



THE SOCIETY FOR WORD-MUSIC RELATIONS

HARVARD-LYRICA DIALOGUES 2009

AT THE ANNUAL CONFERENCE OF THE

**AMERICAN COMPARATIVE
LITERATURE ASSOCIATION**

**SEMINAR ROOM - DANA PALMER HOUSE
BARKER CENTER**

Friday, March 27, 2:30 PM – 4:30 PM

MINORITIES AND METAPHORS

Saturday, March 28, 2:30 PM – 4:30 PM

DISCOVERIES AND INNOVATIONS

Sunday, March 29, 8:30 AM – 10:30 AM

AESTHETICS

Colloquium I: Friday, March 27, 2:30 PM – 4:30 PM

MINORITIES AND METAPHORS

*Between Nation and Region:
Janáček and the Survival of Moravian Language through Music*

Andrew Burgard, New York University, andrew.burgard@nyu.edu

The figure of the nationalist composer as peddled in textbooks and program notes has never quite suited Leoš Janáček. Despite a personal and political commitment to Czech nationalism, his musical emphasis on his native region, Moravia, made him a much less useful figure than, for instance, Smetana among partisans involved with nationalist cultural politics in Prague. However, the distinctly Moravian characteristics of his music allowed his work to serve an important and still under-examined role central to the survival of Moravian culture in an increasingly centralized Czech national identity. This paper examines how Janáček's selection and setting of texts for his vocal music was important to this survival.

Janáček's music for voice holds a special place in his *oeuvre*; he developed an innovative approach to setting of texts through his much-discussed study of the expressive capacity and cultural authenticity of common speech. As such, he was generally drawn to texts that achieved expressive power without a high literary style. In the two well-known works I discuss in this paper, *Moravian Folk Poetry in Song* (1892-1901) and *Jenůfa* (1904), this meant the language of Moravian peasants.

The domestic popularity of the *Folk Poetry*, which sets transcribed folk texts, has helped preserved the language through a degree of continuous use during the time that orally-transmitted regional dialects have largely disappeared. Meanwhile, the great success of *Jenůfa* brought political and cultural capital to the humble language of its libretto, drawn from a play by Gabriela Preissová that was written in a researched Moravian dialect. Together these works demonstrate different ways that Janáček's music contributed to the survival of a Moravian language in literary form.

Andrew Burgard is a doctoral candidate in musicology at New York University and holds Master's degrees from NYU (M.A.) and Royal Holloway, University of London (MMus). His research focuses on the historiography of music and 'the politics of place' in late-Habsburg Bohemia and Moravia, and, more broadly, the music of East- Central and Southeastern Europe, the history of the idea of Central Europe, and the politics of musical modernism. At this time last year, he was in the midst of his longest-yet spell in the Czech Republic while teaching a course on music and cultural politics at NYU's Prague campus; he will be returning soon to conduct research for his dissertation on the broad musical work of Janáček and the history of Czech nationality in Moravia.

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Regional Dance as a Metaphorical Expression of Local Dialect in Moniuszko's Halka

William Helmcke, University of Massachusetts, Amherst, whelmcke@music.umass.edu

Halka by Stanisław Moniuszko (1819-1872) is perhaps the most widely cited example of Polish nationalism in opera. Three distinguishing musical characteristics represent this markedness: Lydian raised fourth scale degree, double pedal points, and regional dance rhythms. Jim Samson's *New Grove* entry states that Moniuszko "was very much a product of his time and place." My paper contextualizes *Halka*'s nationalistic elements in terms of both Polish history and operatic predecessors in order to elucidate these prominent symbols of Polishness. Historically, a series of partitions by Prussia, Austria, and Russia led to Poland's loss of political sovereignty between 1795 and 1918. Yet the language, regional dances, and other cultural aspects survived. *Halka* (1848/1858) was composed in the middle of this period of struggle for Polish identity.

Librettist Włodzimierz Wolski's use of standardized Polish allowed mutual intelligibility between members of the Polish nation now living in the three partitioned territories. Although the use of local linguistic dialects in *Halka* is minimal, Moniuszko nonetheless conveys a strong sense of regionalism by incorporating Polonaise, Mazurka, Kujawiak, and Górale dance rhythms. Therefore, one can metaphorically conceive of these regional dances as expressions of local customs and dialects. This contextualized analytic approach to *Halka* reveals and accounts for the previously mentioned Polish characteristics. Moreover, this methodology informs our understanding of how Moniuszko expresses Polish nationalism through celebrating regional diversity.

