstituted: Silvio Stampiglia’s La Partenope and the Walled Garden of Knowledge in Early Eighteenth-Century Naples

In 1722, poet Silvio Stampiglia and composer Domenico Sarro resurrected Stampiglia’s 1699 libretto La Partenope at Naples’s Teatro San Bartolomeo, during which time the symbolic identity of the opera’s heroine and the city’s fondatrice was anything but secure in the Neapolitan historical awareness. Naples’s founding began with the myth of Parthenope’s inability to entrap Odysseus. Distraught, she threw herself into the sea, washing ashore near Naples. By the eighteenth century, there were as many competing narratives as poets to pen them. And while opera seria, which favored adaptation and borrowing, embodied this idea of overwriting the past, Stampiglia and Sarro’s setting of Neapolitan mythology was particularly effective in appealing to a collective sense of civic identity, drawing on such popular Partenopean narratives as those by civic historians Pietro Summonte and Giulio Capaccio.

Concurrently, social elites in Naples, and indeed throughout Italy, were embroiled in a debate over the growing presence of women in intellectual circles. Initially posited as an academic exercise, participants in the so-called Querelle des Femmes sought an understanding of the nature, worth, and educability of women. What distinguished the early eighteenth-century debate from that of the seventeenth century was the degree to which its very epistemological underpinnings had shifted from queries of ontological worth to considering the social benefits of female education. Despite gains, women’s intellectual efforts continued to be defined by men, whereupon the female intellectual presence paradoxically assumed a sense of absence, what Natalie Davis and Arlette Farge consider a “a kind of walled garden.”

Drawing upon siren lore, early modern histories of Naples, and tracts on women, this paper examines the multiple layers of historical and symbolic awareness in Stampiglia and Sarro’s La Partenope, demonstrating how Parthenope herself embodied the debate’s many anxieties. The invocation of Naples’s female embodiment of civic purity marked a rare instance of opera specifically invoking civic identity to further debate. Although an exceptional woman, Parthenope consents in the end to marriage, effectively neutralizing her political authority. Her domestication offered striking parallels to claims repeatedly espoused by eighteenth-century intellectuals—that to educate women is to improve the domestic sphere.

Jesse Revenig (Northwestern University)
Orpheus as Queer Icon in Early Modern Italy

In Ovid’s Metamorphoses, Orpheus develops a penchant for young boys after losing Euridice. The sexual aspect of the bard’s story is largely absent from musical discourse. For Ovid, though, the hero’s sexuality was key. The tale serves as the origin myth of pederasty
itself; this fact is emphasized in *Metamorphoses*, and must not be ignored when examining the musical depictions of Orpheus. More so than today, pederasty was a conventional same-sex dynamic in early modern Europe, closely linked to homoeroticism and effeminacy, as demonstrated in the work of Alan Bray and Michael Rocke. The known pederast Poliziano brought the Orphic tale to Renaissance Italy via his translation of Ovid and subsequent composition of *La Favola d'Orfeo* (c. 1480), foreshadowing the music dramas of the *seconda pratica*. By placing the works into their sexual historical context, I will show that the creators of *Euridice* (1600), *L'Orfeo* (1607), and *La Morte d'Orfeo* (1619) do, indeed, depict Orpheus queerly. The latest of these, for example, highlights Apollo's instruction to Orpheus to renounce women. Moreover, visual artistic representations of similarly queer Classical heroes, like those of Apollo and Ganymede by Benvenuto Cellini, share a stylized effeminacy similar to the feminized musical portrayals of Orpheus. Drawing on scholarship in art, literary, and sexuality studies, I will offer a new analysis of the three early Orphic music dramas that examines aspects of character, space, musical gesture, and performance context. This view reveals these dramas as homoerotic, temporal “sculptures” resembling those of the late-Renaissance Italian masters.

