

Spring 2023 Conference of the

American Musicological Society – Southwest Chapter

with a special event

Ozarks Today: A Local Tie-In of the Smithsonian Folklife Festival 2023

as part of [Many Musics of America](#)

Saturday, April 29, 2023

University of Arkansas - Fayetteville

Fayetteville, Arkansas

Meeting Place:

JB Hunt Center for Academic Excellence, Room 147

Event Location:

The David and Barbara Pryor Center for Arkansas Oral and Visual History

[Greater Campus Map](#)

Local Arrangements Chair:

Dr. Micaela Baranello, Assistant Professor, Musicology

Special Event Coordinator:

Dr. Christa Bentley, Assistant Professor, Musicology

Acknowledgements

The Southwest Chapter of the American Musicological Society would also like to acknowledge the efforts of the following organizations for making our event possible:

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Dr. Megan Sarno, University of Texas at Arlington

Dr. Jessica Stearns, Texas A & M – Commerce

Dr. Virginia Whealton, Texas Tech University

The Spring 2023 Local Arrangements Committee

Dr. Micaela Baranello, University of Arkansas – Fayetteville

Dr. Christa Bentley, University of Arkansas – Fayetteville

The AMS-SW Webmaster

J. Drew Stephen

Thank you!

Travel Information

The AMS-SW Chapter Spring 2023 meeting will take place in the JB Hunt Center for Academic Excellence at the University of Arkansas - Fayetteville. The special event *Ozarks Today* will take place in the Pryor Center.

[JB Hunt Center for Academic Excellence, Room 147](#)

227 N Harmon Ave
Fayetteville, AR 72701

[Pryor Center](#)

1 E Center St
Fayetteville, AR 72701

Parking available at the [Harmon Avenue Parking Garage](#)

146 N Harmon Ave
Fayetteville, AR 72701

Parking in unmarked spaces in the Harmon Avenue Parking Garage is free on Saturdays.

Suggested Hotels and Inns

The local arrangements committee recommends using AirBnB to find accommodation within walking distance of campus. A number of chain hotels are within a short drive.

Conference Program

Saturday, April 29, 2023, at JB Hunt Center for Academic Excellence at the University of Arkansas - Fayetteville

[Registration Zoom Link for Saturday, April 29](#)

8:30-9:00 a.m. – Registration and breakfast

9:00-10:00 a.m. – *Romantic Influences* (Session moderator: Megan Sarno, University of Texas at Arlington)

- “Finding Schumann’s Ghost”
James MacKay, Loyola University, *in person*
- “Perpetual Purgatory: Lamennais’s Influence on the Philosophy and Music of Franz Liszt”
Matthew Wood, Louisiana State University, *online*

10:00-10:30 a.m. – Poster / snacks

- “Louis Vierne’s Messe Solennelle as an Example of the French Romantic Symphony”
Ian Aipperspach, Ouachita Baptist University, *in person*

10:30-noon – *Words and Music* (Session moderator: Kevin Salfen, University of the Incarnate Word)

- “Beyond *Music of Changes*: Christian Wolff’s Use of the *I Ching* as Compositional Process”
Jessica Stearns, Texas A & M – Commerce, *in person*
- “Music Essays against and as Criticism: Camille Mauclair’s *La Religion de la musique*”
Megan Sarno, The University of Texas at Arlington, *in person*
- “Between Rhetoric and Reality: Participation in *Invisible Cities* and *Hopscotch*”
Kathryn Caton, University of Houston, *online*

Noon-1:00 p.m. – Lunch

1:00-1:30 p.m. – Business Meeting

1:30-3:00 p.m. – *Entertainments* (Session moderator: Jessica Stearns, Texas A & M – Commerce)

- “Sam Lucas, The Hyers Sisters, and Early African-American Musical Theatre”
Nico Schüler, Texas State University, *online*
- “The Cimbalom Goes to Hollywood: Miklos Rózsa’s Scoring of the Sinister Exotic in “The Power””
Jessica Vansteenburgh, University of Arkansas, *in person*
- “A Japanese Wave: Examining Japanese Popular Music in the West and Its Influence on Western Popular Music”

