Hearing the Origins of Music in Chabanon’s “Observations sur Chansons des Sauvages” (1785)
Stephen Kovaciny (University of Wisconsin)

Michel-Paul Guy de Chabanon, a late-eighteenth-century theorist and (possible) student of Jean-Philippe Rameau, is often framed as the premier contradicteur of Jean-Jacques Rousseau. The title seems fitting, if only because of his rejection of natural imitation in music and his interrogation of the relationship between music and language. Chabanon polemicizes Rousseau by ventriloquizing the so-called “eloquent writer from Geneva” on accent, voice, and expression.

The coup de grâce comes in Chabanon’s remarks about the songs of “les sauvages de l’Amérique septentrionale.” Although a scant five pages long, Chabanon’s short but intriguing “Observations sur Chansons des Sauvages” (appended to his De la Musique considérée en elle-même [1785]) explicitly reflects his contention with the Genevan’s ideas. Yet, it also implicitly reifies Rameau’s late theoretical endeavor, which strives to prove harmony’s natural and universal origin. And, like his other remarks, Chabanon uses Rousseau’s own words—and even musical examples—against him.

The contextual clues to Chabanon’s argument rest, then, atop two conflicting ideas, which are explored in a number of texts, including his De la Musique considérée en elle-même, the epilogue to Rameau’s Code de musique pratique (1760) and Rousseau’s Dictionnaire de Musique (1768), but also Jean Joseph Marie Amiot’s Mémoire sur la Musique des Chinois (1779), Joseph Roussier’s Mémoire sur la musique des anciens (1770), and Jean-Benjamin de La Borde’s Essai sur la musique ancienne et moderne (1780). The latent convictions of these texts, to which Chabanon alludes, place his ideas in that strange interstice between fact, fiction, and philosophy, typifying Enlightenment attitudes towards harmony, the other, and the “origins” of music.
Carl Maria von Weber’s Missae Sanctae (1818–19): A Gender-Coded Coupling
Jonathan Spatola-Knoll (Alma College)

In comparing his two mature mass settings, Carl Maria von Weber wrote to a friend: “The first one is the man, this second one the woman.” Indeed, these Missae Sanctae musically form a complementary pair, much as their respective dedicatees, King Friedrich August I of Saxony and his wife, Queen Amalia Augusta, constituted a married couple.

The divergent emotional, theological, and aesthetic perspectives of these masses enable them together to resemble an “expressive double.” Lawrence Kramer defined this type of aesthetic pairing, popular by 1800, as “a form of repetition in which alternative versions of the same pattern define a cardinal difference in perspective” (1990). Knapp (2000) and Reynolds (2012) have written about expressive doubles in Beethoven and Brahms, respectively, yet no scholarship has theorized how such a pairing may musically analogize a gender binary.

I propose that two compositions may replicate the kind of relationship that has long been expressed by a pair of marriage pendant portraits. These typically depict a man and woman facing each other and embody contrasting and normative gender stereotypes. In making this argument I draw from the historical contexts of Weber’s masses, the composer’s comments about them, and their musical content. As I reveal how Weber inscribed gendered traits into his music, I apply the aesthetics of the sublime and the beautiful, categories that Burke, Kant, and others conventionally associated with masculinity and femininity, respectively. Analyzing these masses as a gendered pair, moreover, yields insight into idealized gender roles and relationships within Weber’s context.

Daniel Steibelt’s Roméo et Juliette: A French (?) Opera in Revolutionary Paris
Paul Abdullah (Case Western Reserve University)

Daniel Steibelt is remembered primarily as German piano virtuoso from the era of Beethoven, but his greatest composition is widely acknowledged to be Roméo et Juliette, an Opéra Comique for Paris that premiered in 1793. As late as the 1830s the opera was highly esteemed by figures like Berlioz, and musicologist Winton Dean has singled it out as “the best Shakespeare opera of the eighteenth century,” but the work remains underexplored by scholars. An avowed Francophile, Steibelt intended the work for France’s most prestigious stage, the Opéra, but also had to reckon with continued French antipathy to Shakespeare. Yet, instead of embracing existing French approaches to Romeo and Juliet, including another Opéra Comique that premiered a year earlier, he drew heavily on German inspiration, both in techniques of Shakespearean adaptation (including German stage and operatic models) as well as musical techniques (particularly in his use of the orchestra), all of which is seen most clearly in the widely praised third act. Ultimately, I argue that Steibelt’s success at fashioning an identity as a “French” composer relied on his ability to incorporate a German perspective on England’s most famous poet. This cosmopolitan feat is all the more remarkable for occurring during the heightened violence and nationalism of the revolutionary period known as the Terror. More broadly, Steibelt’s success suggests some of the ways in which the greater national mobility of opera allowed it to sometimes lead rather than merely follow cosmopolitan developments in literature.
Session 2: Characters and Characterizations in Popular Musics from the 1970s to the Present  
Session Chair: Joe Matson (Illinois State University)

