

AMS Midwest Fall 2018 Chapter Meeting
University of Illinois at Chicago
22–23 September 2018
Program Abstracts

Saturday, September 22, 2018

Session 1: Opera in the 20th and 21st Centuries
 Session Chair: Keith Clifton (Central Michigan University)

“Ambiguous Venice”: Falsettish Singing in Britten’s Final Opera
 David Rugger (Indianapolis, IN)

Benjamin Britten’s operatic output can be read as a study in ambiguity and veiled meaning. But within his final opera, *Death in Venice*, I argue that Britten dramatizes this ambiguity through vocal characterization, especially through falsetto and sotto voce as sonic markers of destabilization and ambivalence. Just as he characterizes individuals and situations through key areas, musical idiom, and instrumental timbre, I shall show that Britten also consistently used vocal timbre, especially the ambiguous melding of head and chest voice, to a similar dramatic end. Britten was attuned to vocal color and wrote to exploit it throughout his careers; especially in his operas, especially in the roles written for Peter Pears, and especially utilizing that ambivalent spot in Pears’s voice that hovered between chest and head voice, which I shall call “falsettish.”

This paper offers a reading of Britten’s final opera which considers the sounding voice as central both to the listener’s experience and the composer’s conception. Previous readings of the opera do indeed consider vocal timbre, especially the apparent binary opposition of “disembodied” / Apollonian countertenor and the “embodied” / Dionysian bass-baritone roles, but they stop short, accepting the oppositional pairs at face value. I instead argue that a more fruitful reading of the opera requires one to account for the inherent ambiguities of vocal timbre, which I shall demonstrate pervades the opera on a structural level, was central to the composer’s conception of the work, and informed the original performers’ approach to vocal characterization.

Singing Things: Magic and Speculative Realisms, Posthumanism, and “Postopera”
 Nicholas Stevens (Cleveland, OH)

Ashley Fure’s *The Force of Things*, an immersive music theatre piece, carries the subtitle “An Opera for Objects.” It positions listeners inside an installation full of strange surfaces and subwoofers, and invites them to consider chemical and ecological processes that lie beyond human control or comprehension. Liza Lim’s opera *Tree of Codes*, similarly apocalyptic in theme, features mutant creatures that blur the lines between person, machine, and animal. Contemporary opera and music theatre pieces increasingly integrate audiovisual technologies that decenter human identity and character, and plots that do the same, in the manner of speculative and magic realism in literature. Why?

In this talk, I draw on score study, my experiences at performances of *The Force of Things*, and the ideas of Jelena Novak and Jane Bennett in sketching an answer. I argue that the loosening of opera’s definition as a theatre of human interiority and interpersonal drama began in the 1990s, but has yielded stunning new work in our age of mass media and mounting environmental crisis. *The*

Force of Things takes its title from a chapter of Bennett's manifesto *Vibrant Matter*, and makes music out of critical theory. *Tree of Codes* arises from the eponymous book by Jonathan Safran Foer. I conclude that Novak's term "postopera," coined in reference to operatic multimedia pieces of the 1990s and 2000s, will serve scholars well in a time when one of the few elements that unites opera as a genre across time—its focus on human affairs—no longer necessarily holds.

Adriana Mater's Construction of the Female Gaze: In Resistance of Rape Culture Scripts

Larissa Irizarry (University of Pittsburgh)

Opera, not unlike other storytelling genres, has a long and contentious history. Much of the "drama" off the operatic stage stems from the fact that the narratives given to women-identified characters reflect the "gaze" of the composer and librettist, which is disproportionately male. Furthermore, what is most troubling is the destructive scripts these narratives consistently construct. Operatic heroines repeatedly undergo gratuitous gender-based violence in which consent is ambiguous and scripts of rape culture are indulged. Opera has been depicting non-consensual acts against women since the inception of the genre. Rather than rendering ambiguous the "no" of a propositioned woman, current production trends choreograph rape as realistically and unapologetically horrific, but still, arguable, as gratuitous.

