

## **Fall Virtual Meeting**

### **American Musicological Society—Southwest Chapter**

Saturday, October 2, 2021

Time Zone: Central

Meeting Place: Zoom

The meeting is free and open to all members and friends of the chapter. Registration link:  
<https://uiw.zoom.us/meeting/register/tJMuf-mvqjooEtBmjwuVuKEMeBO7IE7gx3m>

Zoom Host: Kevin Salfen, AMS-Southwest Chapter President

Meeting Contact: Virginia E. Whealton, AMS-Southwest Chapter Secretary-Treasurer  
(virginia.e.whealton@ttu.edu)

## **Acknowledgements**

The Southwest Chapter of the American Musicological Society would like to thank:

### **The Spring 2021 Program Committee**

Micaela Baranello (University of Arkansas)  
Kimberlyn Montford (Trinity University)  
Megan Sarno (University of Texas at Arlington)

### **The Spring 2021 Panel Moderators**

Alexandra Kieffer (Rice University)  
Megan Sarno (University of Texas at Arlington)  
Leanne Wood (Northern Kentucky University)

### **The Spring 2021 Meeting Organizers**

Kevin Salfen (University of the Incarnate Word)  
Virginia E. Whealton (Texas Tech University)

### **The AMS Webmaster**

Drew Stephen

# **Thank You!**

## AMS-Southwest Discussion on Zoom: Logistics

### The Moderator

The moderator will guide the discussion. If you want to contribute to the discussion, send your question to the moderator or to the entire group not to the presenter.

Zoom chat offers many opportunities for increased interactions between all participants. It also creates new challenges as questions and comments can be typed simultaneously by multiple attendees in real time. Moderators may choose to group similar questions together rather than responding to each question in the exact order offered.

### Questions and Comments

Please use the chat feature to indicate that you'd like to ask a question or comment.

To help streamline discussion in the chat, please use the codes below:

**Q** = I'd like to ask a question. Even if you choose to type out your question in whole or in part, please begin with Q.

*Example: Q Was The Island Princess performed in the English colonies in North America?*

**C** = I'd like to offer a comment to be included in the discussion. Even if you choose to type out your comment in whole or in part, please begin with C.

**+** = I have something I'd like to contribute to the discussion happening right now

**FYI** [plus text] = I'm offering some information or commentary for the speaker's benefit, but this doesn't need to be part of the discussion.

*Example: FYI My cat was enraptured by your paper. You have a new fan.*

## Program

### **8:50 a.m. – 9:15 a.m. Welcome**

Kevin Salfen (University of the Incarnate Word), Chapter President

### **9:15 a.m. – 10:15 a.m. Panel 1: Ethics and Worldview**

Chair: Alexandra Kieffer (Rice University)

Andrew J. Chung (University of North Texas), “Songs of the New World and the Breath of the Planet at the Orbis Spike, 1610: Towards a Decolonial Musicology of the Anthropocene”

Jonathan Guez (The University of Wooster), “The Third Dimension of Adorno’s Landscape Metaphor”

### **10:15 a.m. – 10:45 a.m. Poster Session**

Hannah Neuhauser (University of Texas at Austin), “Three Men and a Little Painting: Music, Masculinity and Obsession in ‘Laura’”

Courtney Nichols (Texas Tech University), “How the Womyn’s Music Movement Shaped Rock n’ Roll”

Sa Ra Park (Texas State University), “German Contemporary Composer Jürgen Blume and His *Psalm 30*: An Analytical Approach”

### **10:45 a.m. – 11:00 a.m. Break**

**11:00 a.m.– 12:00 p.m. Panel 2: Style and Aesthetics in the Later 20th Century**

Moderator: Megan Sarno (University of Texas at Arlington)

Alexander Sanchez-Behar (Texas A & M University—Kingsville), “Jazz Influence and Synthesis in the Music of John Adams”

Mylène Gioffredo (Université de Lorraine, CRULH—France), “Stockhausen’s *Weltmusik* at the crossroads of serialism and postwar utopianism”

**12:00 p.m. –1:00 p.m Business meeting / Lunch**

**1:00 p.m.– 1:30 p.m. Break**

**1:30 p.m. – 2:15 p.m Breakout Discussions: Resources Created and (Re)discovered during the Pandemic**

Convenor: Virginia E. Whealton (Texas Tech University)