Look at Me, I’m Femininity: The Female Persona in 1970s Musical Theater  
Samantha Lampe (Janesville, WI)

During the 1970s, Broadway musicals staged a familiar act: women contending with society’s dichotomous female roles as either madonna or mistress. The heroines of *Grease*, *Chicago*, and *Evita* heighten Judith Butler’s theory of gender as a constructed performance as the women theatrically display femininity. This paper will analyze how each character musically employs both feminine stereotypes to create a complicated persona and successfully acquire high social status in the staged world.

Similar to the Second-Wave Feminist authors including Betty Friedan and Simone de Beauvoir, each musical questions the contradictory persona of ideal femininity because it only exists from the spectator’s perspective. For example, *Grease* critiques this bifurcated perception of women by describing Sandy from the observer’s perspective in the song “Look at Me, I’m Sandra Dee,” which later marks the heroine’s change in identity as she reprises it. Additionally, the characters subvert female stereotypes by performing both personas like *Chicago’s* Roxie sweetly singing about her staged pregnancy in “My Baby and Me,” and seductively about her notoriety in “Roxie.” Furthermore, these shows remark on the women’s social status through the music’s development. Where *Chicago* tells its story with quick, detached numbers to resemble the capriciousness of Roxie’s fame, *Evita* uses leitmots to connect significant events. Their calculated repetition complicates Evita’s public image, which constantly shifts between madonna and mistress as it suited her. By examining of these roles, I hope to situate these formidable heroines of musical theater within the ideologies of women’s changing identity in 1970s American culture.
**Drums of the Dothraki: Signifying the Non-Westeros in *Game of Thrones***
Daniel Atwood (Northwestern University)

This paper considers music’s role in articulating the representation of the fictional Dothraki culture in the television series *Game of Thrones*. Depicted as a barbarian horde from an eastern land, the Dothraki have inspired scholars and critics to draw parallels between the series’ fictional continents of Westeros and Essos and real-world Western cultural imaginations of the medieval West and an exotic, savage East. Orientalist critiques in popular culture studies, such as that advanced by Mat Hardy, have taken the Dothraki’s behavior and rituals, costuming, casting, plot function, and geographical relationship to the series’ narrative cultural center as the material for their analysis, but have thus far overlooked the role of music in further attenuating or complicating these associations.

Yet if scholars and critics have neglected to attend to the music’s role in linking the cultural representation of the Dothraki with a perceived real-world East, advertising and popular coverage has not made the same oversight, frequently emphasizing the use of instruments and sounds from the real-world Eastern hemisphere in scoring Dothraki and Essos scenes. This paper expands the existing scholarly discourse on the cultural representation of the Dothraki to include their music (diegetic and non-diegetic) and the discourse of its real-world framing in advertising and popular coverage. I argue that the questions of “What do Dothraki sound like?” and “How have we talked about Dothraki music?” point toward underexplored avenues of considering the Medievalist fantasy construction of fictional Eastern cultures in relation to the representation of real-world Eastern or non-Western cultures.

**Defining the Gothic and Fairy Topics in Danny Elfman’s Scores for Tim Burton***

Krista Mitchell (Indiana University)

Leonard Ratner introduced the idea of musical topics as “subjects for musical discourse,” mostly applying this concept to eighteenth-century music. I sought to apply musical topics to a modern style that could inspire the same universal reactions as a gigue might elicit from an eighteenth-century audience: contemporary film music. The partnership between director Tim Burton and composer Danny Elfman is well-known within many circles and is associated with films of a fantastical and often macabre nature. I argue that Danny Elfman uses topics to complement and strengthen Tim Burton’s fanciful atmospheres on screen, particularly the topic of fairy music and a new topic I call “gothic.”

