
Music Research Symposium



18 March 2010

Edge Recital Hall
Hugh Hodgson School of Music
The University of Georgia



Schedule of Presentations

9:30 – 10:45 Operatic Interpretations

Dr. Thomas, Moderator

Tim Smolko, *Tristan and Turangalila*: Richard Wagner's Influence on Olivier Messiaen

Robin Harris, 'Strashno' in Tchaikovsky's *Queen of Spades*

Elizabeth Whittenburg Ozment, *Oppositional Knowledge in Twenty-First Century Folk-Opera*

11:00 – 11:45 Music and Popular Culture

Dr. Schiller, Moderator

Whitney Holley, *Spectacular Spectacular!*: The Resurgence of the Film Musical as a Hollywood Blockbuster

Nancy Riley, *There's No Silence in Sanford Stadium: Music at Georgia Home Football Games*

12:00 – 12:45 Perspectives of Early Music

Dr. Valdez, Moderator

Luther Enloe, *Expressions of 17th-Century English Lute Music*

Lindsay Aleshire, *Monteverdi's Orfeo and L'Incoronazione di Poppea*

1:00 – 2:15 Origins and Forgotten Influences

Dr. Link, Moderator

Nathan Tingler, *Gregorian Chant Survives in Death*

Adrianna Wolaver, *The Arabian Influence on the Development of Western Music*

John Marshall, *Transmission of Jewish Musical Customs to Christianity: An Evolutionary Perspective*

2:30 -3:15 Twentieth Century Aesthetics

Dr. Monson, Moderator

Tamika Sterrs, *A Schoenbergian Method for the Critique and Analysis of Beethoven*

R.J. Wisenbaker, *Ancient Myth and Futuristic Sound: The Role of Electronic Instruments in Edgard Varese's Ecuatorial (1934)*



About the Presenters

Tim Smolko

Master of Arts, Musicology

Robin Harris

Doctor of Philosophy, Ethnomusicology

Elizabeth Whittenburg Ozment

Doctor of Philosophy, Musicology & Women's Studies

Whitney Holley

Doctor of Musical Arts, Oboe

Nancy Riley

Bachelor of Philosophy, Musicology & Women's Studies

Luther Enloe

Doctor of Musical Arts, Guitar

Lindsay Aleshire

Bachelor of Arts, Music

Nathan Tingler

Bachelor of Music, Percussion

Adrianna Wolaver

Bachelor of Arts, Music & International Affairs

John Marshall

Bachelor of Science, Biochemistry & Molecular Biology
Music Minor, Violin

Tamika Sterrs

Doctor of Philosophy, Music Theory

R.J. Wisenbaker

Master of Arts, Musicology

Special thanks to the symposium moderators, planning committee, Dr. Susan Thomas, Doug Moore, and Bryan McLucas.

The 2010 Music Research Symposium is sponsored by the Musicology/Ethnomusicology Area and the Musicology Ethnomusicology Student Association (MESA).



9:30am – 10:45 Operatic Interpretations

Dr. Susan Thomas, Moderator

Tim Smolko, *Tristan and Turangalila*: Richard Wagner's Influence on Olivier Messiaen

Richard Wagner and Olivier Messiaen were two composers fascinated by the extremes of human experience. Both sought to portray transcendental, metaphysical realities in musical terms and find a synthesis, or reconciliation between polarities such as life and death, suffering and joy, and the physical and spiritual realms. While Wagner wrestled with these grand themes using Norse and Germanic mythology and the philosophy of Arthur Schopenhauer, Messiaen was drawn to the Bible and the traditions of the Catholic church. Richard Wagner was an important influence on Messiaen's compositional style and the similarities in musical thought between the two composers are numerous. Messiaen's fascination with the Tristan and Isolde myth and Wagner invites many questions about Messiaen's life and music. For instance, why was Messiaen drawn to secular myth, a literary genre which seems far removed from his dogmatic Catholic beliefs? And why was he so enamored of Wagner, whose sensuality in his life and music (especially *Tristan und Isolde*) seems to clash with Messiaen's preoccupation with the spiritual? To answer these questions, I will explore the influence of the Tristan and Isolde myth and Wagner's music drama *Tristan und Isolde* (1857-1859) on Messiaen's *Turangalila-Symphonie* (1946-1948). More specifically, I will use textual and musical analyses to explore the connections between the symphony's sixth movement ("Jardin du sommeil d'amour") and the prelude and the second act love duet of Wagner's *Tristan*. I hope to show that Messiaen's admiration of Wagner and secular myth did not cause him to take an abrupt turn in his compositional career from the sacred to the secular, but was a natural progression based upon finding common ground between himself and his influences.