William Helmcke is currently a doctoral student in music theory at the University of Massachusetts, Amherst. He earned a Master's degree in music theory at the University of Minnesota and a Bachelor's in music education degree at the University of Illinois, Urbana-Champaign. His two Masters theses pertained to analyses of Chopin's Mazurka Op. 56 No. 1 and Górecki's Third Symphony. William specializes in the Schenkerian analysis of Bach, Chopin, Haydn, and Mozart. He has presented his current work at music theory conferences in Seattle, Washington and Austin, Texas.

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The Abergavenny Eisteddfod of 1838 and the Birth of Barzaz Breiz

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Since the French Revolution, concepts of individual freedoms and freedoms of expression have all but dominated the course of political and social history. At the "grass roots" level, these machinations are generated culturally, through the emergence or rediscovery of ancient mythologies, folk literature and folk music. It was the impact of Herder's and Fichte's writings that propelled such pan-European revivals at the turn of the nineteenth century. The Celtic provinces of the British Isles were quick to revive the tales of the Mabinogi, Ossian and the Tain. Brittany's revival, however, came later, with the advent of *Barzaz Breiz* ("Songs and Ballads of Brittany"), as compiled through the oral tradition by the young Breton aristocrat and

archivist Hersart de La Villemarqué (1815-1895). Within five years of its initial publication in 1839, the volume had been translated into several languages and was heralded by many important authors (notably Georges Sand) as one of the most significant publications in history. Indeed, *Barzaz Breiz* continues to be reissued and to inspire Breton composers both classical and popular to this very day. This paper proposes introduces the timely and colourful circumstances that inspired *Barzaz Breiz*: the 1838 Welsh bardic festival at Abergavenny.

Paul-André Bempéchat's research focuses on the interplay of music, literature and politics to examine the survival of minority cultures within France and the Hapsburg Empire. He is editor of, and contributor to, Liber amicorum Isabelle Cazeaux, 2005, and author of numerous scholarly and encyclopedic articles, as well as the forthcoming biography, Jean Cras, Polymath of Music and Letters. A graduate of the Juilliard School, the Sorbonne and Boston University, Bempéchat is artist-scholar with the Institut Culturel de Bretagne. He also serves as president of the Lyrica Society for Word-Music Relations and is concurrently preparing several compact discs, including the complete piano works of Jean Cras and major works of Schubert, Schumann and Brahms. Bempéchat's multi-volume study of nationalism via impressionism, entitled Impressionism Beyond Paris, is expected in 2012.



Colloquium II: Saturday, March 28, 2:30 PM – 4:30 PM

DISCOVERIES AND INNOVATIONS

An Unique Eighteenth-Century Walloon Music-Drama Re-Discovered

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Daphnis, Pastorale (Anonymous, Jesuit College of Namur, 1728) is a form of Jesuit college music-drama characteristic of the francophone regions of Europe, and is the sole surviving example of its kind from Belgium. This work is all the more rare in that, rather than the typical neo-Latin text of the Jesuit drama genre, the language of the piece is a mixture of early and eighteenth-century French sprinkled with loan words. The secular subject of the play, the use of the vernacular, the presence of early French in the text, and an annual performance tradition suggest that *Daphnis* originated before the sixteenth century as the spring ritual of the town of Namur. This ritual play was then later adopted and adapted by the Namur Jesuit College and incorporated into their own dramatic tradition. In this instance, Jesuit theatrical practice served to preserve this town's spring celebration. Following my 2006 re-discovery of the *Daphnis* music manuscript in Liège, I prepared a scholarly edition of the score and in November 2008, I directed a fully staged and costumed performance. The process of constructing a historically informed performance of this unique member of the Jesuit drama repertory, a body of works numbering in the hundreds of thousands and remaining until now largely uncharted territory in musicological study, revealed the crucial reciprocal three-way relationship among knowledge gained through rigorous academic studies, primary research and practical experimentation.