During my research, I conducted film score analyses for these fairy tale movies and eventually narrowed in on the following films: *Edward Scissorhands, Big Fish, Alice in Wonderland, Batman,* and *Sleepy Hollow.* I considered how visuals matched certain instruments, modulations and chord progressions, instrument ranges, dynamics, and more. Specific cues were highlighted to illustrate these compositional tendencies. Soon, trends began to emerge which confirmed Elfman’s use of what other scholars had already defined as the fairy music topic and what I had defined as the gothic topic. Furthermore, films today provide a similar role as eighteenth-century dancehalls and public concerts in exposing the public to new music and in defining and dispersing musical topics.
“The Revolution ...” Will Be Sampled: Gil Scott-Heron’s Hip Hop Afterlives
Nicholas Stevens (Cleveland State University)

In October of 2017, the search engine Google registered an unprecedented spike in queries for the phrase “The Revolution Will Not Be Televised.” Users had sought out the eponymous spoken-word poem by Gil Scott-Heron after hearing his original 1970 recording prominently sampled in a trailer for the 2018 film *Black Panther*. Shorn of its references to the Vietnam era, the piece appears only in snippets, and with new accompaniment: “BagBak,” a 2017 track by the rapper Vince Staples. Despite effectively censoring Heron’s indictment of corporate media on behalf of Walt Disney Studios, composer Ludwig Göransson made a timely, telling choice of sample. “The Revolution Will Not Be Televised” has become a malleable trope in rap, lending intertextual resonance to expressions both revolutionary and reactionary.

In this talk, I undertake three case studies in the posthumous sampling or quotation of Heron’s piece since his death in 2011. Drawing on the work of David Metzer and other theorists of adaptation, I demonstrate uses (and, arguably, abuses) of the poet-musician’s most enduring composition, including and beyond its redacted rendition in the *Black Panther* trailer. Reading performances and recordings by Kendrick Lamar, Beyoncé, and Eminem and Royce da 5’9”, I trace the genealogy of a phrase that has become one of rap’s slipperiest clichés. An irony inheres in the poem’s latter-day status as generic signifier of anti-establishment sentiment. The political movements and mass media-related anxieties of the “post-truth” era have helped make many of the specific social concerns of Heron’s poem relevant again.

Keynote Panel Discussion: Music in the Motor City: Its Storied Past and a Role in its Future
Session Chairs: Joshua Duchan and Mary Paquette-Abt (Wayne State University)

Panelists:
- Mark Stryker, former music critic for the Detroit Free Press
- Dr. Deborah Smith Pollard, Professor of English Literature and Humanities at the University of Michigan-Dearborn
- Dr. Stephen Wogaman, president of the Chamber Music Society of Detroit, pianist, and chamber musician
Session 3: Livestreaming the Opera and the Orchestra
Session Chair: Alison DeSimone (University of Missouri-Kansas City)

Multimodal Figments and Phantom Characters in Live-Streamed Opera
Shersten Johnson (University of St. Thomas)

The Metropolitan Opera’s series of Live in HD simulcasts have made possible a subgenre of opera that is distinct from either staged or filmed opera. The simulcast, with its immediacy and accessibility enhanced by instantaneous streaming to movie theaters, reconfigures traditional audiovisual points of view, not only by providing audiences close-ups of characters and intermission interviews with performers but also by offering glimpses of behind-the-scenes music and stagecraft. More than mere halftime entertainment, these documentary-like investigations support multiple storylines woven through gaps in the operatic narrative. Although the two worlds (inside and outside of the storyline) often remain separate, at times they can come together in interesting ways, sparking, I argue, subtle illusions that are only available to the simulcast patrons. An example of this phenomenon can be found in the 2010 Met production of Don Pasquale, which mixes close-ups of pit and stage in a way that triggers inter-storyline references between musicians and characters. Drawing on insights from performance and media studies, this presentation analyzes music performed by non-characters (or by characters that are temporarily outside of the flow of the narrative) and then draws connections with the in-narrative music making. I show that those connections form more readily because of the very immediacy, liveness, and close-up camera work that the simulcast format offers, resulting in “figments” and “phantoms” at the opera.