Although Kaija Saariaho's *Adriana Mater* (2006) includes the rape of the titular character, it does not follow the traditional and problematic narrative arc. In this paper, I argue that *Adriana Mater* does not merely push boundaries but breaks free of them by flipping rape culture scripts and focusing on the trauma that rape begets and the process of recovery. And thus, the narrative follows the young victim and her sister while they argue over whether to terminate the rape-related pregnancy, the son the victim bore in his discovery of the true nature of his birth and the current condition of his father; the narrative even follows the aggressor and his desperate, war-torn existence. Rather than using rape as a dramatic device, *Adriana Mater* narrates the life of the victim and plots a pathway of recovery through the prism of the female gaze.

Reaffirming Bess McNeil: Mysticism and Agency in Missy Mazzoli's *Breaking the Waves*

Kelli Minelli (Case Western Reserve University)

Lars von Trier's *Breaking the Waves* shocked and polarized the international film community upon its release in 1996. An intimate, unflinching depiction of a woman's sacrificial journey through sexual exploration to violent death and implied transcendence, the film elicited discussions about goodness and religious redemption, as well as accusations of misogyny in the portrayal of the protagonist, Bess McNeil. Missy Mazzoli and Royce Vavrek's 2016 opera *Breaking the Waves* elevates and transcends the story of Bess McNeil beyond its cinematic ancestor, drawing on historical traditions and ideologies of the mystic to give Bess narrative agency.

This paper examines issues of adaptation, gender, and spiritual identity in Missy Mazzoli's *Breaking the Waves*. Building from the scholarship of Linda Hutcheon (2013), Jeongwon Joe (2015), and Yayoi Uno Everett (2015), I first examine Mazzoli's opera in comparison to the 1996 film, questioning how a new medium reshapes the story. While both versions of Bess McNeil's tale focus on her rich inner life of prayer, the operatic adaptation legitimizes Bess's extreme devotion, ultimately defining her as a contemporary mystic. I then consider aspects of embodiment and religious expression, with particular focus on the embodied voice of God within Bess, and how the musical manifestation of this phenomenon empowers the heroine. While *Breaking the Waves* arouses

concerns of misogyny and objectification in the age of #MeToo, Mazzoli's opera refigures the problematic story through her centralization of Bess's spirituality, reaffirming and empowering her complex protagonist, and setting the stage for a new mold of operatic heroine.

Session 2: Opera in the 18th and 19th Centuries

Session Chair: Elinor Olin (Northern Illinois University)

Constructing the Eighteenth-Century Diva: Caterina Gabrielli and the Persistence of Memory

Margaret Butler (University of Wisconsin-Madison)

The image of the prima donna brings to mind operas by Rossini, Donizetti, Bellini, Verdi, and Puccini; or seventeenth-century Venice; or Handel in London. The prima donna's function in Italian opera seria between 1750 and '90, by contrast, has yet to receive the attention it merits. These decades witnessed the revitalization of Europe's leading operatic genre, the expansion of the singer's international network, and a burgeoning culture of celebrity: all contexts in which the prima donna played a vital role.

Caterina Gabrielli (1730–96) eclipsed other prime donne in the views of contemporary critics. One lauded her as “perhaps the greatest musician Italy has ever had”; Metastasio proclaimed her the “new star in the musical heavens.” She is considered the first modern female opera star. She constructed her image with an unprecedented degree of autonomy, creating an international fan base. She remained embedded in Europe's collective memory well after her death, in musical and literary spheres, as novels written by Charles Burney's step-daughter under the pseudonym “Gabrielli” demonstrate. No other opera singer had such an enduring and wide-ranging presence in Enlightenment-era European culture.

In this paper I explore the mechanisms of celebrity's creation in the eighteenth century through some heretofore unexamined connections: Gabrielli's music by leading composers as it traveled with her; the singer's continuously changing persona; and new evidence for audiences' memory of her. I revisit questions of how, what, and why we remember and how the answers continue to shape our impression of operatic genres and their development.

