

The University of Western Ontario
Don Wright Faculty of Music

*Graduate Student
Symposium
Program*

*June 5 & 6, 2004
London, Ontario, Canada*

SATURDAY, JUNE 5

- 9:00-9:30 Registration in Talbot College 141
- 9:30-11:00 Karen Snell, University of Western Ontario
Anita Hardeman
Chair
"Music Education through Popular Music Festivals: A Study of the OM Music Festival in Ontario, Canada"
- Kelsey Cowger, University of Chicago
"Cultural Politics, Representation and the Music of *Shaff*"
- 11:00-11:15 Break
- 11:15-12:15 Keynote Address: Dr. Bill Thompson,
Aileen Laurin
Chair
CCIT, University of Toronto
"Visual Aspects of Musical Experience"
- 12:15-1:15 Lunch at the Grad Club, Middlesex College
- 1:15-1:45 Tour of the Gustav Mahler – Alfred Rosé
Rare Book Room, led by Lisa Philpott,
UWO Music Reference Librarian
- 1:45-3:15 Paul Sanden, University of Western
Ontario
Mat Langlois
Chair
"Creative Recording: Glenn Gould and the Beatles"
- Jennifer Caines, University of Alberta
"Gilbert and Sullivan's *The Mikado*:
Oriental Topsy-turvydom"
- 3:15-3:30 Break
- 3:00-5:00 Sarah Culpeper, McGill University
Bryn Hughes
Chair
"Projection through Parody in Ravel's
L'enfant et les sortilèges"
- Megan Jenkins, University of Iowa
"The Character of Mescalina from Ligeti's
Le Grand Macabre"

SUNDAY, JUNE 6

- 9:00-10:30 Bryn Hughes, University of Western
Paul Sanden
Chair
Ontario
"The use of Sonata Form and Motivic Concentration in the Early Atonal Works of Anton Webern; a Set-theoretical Analysis of *Fünf Sätze für Streichquartett*, Op. 5, No. 1"
- Michael Chikinda, SUNY (Buffalo)
"The Early Serial Works of Luigi Dallapiccola"
- 10:30-10:45 Break
- 10:45-12:15 Michaela Rejack, Ohio State University
Lara Housez
Chair
"Introducing Angelika Elias – A True Schenkerian"
- Amy Lynne Englesdorfer, Indiana University
"The Poetic Structure of Music: Ruth Crawford Seeger, Verse Form, and the *Diaphonic Suite for Solo Flute or Oboe*"

Jennifer Caines

“Gilbert and Sullivan’s *The Mikado*: Oriental Topsy-turvydom”

By the mid 1800s Britain’s colonial interests had reached their height and influences could be found in Victorian drawing rooms. When rumours of a new Gilbert and Sullivan production surfaced and made reference to a foreign setting, the public responded with keen interest. The result, *The Mikado*, or *the Town of Titipu*, was Gilbert and Sullivan’s most critically successful and popular collaboration.

How much does *The Mikado*’s Japanese setting reflect the stereotypes perpetuated in Victorian England of an Oriental Other? While Gilbert’s intention may have been a light-hearted commentary on English society, the apparent Japanese façade implies an Orientalist and Colonialist England. This presents a paradox of Gilbertian flavour: can the Japanese premise be both a clever disguise for English bureaucratic hypocrisy and an exotic location, constructed from what the English thought Japan to be? In this paper I will examine how *The Mikado* is representative of nineteenth century Western perceptions of Japan and the Orient. In examining *The Mikado*’s reception through an exploration of Gilbert and Sullivan’s creative process, the initial production, and subsequent revivals, I intend to place Gilbert’s libretto and Sullivan’s music under an Orientalist lens, which will show how contentious certain elements of the operetta may be read. Edward Said’s *Orientalism* (1978) will be central for the consideration of Otherness as a cultural construct with respect to nineteenth century England. I will also use another English cultural appropriation, South Africa and its minstrelsy performers, as a parallel to Gilbert and Sullivan’s appropriation of Japanese culture.

