Acknowledgements

Funding for this conference is provided by

The Daveen Fox Endowed Chair for Music Studies

The Professional Opportunities Development (POD) Funding Grant awarded by

the UA Graduate and Professional Student Council (GSPC).

Special thanks to

The following individuals deserve special recognition for their role in making this event a success: Kathy Acosta Zavala, Gwyndolyn Moreneault, Candice Sierra, Julie Streety, Olga Savic, Kari Ann Kreiter, Miguel Arango, Josh Barbre, Matthew Mugmon, Don Traut, Carson G. Scott, Ingy Kallen, Amy Burmeister, Edward Reid, Moisés Paiewonsky, and Jacqueline Shrestha.

The University of Arizona
Composition, Musicology and Theory Faculty

Don Traut, theory (area coordinator)
Daveen Fox Endowed Chair for Music Studies

Philip Alejo, theory
Daniel Asia, composition
John T. Brobeck, musicology
Dawn Corso, ethnomusicology, music in general studies
Pamela Decker, theory, composition
Robin Horn, music in general studies
Brian Moon, music in general studies
Matthew Mugmon, musicology
John Muniz, theory
Keith Pawlak, music in general studies, research collections
Boyd Pomeroy, theory
Jennifer Post, ethnomusicology, music in general studies
Jay Rosenblatt, musicology
Janet Sturman, ethnomusicology, music in general studies
Craig Walsh, theory, composition

The University of Arizona
College of Fine Arts, Fred Fox School of Music
1017 North Olive Road - P.O. Box 210004
Tucson, Arizona, 85721-0004
520-621-1655 phone
music.arizona.edu

Program Cover Art:

Beethoven’s manuscript for his Violin and Piano Sonata, op. 96 in G major
purchased by Pierpont Morgan in 1907
The University of Arizona
2017 Graduate Student Music Conference
“Musicology Across Boundaries”
Featuring Dr. Tamara Levitz
(University of California, Los Angeles)
February 24 & 25, 2017

Program

Friday, February 24 (Room 146)

9:00 a.m. Registration and Complementary Coffee and Pastries

9:50 a.m. Welcome – Fred Fox School of Music Director, Edward Reid
Please gather for a group photo.

10:00 a.m. Panel 1: “Music and Technology”
Session Chair: Kari Ann Kreiter (University of Arizona)
Session Co-Chair: Miguel Arango (University of Arizona)
Performance Practice with Live, Non-Interactive Electronics: A Spectromorphological Approach in the Electroacoustic Music of Kaija Saariaho
Patti Kilroy (New York University)
Competing Listening Strategies in Donnacha Dennehy’s “Stainless Staining”
Julia Gjebic (McGill University)

10:50 a.m. Complimentary Refreshments Break

11:10 a.m. Panel 2: “The Americas and the Atlantic”
Session Chair: Jule Streety (University of Arizona)
Session Co-Chair: Gwyndolyn Morneault (University of Arizona)
Alberto Ginastera, Un Chôro Argentino: Searching for a Unifying Aesthetical Model and its Intangible Concepts
Rafael Trorravlo (University of Miami)
John Adams and Charles Ives – Influence and “American Mavericks”
Kirby Haugland (Indiana University)
The Sonata in Late-Eighteenth-Century Spain: Blasco de Nebra’s Seis Sonatas para Calve y Fuerte Piano (1780)
Bryan Stevens (University of North Texas)

12:20 p.m. Lunch (on your own)

A Forgotten Father: Franz Danzi and the Op. 56 Wind Quintets
Kirsten Westerman (University of Cincinnati)

Franz Ignaz Danzi (1763-1826) and Anton Reicha (1770-1836) are often lauded as the “fathers” of the woodwind quintet. However, despite being simultaneously mentioned alongside Reicha as a founder of the genre, further research on Danzi and the nine woodwind quintets that comprise his Opp. 56, 67, and 68 remains nearly absent throughout musical scholarship. This paper seeks to remedy this absence by providing brief historical background on the woodwind quintet as genre, while contextualizing Danzi’s quintets of Op. 56 within the history and formation of the genre.