Schubert's Rossini Complex

Jonathan Spatola-Knoll (Alma College)

Although some scholars have noted Rossini's impact upon individual works of Schubert composed shortly after the arrival of *Tancredi* in Vienna in late 1816—most frequently the two Overtures “in the Italian style” (Fall 1817)—none have fully examined the breadth and depth of Schubert's obsession with Rossini, which continued into at least 1818. Rather than consider pieces in isolation, I demonstrate how Rossini influenced a larger complex of Schubert's compositions during this time.

Whereas Vande Moortele (2017) has also related Schubert's Italianate overtures to Gossett's formal archetype for a Rossini overture, I scrutinize their intertextual relationships to *Tancredi* in more detail. Beyond Rossini-like crescendos, for instance, previously unrecognized structural idiosyncrasies in the second overture indicate its debt to the Overture to *Tancredi*. Schubert later adapted Rossini's framework (sans crescendos) in the Overture to *Rosamunde* (1819–20), which reuses ideas from his first Italian-style overture. Many of Schubert's other orchestral, vocal, piano,

and chamber works from this period otherwise reference Rossini topically and motivically. For example, the opening of the second movement of the Sixth Symphony (October 1817–February 1818) paraphrases material from the aria “Di tanti palpiti.”

Schubert’s fascination with Rossini conforms with his lifelong tendency to structurally model works upon Beethoven, and include more superficial borrowings. Cone has written that Schubert completed at least one such piece between 1816 and 1818 (1970), and the Sixth Symphony balances Rossini’s influence with Beethoven’s. At a time when these composers’ music divided the Viennese public, Schubert looked toward both for inspiration.

Session 3: Music and Literary Landmarks of the 20th Century

Session Chair: Jessica Payette (Oakland University)

A New Source for Béla Bartók’s Concerto for Orchestra

Sarah Lucas (Drake University)

The conductor most closely associated with Bartók’s Concerto for Orchestra is Serge Koussevitzky, who commissioned the work on behalf of his Koussevitzky Music Foundation and conducted the first performances of the piece with the Boston Symphony Orchestra from a full score prepared by professional copyists prior to publication. Yet a recently discovered score brings another conductor—Fritz Reiner—and his role in the work’s early performance history to the fore. This source, unknown to Bartók scholars prior to my research on it in 2016, is a second Photostat of the copyists’ score that was delivered to Reiner and bears extensive corrections written by Bartók himself. Reiner was the second conductor to perform Concerto for Orchestra and the first to record it commercially, and his access to Bartók’s corrections is unique among conductors who programmed Concerto for Orchestra following Koussevitzky’s premiere. Moreover, the markings made in the second Photostat by Bartók, Reiner, and a third hand are crucial to understanding the early publication and performance history of the work. This paper identifies each of the three hands in the second Photostat and analyzes Reiner and Bartók’s notations in it. It further considers the archival documentation that shows when and why Reiner acquired the Photostat. Finally, the paper examines Reiner’s 1946 recording of Concerto for Orchestra with the Pittsburgh Symphony Orchestra, which has received little scholarly attention despite the fact that it helped establish Bartók’s new ending as the standard for performance, within the context of Reiner’s notes in the Photostat.

Trauma and the Implications of Dmitri Shostakovich’s Disability in Reconsidering the Eighth String Quartet

Sarah Kovich (Roosevelt University)

In the decades following the biographical “wars” that bore Dmitri Shostakovich’s name, music scholars have grown especially cautious of certain sources and claims associated with the composer, his life, and works. The Western fascination with Soviet and post-Soviet political history encourages questions regarding the burdens, pressures, and stressors in Shostakovich’s career. However, the composer’s experience with significant disability often becomes obscured in these discussions. In 1999, neurologist Robert Pascuzzi examined the surviving documentation and concluded that Shostakovich likely suffered from amyotrophic lateral sclerosis (ALS), commonly known as “Lou Gehrig’s” disease. Enveloped in a consideration of Western and Soviet social