**2:15 p.m.– 2:30 p.m. Break**

**2:30 p.m – 3:30 p.m. Panel 3: Found in the United States**

Moderator: Leanne Wood (Northern Kentucky University)

Kathleen Sewright (Independent Scholar), “A Little Piece of Spain in the American Midwest: An Introduction to a Spanish Mass Ordinary Manuscript in Missouri”

Micah Mooney (Pennsylvania State University), “From a Cowboy’s Song to a Community’s Hymn: The Role of the Pastoral in *Oklahoma!*”

**3:30 p.m**

**AMS-SW Colloquia Interest Group**

Convenors: Kevin Salfen (University of the Incarnate World), Virginia E. Whealton (Texas Tech University)

## Paper and Poster Abstracts

### 9:15 a.m. – 10:15 a.m. Panel 1: Ethics and Worldview

#### **“Songs of the New World and the Breath of the Planet at the Orbis Spike, 1610: Towards a Decolonial Musicology of the Anthropocene”**

Andrew J. Chung (University of North Texas)

This paper develops musicological consequences of recent proposals by climate researchers to date the beginning of the Anthropocene—the geological epoch of human induced climate change—to the period immediately following New World colonization’s onset. Colonial decimation of Indigenous Central and South Americans led to land abandonment and reforestation. This reforestation led to carbon dioxide sequestration and a planetary lowpoint of CO<sub>2</sub> in 1610, a climatic signal that geologists call the “Orbis Spike”—the first demonstration of some humans’ ability to abruptly alter the earth system. Placing the Anthropocene’s origins at the Orbis Spike bears historiographically upon musical and aural documents of New World colonization by framing musics disclosing the lethality of colonization as Anthropocene musics. I undertake Anthropocenicrecontextualizations of colonial violences disclosed in Purcell’s *Indian Queen* (1695), 18th- and 19th-century musical and ethnographic representations of Native American “Death Songs,” and two practices of Indigenous resurgence expressed in song: psalmody and Ghost Dance ceremonies. Recognizing how colonization’s lethality contributed to the Anthropocene confronts the time of musical history with geological time, and the Anthropocene becomes a background analytic for music seemingly far-removed from familiar climate-change themes like environmental responsibility, interactions between landscapes and sonic practices, and musical representations of ecology. The Orbis Spike data challenge musicological inquiry into the Anthropocene towards being not only ecologically and musicologically rigorous, but also decolonial, anti-racist, and critical of global capitalism. Coloniality and race inflect a fundamental question of the Anthropocene and its inscriptions in sonic culture: the emergence of geologically-relevant subjectivities.

#### **“The Third Dimension of Adorno’s Landscape Metaphor”**

Jonathan Guez (The College of Wooster)

In 1928, Adorno published a short essay entitled “Schubert” in the Berlin periodical *Die Musik*. When it was retranslated in 2005, its editors noted that it had gone “without sustained discussion in the ... secondary literature on the composer.” Fourteen years later, now in an Adorno anniversary year, the situation is different. Though now it is *de rigueur* to read Adorno’s essay, we have had difficulty

understanding how it connects to Adorno's philosophy after 1928. This paper redresses this lack of understanding through a reading of the essay that is informed by Adorno's larger philosophical goals. My primary claim is that it principally serves, not as a description of Schubert or an analysis of his music, but as an early attempt to articulate a moment in the historical dialectic of material.

In support of this claim, I archaeologize the essay's best-known and most misunderstood image—that of “landscape”—arguing that, for Adorno, “landscape” is fundamentally a historical category. Understanding the historical dimension of Schubert's landscape involves excavating one of its heretofore neglected physical dimensions: the vertical one. For Adorno's landscape has a rich vertical component, from heavenly stars to chthonic depths. And Schubert's music, in bringing the “organic, upper world” associated with the Beethovenian sonata into contact with the “inorganic” underworld associated with concatenations of song themes, creates a dialectical friction that results in an irrevocable historical change in the principle of musical-formal construction. This tension between two worlds is appropriately symbolized by a volcanic eruption.