While growing up in Mannheim, Danzi had the benefit of being raised in a musically connected and artistically vibrant household. His father was principal cellist in the renowned orchestra of Elector Karl Theodor, and Danzi himself performed regularly with the ensemble. Because of the musical connections available to him during his childhood, Danzi came into contact with many composers and performers who were products of the Mannheim School. As a result, he was deeply influenced by many of their traditions, especially those concerning orchestration, treatment of melody, harmony, and form. Later in his youth, Danzi studied composition with Abbé Vogler, who was responsible for training many Romantic composers including Carl Maria von Weber.

Because of his early exposure to the traditional Mannheim School, as well as his training with the more progressive Vogler, Danzi’s compositions exhibit a style that places the composer at the center of the transition between the Classical and early-Romantic eras. This project provides an analysis on the composer’s treatment of melody, form, harmony, texture, and orchestration within these quintets. These analyses and contextualization of Danzi’s Op. 56 will encourage musicians and future researchers to not only place these compositions at the forefront of the woodwind quintet as a serious genre, but also perceive them as crucial musical works that exhibit the stylistic trends towards a new era. As a result, this paper will give proper and much-needed musical support to the ubiquitous claims of Danzi’s role as a “father” of the woodwind quintet.
**Instrumentation.** Instead, the flute and piccolo become characters with their own personalities, differentiating themselves from the other orchestral instruments through timbral and thematic elements.

The paper uses a methodology inspired by Julian Johnson’s book *Mahler’s Voices*, which suggests that Mahler wrote his symphonies with clear thematic implications in the orchestration. As I demonstrate through close analysis of the various appearances of the flute family in Mahler’s *Wunderhorn* symphonies, his use of these instruments shifted over time. Moving in chronological order through these works, we see that he treated the flute family in an increasingly distinct and separate manner from that of the other instruments with each successive symphony. I propose that this is not coincidence; rather that Mahler intentionally scored these four symphonies to portray the flute family as an outsider, an effect that began in his first symphony, developed through his second, and reached its full maturity in his third and fourth.

**The Music and Politics of Pierrot: Challenges to National and Gender Identities in France, 1880-1898**
Siu Hei Lee (University of California, San Diego)

Whether the modernist aesthete, a lonely artist, or a grotesque clown, the commedia dell’arte character Pierrot captured artists’ imaginations across Europe at the turn of the twentieth century. This paper argues that the music composed to tell Pierrot’s story in France often betrays larger concerns, such as nationhood and gender.

Gustave Charpentier’s outdoor spectacle *Le Couronnement de la Muse* (1897) and André Wormser’s pantomime music for *L’enfant prodigue* (1890) both deploy military themes to take issue with nationhood. The folk tune “mon ami Pierrot” occupies the center of *Le Couronnement*’s opening march. To problematize *La Ravachole*, which points to anarchy, and *La Marseillaise*, which represents French identity, the march juxtaposes fragments of these tunes with marketplace cries such as “iced herrings!” and “bunch of asparagus!” Later, the lively singing of *La Marseillaise* and the brass fanfare of *La Ravachole* were revealed to be “dreams” of Pierrot, who mimed the “Suffering of Humanity.” The questioning of nationhood continues in Wormser’s pantomime featuring three Pierrots, the father, the mother, and the son. After failing in every aspect of life throughout the three acts, the son comically redeems himself in the last scene by joining the French military. This comic, absurd image of nationhood is reinforced musically as Wormser leaves only the march out of the pantomime’s overall formal structure.

Pierrot invites the reconsideration of gender identity through Wormser’s pantomime and Cecile Chaminade’s piano piece *Pierrette* (1885). Performed by a female mime, Pierrot the son in *L’enfant* was gender ambiguous. This identity coexists with the traditional, conservative femininity of Pierrot the mother. The pantomime thus
SATURDAY, FEBRUARY 25 (Room 146)

9:00 a.m. Complimentary Coffee and Pastries

9:40 a.m. Panel 4: “Beyond the Western Canon”
Session Chair: Gwyndolyn Morneault (University of Arizona)
Session Co-Chair: Olga Savic (University of Arizona)

Arno Babadjian: The Genius of the Soviet Music as an Ambassador of Armenian Culture
Nuné Melik (McGill University)