perspectives on disability, as well as accounts from the composer and his children, I contextualize Shostakovich's substantial illness and establish the ways in which his consistently poor health remains largely outside Western reception of his oeuvre. This study draws on the research of psychologists H. Livneh and R. F. Antonak, who developed an eight-category crisis assessment for those with chronic illnesses and disabilities. To conclude, I turn to Shostakovich's String Quartet No. 8 in C Minor as a case study of the composer's experience with disability. I will demonstrate the ways in which the trauma of his continuously poor health is essential to our understanding of this composition within Shostakovich's output, which may further contribute to a more nuanced discussion aimed at better recognizing and then assessing the impact of chronic illness and / or disability within the classical community.

Composing “Love’s Old Sweet Song”: Musical Narrative in Ulysses’s “Sirens” Episode

Natalie Farrell (Butler University / University of Chicago)

In the “Sirens” episode of *Ulysses*, James Joyce experiments with the sonic, even musical, capacities of language. Drawing upon his background as an amateur musician, Joyce considers the musical qualities of words separately from semantics, creating an intricate counterpoint between the signifying qualities of words and their sonic properties that guides the progression of both “Sirens” and *Ulysses*. Existing scholarship on music and Joyce, such as that by Nadya Zimmerman and Scott Ordway, focuses on identification of structural musical forms (i.e., fugues and sonatas) in his text. However, such formalist analysis has caused “Sirens” to appear stagnant in comparison with the remainder of the novel, resulting in debate over whether the episode functions to further the plot or is merely Joyce's musical side project.

This paper resituates discussion of “Sirens” within a musicological context to show that protagonist Leopold Bloom's journey does not herein break for intermission, but instead continues its development through musical, rather than literary, means. Expanding upon innovations in musical narrative theory by Byron Almén, I contend that the role of music in “Sirens” is twofold: foremost establishing the chapter as a work of music, then propelling the plot using developmental techniques found in musical compositions. A musical sensibility guides the overall progression of “Sirens” with recurring leitmotifs, contrapuntal language, attention to the sonic properties of words, and a loose interpretation of a fugue advancing the overarching plot. Read this way, “Sirens” becomes a musical narrative in every sense of the term.

Thomas Mann’s *Doktor Faustus* and the Post-War Concerto

Grace Pechianu (Northwestern University)

The medieval Faust legend has inspired numerous musical works primarily featuring vocalists. However, two concertos for solo instrument and orchestra were written within the last twenty years by Hans Werner Henze and Geoffrey Gordon, for violin and violoncello respectively, with Thomas Mann's novel *Doktor Faustus* specifically in mind. The appeal of *Doktor Faustus* for creators of concertos, a genre never before associated with the Faust legend, thus cries out for exploration. This essay discusses previously unaddressed relationships between the concerto medium and narrative mechanisms in *Doktor Faustus* while investigating musical themes and fictional compositions described throughout the novel with regard to Henze's and Gordon's concertos.

In *Doktor Faustus* (1947), the traditional character of Faust is transformed by Mann into fictional composer Adrian Leverkühn, who sells his soul to the devil for twenty-four years of

inspired creativity. I argue that both concertos embody the contemptuous spirit of Adrian Leverkühn by parodying traditional musical styles, form, and development. My correspondence with composer Geoffrey Gordon, alongside structural and harmonic analyses of the concertos, indicated the presence of diegetic devices and similarities to previous Faustian compositional models. Furthermore, the voice of the solo instrument, an agent of satire itself, assumes the identity of multiple characters communicating multiple narratives. Musical adaptations of Mann's Faust pose a unique opportunity for composers and performers, as Leverkühn invites the display of technical mastery in performance, while the concept of Faust as a composer challenges artists to transcend musical and earthly boundaries of form within their works.