### **10:30 a.m. – 11:00 a.m. Poster Session**

#### **Three Men and a Little Painting: Music, Masculinity and Obsession in “Laura” Hannah Neuhauser (University of Texas at Austin)**

Otto Preminger's 1944 noir film *Laura* is a gripping tale of obsession. Socialite and business success, Laura Hunt (Gene Tierney), has been claimed dead. Reluctantly, Detective Mark McPherson (Dana Andrews) solves the case of her recent murder, while simultaneously falling in love with the victim through what Eugene McNamara calls “second-hand sources” (1992). These sources do not merely refer to the stories of her McPherson gathers from his suspects, Waldo Lydecker (Clifton Webb) and Shelby Carpenter (Vincent Price), but also Laura's personal items. Yet the most iconic insights into Laura are her portrait and a beloved record of David Raksin's theme, which are paired together in the film's opening credits. The theme is a musical version of the portrait, providing a small, emotional insight about Laura.

On the surface it seems that the Raksin's musical theme represents the title character. Everyone calls it “Laura's theme” (Kalinak 1992, Brown 1994). However, if the music was to be Laura's leitmotif, how come her music is never played when she is revealed to be alive? “Laura's Theme” is certainly associated with Laura, but much like her portrait, it does not identify her character or desires. My analysis shows that Raksin's theme represents Laura as an object of obsession and in each variation of theme, reflects the patterns of the perceiving male's characteristics. Ultimately, revealing Lydecker as a murderous manipulator, Shelby as a cheating coward, and McPherson as a hard-boiled misogynist that is better than the rest simply by comparison.

## **“How the Womyn’s Music Movement Shaped Rock n’ Roll”**

Courtney Nichols (Texas Tech University)

Drawing upon historical analysis of women musicians’ experience in rock music before and after the advent of the 1970s Women’s Music Movement and musical analysis of the topic’s explored in those women’s songs, I will argue that the Movement (1970-1994) increased the number of women who participated as creators in the rock genre and likewise shaped the optics about which the musicians of the Movement wrote.

Historically, rock n’ roll has been a gendered male-perspective genre whose topics have often centered around sex, rebellion, and drug use. However, in the 1970s as a response to Second Wave Feminism and Civil Rights Movements, the Women’s Music Movement began to steadily increase in popularity as women, especially lesbians, desired songs that expressed their hardship of being gay in a heteronormative society.<sup>1</sup> The musicians of this movement, including Meg Christian (b. 1946), Holly Near (b. 1949), Cris Williamson (b. 1947), and many others, sought to avoid such stereotypical topics. The female artists sought freedom from the restrictions of social norms and mores and wanted to see themselves represented in society.

## **“German Contemporary Composer Jürgen Blume and His *Psalm 30*: An Analytical Approach”**

Sa Ra Park (Texas State University)

Jürgen Blume (1946) is a German cantor, composer, choral conductor, and professor of music theory. In April 2014, Blume composed *Psalm 30* for four-part choir and organ – a wonderful piece of music that has not yet been explored in scholarly writings. It was commissioned for the inauguration of the new Spanish Baroque organ, which was installed in 2013 at the Music Conservatory Mainz. On June 6, 2014, Blume’s composition was premiered by a vocal ensemble of the Conservatory. The newly built organ is a copy of a Spanish organ from what is called Spain’s Golden Age of organ music (16<sup>th</sup>–18<sup>th</sup> centuries). With regard to the construction, organ registers, and sounds, the Spanish Baroque organ is different from organs of other periods. One may think that this organ would not match any vocal ensemble, and therefore it might be interesting to see and analyze how Blume composed his *Psalm 30* for a vocal ensemble and the Spanish Baroque organ.

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<sup>1</sup> In America during the Civil Rights Movements of 1960s and 1970s, rock musicians turned to folk rock as a form of protest. Many of the artists of the Women’s Music Movement began as folk-rock singers and songwriters and used the rock subgenre to protest their status, or lack thereof, in society.

This paper will explore the musical elements that are used in the composition in order to examine the style of the composer. Since Blume's composition is not based on tonal harmonic function, this paper uses set theory (prime form and the interval-class vector) in order to find particular sonorities. In addition, this paper analyzes form. Since Blume chose the genre *sacred vocal work* (*Geistliches Konzert*) for his composition, we will compare the form of Blume's composition with one of Heinrich Schütz's sacred vocal works, *O süßer Jesu Christ*, SWV 405.