Analysis Through Rhetoric: Form and Expression in Clifford Brown’s Improvisations
Matthew Dueppen (Lamar University)

10:30 a.m. Complimentary Refreshments Break

11:00 a.m. Workshop: “The Role of the Public Intellectual: A Critical Workshop on Public Musicology”
Led by Dr. Tamara Levitz (University of California, Los Angeles)

1:00 p.m. Lunch (on your own)

3:00 p.m. Panel 5: “Inside the Western Canon”
Session Chair: Candice Sierra (University of Arizona)
Session Co-Chair: Kathy Acosta Zavala (University of Arizona)

The Evolution of the Flute Family as the ‘Outsider’ in Gustav Mahler’s Wunderhorn Symphonies
Justin Gregg (University of Hartford)

The Music and Politics of Pierrot: Challenges to National and Gender Identities in France, 1880-1898
Siu Hei Lee (University of California, San Diego)

A Forgotten Father: Franz Danzi and the Op. 56 Wind Quintets
Kirsten Westerman (University of Cincinnati)

4:10 p.m. Farewell and Thank You Reception
Dr. Matthew Mugmon (University of Arizona)

...
About the Keynote Speaker

DR. TAMARA LEVITZ is Professor of Comparative Literature and Musicology at UCLA, who specializes in twentieth-century modernism. She is currently completing a large project on “Decolonizing the American Musicological Society,” in which she examines how structures of white supremacy and practices of exclusion and inequality became instituted in the society and have shaped the profession of Musicology to the present day. She is also in the initial stages of a book project on Imperialism and Modernism, in which she will examine modern literature and music from the perspective of global imperial politics.

Keynote Address (abstract)

Academic Musicologists as Civil Rights Activists: Facing a Trump Presidency
Dr. Tamara Levitz (University of Arizona, Los Angeles)

In this keynote presentation, I will clarify and define through historical analysis how and whether academic musicologists can function as political activists in their professional roles as teachers, administrators, and researchers. I limit myself to musicologists working in academia, because I believe their current role in the political landscape is worthy of focused scrutiny. For the sake of my argument, I will also distinguish clearly between private individuals – who have free choice in their personal political views and in the actions they wish to undertake to support them – and professionals who have public and institutional responsibilities that go beyond their personal preference. I am interested in exploring, through acute historical analysis, the limits and challenges of political activism within the discipline of Musicology as practiced in academia, and within the context of the American Musicological Society, which allegedly represents that discipline on a national and international scale.

Abstracts

Panel 1: “Music and Technology”

Performance Practice with Live, Non-Interactive Electronics: A Spectromorphological Approach in the Electroacoustic Music of Kaija Saariaho
Patti Kilroy (New York University)

Works for live performer(s) and electronics are typically separated into two broad categories of possessing either “fixed” or “live” electronics. Live electronics can be separated further into the categories of interactive.

Panel 4: “Beyond the Western Canon”

Arno Babadjanian: The Genius of the Soviet Music as an Ambassador of Armenian Culture
Nuné Melik (McGill University)

The purpose of this presentation is an introduction of a composer who is widely known in present day Russia and Armenia but often neglected by Western society, Arno Babadjanian.

Born in Erevan in 1921, Babadjanian moved to Moscow at the age of eighteen. His successful careers as both a virtuoso pianist and composer unfolded during the period of the Soviet regime. Forced to maneuver around musical censure and Soviet ideology, the composer managed to develop a truly unique musical style. In his works, Armenian folk characteristics and contemporary language co-exist in perfect balance. As a student in Armenia, Arno Babadjanian spent hours learning traditional music, including the music of Sayat-Nova, Jivan and the founder of Armenian classical music, Komitas Vardapet. The presentation provides an analysis of the connection between Armenian folk music and composers’ use of them in such compositions as Nocturne, Vagarshapati Dance for piano and Piano Trio in F-Sharp Minor.

As an established composer, Babadjanian favored the atonal system and applied it in his works. Babadjanian was among the first Soviet composers who learned about the Second Viennese School and pioneered the music of Alban Berg and Anton Webern. Under the Soviet regime’s strict power structure, the composer implemented elements considered subversive to Soviet ideology, such as jazz and other more popular genres. His musical style easily distinguished from his contemporaries, as it combined the old traditions of the East with the comparatively newer ones of the West.