Jennifer Caines is a Ph.D candidate in the Department of Music at the University of Alberta, working with Dr. David Gramit. Her dissertation, “In Consort: Women Musicians at Queen Victoria’s Court,” focuses on Queen Victoria’s private patronage of women musicians.

Michael Chikinda

“The Early Serial Works of Luigi Dallapiccola”

The early serial works of Luigi Dallapiccola (i.e., those written during the 1930’s and 1940’s) have remained somewhat of an enigma. For instance, how does Dallapiccola’s implementation of the row coincide, or contrast, with the practice of the Second Viennese School? While it is clear that Dallapiccola was exposed to the music of this school via, primarily, Berg and Webern, Dallapiccola’s usage of the row is much more flexible. Indeed, in his opera *Il Prigioniero* (*The Prisoner*, completed in 1948) there are three primary rows being woven into the compositional fabric. Furthermore, in the *Due liriche di Anacreonte* (*Two Poems of Anacreon*, completed in 1945) Dallapiccola presents row fragments – some used as an appendage and others used in isolation. My paper will examine excerpts and serve as a preliminary study of Dallapiccola’s development and manipulation of the twelve-tone technique during this crucial period. It will become apparent that Dallapiccola’s métier was deeply influenced by two important events in his lifetime: the expulsion of the Dallapiccola family to Austria for a period of twenty months during World War I and the beginning of Italy’s own racial-purity campaign in September of 1938. I hope to establish, through various set-theoretical analyses, that Dallapiccola’s innovative twelve-tone treatment is as much a narrative of exile as it is a unique organisation of pitch material.

Michael Chikinda has just completed his second and final year of course work pursuing a Ph.D. in Music Theory at the University of Buffalo under the direction of Martha Hyde. Other papers he has delivered include: “The Sphinx and the Riddle of Trichord 3-5,” at the Northeast Chapter Meeting of the College Music Society (March, 2004) and “Hindemithian Analysis and the Discernment of Inosculation Technique in the Piano Music of Scriabin’s Early Period,” at the Pacific Northwest Music Graduate Students’ Conference (October, 2002). Michael is an alumnus of the theory program at Western (M.A. in Music Theory – 2002), and is delighted to return to deliver this paper on the early twelve-tone music of Luigi Dallapiccola.

“Cultural Politics, Representation and the Music of *Shaft*”

Simultaneously a statement of self-aware black political and social consciousness and a campy ode to urban African-American culture, Gordon Parks's 1971 film *Shaft* continues to function as a complicated document of social values and cultural politics more than 30 years after its inception. The film's immediate and continued success is certainly due in part to Isaac Hayes's score, which, when juxtaposed with the visual imagery in the film, creates a complex web of narratives, counter-narratives and associations that help transform the film into a subtler and more nuanced document. Though newly composed scores involving 'urban' sounds (R&B, soul, jazz &c.) were commonplace in late 1960s-early 70s blaxploitation films, the score for *Shaft* was perhaps the first to capitalize on the power of black-identified music to help articulate the nuances and conflicts of black American life. Parks and Hayes collaborated closely on the score throughout the filmmaking process to guarantee its double function as both an independent piece of art and as a communicative medium operating in conjunction with the film. They were particularly interested in the score's ability to subtly articulate the film's two conflicting central premises—celebrating black nationalism and self-determination on one hand while portraying the crushing effects of poverty and institutionalized racism on the other—particularly when the music allowed for interaction between the two philosophies. The score for *Shaft* was intended to be nothing less than a multifaceted treatment of urban black experiences, and the popular reception of both the film and the soundtrack (by both blacks and non-blacks) suggests that Parks's and Hayes's goal was at least in part realized.

This paper draws on Steven Feld's conception of 'schizophonetic mimesis' as a useful tool for thinking about *Shaft* and its music. Following Derrida's question of whether truth is mimicked by fiction or fiction is mimicked by truth, Feld questions "[...] how sound recordings, split from their source through a chain of audio production, circulation and consumption, stimulate and license renegotiations of identity." I argue that Feld's concept is particularly applicable in discussions of film, a medium where sound and image are commonly read as intrinsically linked.