Keynote Address

Session Chair: Murray Steib (President, AMS-Midwest Chapter)

Pathologies of Lateness in Fétis's History of Tonality

Thomas Christensen (University of Chicago)

Fétis's theory of tonalité attained some notoriety in the nineteenth century for prognosticating a future development of harmonic writing that he called "omnitonic." Following more traditional languages of tonal writing that he labeled as "transitonic" and "pluritonic," respectively, the *ordre omnitonique* was described by him as the "last stage" of tonality in the West, one that would open up unforeseen possibilities of chromaticism and modulation, even as it threatened music with the unleashing of "ardent passions," "strident dissonances," and dizzying tonal vertigo.

Fétis developed his notion of tonal evolution in the early 1830s as he was also working on his ambitious dictionary of musical biographies. It was in one of the entries of this dictionary that we find a fascinating analogue to his three orders of modern tonality in a description of Beethoven's three "categories" or "epochs" of creativity.

It is often overlooked that Fétis was one of the first music historians to parse Beethoven's compositional growth into three parts. In 1837 Fétis described Beethoven's stylistic evolution in three organic stages of growth that uncannily reflect his theory of tonal evolution in the West. But unlike the triumphant transcendentalism that many later writers heard in Beethoven's late style, Fétis saw in this "final transformation" a composer who had lost much of his creative imagination and was searching vainly for new techniques and forms as compensation, while straining other techniques that had already been exhausted in his brilliant middle-period compositions.

It is remarkable—but not coincidental—how closely Fétis's description of omnitonic music reflects his description of Beethoven's final period. It was not so much that Beethoven's own late style exhibited the harmonic chromaticism or modulatory excesses that Fétis predicted would constitute the omnitonic order of the future. Rather, it was that both display symptoms of degeneration and exhaustion. Like Beethoven's frantic scramble to find alternate (and artificial) means for sustaining interest and cohesion in his last compositions, the omnitonic order is a symptom of music in decline, though here phylogeny recapitulates ontogeny, to invert Ernst Haeckel's famous dictum.

Sunday, September 23, 2018

Session 4: American Musics

Session Chair: Mary Paquette-Abt (Wayne State University)

Singing the New Technology of Car Riding: Jitney Bus Songs, 1915–1916

C. Matthew Balensuela (DePauw University)

With the introduction of a new technology at the start of the century, Americans faced the new and exciting experiences of hiring personal cars for short rides. Drivers imagined that using their cars would make them rich; riders enjoyed the excitement of being part of the newest social fad. While these narratives have parallels to the twenty-first-century experience of using Uber or Lyft, the invention of the personal automobile itself at the start of the previous century created these same emotions with the rise of the jitney bus. The variety of narratives involved with using personal cars for private taxi services were memorialized in about twenty, published songs with titles such as “Take Me Out in a Jitney Bus (and Pose as a Millionaire).” The lyrics of these songs focus on many of the themes that resonate with today’s Uber drivers (the expectations of wealth through diligent work), users (taking part in the newest technology craze), and critics (all these damn cars are ruining my town). The jitney bus songs provide a body of sheet music on a cultural issue of the early twentieth century that has striking similarities to issues in the early twenty-first century. In this way, they provide insight into how ideas, tropes, and memes are circulated in both eras and demonstrate a parallel communicative function between early sheet music and today’s social media.

Invented Roots and Far-Flung Branches:

The Influence of the Seegers and the Lomaxes on American Popular Music

Adriana Martinez (Eureka College)

Since Charles Seeger and Alan Lomax first met in 1931, multiple generations of Seegers and Lomaxes have been deeply involved in the collection, transcription, dissemination, and performance of American folk music. They influenced each other’s musical and theoretical work, and in the process had a wide-ranging impact on all strands of American music.

This paper traces several songs collected, transcribed, and performed by Lomaxes and Seegers as they were disseminated in popular music, including “Good Night, Irene,” “Black Girl / In the Pines,” and “Tom Dooley.” Influence is the primary means through which the history of popular music in this country has been evaluated. Tracing the influence of the musics that Seegers and Lomaxes espoused and promoted explicates how these families’ tremendous impact extends past the boundaries of art and folk musics and into popular music. The crucial philosophical association of folk music with authenticity, tradition, and American identity place their work at the center of key issues in the development of U.S. musical life in the 20th century. As counterweight to the formation of the canon on one side and the commercialization of popular music on the other, the mythification and later appropriation of folk music raises issues of class as well as aesthetics. In particular, the work of Ruth Crawford Seeger and Alan Lomax as the mediators between art, folk, and popular traditions, offers a case study for the deep interrelationship of these musics in the U.S. and illustrates the importance of cross-genre criticism.