Robin Harris, 'Strashno' in Tchaikovsky's Queen of Spades

Tchaikovsky's opera Queen of Spades creates a terrifying world in which an evil force captures the heart of the protagonist Hermann, twisting his love for Liza into the headlong infatuation of a gambling addiction. As a result, Hermann draws Liza (and her guardian, the Countess) into a self-destructive spiral of fear and greed which destroys them all.

A central theme developed by Tchaikovsky in Queen of Spades relates to the semantic domain of *strashno* (страшно-terrifying/fearful). Not only are the themes of the opera connected to feelings of terror, but the frequent repetition in the actual libretto of the word *strashno* or its derivatives is significant.

In this paper, I will demonstrate through a brief musical, textural, and historical analysis the ways in which Tchaikovsky paints a remarkably multi-dimensional picture of the frightening, even terrifying consequences of surrender to evil—leading in this case to addiction, betrayal, self-delusion, greed, murder, hopelessness, and death.



Elizabeth Whittenburg Ozment, Oppositional Knowledge in Twenty-First Century Folk-Opera

The dedication page to Gerri L. Hollins's recently premiered musical, *Prelude to Freedom: The Contraband Slave Story*, reads: "This Folk Opera/Musical Docudrama is dedicated to all my ancestors, whose efforts in preserving a nation, promoted their liberation." Ms. Hollins has dedicated her adult life to preserving and promoting an American Civil War event unfamiliar to most people: the Contraband Slaves of Hampton, Virginia. This paper will examine recent grassroots efforts to popularize the Contraband Slave Story through musical theater. I will discuss compositional techniques employed by Gerri Hollins and will compare *Prelude to Freedom: The Contraband Slave Story* to other American folk operas. I suggest that Gerri Hollins's compositional choices greatly affected her efforts to premiere the opera. I posit that the Contraband Slave Story is an example of subjugated knowledge, and Gerri Hollins's effort to publicize her interpretation of this story through music supports Patricia Hill Collins theory of oppositional knowledge.



2:30 – 3:15 Twentieth Century Aesthetics

Dr. Dale Monson, Moderator

Tamika Starrs, A Schoenbergian Method for the Critique and Analysis of Beethoven

Arnold Schoenberg would not appear on anyone's list of Beethoven scholars. Nevertheless, he has an interesting relationship with Beethoven and ultimately with Beethoven scholarship. The influence of Schoenberg's theories of organicism and coherence are evident in the commentaries and analyses of several Beethoven scholars. Among the greatest examples are Dalhaus, Adorno, Rosen, and more recently, Morgan, in "Coda as Culmination". Moreover, as a conductor of Beethoven repertoire, Schoenberg formulated his own keen insights into Beethoven as well as his significance to music history. Schoenberg's commentary and analyses of selected works present a unique perspective that is often overlooked by Beethoven research. Beethoven is highly significant to Schoenberg's personal compositional style, pedagogy, and analytical perspective as evidenced by numerous references found in *Style and Idea*, *Fundamentals of Musical Composition*, and *Structural Functions of Harmony*. One aspect that unites the two composers, is the technique of "developing variation". The significance of this technique for each composer will be examined in reference to one particular work, the Diabelli Variations. This work is not only referenced in Schoenberg's writings, it served as a compositional model for one of his most famous pupils, Alan Berg. An examination of Schoenberg's analytical observations concerning the Diabelli Variations, which ultimately shaped his own Variations for Orchestra and Variations on a Recitative, reveals Schoenberg as both a credible commentator on Beethoven as well as an heir to Beethoven's compositional technique.