Live from Orchestra Hall: The Detroit Symphony Orchestra and Concert Livestreaming
Nathanee Chucherdwatanasak (University of Michigan)

To ensure their vitality in the twenty-first century, several American orchestras have adopted digital technology to attract audiences, particularly by livestreaming concerts. While many orchestras livestream their concerts only occasionally, the Detroit Symphony Orchestra (DSO) offers free, regular HD webcasts—Live from Orchestra Hall—virtually every week throughout the concert season. How does the DSO’s webcast series operate? In what ways does it contribute to the organization? And given how critical this digital strategy has been to the DSO’s turnaround after its near-disastrous strike in 2010–11, why have other orchestras not adopted this livestream approach?

This paper examines the DSO webcast series, the first—and so far, the only—free, regular classical concert livestreaming service in the United States. My research combines an archival approach, based on local newspaper coverage and DSO material, with an ethnographic study including interviews with the administrative executives, staff, and musicians about the impetus, strategy, and impact of the orchestra’s webcast series. Helping the DSO to prevail in the new century, the Live from Orchestra Hall series has brought about innovative changes without compromising the organization’s artistic goals. Although the webcast strategy brings no direct financial profit to the orchestra, its long-term, indirect benefits to the DSO’s image and revenues could be influential.
Sunday, September 15, 2019

Session 4: Narratives in the Twentieth Century: Three Case Studies
Session Chair: Murray Steib (Ball State University)

Britten’s Singing Ghosts: A (dis)Embodied Narrative of *Turn of the Screw*
Jessica Sommer (Ball State University)

Performance allows analysts to access the physical manifestation of music, arguably the most influential aspect of music experience. Music in performance encompasses heard sound, moving bodies, and the deeper meaning of the composite (Clarke 2005, 62ff). Studying the moving body is essential when analyzing performance, an important part of music study that has, until recently (Cusick 1994, Mead 1999, Risi 2011, Graybill 2018), been relegated to the margins of the field.

I analyze performance, specifically of opera, by thinking about the music along with the actors’ movements and facial expressions (Counsell 1996, Chandler 2017). My approach addresses both visual and aural aspects together, finding a narrative in the combined space. Additionally, a deeper meaning, rooted in culture, narrative, and society, arises from the analysis.

The opera I will approach in this analysis is Benjamin Britten’s *Turn of the Screw*. Specifically, I look at how different actors have embodied the ghosts in the opera, Peter Quint and Miss Jessel. The embodiment of ghosts is necessarily different from the embodiment of living characters, even other characters in this opera. I will briefly discuss their inception (Rupprech 2001, Seymour 2004, Howard 1985), then I will discuss a few scenes involving the ghosts, especially Act I scene 8 “At Night,” and Act II scene 1 “Colloquy,” using a few different video productions (Glyndebourne 2011, Aix-en-Provence 2001). I will focus on three aspects in my analysis: music, words, and actions, along with how they interact to create meaning.

Shared Visions of the Eternal:
Joaquín Rodrigo’s *Fantasía para un gentilhombre* and Francoist Spain
Andrew Barrett (Indiana University)

Joaquín Rodrigo was one of Spain’s most successful composers under the dictatorship of Francisco Franco, yet the relationship of the composer’s music to this political environment has received little scholarly attention. Some writers avoid discussing the issue by claiming that the historicist tendencies of Rodrigo’s music indicate that he was more concerned with Spain’s past than the present. However, this conclusion is problematic, as Spain’s history was deeply politicized under Franco. Current scholarship has not examined the political implications of Rodrigo’s historicism, and as a result, it remains unclear what impact politics might have had on his music.