Kyle Hutcheson, Texas State University, *online*

3:15-4:15 p.m. – *Libraries and Manuscripts* (Session moderator: Virginia Whealton, Texas Tech University)

- “Digitally Unpacking Musical Treasures from Archduke Rudolph’s *Musikalien Register*”
Stephen Husarik, University of Arkansas – Fort Smith, *in person*
- “The Context and Performance of Anomalous Neumes in the Musical Manuscripts of Hildegard of Bingen”
Andrea Klassen, The University of Texas at Austin, *online*

4:15-4:45 p.m. – Closing Reception

5:30 p.m. *Ozarks Today: A Local Tie-In of the Smithsonian Folklife Festival 2023*, part of the Many Musics of America program of the American Musicological Society (Juke Joint at the Pryor Center)

Paper Abstracts

Saturday, April 29, 2023

Panel 1, 9:00-10:00 a.m. *Romantic Influences*

“Finding Schumann’s Ghost” – James MacKay, Loyola University, *in person*

The genesis of Robert Schumann’s Ghost Variations, WoO 23, is well known: shortly before his final mental break, attempted suicide, and committal to a psychiatric hospital, Schumann jumped out of bed on February 17, 1854, to notate a chorale-like theme that he thought was dictated to him by angels. He added five variations by February 28 to complete the work, dedicating it to his wife, Clara Schumann. Johannes Brahms was a member of the Schumanns’ inner circle from late September 1853, witnessing Robert’s mental deterioration around the time of the work’s composition. Brahms subsequently used the Ghost Theme for his own set of variations (Opus 23, published 1861), and later edited it for Schumann’s collected works in 1893.

Despite Brahms’s close link with Schumann’s Ghost Theme, scholars have not noticed that he was haunted by this melody at other times in his life. The slow movement of his Piano Concerto no. 2, Opus 83 (1778-81) features a plaintive melody for solo cello (reused in his 1888 Lied “Immer leiser wird mein Schlummer,” Opus 105 no. 2), which begins with a close relative of the Ghost Theme and ends with virtually a direct quote of it. In the ensuing piano solo, Brahms (notably, the soloist at the work’s premiere) expands this theme into a grand elegy for his dearly departed friend Robert. This movement, and the Lied that shares its melody, demonstrate that the Ghost Theme’s influence on Brahms was not only lifelong, but more frequent than previously recognized.

**“Perpetual Purgatory: Lamennais’s Influence on the Philosophy and Music of Franz Liszt”
– Matthew Wood, Louisiana State University, *online***

The post-Napoleonic Romantic generation experienced seismic shifts in one’s understanding of the world. International exchange of cultural ideas helped great minds of the era comprehend their situation as leaders in a developing society. French abbé Félicité de Lamennais responded to this situation by attempting to unite and affect positive change in society through the authority of the church. Franz Liszt responded by attempting to temper Revolutionary ideals to suit the Metternichian age of Realpolitik and religious revival. While Lamennais sought to use the church’s position to affect societal change, Liszt aimed to use music, and religious music in particular, to do the same.

This paper excavates the often-ignored months-long meeting between Lamennais and Liszt at La Chênaie in 1834. At the time of their meeting, many of Lamennais’s defeats had already transpired, just as Liszt was experiencing a crisis of self-identity. Liszt shared Lamennais’s sense of inner turmoil in his attempts to affect greater good both in the church and on behalf of the church in society through his music. A portion of this music is explicitly modeled upon the texts of Lamennais.

This research establishes Lamennais as the impetus for Liszt’s religious philosophy, and more importantly as the crucial agent for Liszt’s development of thematic transformation. Seeking to

expound on Paul Merrick's work, this research confirms Liszt's religious expression through musical symbolism and thematic transformation via his own letters, and with the analysis of his explicitly Mennaisian compositions.

Poster Session, 10:00 a.m.