Elizabeth Dyer is in the final year of her PhD in musicology with Dr John Potter at the University of York, UK, where her thesis investigates the relationship between Benedictine, Augustinian, and Jesuit college drama and their influence upon the development of the oratorio. In 2008 she was named co-winner of the Ramsden Award for Theatre Research from the Society of Theatre Research to produce the first modern performance of a Jesuit drama, Daphnis (1728); she also received a Fulbright Scholarship in 2005 to research Jesuit drama in Ireland. Currently she is the Music Director of the select vocal ensemble Cor Musica based in Iowa City, Iowa. Elizabeth holds an MM in Choral Conducting from the University of Missouri in Columbia, an MM in Music Composition from the University of Houston, and received her BA in Music Composition and English from the College of William and Mary in Williamsburg, Virginia. Her other credits include an ORSAS Scholarship through the University of York, the Michael Deppe Scholarship, the Sarofim Prize in Composition, the Aurelia B. Walford Scholarship in Classical Music and multiple recordings, radio, and television performances.

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Ausias March and the Madrigal in Catalonia

Margarita Restrepo, Brandeis University, mmibd@mindspring.com

Among the more than two hundred madrigals found in sixteenth-century Spanish sources, seven utilize texts in Catalan. Not surprisingly, they are found in the prints of the two madrigal composers who resided in Catalonia, Pere Alberch Vila's *Odarum...liber primus* (Barcelona 1561) and Joan Brudieu's *De los madrigales* (Barcelona, 1585). While one of the texts is anonymous, the other six, remarkably, are poems by Ausias March. Born in the Valencian region in 1397, March is not only the first Catalan poet to break away from the dominance of the Provençal language and write entirely in Catalan, but he is also unanimously considered by scholars as the greatest poet to have ever written in that language.

Although March is an introspective poet with a strong voice that deals primarily with moral issues, this paper explores how Brudieu and Vila express their own individuality through his unique poetry. Vila sets single strophes of the poet's multi-stanza works and chooses to focus on March's conflict between flesh and spirit, while Brudieu strives to preserve the integrity of the poem by setting more than one stanza and gravitates towards poems where March is winning his struggle with the flesh. Both, however, leave their unique imprint on the genre by adapting it to a local language, and show pride in their heritage by selecting the most emblematic poet in Catalan literature.

Margarita Restrepo is a Ph. D. candidate at Brandeis University. Her dissertation, "A genre transplanted: The madrigal in Spanish prints (1536-1614)," explores music-making in Spanish society through the examination of that genre's development. She has also conducted extensive research on the colonial music of Colombia, her native country, and has published an edition of the Requiem Masses of Juan de Herrera (c. 1670-1738), the most prolific composer at the Bogotá Cathedral.

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Truth, Expansion, and Text-Music Relationships in Janáček's *The Cunning Little Vixen* (*Přihody Lišky Bystroušky*)

Zdeněk Skoumal, Kwantlen Polytechnic University, Zdenek.Skoumal@kwantlen.ca

In a 1924 *New York Times* interview with Olin Downes, several months before the first performance of his opera *Jenůfa* at the Metropolitan Opera, Leoš Janáček spoke of his compositional method:

In certain places in my operas the orchestra takes a musical phrase from the singer and expands it. The phrase is absolutely truthful, and the instruments, in such instances, carry out its implication as no human voice could. Opera must be an organic whole, based equally upon truthful declamation and upon the song which the composer must evolve from his own creative spirit.

Janáček's desire for truth in music—and the related preoccupation with speech melodies—is well known; he attempted to present real life in his music and claimed that speech melodies were the means to do so. The singer's phrases should reflect the situation and emotion of the moment. What is not clear in the above quotation is how exactly the orchestra “expands” the singer's musical phrase. I consider this issue in relation to Janáček's *The Cunning Little Vixen*, an opera completed only a year before the Downes interview. The techniques discussed reveal Janáček's debt to the folk music he adored, as well as the musical masters he admired. Speech melodies are seen as an outgrowth of standard musical motives; they are expanded through ostinato repetitions and through enlargement over longer musical spaces. Ultimately, the motivic expansions are shown to be directly related to the text and action of the opera.

Zdeněk Skoumal teaches music theory and chairs the music department at Kwantlen Polytechnic University in British Columbia, Canada. He has published articles on the music of Franz Liszt and Leoš Janáček, and is currently writing a book on Janáček's musical language.