Musical Psychopathy in Libby Larsen’s “The Peculiar Case of H. H. Holmes”

Emily Milius (Stephen F. Austin State University)

Henry Howard Holmes, originally Herman Mudgett, was America’s first serial killer and the subject of the widely popular book *The Devil in the White City* by Erik Larson. Holmes used the lure of a hotel, now infamously known as his “Murder Castle,” during the 1893 World’s Fair in Chicago to kill a speculated 200+ people, most of whom were younger women. This paper studies the song cycle “The Peculiar Case of H.H. Holmes” by Libby Larsen and shows how Larsen uses musical traits to portray characteristics of psychopathy.

It is speculated that Holmes had Antisocial Personality Disorder, or psychopathy, which is characterized by egotism, superficial charm, and an inability to feel remorse. Holmes showed these traits as a child when he killed and dissected animals and it is suspected that he killed a friend at eleven years old and made it look like an accident. This paper examines how Larsen musically portrays these traits of psychopathy. Beginning by listing mundane household items in the first song, the music is unaccompanied, rhythmically irregular, and non-tonal. It leaves the listener uncomfortable during comfortable, even boring, lyrics. As the lyrics become uncomfortable, sinking into descriptions of committing brutal murders, the music portrays both remorselessness and superficial charm with a much more comforting, upbeat polka dance style in E-flat Major. This paper demonstrates how the ironic music / text settings characterize psychopathy with aural examples of superficial charm, egotism, and lack of remorse.

“Crazy About You”: Narrative Agency Through Onscreen Performance in *Mad Max* (1979)

Lisa Mumme (University of Iowa)

Female characters across genres from opera to film are often restricted to narrow, flat archetypes like the mother, the distressed damsel, and the whore. However, as briefly suggested in a dissertation by Rebecca Fülöp, when it comes to musicological inquiry there is a fundamental difference in the agency of operatic feminine character and the cinematic feminine character. The operatic woman produces her own music, while the filmic woman is often separated from her defining musical material by non-diegesis. Drawing on scholarship of gender in film music, onscreen performativity, and the confluence of opera and film as media, I argue that in instances of female film characters who sing or play their thematic material, new repercussions of character agency must be considered in consequence of the character’s embodied interaction with the music that defines her. My paper applies such a reading to Jessie, the wife of the titular Mad Max (composer Brian May, 1979), unbalancing the plain narrative reading of Jessie as a romantic object whose death transforms Max into a “mad” vigilante. Instead, I argue that Jessie participates in defining herself by musical performance, an act which enriches subsequent appearances of her theme in the film and gives new dimension to her otherwise stereotypical depiction. Attention to the onscreen performances of female characters as embodied empowerment opens a new avenue in film music studies by which musical characterizations may empower otherwise restricted gender roles.

Session 5: Musical Intersections with Film, Visual Arts, and the Zoo

Session Chair: Brian Hart (Northern Illinois University)

Themes, Backgrounds, and Bridges: A New Musical Language for Radio Drama

Peter Graff (Cleveland State University)

Radio drama originally relied upon the musical repertory of silent film. In both, music established setting, amplified mood, commented on dramatic action, and lent continuity across and between scenes. The primacy of spoken dialogue in radio, however, conflicted with the older repertory's emphasis on continuous accompaniment, necessitating that composers create a distinct language for the new medium.

Music in radio dramas served three primary functions: themes, backgrounds, and bridges. Themes began each broadcast of a given dramatic series. Backgrounds underscored spoken dialogue and emphasized mood. And bridges, occurring between scenes, were essential for establishing context, as they conveyed changes in time or location, provided comic or emotional tags, or simply acted as transitions. Because timing was critical in live radio, bridges needed to be short yet communicate crucial narrative information.