The composer’s friendship with Dmitry Shostakovich will be also highlighted in one of the chapters of this presentation, providing the music examples such as the Violin Sonata in B-flat minor and Quarter no. III – works that were dedicated to the latter.

In a society where standing out was not in favor, the music of the composer, whether classical or popular, became an essential part in shaping Armenian identity. This presentation proves and rehabilitates the value of Babadjanian’ music for the Soviet Armenians and its impact on their national self-identity.

Analysis Through Rhetoric: Form and Expression in Clifford Brown’s Improvisations
Matthew Dueppen (Lamar University)

Clifford Brown is recognized as one of the great jazz legends of the 40s and 50s, amidst the hard “bebop” jazz era. Quincy Jones stated “... if any
electronics, which respond and generate musical material in response to 
the input of a performer, and non-interactive electronics, which encompasses 
live processing, triggered musical samples, and any other electronic 

element that is temporally flexible, but not generating musical material 
that can be notated. When discussing relationships among performers 
and electronics, the literature on performance practice with live electronics 
relies heavily on drawing parallels to relationships found in non-electronic 
settings, such as the relationship between soloists and accompanists, or 
between partners in acoustic chamber music. As a result, the literature 
fails to account for the complexities of this relationship within works 
with non-interactive electronics such as Kaija Saariaho’s (b. 1952) 
Nymphéa (1987), which utilizes effects like reverberation, spatial 
reverberation, harmonization, and delay effects that do not generate 
distinct musical material, yet create a sense of space that is essential 
in identifying the work.

To begin approaching performance practice with live, non-interactive 
electronics, new frameworks and terminology need to be developed to 
describe the forces at work. Denis Smalley’s work developing the 
concepts and terminology of spectromorphology, which is concerned 
with how the spectral content of sound change and are shaped through 
time, is a valuable framework utilized in composition but not yet 
performance. Smalley’s approach is intended for electroacoustic music 
primarily concerned with spectral qualities; therefore, his terminology, 
particularly for works like Nymphéa where instruments are amplified and 
the reverberation and other live processing effect spatial or timbral 
change, may be helpful.

I am interested in investigating the applicability of Smalley’s terminology 
to performance practice, particularly his terms addressing spatial perspective 
in electroacoustic music. I am also interested in the extent to which a 
richer description of the electronic element of works like Nymphéa may 
lead to opportunities for more substantive interaction among the electronic 
element and performers, and how richer descriptions may lead to the 
development of new frameworks for performance practice with live, 
non-interactive electronics.

**Competing Listening Strategies in Donnacha Dennehy’s “Stainless Staining”**

Julia Gjebic (McGill University)

Drawing on perceptual frameworks proposed by Hanninen (2012) 
and Margulis (2013), I propose an analytic paradigm based on the 
competition of two types of listening strategies: associative and continuous. 
Associative listening describes the recognition of similarities between 
musical events and the subsequent shift of attention to those similarities, 
while continuous listening refers to the real-time processing of the musical 
surface. In this paper, I demonstrate how these competing listening 
strategies play out in Donnacha Dennehy’s “Stainless Staining” (2006)
organizers released *Occupy This Album: 99 Songs for the 99\%*, a collection of songs connected with, written for, or about Occupy Wall Street and the Occupy movement to raise funds for future protests.

*Occupy This Album* serves as a guidebook to the ideological and political makeup of the movement and provides material that can be compared with output from previous social movements like the Industrial Workers of the World’s “Little Red Songbook,” Broadsides of the 1950s – 60s folk revival, or the Student Nonviolent Coordinating Committee songbook. Building upon a framework designed by R. Serge Denisoff that uses an analysis of the propaganda and persuasion songs of social movements to determine class consciousness, the music found on *Occupy this Album* is used to assess the progress of the Occupy movement through historical materialism and Parsonian modernization theory. I contend that due to globalization and the increased abstraction of the goals set forth by Occupy, the music found on Occupy this Album is most accurately assessed through modernization theory, and that when assessed, is indicative of a progressive, modernizing movement. This paper works to further legitimize *Occupy This Album*, and through extension, other modern socio-political song, as an area of study and analysis as important as the protest and propaganda music of movements from the 20th century.

