

**ALLEGHENY CHAPTER**  
**AMERICAN MUSICOLOGICAL SOCIETY**  
A CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES  
PROGRAM

October 17, 2009

Indiana University of Pennsylvania

Indiana, Pennsylvania

8:30 a.m.        REGISTRATION AND COFFEE

9:00 a.m.        MORNING PRESENTATIONS: *Audiences, Critics, and Politics*

Christina Fuhrmann                      Ashland University

*Spohr's Der Alchymist* Alchemized; or, the end of Pastiche in London

From his visit in London in 1820 to the triumph of his oratorio *Die letzten Dinge* in 1830, Louis Spohr's success in England seemed unstoppable. In 1831, one London journalist bemoaned that concert programs had become "labyrinth[s] of Spohr—Spohr—Spohr—Spohr!" In 1832, however, an adaptation by Henry Bishop, Thomas Bayly, and Edward Fitzball of Spohr's *Der Alchymist* (1830) flopped at Drury Lane. Reviewers struggled to understand this failure. In the process, they confronted some of the most troubling tensions in music in the early 1800s: between scientific and popular writing; German and Italian opera; and canonicity and pastiche.

Reviewers styled Spohr as stereotypically German, more serious than versatile, better at instrumental music than vocal, more for the connoisseur than the common man. Yet London had embraced German opera when *Der Freischütz* arrived in 1824 and Spohr's *Zemire und Azor* had succeeded at Covent Garden in 1831. Bishop and his collaborators thus felt hopeful for another Teutonic success, yet uncertain of Spohr's potential for mass appeal. In an unusual throwback to pastiche practice, they therefore supplemented the score with excerpts from five additional Spohr operas and stuffed the already sensational plot with new comic characters, visions, and a mad scene for celebrated soprano Mary Ann Wood. While many factors doomed the resulting potpourri—lack of depth in the cast, malfunctioning sets—reviewers most blamed pastiche practice itself. What was common in the 18th century now chafed against burgeoning ideals of fidelity. Spohr survived the failure as a "wronged genius," but pastiche made one of its last gasps on the London stage.

Mia Tootill

Pennsylvania State University

Performance Traditions of Schumann's *Manfred*

Byron never intended his dramatic poem *Manfred* to be staged, yet its popularity in the 19<sup>th</sup> century meant many could not resist attempting to do what the poet thought impossible. Schumann, dubbed the living embodiment of Manfred by his contemporaries, went a step further, composing incidental music for a shortened German version of the work in 1848. From England to Germany Schumann's *Manfred* then travelled overseas to the United States, before returning to its homeland. Very different performance traditions developed in these countries and others across Europe, and continued to do so into the twentieth century with the advent of recordings. This paper explores the different performance traditions of Schumann's *Manfred* across Europe and the United States in the nineteenth and twentieth centuries by examining both staged performances and recordings and investigating the reasons behind divergent performance decisions. Following the publication of Schumann's work, Richard Pohl produced a version of it for one actor with further textual changes. Examination of multiple mid to late twentieth century recordings from Europe shows an even greater variety of performances that reflect divergent interests in the story and its character. While Schumann's view of Manfred colored some interpretations that prioritised fidelity to the composer's work, others felt no loyalty to the man who had already altered Byron's original work, and so depicted the character as they saw him. With the decreased popularity of melodrama in the 20<sup>th</sup> century reception appears to have played an even greater part in performance decisions in the recordings; however this medium offers an

alternative to staging this ‘unstageable’ work. The depiction of many different Manfreds through staged performances and recordings shows the great variety of interpretation that is possible when performing musical interpretations of literary works, and illuminates the part nationalism sometimes plays in this act.

Marie Sumner Lott

Pennsylvania State University

The Relationship between Audience and Style in Brahms’s String Sextets, Opp. 18 and 36

Brahms published seven chamber works for strings alone over the course of his compositional career. They fall neatly into three categories according to chronology and genre (2 sextets, 3 quartets, and 2 quintets), and they reflect the gradual changes evident in the composer’s style. They also reflect disparate audiences available at different times in Brahms’s life, and the generic and stylistic expectations of a wide range of chamber-music aficionados. The first published string chamber works are the two sextets for two violins, two violas, and two cellos, opp. 18 and 36, dating from the 1860s. These works exemplify certain aspects of the composer’s “First Maturity,” as James Webster has eloquently demonstrated, and Brahms’s fascination with the works and compositional techniques of Franz Schubert. The sextets also reflect Brahms’s experiences with domestic music-making during his employ at the North German court of Detmold between 1857 and 1860; they show many characteristics of early-nineteenth-century chamber works designed specifically for the middle-class domestic sphere.

This paper explores the string sextets in relation to Brahms’s professional career and the radical shift occurring in his life during their composition in the 1860s with an eye towards illuminating the audiences for whom he intended these works and the expressive language he employed to address those listeners and performers. Although the sextets have been treated as wondrous anomalies in the musicological literature, they actually have at least one significant predecessor—the string sextet in C major, op. 140, by Louis Spohr (1784-1859). By investigating the relationships between Brahms’s first chamber masterpieces and this (and other) examples from the early nineteenth century, we uncover the social and musical context for Brahms’s innovations and, perhaps, shed new light on Brahms’s conception of chamber music at a critical time in his career and in the history of the genre.