Both sound and image are virtual hotbeds of semiotic conflict, reference and coding which can function either independently or dialectically. The film's imagery paired with the film's music creates both a fixed reference point and a whole minefield of interconnected, sometime dueling sensations which confront the audience member. The subject matter becomes even more charged when discussing *Shaft*, given that primary themes of the film are race relations and the formation and celebration of racial identity. When music and image are entwined, issues of representation become, paradoxically, even less clear. The interplay between sound, text and image and the associations that all three draw for the individual perceiver turns *Shaft* into a complex web of semiotic and narrative associations that have a profound impact on issues of race, politics and representation.

A 2002 graduate of the combined B.A./B.Mus. program at Oberlin College/Conservatory of Music, Kelsey Cowger will receive her MA in Musicology from the University of Chicago in June 2004 and will begin Ph.D. work at the University of California, Los Angeles in September. Kelsey's research focuses largely on issues in post-1945 American music and includes topics as diverse as experimental music theater, Fluxus, minimalism/postminimalism, music for film and television, theories of performance and the early work of George Crumb. She has been selected as a presenter at a number of conferences, including the Midwest Graduate Music Conference and the upcoming Graduate Music Symposium in London, Ontario. In addition to her academic work, Kelsey is the Musicologist-in-Residence for the International Contemporary Ensemble.

Sarah Culpeper

"Projection through Parody in Ravel's *L'enfant et les sortilèges*"

Since the premiere of Ravel's *L'enfant et les sortilèges*, many critics have discussed the opera's fairy-tale quality and its remarkable portrayal of a child's world. Yet other critics have discussed the work's most prominent formal feature: the opera proceeds as a series of linked tableaux, whereby each object or creature that magically comes alive is presented in a different musical style. These stylistic references have prompted much speculation from critics, usually in the context of the term *parody*. While attention to the musical parody in no way contradicts the interpretation of the work as a child's tale, existing scholarship suggests that these are two separate avenues of investigation. However, combining these two avenues provides a new way of understanding the parody: the technique creates audience empathy for the character of the Child. In the tableaux that employ parody, the music is "not quite right," and an audience can thus experience! a sense of the bizarre, the unexpected and the uncanny; the audience can then "project" this experience onto the Child who is himself suddenly surrounded by the bizarre, the unexpected and the uncanny. Drawing on Linda Hutcheon's *A Theory of Parody*, this paper discusses two of the opera's tableaux in detail to reveal how musical parody allows for a richer appreciation of the Child's point of view. While parody can have implications that extend beyond the work, its use here reinforces the themes of childhood intrinsic to the work itself.

Sarah Culpeper obtained a Bachelor of Arts at the University of Toronto in 1998, where she studied Psychology and English Literature. She returned to school in 2000 and completed a Bachelor of Fine Arts in Integrated Music Studies at Concordia University in Montreal, taking courses in music history, music theory, and composition. Currently, she is in her second year of a Master's degree in Musicology at McGill. Her research interests include the application of literary theory to 20th century music, with emphasis on irony and parody, which she has discussed in relation to the music of Ravel and German-Argentinian composer Mauricio Kagel.

Amy Lynne Engelsdorfer

"The Poetic Structure of Music: Ruth Crawford Seeger, Verse Form, and the *Diaphonic Suite for Solo Flute or Oboe*"