In this essay, I analyze the idiomatic musical language of radio drama, as preserved in anthologies of generic radio production music. Utilizing music collections and broadcasting manuals, I demonstrate the unique challenges radio posed and the solutions that composers offered. Composers emphasized flexibility by crafting phrases that could be easily extended or shortened to fit radio's variable time constraints. Bridges were on average two to eight measures and often evaded clear resolutions. Backgrounds avoided overt melodic material and exhibited harmonic ambiguity to not distract from the dialogue. These compositions reveal how composers adapted film music techniques to meet the needs of a new listening audience. In turn, they grant us a window into the ephemeral soundscape of early radio drama.

**From Baudelaire to Black Square:
Convergences with Poetry and the Visual Arts in the Early Piano Works of Arthur Lourié**
Alec Wood (Grinnell College)

In Russia, the *fin-de-siècle* era is known as the Silver Age, a period of experimentation in poetry and the visual arts. Especially in Petersburg and Moscow, avant-garde artists and poets met in salons to share their work and discuss the latest trends in art, creating an atmosphere of interdisciplinary collaboration and artistic syncretism. Composers, however, were notably absent from this dialogue, remaining mostly attached to the conservatories. One notable exception to this rule is Arthur Lourié (1892–1966), a dropout of the Petersburg Conservatory who became involved in the city’s bohemian art scene in the 1910s and befriended many leading artists and poets of Silver Age Russia.

This paper examines Lourié’s early piano works between 1911 and 1917, a part of his oeuvre that has been neglected in musicological scholarship. In particular, I aim to provide coherence to Lourié’s disjunct stylistic development suggested in several purely analytical studies (Powell 1999, Sitsky 1994) by exploring how the composer interacted with his cultural milieu—Petersburg’s Silver Age salons. I argue that his compositional activities from this period reflect the aesthetic tendencies of the two venues he frequented: the Stray Dog Café from 1911 to 1915 (Symbolist poetry), and the “Apartment No. 5” from 1915 to 1917 (Suprematist and Cubist art). When placed in these specific cultural contexts, Lourié’s compositions reveal their creative geneses in developments in poetry and the visual arts. Particular attention is paid to the most notable expression of these artistic convergences, *Formes en l’air* (1915), which reflects elements of abstract art derived from Kazimir Malevich. A better understanding of this idiosyncratic composer’s artistic life will help us in describing the relationship between music and other art forms in 1910s Russia.

**“It’s all Happening at the Zoo”:
Architectonics, Interspecies Communication, and Concerts at the Lincoln Park Zoo**
Nolan Vallier (University of Illinois at Urbana-Champaign)

Since 1963, numerous musical events have been staged within Chicago’s Lincoln Park Zoo. Such performances raise serious questions about the presence of humanly created sound near the Zoo’s non-human residents. Concerts at the Zoo also raise questions about the relationship between historic design intention of zoo facilities and contemporary spatial practices. This paper examines several sonic events that have taken place within the Zoo’s architectural spaces including Caroling to the Animals, the Zoo Ball, and Jazzoo in order to consider the ways in which sound structures urban life and local community.

Specifically, this paper will focus on a Happening by Kirk Nurock, which was part of Mayor Byrne’s 1982 New Music America Festival. While the event was atypical of the normal types of music heard at the Zoo, Nurock’s performance inhabited many of the same facilities used by zoo concert organizers in the 1970s and attempted to use sound to communicate with the animals. Through the combination of extensive archival research in Chicago area archives, oral history with zoo employees and ensembles that have performed at the Zoo, and the theoretic frameworks developed by R. Murray Shaffer, Jonathan Sterne, Niall Atkinson, and Henri Lefebvre, this paper examines the Zoo as a site of sonic contestation where sound has been used politically to re-inscribe the Zoo’s architectural spaces as places for music, community, and interspecies communication.