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Panel Seven: Time, Space and Memory in American Modernity

Chair: Richard Adams (University of Wisconsin, Madison)

Sarah Culpepper (University of Iowa)

*Open, Doors of Time! Open, Hospital Doors!: Chronotopes and Agency in ‘The Wound Dresser’*

Through its depiction of hospitals and battlefields as temporally static and spatially indeterminate, Walt Whitman's “Wound-Dresser” sends the message that human suffering due to war is a perpetually-relevant issue, creating a sense of immediacy through his constant blurring of temporal and spatial boundaries. At the same time, Whitman robs the wounded of any agency, since it is the narrating wound-dresser who mediates the passage of space and time, not the wounded themselves. Whitman also communicates the suffering of the wounded as utterly unresolvable, since the poem lacks any sense of temporal progress. These last two perceptions serve Whitman's purposes, portraying the wounded soldiers as true victims, but would hardly seem appropriate in John Adams's 1989 setting of the text, in which the war is AIDS and the suffering are not a backdrop of victimization for a heroic hospital worker but rather individuals with voices and agency.

This paper investigates the departures between Whitman's “Wound-Dresser” and Adams's through the lens of the chronotope, a critical structure developed by literary theorist Mikhail Bakhtin. Bakhtin defines the chronotope, literally the “time-space,” as site of the connection between time and space in narrative. Through this connection, Adams is able to alter the listener's perception of narrative space by altering his/her perception of time, and vice versa.

Musically, Adams creates a sense of spatial logic by dividing Whitman's monologue into smaller sections; the narrator's seemingly-constant spatial movement in the original becomes more structured, even progressive, creating a sense of methodical temporal progress absent from the original. This sense of structured movement through time is furthered by modal and
motivic connections between formal sections, and through the creation of what Kramer terms non-directed linear time. The large-scale restructuring of time and space retains the immediacy of the original text, but communicates the possibility of temporal progress and resolution. Furthermore, Adams's reliance upon the orchestra in creation of his chronotope returns narrative agency to the wounded as represented by the orchestra, converting Whitman's monologue into a dialogue between wound-dresser and wounded.

Jonathan DeSouza (University of Chicago)

“Territory Folks Should Stick Together”: Music and Cultural Memory in Oklahoma! and High Noon

When westerns express nostalgia for the frontier, they embody a modern form of cultural memory, one based in mass media. Though these films represent a real historical era, they tend to be highly stylized. Alongside stock images and storylines, they may involve nondiegetic song and supradiegetic synchronization between the soundtrack and the image track. How does such music shape depictions of the American past? How does it affect cultural memory?

I explore these questions through a comparative reading of High Noon (1952) and Oklahoma! (film version: 1955). Both were directed by Fred Zinnemann, and both won Academy Awards for their music. Their soundtracks blur the boundary between diegetic and nondiegetic music, using song to foreshadow key plot points and as the primary material for underscoring. Each movie drives to a generically prescribed terminus—a gunfight or a wedding—which, in some sense, marks the closing of the frontier. In High Noon, Marshal Will Kane shoots Frank Miller and his gang, facilitating peace and progress in the town of Hadleyville. In Oklahoma!, the romantic union of Curly, a cowboy, and Laurey, a farmer, resolves conflicts over land use in Indian Territory. As the region moves toward statehood, Curly accepts modernization and trades ranching for farming. Both films, then, recall the transformation—ultimately, the loss—of the Old West. But their views of that transition are opposed, critiquing or celebrating the community, modernity, and western mythology.

Musical differences emphasize this opposition. “The Ballad of High Noon,” performed by country singer, Tex Ritter, imitates western folksong, while Rodgers and Hammerstein’s blend of Broadway and Coplandesque Americana embraces modernity. Synchronization with ticking clocks in High Noon points to the impending violence that will arrive with the noon train, while dance in Oklahoma! sublimes violence into a symbolic form, dreamlike and ritualistic. Yet both cases ultimately suggest that, when it comes to cultural memory, verisimilitude is less important than feeling. However stylized, nondiegetic music deepens our affective experiences of the western (and the West), molding the national memory through song.
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The fifteenth annual meeting will be held at the University of Wisconsin, Madison in the spring of 2011. Please contact program chair Richard Adams (rmadams2@wisc.edu) and check the MGMC website (http://humanities.uchicago.edu/orgs/mgmc) for further information.

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