Poetry and music have long been intertwining arts. Much poetry has been written throughout history about the power of music, and music has often borrowed poetry for its own purposes, whether it be setting poetry to music or creating music that mimics poetry's characteristic forms, such as the ballade or rondeau. In the latter case, however, the use of poetry in music has often stopped here, with whole sections of music standing for whole sections of text. One composer who broke this mold was Ruth Crawford Seeger (1901-1953). In her *Diaphonic Suite for Solo Flute or Oboe*, Crawford creates untexted musical "rhyme" by combining pitches and rhythms in characteristic gestures that serve as analogs to rhyming words. Additionally, Crawford combines these structures in what Charles Seeger called "verse form," in which the page itself is set up to resemble printed poetry and reminds both the performer and listener of the poetic paradigm on which it is based. In this paper I will propose a model for equating pitch and rhythmic elements of two pitch class sets to different types of rhymes, such as assonance and slant rhyme. This will be achieved by examining both pitch and rhythmic similarity relations between the two sets, with pitch similarity compared via IcVSIM (Interval Class Vector Similarity), a method proposed by Eric Isaacson, and rhythmic similarity compared by way of rhythmic contour (COM) matrices, set forth by Elizabeth West Marvin. I will then apply these different types of rhyme and resulting form to the first and fourth movements of the *Diaphonic Suite*, thus showing how the movements exhibit an organic sense of poetry.

Amy Lynne Engelsdorfer is completing her coursework at Indiana University in music theory. She has served as an Associate Instructor in music theory at IU and presently serves as the president of the Graduate Theory Association. She has presented papers in Chicago, Toronto, Montreal (McGill University), and Oxford University in England. Her research interests include feminist theory, history of theory, aesthetics, pop music of the early 1980s, and neo-Riemannian theory.

Bryn Hughes

“The use of sonata form and motivic concentration in the early atonal works of Anton Webern; a set-theoretical analysis of *Fünf Sätze für Streichquartett*, Op. 5, No.1”

In 1908, immediately following his formal study with Arnold Schoenberg, Anton Webern's compositional style underwent noticeable change. Although key signatures had had little relevance in his music for quite some time, it was at this point that he completely abandoned them. Webern had fully embraced a new style; his output now consisted entirely of brief, motivically concentrated work. Most of his music dealt with the juxtaposition of extremes; resulted in a pointillistic realization of dynamics and register. Rhythm and meter were never prominent – the gross complexity of the former resulting in the latter often becoming totally obscured. Although some scholars consider this point in Webern's career to be merely a precursor to his more famous serial work, his early atonal music is equally deserving of attention. The topic of this paper, a set-theoretical analysis of Webern's Five Movements for String Quartet, Op. 5 No. 1, gives attention to a piece of music from this period of Webern's compositional career.

Webern's aphoristic style is fully evident in the five movements of Op. 5. They are an exercise in brevity and motivic concentration, each movement consisting of highly condensed musical structures. Webern employs a great variety of advanced string techniques, including: frequent change between *arco* and *pizzicato*; the use of *col legno*, *sul ponticello*, harmonics, and tremolos. The five movements showcase Webern's innovation in creating highly individualized timbres, rhythmic differentiation, and motivic focus. While the music's harsh contrast with that of the late Romantic's generated many criticisms, its prominent influence on many future composers is obvious.

The first movement of Anton Webern's Op.5 for string quartet can be placed somewhat loosely in the category of sonata form. Two thematic groups are presented, and on the surface, each consists of contrasting motivic ideas and pitch material. However, closer inspection of the second thematic group shows that it is indeed derived from the first, providing a great sense of development and unity within the exposition. The form strays from that of the classical sonata during the recapitulation, where Webern unfolds a combination of both thematic groups.

Bryn Hughes Cont.

This type of combined recapitulation is also characteristic of both Debussy and Schoenberg, and obviously separates the formal scheme from its classical-era counterpart. Nevertheless, Webern's use of a traditional form in a non-traditional manner shows the influence of his earlier musical education (particularly of his study with Schoenberg, a known traditionalist). Furthermore, Webern's Op.5, No. 1 foreshadows the innovative compositional style evident in his later works.

Bryn Hughes graduated from the University of Western Ontario in 2003 with a Bachelor's of Music Degree in Theory and Composition. He is currently a Master of Arts – Music Theory candidate at U.W.O. Aside from studying music theory in an academic setting, Bryn's other musical endeavors include composition and playing jazz trumpet.