**Michael Finnissy’s Piano Music and Decentering Nationalism**

Michael Finnissy (New York University)

Michael Finnissy often uses his music to cast commentaries on political, social, and cultural situations, but this essential detail is typically overshadowed by the New Complexity historical narrative. The label focuses superficially on notational practice and visual intricacies of scores. However, the label reproduces notions of strict musical autonomy and ignores much important context that can inform a better historical interpretation. This paper seeks an alternative approach through modernization theory, and that when assessed, is indicative of a progressive, modernizing movement. This paper works to further legitimize *Occupy This Album*, and through extension, other modern socio-political song, as an area of study and analysis as important as the protest and propaganda music of movements from the 20th century.

In “Stainless Staining,” the pitch material for both the live piano and the soundtrack derives from an overtone series with a G#0 fundamental, but is presented in conflicting tuning systems: the live piano is equal-tempered, while the soundtrack consists in piano samples representing just-intoned harmonics of this G# spectrum (Dennehy 2007). The juxtaposition of the equal-tempered live piano and the just soundtrack results in a “dialectic between [timbral] fission and fusion” (Harvey, quoted in Whittal 1999). Attending to these changes in timbre leads to an associative listening strategy, where timbrally similar events are grouped and build a structural schematic based upon these associations (Hanninen 2012). A saturation of slowly-evolving rhythmic cells on surface of “Stainless Staining,” however, encourage a continuous mode of listening, consequently drawing attention away from the background timbral associations. The conflict between listening to the surface-level rhythmic processes and the overarching process of timbral fission yields a clear sense of development, climax, and consequently, a goal-directed form. My analysis focuses on the climax of the piece, demonstrating that at this moment in the form, the separate processes coincide.

**Panel 2: “The Americas and the Atlantic”**

*Alberto Ginastera, Un Chôro Argentino: Searching for a Unifying Aesthetical Model and its Intangible Concepts*

Rafael Torralvo (University of Miami)

Although a significant number of scholars have discussed the musical influences on Alberto Ginastera, they often emphasize the contribution of European and North American composers, such as Bartók, Stravinsky, and Copland. Yet, current scholarship does not focus on the influence of South American composers on his works. Ginastera held Heitor Villa-Lobos in great esteem and recalled in an article for *Buenos Aires Musical* that: “Villa-Lobos was for me the answer to many questions that young musicians posed about their own means of expression.” As an emerging composer in search of his own style, Ginastera dedicated a movement of his *Doce preludios americanos* (1944) to Villa-Lobos to pay tribute to a musician who had shaped his works of the period. Villa-Lobos, in turn, acknowledged Ginastera as an emerging voice in South America and regarded him as his “spiritual son.”

One scholar who ventured explaining the influences of Villa-Lobos on Ginastera is Carleton Sprague Smith (1985), who alludes to a connection between Ginastera’s Duo for flute and oboe (1945) and Villa-Lobos’ *Chôros* No. 2 for flute and clarinet. Sprague Smith mentions Juan Carlos Paz’s Duo and Hindemith’s *Drei kanonische Sonatine* as two other possible
influences. However, he fails to delve deeply into these relationships and does not consider Villa-Lobos’ Bachianas Brasileiras No. 6, which is also scored for a woodwind duo. In this paper, I propose to clarify the compositional models in Ginastera’s Duo by analyzing the piece from a Latin American perspective. By comparing this work with Villa-Lobos’ two compositions I explore the influences on Ginastera’s Duo. Furthermore, I will address the aesthetic elements in the two Villa-Lobos works and the way they shaped Ginastera’s developing conception as a composer of the Americas. I will show how the Duo served as a transitional work allowing Ginastera to cultivate an even more complex musical language in his Pampeanas (1945-54), which reveals his assimilation of Villa-Lobos’ nationalistic aesthetic. Through this study, I will shed light on the cross-cultural relationships between two of the most prominent musical figures of South America.

