

**Fifth Annual
Iowa Musicology Day**

Saturday, April 20, 2019

**University of Northern
Iowa School of Music**

Russell Hall 116

**Livestream on
"Musicology at UNI" Facebook Page**

Iowa Musicology Day Conference Schedule

8:45 am Registration and Morning Refreshments in Russell Hall Lobby

9:15 am Keynote Lecture, Russell Hall 116

Melinda Boyd (University of Northern Iowa), “Deeds of Music Made Visible: Reading (and Hearing) P. Craig Russell’s Graphic Novel Adaptation of *The Ring of the Nibelung*.”

10:00-11:30 am Session 1. *English Sacred Music* (Chair: Melanie Batoff, Luther College)

Alison Altstatt (University of Northern Iowa), “*Come Children of Eve*: on the Origins of an English Liturgical Dialogue.”

Beth Zamzow (Kirkwood College), “Prophecy Fulfilled, Virginity Retained, the ‘Great Exchange’ Accomplished: Liturgical Paraphrase in Carols for the Feast of the Circumcision.”

Ben Owen (University of Iowa), “The Musical Architect: the Influence of Cathedral Architecture in the Music of Herbert Howells.”

11:30-12:30 am Session 2. *Music and Meaning* (Chair: John MacInnis, Dordt College)

Randall Harlow (University of Northern Iowa), “The Inertia Discourse of Gesture in the Construction of Musical Practices.”

Jenni LeGarde, (University of Northern Iowa), “*Death is the Maiden*: Youth, Nature, and Decay in Paul Hindemith’s *Die junge Magd*.”

12:30-2:00 pm Lunch

2:00-3:00 pm Session 3. *Information and Power* (Chair: Katie Buehner, University of Iowa)

Nathan Platte (University of Iowa), “(Re)sounding Archives: Listening for Presence and Absence in Hollywood’s Archival Collections.”

Angela Pratesi (University of Northern Iowa), Invited Presentation: “Musical Justice, Social Justice: Editing Wikipedia for Inclusion and Information Literacy.”

3:00-3:15 pm Break

3:15-4:45 pm Session 4. *The American Twentieth Century* (Chair: Eric Saylor, Drake University)

Megan Small (University of Iowa), “Aqua Follies.”

Kim Abeyta (University of Northern Iowa), “The Foundation of American Flute Playing told through the Innovations of William Kincaid.”

Marian Wilson-Kimber (University of Iowa), “Musical Iowana: Iowa Women’s Clubs and the Promotion of Iowa Composers.”

Deeds of Music Made Visible: Reading (and Hearing) P. Craig Russell's Graphic Novel Adaptation of *The Ring of the Nibelung*

Melinda Boyd (University of Northern Iowa)

In January 2000, artist P. Craig Russell began publication of his fourteen-volume graphic novel adaptation of Richard Wagner's *Ring of the Nibelung*. The culmination of some twenty years' labor, Russell's work took the comic book world by storm, earning its creator a prestigious Eisner Award. The grand marriage of his luxurious images with Patrick Mason's attentive translation of the libretto proved to be ideally suited to the medium, satisfying readers unfamiliar with Wagner's music as well as those who had some experience of the *Ring* in its musical form. As Michael Kennedy noted in the preface to the collected edition, "In the world of Superman and Batman, Siegfried and Siegmund acquire a new dimension without losing their heroic status."

In this paper, I will argue that Russell's adaptation epitomizes Wagner's concept of "deeds of music made visible." Although Russell's *Ring* takes place in a world without sound, I will demonstrate the various ways in which the images and text convey musical ideas. I am particularly interested in those moments where Russell elaborates on stories and actions that remain unseen in Wagner's work, such as Wotan's "great idea" at the end of *Das Rheingold*, and the prehistory of *Die Walküre*. As Russell himself observes, opera is, "possibly the most difficult form to adapt from, the most resistant to change. Paradoxically, it can be the very abstraction of music that allows the visual artist greater latitude to call on all the visual devices of symbolism, surrealism, and expressionism." Russell's *Ring* is not a parody or satire in the manner of Anna Russell (no relation) or Looney Tunes: it is a serious, thoughtful work of art which, sadly, has garnered little attention from the musicological community. Yet the graphic novel is a popular medium in the twenty-first century. Russell effectively brings Wagner's work to a new audience, one not necessarily interested in opera. By making "deeds of music" visible, his *Ring of the Nibelung* may be perceived as a form of public musicology, one with tremendous potential to reinvigorate an historical artifact with new life and new meaning.