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“A World of Unborn Music:” Dialect and Folk-Music Idioms in *Edvard Grieg's Songs, Opus 33*

Cheryl Christensen, Brigham Young University, cherylchris10@msn.com

An unique characteristic of the country of Norway is that, even with a very small population, it has two official languages; “Bokmål” [Book language], spoken by the majority of the population, and “Nynorsk” [New Norwegian] spoken by a small minority. The effort to create this official, dialect-based language referred to originally as “Landsmål” [Rural language] began in the nineteenth century at a time when Norway, after centuries of rule by Denmark and Sweden, was searching for its own identity; the effort was part of the strong nationalistic movement of the time. Nynorsk has survived, though as a minority language, partly because of the commitment by authors, poets, and composers to perpetuate the language through their art.

Edvard Grieg set several poems written in this emerging language that many considered a truer and more *Norwegian* language of the people than the official Bokmål. Grieg loved Landsmål, describing it as “a world of unborn music,” and that “music” of language gave birth to some of Grieg’s best songs. In setting poems in this dialect, then, Grieg takes a step further into the pristine Norwegian cultural landscape. These texts elicit some of the most distinctively Norwegian musical idioms from the composer.

In this paper I explore a few of Edvard Grieg’s Opus 33 songs that set “Landsmål” poems by Aasmund Olavson Vinje. I observe how dialect, melodic motive, and unique elements from Norwegian folk music meld, complement one another, and contribute to Edvard Grieg’s signature style in what are some of his best songs.

Cheryl Christensen holds a Bachelor’s degree in music composition from Brigham Young University and Masters and Ph.D. degrees in music theory from the University of Texas at Austin. Her principal area of interest is Scandinavian music with emphasis on the music of Norwegian composer Edvard Grieg. She has presented papers at local, national, and international conferences and published an article on poetic and musical narrative in Grieg’s song cycle Haugtussa Op 67. Dr. Christensen has taught music theory at Brigham Young University, The University of Texas at Austin, and Baylor University. She maintains a private piano studio and is a part-time faculty member in the School of Music at BYU.



Colloquium III: Sunday, March 29, 8:30 AM – 10:30 AM

AESTHETICS

Preaching (German) Morals in Vienna: The Case of Mozart and Umlauf

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In 1778 Joseph II established a National Singspiel company in Vienna and thus opened the court-supported theater to German operas for the first time in its history. Since the imperial stage had previously performed only French and Italian works, the composers and librettists associated with the new institution had to produce a large number of singspiels in a short time. Consequently, they adapted pieces that originated in places other than Vienna. For example, Umlauf’s *Die schöne Schusterin* was based on a French *opéra comique* and Mozart’s *Die Entführung aus dem Serail* on a North-German work. A comparison between several arias and ensembles from these two successful singspiels with their pre-existing models shows that the Viennese librettists cut out and rewrote many passages that would be considered sexually suggestive and added numerous moral maxims. Mozart and Umlauf, moreover, developed recurring musical tropes that took a restrained approach to sexuality and drove home the works’ moral message.

The didactic aspect of *Die Schusterin* and *Die Entführung* resonates with nationalist ideas that appeared in several theoretical works on theater by contemporaneous Viennese aestheticians, most notably Joseph von Sonnenfels. Sonnenfels claimed that the Germans and their culture should be (or already were) morally superior to other nations and their cultures. The diluted sexual innuendos and moral maxims of the two singspiels therefore reveal not only a humanistic agenda, but also an exclusivist, perhaps even chauvinist, one.

Born in the Eastern part of the Czech Republic, Martin Nedbal is in his fifth year of the PhD program in historical musicology at the Eastman School of Music. He is currently finishing his dissertation on didacticism and nationalism in Viennese singspiel from around 1800. Next year, Martin will start his employment as the Assistant Professor of Musicology at the University of Arkansas. He has presented at numerous conferences in the US and in Europe. His article on moralistic issues in Mozart's The Magic Flute has recently been accepted for publication in Acta Musicologica. Martin is also interested in Eastern European Music, especially Czech and Russian opera. His article on exoticism in late Dvorak works has been published in Current Musicology. Martin also has a strong interest in puppet theater.