**“Louis Vierne’s Messe Solennelle as an Example of the French Romantic Symphony” –
Ian Aipperspach, Ouachita Baptist University, *in person***

Louis Vierne's Messe Solennelle as an example of the French Romantic Symphonic Tradition
Louis Vierne, reknowned organist for Notre Dame was primarily a composer of organ works and some vocal works. His position at Notre Dame would have almost included composing choral works for mass, but he only wrote three pieces for choir: Messe Solennelle in C-Sharp Minor, a secular cantata, and Tantum Ergo. The Messe Solennelle, is a dramatic mass setting dedicated to Théodore Dubois that explores the colors of the organs at St. Sulpice, where Charles-Marie Widor was organist.

This poster presentation will explore the idea of the Romantic Symphonic Organ tradition in relation to how Vierne wrote the organ parts in each movement for the Messe Solennelle. The vocal parts are not demanding, lending credence to the piece was conceived to show case the designs of French-Romantic Symphonic Organ Builder Aristidé Cavaille-Coll.

Through primary sources, score analysis, and recordings, an in-depth study of the organ registrations and compositional practice will help aid organists and choral directors understand the work. Most of this research will be original as very little resources and research exists on the Messe Solennelle. A poster presentation will augment and enhance the limited research, help organists understand how Vierne may have registered the organs, and help conductors by exploring tonal relationships and how the voices work in conjunction with each organ part.

Panel 2, 10:30 a.m.-noon – *Words and Music*

**“Beyond *Music of Changes*: Christian Wolff’s Use of the *I Ching* as Compositional Process” –
Jessica Stears, Texas A & M – Commerce, *in person***

In 1950, Christian Wolff gave John Cage a copy of the *I Ching*, which famously inspired the latter's *Music of Changes* (1951). While it is well-documented that Cage used the *I Ching* for his music, visual art, and writings, scholarship has not fully examined how Wolff utilized it in his compositions. Archival work at the New York Public Library for the Performing Arts reveals that he used the *I Ching* to construct *For Piano I* (1952), *For 6 Players* (1959, unpublished), *For 5 or 10 Players* (1962), and possibly *Music for Magnetic Tape I* (1952).

In some of his writings, Wolff states that he used chance procedures to determine aspects of works but does not give detailed explanations or that he used the *I Ching*. Sketches for *For Piano I* include charts that convert *I Ching* notation to aspects of duration and number of notes. Charts in sketches for *For 5 or 10 Players* indicate that Wolff applied the *I Ching* to decide things such as dynamics and which indeterminate symbols to use. In addition to these pieces, sketches for *For 6 Players* show similar charts. The sketches for *Music for Magnetic Tape I* feature *I Ching* notation scattered freely throughout, but they do not appear in organized charts.

Through an analysis of sketches from Wolff's archival materials, this paper examines how Wolff used *I Ching*-derived chance operations to determine elements of the scores. This line of inquiry sheds new light on Wolff's compositional process and Cage's influence on it.

“Music Essays against and as Criticism: Camille Maclair’s *La Religion de la musique*” – Megan Sarno, The University of Texas at Arlington, *in person*

Although musical aesthetics in Third-Republic Paris were long taken as proxies for politics, recently, Duchesneau (2015) and Kieffer (2019) have demonstrated the importance of epistemology in early twentieth-century French criticism. Musicology became institutionalized within French universities around 1900, leading to increasingly professional criticism, and heightened attention to scientific discoveries about the brain and acoustics drew critics to the relationship between sound's physical qualities and new music. Yet these insights do not account for Camille Maclair's preface to his 1909 collection of music criticism essays, *La Religion de la musique*: “the most learned music criticism, if it does not inspire love of sonority and rhythm, is nothing but heavy and vain rhetoric, a failure of those who reason before those who feel.” Maclair's antipathy toward science is surprising in this context.

Maclair knew about the rise of academic musicology and acoustical science, but he rejected them. In this paper, I argue that his criticism reflects a new philosophical approach, echoing a combination of pragmatist, spiritist, and psychological methods, which all emphasized the delicate balance needed between technical or empirical information and the emotional or experiential knowledge gained from being in the world. I study Maclair's essays and compare them to French philosophy written by thinkers such as Lionel Dauriac and Henri Bergson. I show that he did not support any of the previously acknowledged musical schools, and that he therefore can teach us new things about how changing conversations about thought and the mind influenced the creation and enjoyment of music.