R.J. Wisenbaker, Ancient Myth and Futuristic Sound: The Role of Electronic Instruments in Edgard Varese's *Ecuatorial* (1934)

On April 15, 1934, at Town Hall in New York, Nicolas Slonimsky conducted the premiere of Edgard Varèse's newest work, *Ecuatorial*. The composition was one of the first pieces of art music to combine acoustic and electronic performing forces, featuring as it did the eerily sublime sound of two theremins (later replaced with *ondes martenots*) alongside various brass, keyboard, and percussion instruments, as well as a bass voice. In this paper, I explore the role of the theremins in *Ecuatorial* and their interactions with the more traditional instruments of the orchestra. I hope to show that the theremins can be seen as forces of salvation in a musical narrative of apocalypse, representing hope through the embrace of technology. Finally, I will connect these observations to the writings of Donna Haraway, a postmodern feminist theorist whose ideas about the intersections between humanity and technology deeply resonate, I believe, with Varèse's work.



John Marshall, Transmission of Jewish Musical Customs to Christianity: An Evolutionary Perspective

The beginnings of Western music are often traced to Catholic cathedrals, from which sprung an inexorable flourishing of creative musical power. But from where did the ideas serving as the foundation of this development come? An evolutionary perspective suggests that one may trace the transmission of musical concepts beginning with the start of Israelite history, through the periods the two temples of Jerusalem, and across the narrow bridge of house-churches during the singular first-century transitional period as Christianity grew from within Judaism. This reveals an intriguing interplay between facility and musical expansion, and the last transition invokes the evolutionary idea of the founder effect, as the musical development from Israelite history was reduced to several seminal ideas which formed the cradle of Western music.



11:00 – 11:45 Music & Identity

Dr. David Schiller, moderator

Whitney Holley, *Spectacular Spectacular!*: The Resurgence of the Film Musical as a Hollywood Blockbuster

Baz Luhrmann's *Moulin Rouge* (2001) marked the return of Hollywood's most celebrated genre, the film musical, to blockbuster status. Hollywood films combining motion picture and sound reached their pinnacle with the film musical. *The Jazz Singer* (1927) marked the beginning of a Hollywood trend to utilize popular music. By the late 1930's, the film musical had become one of Hollywood's best selling genres. It experienced its heyday from the 1930's until the 1950's and then fell out of popularity, replaced by the narrative film, which used minimal musical accompaniment. Many consider MGM's *Singin' in the Rain* to be the archetype of the Golden Age musical, of which *Moulin Rouge* is a direct descendent. This paper is an exploration of the ways in which Luhrman built upon the foundation of his film's musical predecessors, *Singin' in the Rain* in particular. This exploration is centered on the treatment of popular song and the function of music within the diegeses. Both films rely on a musical-within-the-musical as impetus for characters to break into song, but each treats these moments in a very different way.

Nancy Riley, There's No Silence in Sanford Stadium: Music at Georgia Home Football Games

Six Saturdays every fall, over 92,000 people congregate in Sanford Stadium in Athens, Georgia, to watch the Georgia Bulldogs football team play. These attendees are fans, alumni, and/or longtime Georgia residents, and approximately 18,000 of them are students. Considering this large number of fans, along with the impact upon the University and the town of Athens, Georgia home football games are significant. However, the role of music in and around these games has received little to no attention in academic research.