John Adams and Charles Ives – Influence and “American Mavericks”
Kirby Haugland (Indiana University)

In the 1990s and early 2000s, American composer John Adams frequently cited Charles Ives as an important influence. As a conductor, Adams regularly programmed works like Ives’s Fourth Symphony and Three Places in New England, which he said offered a model of the orchestra as a “giant mixing board.” Adams put this model into practice in a pair of his own Ivesian works, the 9/11 threnody On the Transmigration of Souls (2002) and the subsequent orchestral suite My Father Knew Charles Ives (2003).

While these works make explicit reference to the elder composer, affinities to Ives appear more widely in Adams’s oeuvre, from early works like American Standard (1973) and Grand Pianola Music (1982), to the recent Absolute Jest (2012). Adams and Ives both engaged with diverse musical traditions during their formative years and developed unique eclectic styles. Works like Ives’s Fourth Symphony and The Unanswered Question made strong but conflicting impressions on Adams, leading him to investigate Ives’s biography and style, and eventually to incorporate elements of that style into his own music. This influence was not naïve, however, as Adams consciously invoked his New England forebear while growing into an elder statesman of American composers.

Drawing on interviews, program notes, Adams’s scores, memoir and blog, and Harold Bloom’s theory of influence, this paper traces Adams’s relationship to and use of Ives and his music over the course of Adams’s career. Adams learned techniques of orchestration and musical borrowing from Ives, and was inspired to write pieces that emulated or even quoted Ives’s music. Perhaps more importantly, Adams saw in the quasi-mythical figure of Ives a way to reposition himself historically. Instead of remaining a member of a generational category, the “minimalists” or “postminimalists,” Adams explicitly tied himself to Ives in order to reframe himself as part of a longer tradition of “American Mavericks.”

The Sonata in Late-Eighteenth-Century Spain:
Blasco de Nebra’s Seis Sonatas para Calve y Fuerte Piano (1780)
Bryan Stevens (University of North Texas)

While the study of the Classical era sonata has typically focused on the music of Austro-Germanic composers – and overwhelmingly that of Haydn, Mozart, and Beethoven – the influence of this form outside that locality has received significantly less attention. This is particularly true of Spanish music; the study of which has concentrated on early Italian composers working in Spain and their students, such as Domenico Scarlatti and Antonio Soler, whose majority of sonatas are in binary form; however, no work has been done on Spanish composers of the late-eighteenth century in regard to their particular use of sonata form. The present paper addresses this lacuna through an examination of Seis Sonatas para Calve y Fuerte Piano by the Sevillian composer Manuel Blasco de Nebra (Madrid, 1780).

Blasco de Nebra’s Seis Sonatas shows three clear musical influences: first, from the keyboard music of Scarlatti, who gave lessons to Blasco de Nebra’s father; second, from features typical of Spanish music such as guitar patterns and the free use of the harmonic minor; and third and most significantly, sonata form. This paper employs methodology from Sonata Theory to begin to place these works in the larger study of sonata form: the general formal features (norms) of all twelve movements are analyzed and the relationship between these norms and those of Sonata Theory are compared. Each of the six sonatas consists of two movements (slow–fast), and of these twelve movements, seven follow textbook sonata form (Type 3) with an Exposition, Development, and Recapitulation complete with the return of the primary theme (P) in tonic; the remaining five are the binary variant type (Type 2). The aims of this study are 1) to demonstrate the influence of the “Austro-Germanic” sonata form on Blasco de Nebra’s compositions that is lacking in the preceding generation of Spanish music; 2) to show how Blasco de Nebra assimilates sonata form into his own “Spanish” style; and 3) to serve as a starting point for further analysis of late-eighteenth century Spanish music, which has hitherto been neglected, especially outside of Spanish-speaking scholarship.

Panel 3: “Nationalism, Activism and Musicology”

This is What America Looks Like: Musical Indications of a Progressive Occupy Movement
Benjamin Holbrook (Butler University)

On September 17, 2011, members of the Occupy Movement established a protest camp in Zuccotti Park in New York’s financial district. Writing about what would be labeled Occupy Wall Street, James C. McKinley Jr. of the New York Times declared the movement “lacks a melody” compared with the previous century’s protest movements. Despite the common perception of little music accompanying the movement, associated