“Between Rhetoric and Reality: Participation in *Invisible Cities* and *Hopscotch*” – Kathryn Caton, University of Houston, *online*

Often labeled “immersive” or “interactive,” productions of participatory opera distinguish themselves through dismantling or re-imagining traditional roles of author, performer, and spectator by inviting spectators to join in authorship and/or performance. At their core, questions relating to whether a work is “participatory” often relate to the historical development of participatory art since its first wave in the 1960s to the second wave in the 1990s. Therefore, my research builds on decades of previous research into participatory visual and performance art by historians and artists such as Nicholas Bourriaud, Anna Dezeuze, and Josephine Machon, among others. This paper explores the complex and occasionally contradictory practices that occur in some participatory opera projects through the examination of two case studies: *Invisible Cities* (2013) and *Hopscotch* (2015), both produced by Los Angeles's renowned experimental opera company, The Industry. These case studies highlight the existing tension between the egalitarian rhetoric that surrounds participatory works and the practical application of participatory elements as a means of process. Embedded in this discussion are ethical questions relating to the staging of large-scale productions in public arenas and the complications that arise when interacting communities are engaged or ignored. As with many participatory opera projects, these two operas speak to the pressures, conflicts, and contradictions

between individual and communal actions and alignment. Furthermore, they exist both as manifestations of the complexity of this existential paradox and active methods of interrogating ideas of consumption and engagement.

Panel 3, 1:30-3:00 p.m. – *Entertainments*

“Sam Lucas, The Hyers Sisters, and Early African-American Musical Theatre” – Nico Schüler, Texas State University, *online*

The Civil War in the US (1861-1865) ended slavery, but not the racial discrimination of African-Americans. It did open, however, new artistic endeavors for people of African descent: Ensembles consisting entirely of Black artists emerged rapidly during the 1870s. At the center stage (literally and figuratively) were Sam Lucas (1840-1916) as well as the “Hyers Sisters”, Anna Madah Hyers (1855-1929) and Emma Louise Hyers (1857-1901). Starting in the mid-1870s, several musical theatre plays / dramas / operas were written for them: The first of these was the musical drama *Out of Bondage* (1876), portraying the life of African-Americans during slavery, during the Civil War, and after the Civil War. *The Underground Railroad* (1879), written for Sam Lucas has a plot similar to that of *Out of Bondage*, but instead of being freed by the Union Army, the slaves escape to Canada. The use of spirituals, other music, dance, and comedy are central to both musical dramas and their cultural meaning, but while *Out of Bondage* changes music and dance to ‘white’ genres in the fourth act, thus ridding the former slaves of their cultural heritage, *The Underground Railroad* retains spirituals and traditional dances through the end and thus makes a strong statement about retaining the African-American cultural heritage. This paper will summarize the historical re-discovery – based on hundreds of newspaper articles and other archival documents – of this forgotten (yet vibrant) early African-American musical theatre and an interpretation of its cultural importance.

“The Cimbalom Goes to Hollywood: Miklos Rózsa’s Scoring of the Sinister Exotic in *The Power*” – Jessica Vansteenburgh, University of Arkansas, *in person*

In 1968 horror film, *The Power*, Miklos Rózsa writes an eerie theme for cimbalom to represent a villain with telekinetic ability. Rózsa and producer George Pal, both Hungarians, selected the cimbalom to represent the villain’s Romani identity—an association much clearer in Hungary than in the US. Even though few American audience members would have identified the instrument as Hungarian or Roma, they may have heard cimbalom in earlier film scores evoking a sinister Eastern Europe. While other composers used the instrument as an exotic color, Rózsa’s theme would have sounded at home in a Budapest restaurant. Even though Rózsa’s knowledge of cimbalom’s place in Hungarian music is clear in the film, he draws on the same stereotypes as his non-Hungarian contemporaries. In this paper, I analyze Rózsa’s use of diegetic and non-diegetic appearances of cimbalom to argue for a tech-noir reading of the film, which positions it beyond the horror genre and invites comparison with spy films of the same era. Such an analysis of the *The Power* contributes to understanding of how film music reinforced Cold War-era stereotypes about Eastern Europe as exotic, mysterious, and dangerous.