This paper addresses the issue by taking Rodrigo’s guitar concerto *Fantasía para un gentilhombre* as a case study. I argue that this work is a clear instance of political influence on Rodrigo’s music, and accordingly it refutes the descriptions of the composer as apolitical. Two key points support this conclusion: that by reusing music from Spain’s Golden Age, the concerto aligns with the historical ideology of the regime, and that this alignment was not coincidental but rather marked by a change from the brand of musical historicism Rodrigo pursued before the Franco era. In my discussion I draw on musical analysis, government policy, and Rodrigo’s writings on his creative process. The goal of this project is to better understand the context of Rodrigo’s music, while also demonstrating the importance of history to the creation of national identity through music, an issue that stands at the intersection of music, cultural politics, and nationalism.
Choosing a Location for *Music for Wilderness Lake*
Sarah Teetsel (University of Buffalo)

R. Murray Schafer’s *Music for Wilderness Lake* (1979) is written for outdoor performance with site-specific qualities. The two-movement work, scored for twelve trombones stationed around a lake, takes advantage of the natural acoustic characteristics of the landscape. The premiere performance was also recorded for film and radio broadcast. Using primary source materials from the National Archive of Canada, I chronicle the process by which O’Grady Lake was chosen for the premiere. My account also draws on interviews conducted with the members of Sonaré, the trombone ensemble that premiered the work. In addition to site-specific aspects of O’Grady Lake, traces of decisions made by the recording crews and trombonists involved can be seen and heard in the end result.

I engage with the work of Brandon LaBelle in *Background Noise: Perspectives on Sound Art* (2006) and Ricciarda Belgiojoso in *Constructing Urban Spaces with Sounds and Music* (2016). Both authors detail key figures and notable works of site-specific sound art. While Schafer is discussed as a seminal figure in acoustic ecology and soundscape studies, it is his written scholarship that the authors identify, with little mention of his musical compositions. This paper is a first step toward inserting Schafer’s first environmental work into the ongoing scholarly discussion regarding the challenges of making and documenting site-specific art.

Session 5: Concealed Music and Hidden Quotations
Session Chair: Keith Clifton (Central Michigan University)

**Concealed Music, Architecture, and Visual Arts in a Bohemian Pleasure House**
Arne Spohr (Bowling Green State University)

Through the lens of the Rondell, a Lusthaus (pleasure house) in the garden of Jindřichův Hradec Castle in Southern Bohemia, built between 1592 and 1600 and one of the most important (yet surprisingly understudied) examples of mannerist architecture in central Europe, this paper investigates the interrelations between sound, space, and visual media in early modern court culture. Based on my archival research and study of the architecture, acoustics, and visual program of the building, I will for the first time explore its multidimensionality, in which sonic and visual wonders together created synesthetic effects, meant to overwhelm the senses and evoke the image of paradise lost.

As my reading of primary sources such as the diaries of Cardinal Ernst Adalbert von Harrach (1598–1667) and accounts of visits by members of the Habsburg imperial family demonstrates, the soundscape of the Rondell covered a wide spectrum of sounds. These ranged from the distant, ethereal music of performers concealed in the building’s basement to the deafening noise of trumpets, kettledrums, and bagpipes. I contend that, within this wide spectrum, the building itself could change its sonic role, shifting from a sheltered space that provided quiet contemplation and relaxation for princely visitors, to a highly resonant space that was meant to project loud sounds to the surrounding civic and rural areas. This way, the building itself became an instrument of power, impressing visually and acoustically the meaning of princely authority, and affirming the notion of estate-based society’s divine nature.
On the Naming of Self-Quotations
Scott Messing (Alma College)

Despite our familiarity with composers reusing their music, there is no history of self-quotations. I address this topic by tracing the development of repertory in which composers devised ways to label their self-quotations during the first quarter of the nineteenth century. The literature ranges from themes in instrumental variations whose treatment appealed to connoisseurs to quodlibets and potpourris for the enthusiastic amateur. Second, I will offer reasons for this phenomenon. While Europe was lurching toward copyright protection, the appearance of naming one’s self-quotations as an illuminative component of the printed score secured ownership of a musical idea while also marking a composer’s originality. In a burgeoning consumers’ market, captions of all sorts could lure potential customers. Naming a self-quotations might inveigle the public in a way similar to encountering pieces with the newly devised “thème original” or headings that conveyed a piece’s character. Branding one’s reuses could also augment a prospective buyer’s appreciation, which resonates with changes in the perception and consumption of repertory by an expanding segment of the populace during this period. The increase in the quantity of music and the size of its audience begat more individuals whose enthusiasm was not matched by their judgment, generating no shortage of remonstrances over “the degenerate taste of the times,” as E. T. A. Hoffmann lamented in 1821. Despite such griping, composers proved willing to label their self-quotations in order to enhance interest even if it might risk cheapening the musical content.