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Mahler's "Volkliedes als Wiener Bizarrierie"

Molly M. Breckling, University of North Carolina, Chapel Hill, brecklin@email.unc.edu

In an editorial cartoon drawn by Theo Zasche entitled "Mahler's Metamorphoses" Gustav Mahler is shown six times. In five of these portraits, he is presented as a conductor in the disguise of another major composer: Wagner, Liszt, Meyerbeer, Schubert, and Beethoven. In the final image, he is dressed as a farmer, in a plaid shirt, polka-dotted neckerchief and silly hat, clapping his hands as though he were leading the string band at a barn dance. The caption under this depiction reads, "Mahler as orchestrator of folk songs as Viennese bizarreness." This cartoon refers to his settings of the poetry of the folk anthology *Des Knaben Wunderhorn*, compiled by Arnim and Brentano nearly one hundred years earlier. The image calls into question Mahler's use of the language of the folk as basis for his orchestral songs and the appropriateness of performing such hybrid pieces in the halls of the Vienna Philharmonic, for which Mahler served as chief conductor. With this cartoon as launching point, this paper discusses the fine line that Mahler walks with his *Wunderhorn* songs between the cosmopolitan and the provincial and between high art and the simplicity and naivety of the folk.

Molly M. Breckling is a Ph.D. candidate in musicology at the University of North Carolina, Chapel Hill. She holds Masters degrees in music from Austin Peay State University, the University of Wisconsin, and the University of North Carolina. She is currently completing a dissertation entitled "Narrative Strategies and Objectives in Gustav Mahler's Balladic Wunderhorn Lieder" with plans to defend in the spring of 2010. In addition to her work on Mahler's songs, her research interests include English vocal music, popular music, and music from Disney movies.

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Provençal Regionalism and the Melodramatic Ideal

Elinor Olin, National-Louis University Eolin@nl.edu

During the 1880s and 1890s, when national debate surrounding language and public education shaped fundamental attitudes toward cultural and political identity in France, writer Paul Mariéton (1862-1911) collaborated with the most celebrated French composers, including Fauré, Massenet and Saint-Saëns, to establish the Chorégies d'Orange, the earliest and most influential *plein air* musico-dramatic festival. Mariéton was the protégé of poet Frédéric Mistral, patriarch of the Félibres, a regionalist association of writers and intellectuals established to preserve the Provençal language and culture of *la race latine*. Under Mariéton's direction, a repertory of newly-composed and established stage works was created, capitalizing on the combined mythology and archeological evidence associated with the extant first century Roman theatre in Orange. Performances before audiences of 10,000 were intended as educational outreach by the Félibres. The implicit agenda, however, was to "fight the invading unitarism" of the Third Republic, including its imposition of French as the official language in *l'Enseignement obligatoire* (1882-1885). Ironically, the predominant repertory at Orange was that of Greek tragedy in French translation, but in the form of musical melodrama: spoken word plus instrumental accompaniment, a technique used to subvert performance traditions associated with Parisian cultural institutions. Using governmental statistics as evidence, this paper will show how Mariéton, in collaboration with leading artists and performers at Orange, created a "theatre of the people" to broadcast a cultural and political message. Appropriating classical antiquity as a basic, grounding force of cultural legitimacy, the festival had a profound effect in strengthening the activist, regionalist linguistic agenda.

Elinor Olin holds a Bachelor of Music in flute performance from the University of the Pacific and a Master of Music and Ph.D. in Music History from Northwestern University. She is currently an Associate Professor of Music in the Fine Arts Department at National-Louis University. Dr. Olin's research focuses on melodrama, nineteenth-century opera and cultural nationalism in France. She has written articles for Nineteenth Century Music, The Reader's Guide to Music: History, Theory and Criticism, The Journal of Musicological Research, The Music Reference Quarterly and publications of the Lyric Opera of Chicago. Dr. Olin has read papers to the American Musicological Society, Ars Musica Chicago and has presented lectures and workshops for the Grant Park Music Festival and the education corps of the Lyric Opera of Chicago and the Chicago Symphony Orchestra. She is currently president of the Midwest Chapter of the American Musicological Society, and is program annotator for Music in the Loft, a concert organization founded to encourage and promote the careers of young professional musicians. An active chamber music performer, Dr. Olin is a founding member of the quartet, Diletto Musicale.



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