### **11:00 a.m.– 12:00 p.m. Panel 2: Style and Aesthetics in the Later 20th Century**

#### **“Jazz Influence and Synthesis in the Music of John Adams”**

Alexander Sanchez-Behar (University of Texas—Kingsville)

Studies on the contemporary composer John (Coolidge) Adams characterize his compositional style as being rooted in the minimalist aesthetic. This paper contests the general opinion that minimalism represents the sole and principal influence in Adams's stylistic development. I contend that Adams's lifelong interest in jazz, precisely, has impacted his compositional output and developed in tandem with minimalist traits. Part one of this study chronicles Adams's early encounters with touring jazz bands during his formative years. Forging past his adolescence and formal training at Harvard University, Adams turns to the music of Duke Ellington as a source of inspiration for the creation of a movement from *American Standard* (1973), a work that precedes his initial experimentations with minimalism. Next, I highlight the way Adams's interest in jazz surfaces in his work titles and anecdotal accounts.

Part two aims to broaden the vocabulary of Adams's harmonic structures, particularly those succeeding *Nixon in China* (1985–87), using a jazz-oriented approach. As a means of comparison between traditional tonal harmony and jazz, I offer commentary on Timothy A. Johnson's harmonic model specifically designed for the examination of Adams's works. I explore Adams's incorporation of jazz harmonic idioms starting with an orchestral works from the '80s and surfacing more prominently soon after *Nixon*. As the influence of jazz endures in Adams's works from the '90s onwards, I examine the synthesis between jazz and postminimalism that characterizes his mature compositional style.

## **“Stockhausen’s *Weltmusik* at the crossroads of serialism and postwar utopianism”**

Mylène Gioffredo (Université de Lorraine, CRULH—France)

Developed in the late 1960s, Karlheinz Stockhausen’s concept of *Weltmusik* has drawn critiques questioning the composer’s imperialist attitudes. The proposition of *Weltmusik* as a single compositional system subsuming all music of the world has been perceived as a sign of a domineering worldview (Cardew 1974; Heile 2009). Furthermore, the use of musical quotation as in *Telemusik* (1966) or *Hymnen* (1967–68) and the allusions to modes and scales in *Mantra* (1971)—both practices starkly contrasting with Stockhausen’s early serial practices—have been associated with cultural appropriation (Born & Hesmondhalgh 2000).

I argue that while the post-colonial frame cannot be ignored, these critiques have blind spots that prevent us (1) from realizing that emblematic *Weltmusik* pieces such as *Hymnen* do not symbolize the composer’s abandonment of serialism, but rather represent a mature stage of his serial practice, and consequently (2) from understanding the social role of Stockhausen’s compositions of this period as a humanist reaction to the postwar era. Based on Stockhausen’s interviews and lectures (Cott & Stockhausen 1973 ; Stockhausen 1989, 2009), I define the fundamental concepts of *Weltmusik* with illustrations from *Hymnen*. Then, drawing on the composer’s theoretical writings (Stockhausen 1963), I trace the serial origins of the *Weltmusik* concept. Doing so allows me to highlight one often overlooked aspect of serialism, the role of musical illusion, which is crucial for Stockhausen’s late discourse. *Weltmusik* symbolizes a post-WWII’s new sensitivity, calling on our individual responsibility to move beyond our comfort zone to embrace others’ points of view.

### **2:30 p.m – 3:30 p.m. Panel 3: Found in the United States**

#### **“A Little Piece of Spain in the American Midwest: An Introduction to a Spanish Mass Ordinary Manuscript in Missouri”**

Kathleen Sewright (Independent Scholar)

It is not generally known that there are nearly ninety Spanish *cantoriales*, (liturgical choir books), dating from the fifteenth through the eighteenth centuries, scattered in libraries and public collections all around the United States, most of which have never been studied. One of the most interesting of these is a plainchant *Kyriale*, or manuscript of Mass Ordinary cycles, currently held by the University of Missouri at Kansas City.

After a brief history of the scholarly interest that has been focused on the codex, this paper will explore several aspects of the UMKC manuscript that have remained unknown or imperfectly known until now: its peripatetic provenance history; a description and summary of its overall contents; and an analysis of the many scribal hands involved in its compilation and what that means for the dating of its compositions.