The music directly associated with University of Georgia home football games includes what is played by the Redcoat Band, as well as "canned" music played over the speakers in Sanford Stadium. Prior to the game, the band plays the Dawg Walk, or the official entrance of the players and coaches into the stadium, while the pre-game show and in-game music incorporates both the band and music played over the stadium speakers. Finally, the band plays the post-game concert.

Based upon fieldwork and interviews, this paper examines what music is played at University of Georgia home football games, when it is played, and why it is played. I suggest that when and why some music is played is dynamic, and related to materialist concerns and/or the play of the game. Additionally, some of the music that is played is standardized and ritualistic, resulting in parts of the game experience and the music of this game experience functioning as ritual and serve a variety of religious-type functions, meeting societal and community needs.



12:00 - 12:45 Perspectives of Early Music

Dr. Steven Valdez, Moderator

Luther Enloe, Expressions of 17th-Century English Lute Music

With the advent of youtube, musical performances have the opportunity to reach wider and wider audiences. Additionally, the ability for viewers to comment on these performances gives a public voice to a population of music consumers who would have otherwise remained silent. In the case of early music performances, there is a lot of debate over “correct” interpretation and playing technique. These discussions lead to the question of whether there is a true or absolute performance practice for this repertoire. This paper will consider highly critical comments posted to videos of Julian Bream playing late 16th and early 17th century English lute repertory and considers how these critiques relate to two period sources *The Burwell Lute Tutor* and Thomas Mace’s *Musick’s Monument*.

Lindsay Aleshire, Monteverdi’s *Orfeo* and *L’Incoronazione di Poppea*

This paper seeks to examine the progression of operatic themes between Claudio Monteverdi’s first and last operas. There is an obvious transformation in intellectual and cultural thought between *L’Orfeo* and *L’Incoronazione di Poppea* fostered by a fundamental change in societal ideals and political climate over the span of half a century. First, early Renaissance thinkers gravitate toward figures in classical mythology in an attempt to convey and identify with the basic human ethos described by Greek scholars. Then the myth transforms (as societal thinking transforms) to become one of the modern political state. Through the examination of the thematic evolution of early opera, a fundamental change in societal and individual self-awareness becomes evident as archetypes and later politics make their way onto the stage, as seen in Claudio Monteverdi’s first and last operas.



1:00 - 2:15 Origins and Forgotten Influences

Dr. Dorothea Link, Moderator

Nathan Tingler, Gregorian Chant Survives in Death

The Dies Irae is one of the most recognized melodies by people of all ages in the world of music today. Those who recognize the melody of the Dies Irae might not realize that they are actually recognizing an old genre of music called Gregorian Chant. One of the oldest genres of music, Gregorian Chant, which originates in the 13th century, has outlived many other genres of music and found its way into the public eye even in the late 20th century. Chant still exists across the realm of music due in no small part to the versatility of the chant melody from the Dies Irae and the widespread and creative use of the melody in extremely diverse genres of music. The Dies Irae, though originally used in association with death and funerals for religious ceremonies, would later be used in programmatic and entertaining music from the Requiems of the Classical and Romantic eras of music to the blockbuster smash and cult hits of Hollywood. Though the specific way that the melody of the Dies Irae was used changed dramatically, even to the point that one might need visual references of certain scores to find it, the underlying meaning of and feeling behind the melody reaches all the way back to its roots in the Medieval church, therefore keeping alive the ideals and memory of Gregorian Chant.

Adrianna Wolaver, The Arabian Influence on the Development of Western Music

There is a growing movement in any historical discipline to relinquish previous ethnocentric perspectives in favor of a more holistic and global view. It is time to expand old Eurocentric thought on the subject of music. Although many Western musicians may not realize it, the development of its musical tradition- instruments, theoretical knowledge, compositional practices, and the philosophy of music-comes from the Middle East. Several books and academic writings on the Arabian development of western music were examined and synthesized. In order to change perceptions about European music and create a more globalized view of our musical heritage, it is vital that we begin to incorporate the teachings of non-western musical practices to create a rich multicultural history.