Colin Roust

Oberlin College Conservatory of Music

“O vent de notre liberté”: Singing Resistance in Occupied Paris

Between February and August 1944, Christiane Poinsch Famery assembled a book of songs sung by her fellow inmates in Paris’s la Petite Roquette prison, a holding pen of sorts for arrested résistants before they were sent to concentration camps in Germany. This songbook documents the role that music played in the French Résistance during World War II. These musical practices have yet to enter the scholarly literature on World War II, since recent musicological work on the Résistance (Fulcher, Krivopissko, Roust, Simeone, and Virieux) has focused almost exclusively on the intellectually oriented Front National des Musiciens and its members. However, within the Résistance as a whole, this was a small network whose efforts could claim only minimal impact on the broader movement. This paper, then, serves as a complement to existing scholarship by identifying the music that was actually sung by members of non-music-oriented Résistance networks and examining the musical practices that made the act of singing into an act of resistance.

The principal archival source for this paper is the songbook maintained by Famery, which was recently rediscovered in an archive near Paris. Of the twenty-two songs, only two have even tenuous links to the art music of the Front National de Musiciens: “Le Campeur en Chocolat,” a children’s camp song composed by Georges Auric and “Oh quel magnifique rêve,” which provides a new text for Beethoven’s “Ode to Joy.” Many of the songs – including “La Komsomolsk,” “Le Chant du Turkmenistan,” and “Magnitogorsk” – suggest the Communist affiliation and Soviet links of many Resistance networks. Others – including “Chant des Pilotes,” “Chant des Aviateurs,” and “Chant de la Cavalerie” – reflect the paramilitary activities of networks like Combat and les Francs-Tireurs et Partisans.

12:00 noon LUNCH AND BUSINESS MEETING

2:00 p.m. AFTERNOON PRESENTATIONS: *Composers, Catalogues, and Editions*

Sabra Statham Research Fellow, the Virginia Foundation for the Humanities,  
University of Virginia  
The George Antheil Digital Edition: A Presentation and Demonstration of New Methods  
for Electronic Documentary Editing

The *George Antheil Digital Edition* project was launched in May of 2009 in consultation with scholars and staff at the University of Virginia and support of the Virginia Foundation for the Humanities. The *George Antheil Digital Edition* is a three-phase project:

1. the phase first will produce an electronic edition of the composer's complete correspondence, fully searchable, annotated with text, sound and image;
2. the second will produce an edition of selected letters published in both letterpress and digital formats;
3. the third will initiate a series of cross-referencing editions of correspondence by 20<sup>th</sup> century composers'.

The DocTracker database used by the *George Antheil Digital Edition* to accession, edit, tag and ultimately convert documents to TEI compliant xml formats is a unique program designed by the editors of the *Dolley Madison Digital Edition*. DocTracker is based on the FileMaker Pro platform and it makes digital editing simple and time effective. I will demonstrate step- by- step the process of editing documents and show how this technology can help scholars meet recent funding mandates that they publish their work digitally. In addition, using a server based content management system such as FileMaker Server along with DocTracker can support federated projects and interoperable databases facilitating collaborative work among researchers.

This project is currently seeking funding from the National Endowment for the Humanities, the American Council for Learned Society and the National Historical Publishing Documents Commission. The *George Antheil Digital Edition* will be the first born-digital edition of a 20<sup>th</sup> century composer's letters published in the field of musicology and aims to set future standards for the electronic publication of archival sources.

Robert Fallon Carnegie Mellon University  
Creating Mount Messiaen: A Study in Ecomusicology

Although his subjects were often birds and heaven, Messiaen was also an artist of the mountains. He lived at the foot of the French Alps and drew inspiration from mountains for compositions such as *Livre d'orgue*, *Couleurs de la cité céleste*, *Et exspecto resurrectionem mortuorum*, *Livre du Saint-Sacrement*, and perhaps his most beloved orchestral work, *Des canyons aux étoiles . . .* (1974). *Des canyons* depicts geological formations in Utah that have since been reproduced on the covers to Messiaen scores, CDs, and monographs. Cementing his orological image, however, is the mountain dedicated in his name. Mount Messiaen, near Parowan, Utah, was christened in 1978, and photographs of it have appeared in most general studies on the composer ever since. Although a short article on the mountain was written by Harriet Watts, it is largely misleading and incorrect.

The mountain got its name when Julie Whitaker, a young woman from Utah then living in Paris, heard that a famous French composer was honoring Utah's mountains and determined, in turn, to name a mountain in honor of the composer. This paper tells the convoluted story of the mountain's dedication and the accompanying festival that was delayed thirty years. It details the official status of the mountain's name, provides driving directions to and photographs of the mountain, and suggests how the mountain changes our image of Messiaen. I propose that Mount Messiaen becomes most meaningful when considered in relation to its geological and