This paper will show that the *Kyriale* was written by and for the Franciscan monks of the monastery of San Pedro de Regalado, in modern-day Aguilar de Campoo, and that as a result of the Spanish government's closing of the monastery during the nineteenth century, the manuscript was subsequently transferred to the female Convento de las Claras in Peñafiel. The *Kyriale*, originally written in the fifteenth century, underwent many revisions and additions from the sixteenth through the late nineteenth centuries and is an important witness to the (surprising) Franciscan interest in troping as well as *canto fratto* masses, one of which was written by the Ferrarese minor nobleman Ercole Strozzi.

### **“From a Cowboy’s Song to a Community’s Hymn: The Role of the Pastoral in *Oklahoma!*”**

Micah Mooney (Pennsylvania State University)

Rodgers and Hammerstein’s 1943 musical *Oklahoma!* is a story of optimism for the unknown future, unity in the face of challenge, and pride in a shared country. One important aspect of the show is its pastoral imagery, which is associated with hope and nostalgia. These associations made the pastoral topic a perfect vehicle for a successful Broadway musical premiering during World War II.

Various musical topics, especially the pastoral, carry the emotional power of *Oklahoma!*. In this paper, I analyze the opening number, “Oh, What a Beautiful Mornin’” from a pastoral perspective to illustrate how Richard Rodgers’ score and Robert Russell Bennett’s orchestrations use topical associations to advance the story and deepen the characters. As a waltz, the song is developed through the show from one character’s song to a communal hymn, reflective of the characters’ journey. And though Rodgers avoided ethnomusicological research, the song also shares many qualities with common cowboy songs from the turn-of-the-century American West including form, melody, and a chromatically altered leading tone. These attributes align the song with the pastoral tradition and its associations of hope and nostalgia.

This analysis is a case study for the power of musical topics within a story-telling medium. By using figures and attributes associated with an understood topic, music can be a powerful force in the narrative process, communicating information to the audience both efficiently and effectively.

## Presenter Biographies

**Dr. Andrew J. Chung** is a theorist of music and sound at the University of North Texas, where he serves as an assistant professor. His current work ponders the entwining of the Anthropocene and its radically uneven precarities, its affiliations with and origination in colonial modernity, and the musical archive of the early modern to the present day. This work is buttressed by commitments to bringing music theory into dialogue with continental philosophy and cultural theory. Previous work rebuilds the musical-language metaphor on the model of theories of performative utterance and speech act theory.

Recently graduated from McGill University (Canada) where she studied under the supervision of Professors Robert Hasegawa and Christoph Neidhöfer, **Mylène Gioffredo** is a lecturer at the Université de Lorraine (France). She is specialized in European Post-War Serialism, which she explores from both a compositional process and phenomenological perspectives, and its role within the society. Secondary research interests are the impact of Antonin Artaud's theories on post-WWII musical aesthetics, the development of sound-based music analytical tools, and post-colonial studies. Her articles have been published in *La Revue de musicologie* and *Ad Paranassum*.

**Dr. Jonathan Guez** is associate professor of music theory at The College of Wooster in Ohio. He earned his PhD at Yale University, where his dissertation was co-advised by Patrick McCreless and James Hepokoski. His work has appeared in the *Journal of Schenkerian Studies*, *Music Theory Online*, *Music Analysis*, *Music Theory Spectrum*, the *Journal of Music Theory*, and *Music Theory Pedagogy Online*.

**Micah Mooney** is a composer and music theorist from Sellersville, Pennsylvania. His research interests include narrative music and music within the bounds of linguistic limitations. He is fascinated by music's power to convey meaning and nuance through topics and associations. This love manifests itself in his own compositions, but it also informs his research and study, which later feed into his creative process. He is an M.A. Music Theory student at Penn State University and is a graduate from Grove City College where he earned a B.M. in Music with a piano concentration.

**Hannah Neuhauser** earned her Bachelor of Music in Vocal Performance from Millikin University in 2018 and her Master of Arts in Music History at California State Long Beach in 2020. She is the honored recipient of the Graduate Dean's List for Scholars and Artists for her thesis, "Lost Without a Cue: The Progression of Music and Masculinity in Detective Film Noir." Selections of her thesis have been presented at multiple professional conferences; most recently, the Pop Culture Association this summer. This fall she begins her doctorate program in musicology and Graduate Research Assistantship at the University of Texas at Austin.