Megan Jenkins

“Seduction and Impotence: Readings of Ligeti’s Mescalina and Nekrotzar”

Ligeti’s opera, *Le Grand Macabre* (1978), is a complex work with many potential layers of meaning. Ligeti included a purposeful ambiguity in the opera with the character of Nekrotzar: according to Ligeti, it is not clear at the resolution of the opera whether Nekrotzar is Death himself or if he is merely a charlatan posing as Death. However, I contend that examination of Nekrotzar’s character, particularly in his relationship to Mescalina, reveals Nekrotzar’s nature. Mescalina is a parody of the operatic femme fatale, and as such, she displays characteristics that define not only her behavior, but that also set up expectations for how other characters should react to her. An examination of the ways in which Mescalina is a femme fatale, as well as the ways in which Nekrotzar interacts with her sheds light on Nekrotzar’s role in *Le Grand Macabre*, and whether he is Death or merely a hoax.

Megan Jenkins earned a BM in Theory and Composition and an MM in Flute Performance at the University of Delaware. Her research interests include twentieth-century opera and American music. She is recently completed an MA in Musicology at the University of Iowa where her thesis advisor was Leslie Sprout. In the fall Ms. Jenkins will enter the Ph.D. program at the City University of New York.

Michaela Rejack

“Introducing Angelika Elias – A Discovery in Schenkerian Studies”

Those interested in Schenkerian theory will come away with a new historical perspective of Heinrich Schenker’s ideas and work. Questions will be raised about several scholars that are customarily known in the field of Schenkerian theory; Felix Salzer, Ernst Oster, and Oswald Jonas are credited with spreading Schenker’s theory throughout the United States. However, evidence exists that casts doubt on the actual roles of these men as well as the accuracy of information relayed by them pertaining to Schenkerian theory. Are theorists today learning the true history of Heinrich Schenker, or are we being taught based on facts that are second-hand at best?

Angelika Elias, a student of Schenker, studied privately with him for *over twenty-five years* until his death in 1935. Elias is unheard of by most scholars in the field; nevertheless, her studies with Schenker far exceeded those of the three men previously mentioned, or any of his students. The prevailing opinion of those who have actually heard of Elias is that she was a copyist. Even in prestigious collections like Oster’s, Elias is often referenced as having copied something for Schenker. Yet, new evidence indicates that Elias may not have even been a copyist, but was one of Schenker’s most dedicated and gifted students, friends, and assistants. Her analyses alone are proof that she was a gifted Schenkerian theorist in her own right; this claim is supported through a careful examination of graphs of music that Elias and Schenker both analyzed independently.

Elias perished in the Holocaust and was nearly erased from the history of Schenkerian studies. Elias’ work and relationship with Schenker could revise the foundation of Schenkerian history. By investigating these issues further, my objective is to give Elias the recognition and credit she deserves for years of faithful study.

Michaela Rejack is a doctoral student and teaching assistant at the Ohio State University. She completed her Bachelor’s Degree in Flute Performance from the Crane School of Music and her Master’s in Music Theory at the Ohio State University. Her most recent awards include winning first place at the 2004 Hayes Graduate Research Forum, having her paper published in the Hayes Graduate Forum Proceedings, and being accepted into the 2004 Interdisciplinary Conference, “The End of Innocent Visions”. Michaela plans on completing her doctorate in Music Theory in 2005 while continuing her research of Heinrich Schenker and his unknown students.

“Creative Recording: Glenn Gould and The Beatles”

This paper will explore the recording practices and philosophies of Glenn Gould and The Beatles in the mid/late-1960s. I will attempt to reveal a recording philosophy and approach, which I will call a creative recording aesthetic, that was common to both artists during this time. Similarities in recording practices between the Beatles and Glenn Gould point to broader developments in music recording practice, and to an aesthetic of recording which encompassed recordists in both the popular and classical traditions.