“A Japanese Wave: Examining Japanese Popular Music in the West and Its Influence on Western Popular Music” – Kyle Hutcheson, Texas State University, *online*

Beginning with the “British Invasion” in the 1960s and continuing throughout the 1990s, Western popular music from both the United Kingdom and the United States made its way to Japan and

became immensely popular, essentially shaping the Japanese popular music industry into what it is today. However, several decades out from this phenomenon, with ample time for Japanese musicians to have developed their own styles and genres, and with the increasing globalization of the world in recent decades, is it possible that the reverse is occurring with Japanese popular music becoming increasingly popular in the West? This paper is analyzing the extent to which Japanese popular music has influenced Western musicians, especially within the past several years. With a focus on three genres that have their roots in Japan, namely chillhop (also known as lo-fi hip hop), city pop, and Japanese noise music, I examine both sonic and visual traits (specifically regarding album art and/or music videos) within these genres and connect them to similar traits that have emerged more recently within Western popular music. As this phenomenon of Japanese popular music influencing Western popular music is still in its infancy, the scale at which Western musicians have actually been influenced by Japanese popular music is still relatively small, but growing.

Panel 4, 3:15-4:15 p.m. – *Libraries and Manuscripts*

“Digitally Unpacking Musical Treasures from Archduke Rudolph’s *Musikalien Register*” – Stephen Husarik, University of Arkansas – Fort Smith, *in person*

A newly digitalized catalog of sheet music by Beethoven’s only composition student, Archduke Rudolph, has opened access to musical treasures for musicologists worldwide. Archduke Rudolph spent his entire lifetime assembling a collection of music from early 19th century Austria that eventually grew to over 18,000 items. At his passing in 1831, *Musikalien Register* and all musical scores associated with it were bequeathed to the Gesellschaft der Musikfreunde Archiv in Vienna, Austria as the centerpiece of their collection.

After a two-year effort correlating the Archduke’s two-volume handwritten catalog with Archiv note cards, a recent digital transcription by this author revealed over seventy-five women composers from among the 2,400 entries. One of the most interesting entries is Anna Amalia Duchess of Saxe-Weimar who was noted for her performance abilities, compositional skills and support of the arts. Apart from her many musical achievements and philanthropic contributions, the Duchess left an uncertain trail of compositions—only a few of which are certifiably authentic. Using the digitalized *Musikalien Register* and comparing watermarks, this research has recovered six original manuscripts of scores by the Duchess. New to the research, a splendid *Stabat Mater* has emerged from the list. Numerous other female composers are also presented in this explanatory lecture showing the value of the Archduke’s online catalog for the study of under-represented groups in the classical era.

The Context and Performance of Anomalous Neumes in the Musical Manuscripts of Hildegard of Bingen” – Andrea Klassen, The University of Texas at Austin, *online*

Deciphering the meaning of symbols that are unique to one medieval manuscript can pose myriad challenges for interpretation. Particularly within medieval music, where symbols graphically represent specific melodic contours, questions of performance are particularly important. Hildegard of Bingen was a 12th century mystic, nun, and writer whose musical compositions exist in two manuscripts: Desdermonde (B-DEa 9) and the Riesencodex (D-WI1 2). Within these two manuscripts, there are three neumes, musical symbols denoting melodic contour, which appear to be unique to Hildegard’s output. This paper examines those three neumes in detail, using clues of context, usage, and graphic representation to posit how they may be interpreted in performance.

Drawing on editions by Marianne Richert Pfau and Vincent Corrigan, I will discuss how these neumes have been interpreted by different scholars in both performance and scholarly editions. From there, I will explore their general use throughout the manuscripts to argue that when these neumes are used multiple times their usage is consistent in terms of musical context. In this way, I will use the Hildegard manuscripts as a case study to discuss the interpretation of symbols that are unique to a manuscript or person and to engage in the relevant scholarship. In doing so, I will illuminate possible solutions to such interpretive problems, particularly in a performance-based art, such as music, and demonstrate how graphical representation, as well as musical context, may provide clues to the meaning of the symbol itself.