**Courtney Nichols'** current research explores women's participation in rock music in the 1970s and how women's experiences affect rock music. Her other research interests include the history of rock music and popular music since World War II as well as women's roles in creating and participating in these musics. Courtney received her B.A. in Music at Texas Tech University and is currently working on her Masters in Musicology with a certificate in Women's and Gender Studies at Texas Tech University.

**Dr. Sa Ra Park** is a church musician, musicologist, and music theorist. Before coming to the US, she studied musicology at the Johannes Gutenberg University in Mainz and at the Goethe University in Frankfurt am Main (Germany). In 2020, she completed a doctoral degree with her dissertation "Das Liedrepertoire der evangelischen Kirche in Korea – Interkulturelle Beziehungen zwischen dem deutschen und dem koreanischen Kirchenlied". Parallel to studies in musicology, she studied church music in Mainz and earned Bachelor's and Master's degrees. Her research interests include Asian music, especially Korean traditional music, music by contemporary musicians, and intercultural relationships surrounding church hymns.

**Dr. Alexander Sanchez-Behar** is an Associate Professor of Music Theory at Texas A&M University-Kingsville. He received his B.A. in music from the University of California, Berkeley, M.M. in music theory from Northwestern University, and Ph.D. in music theory from Florida State University. His research focuses on minimalism, with a particular emphasis in the music of John Adams. He has published articles in *Music Theory Spectrum*, *Indiana Theory Review*, *Tempo*, and the *Journal of the Riemenschneider Bach Institute*. In 2020, he published a monograph titled *John Adams: A Research and Information Guide*, available in print and digital formats through Routledge.

**Dr. Kathleen Sewright'**s research interests center on early music source studies. She has presented and/or published on the topics of fifteenth-century French poetry sources and their relationship to Franco-Flemish chansonniers, the Protestant reformer Matthias Flacius Illyricus and his interest in *Ars antiqua* conductus and motets and, lately, the relatively unstudied field of Spanish liturgical plainchant manuscripts held in U.S. libraries and collections. Her most recent project is a study of a previously-unknown *canto fratto* mass Ordinary composed by the Ferrarese nobleman Ercole Strozzi.

## Officer Candidate Biography—Student Representative

**Hannah Neuhauser** earned her Bachelor of Music in Vocal Performance from Millikin University in 2018 and her Master of Arts in Music History at California State Long Beach in 2020. She is the honored recipient of the Graduate Dean’s List for Scholars and Artists for her thesis, “Lost Without a Cue: The Progression of Music and Masculinity in Detective Film Noir.” Selections of her thesis have been presented at multiple professional conferences; most recently, the Pop Culture Association (June 4, 2021) and the Pacific Southwest Chapter of the American Musicological Society (May 8, 2021, Oct. 24, 2020). Outside of film noir, Hannah has also co-presented “Modern Melodies for the Middle Ages: An Analysis of Parody in Alan Menken’s *Galavant*” with her fellow Film and Music Graduate Assistant, Daniel Goldberg, for the Telephone Hour: A Quarantine Colloquium (June 3, 2020). Recent publications include “*The Letters of Cole Porter* (2019) by Cliff Eisen and Dominic McHugh,” *Bulletin of the Society for American Music XLVII* no. 2: 7-8. Independent of her scholarly pursuits, Hannah actively participates as a member of the artistic community. Earlier this year she worked as a research consultant and performer for Andrew Robert Wilcox’s *SOCKTOWN: a noir sock puppet musical* (May 7, 2020). Notwithstanding previous experience as a stage manager/lighting designer for Millikin Opera Theatre (2017-18) and her founding of the Bob Cole Conservatory of Music Graduate Association (2019). This fall she begins her doctorate program in musicology and Graduate Research Assistantship at the University of Texas at Austin. Hannah may be new to the Southwest AMS Chapter, but her multi-tasking abilities coupled her intellectual curiosity and ardent passion for community involvement are core reasons for why she is a great match for the qualities of a student representative. For more information about Hannah, please visit <https://neuhauh.wixsite.com/mysite-1>.