Glenn Gould retired from the concert stage in 1964. After his final live performance, Gould’s general audience encountered him only through his recordings, writings, films, and radio and television broadcasts. As a full-time recordist, Gould turned his attention toward the creative possibilities of the recording studio and explored recording techniques not usually employed by recordists of traditional art music. Gould pursued with particular interest the artistic possibilities afforded by the splicing of magnetic tape, and he used creative splicing (as opposed to corrective splicing) in many of his recordings. Throughout his career, Gould also experimented with multitrack recording, multiple-microphone placement, and artificial reverberation. In these recordings, Gould revealed a reliance on the creative use of technology and employed recording techniques as an essential component in his music- production practice.

The Beatles are similarly known, perhaps more than any other recordists of the 1960s and early 1970s, for their extensive creative manipulation of recording technology. Like Gould, they abandoned the concert stage (in 1966) and turned all of their efforts to the recording studio. The absence of a touring schedule allowed them time in the studio to explore more completely the creative possibilities offered therein. The Beatles experimented with magnetic tape and implemented creative splicing, multitracking, speed modification, and backward playback techniques, among others. Like Gould, The Beatles became reliant on the creative use of technology in the making of their recordings.

Many of the recordings of The Beatles and Glenn Gould inhabited an aesthetic space that rejected the so-called authenticity of the live performing situation and attempted to establish a valid authenticity of recording by implementing a process of creativity through recording.

In juxtaposing these artists from seemingly disparate musical traditions in a discussion of recording practice, I will demonstrate some of the commonalities between Gould and The Beatles that often remain unnoticed. The ideas introduced in this paper will also find relevance in a larger discussion of the implications of electronics on modern performance practice.

Paul Sanden is a doctoral student at the University of Western Ontario.

"Music Education Through Popular Music Festivals: A Study of the OM Music Festival in Ontario, Canada"

Most people think of the teaching and learning of music as taking place in formal, institutional contexts like schools, conservatories and universities. This paper looks at the transmission of music teaching and learning that takes place in a more informal, musical environment. Specifically, it discusses the OM popular music festival, which has taken place for the last six years in northern Ontario. Through in-depth interviews with four people, individual musical experiences are explored. In their capacities as organizers, volunteers, musicians/performers, artists and participants, the four subjects reveal their experiences with the OM festival. The distinctive outdoor and community context of this festival creates an unparalleled environment in which participants and performers are immersed in a rich, musical context for several consecutive days. Performer-audience connections and exchanges are nurtured and explored in such a setting. The OM festival presents a variety of live performances in many musical genres throughout the weekend, and it promotes more directed musical learning through music-based workshops. This type of self-directed learning helps many participants and performers to become actively involved in the musical environment. The musical culture created by the festival moves many to seek out new musical experiences there, and often in some capacity after the festival is over.

Popular music festivals are a relatively unexplored area for investigating music education in community contexts. As such, the current study provides insight into the teaching and learning of music that takes place in such a distinctive setting.

Karen Snell is currently a doctoral student in Music Education at the University of Western Ontario. She holds a Masters of Music degree from the University of Toronto and both a Bachelor of Music and of Education from Mount Allison University. Karen has eight years of teaching experience, during which she pursued her interest in incorporating popular music into classroom music curricula. Her publications include: "On Music Cognition and Music Education," *Canadian Music Educator* 40/2, 1999, and the current paper, "Music Education Through Popular Music Festivals" which will be published in the fall of 2004 in the on-line journal *A.C.T.* (Action Criticism and Theory in Music Education).

CONTRIBUTORS

The Don Wright Faculty of Music
Society of Graduate Students in Music
UWO Society of Graduate Students
UWO Teaching Assistant Union
The Faculty of Graduate Studies, UWO

PROGRAM COMMITTEE

Anita Hardeman, Chair

Aileen Laurin

Anna Boyden

Bryn Hughes

Jaz Tan

John Helm

Lara Housez

Paul Sanden

Mat Langlois

Monica Fazekas

Nora Vince

Stephanie Horsley

Susanne Hammond