Come Children of Eve: on the Origins of an English Liturgical Dialogue

Alison Altstatt (University of Northern Iowa)

This study examines the origins of a dramatic dialogue transmitted in the manuscripts British Library Cotton Vespasian D vi (St. Augustine's Abbey, 11th c.) and a processional from Wilton Abbey (late 13th-early 14th c.). The earlier source from St. Augustine's transmits the dialogue in unheightened neumes and devoid of any liturgical context. By contrast, the Wilton concordance reproduces the dialogue in staff notation, and places it at the final station of the Palm Sunday procession as it reentered the abbey church. This study compares the two sources, tracing the dialogue's musical and textual precedents in the rites for the Reconciliation of Sinners and for the Consecration of Virgins found in the twelfth-century Mainz pontifical. The continental origin of dialogue's melody, together with its incorporation into the consecration rite, suggest that its author was familiar with Rhineland or Lothringian practice and may have first adapted the dialogue for the women's community of Wilton. These findings are significant because they demonstrate ongoing liturgical exchange between continental and Anglo-Saxon liturgies prior to the Norman invasion. They further attest to a previously undocumented relationship between the liturgies of Wilton and St. Augustine's. Finally, this case demonstrates how an affective sung dialogue, previously characterized as a "mystery play," in fact has a demonstrable liturgical origin and specific function within the monastic processional liturgy.

**Prophecy Fulfilled, Virginity Retained, the ‘Great Exchange’ Accomplished:
Liturgical Paraphrase in Carols for the Feast of the Circumcision**

Beth Zamzow (Kirkwood College)

The liturgy for the Feast of the Circumcision (1st of January) focuses on the mystery of Christ’s exchange of divinity for humanity and on Mary’s virginity. The prose texts in this liturgy are laden with Old Testament references, reinterpreted as prophecy fulfilled in the birth of Christ through Mary’s worthiness. From the Use of Salisbury, several liturgical items, principally antiphons from Lauds and Vespers, together form an exposition of these images. The skillfully designed antiphon texts portray the ‘Great Exchange’ using devices such as chiasmic structures, similes, and simple comparisons. The conflation of these ideas thoroughly pervaded and came to full blossom in the poetry of the fifteenth-century English carols.

Carols are non-liturgical, devotion compositions whose poetry is Middle English, Latin or macaronic (a mixture of the two) and whose music is chiefly two- or three-part counterpoint. Carol texts in general are steeped with quotations, paraphrases and translations from the liturgies for Advent, the Christmastide feasts, Epiphany and numerous Marian feasts. At least six carols surviving with music have textual resonances with the Circumcision liturgy.

In this paper I will review the scriptural and liturgical sources for paraphrased and translated texts in three carols (one macaronic and one each in English and Latin). Further, I will demonstrate how the music for the Lauds antiphon *O Admirabile commercium* is paraphrased by reduction in the cantus voice of the Latin carol *Ecce quod natura*.

**The Musical Architect:
The Influence of Cathedral Architecture in the Music of Herbert Howells**

Ben Owen (University of Iowa)

Herbert Howells was a life-long appreciator of English cathedral architecture and translated specific visual elements of these churches into musical motives and textures which he used to structure his twenty-one evening canticle settings. While the consideration of acoustics during his compositional process is well documented, little study has been performed on the relationship between his compositional methods and the particular architectural features of the churches for which he wrote. Howells's own documents and radio interviews suggest that he maintained a robust knowledge of sacred architecture which he integrated into his choral music.

The 1947 Magnificat and Nunc Dimittis composed for Gloucester Cathedral are an excellent example of Howells' synthesis of musical and architectural form. Howells came to age as a chorister and organist at Gloucester Cathedral and he included descriptions of the church and its influence on him in his letters and radio interviews. Formally, both pieces mirror the church's Gothic symmetry. The Magnificat's exposition creates an aural representation of the cathedral's characteristic east window and lierne vaulting, while the Nunc Dimittis features a motive representative of Norman pillars.

Between Howells's reoccurring musings on Gloucester Cathedral and incongruities between musical texture and acoustic properties of the church, it is clear that Howells used his intuitive perception of the building paired with its specific architectural features to form the musical texture of his Gloucester evening service. Not only does this conclusion warrant further architectural comparison with the rest of Howells's canticle settings, but his entire canon of sacred choral music as well.

The Inertia Discourse of Gesture in the Construction of Musical Practices

Randall Harlow (University of Northern Iowa)

The kinesthetic dimension of music cognition has been widely recognized and is empirically supported. Much of our perception and expression of musical meaning, at nearly every level of signification, appears to reside in the gestalts of musical gesture. In addition to the wide body research elucidating the cognitive role of gesture in musical hermeneutics, recent scholars, most notably in music performance studies and ethnomusicology, have traced embodiments of gesture in the construction of cultures of musicking. However, the specific cognitive processes mapping the energetic shaping of sound in musical gesture to the embodied schemas of physical gesture, and hence the construction of musical meaning therein, remains elusive.

Empirical research suggests that inertia is the central carrier of meaning in physical gesture—for example, the complex and shifting inertial dynamics of momentum and resistance in the human musculature system within a gravitational frame of reference in hand, arm, and dance gestures. Consequently, this paper proposes that musical gesture amounts to a metaphorical mapping of physical inertial discourse. It will be demonstrated how such mappings are ecologically constructed and shape musical practices. The beginnings of an empirically testable theoretical framework will be presented, applying Actor Network Theory to trace musicking from neural cascades and embodied metaphor to the wider sociocultural dimensions of musical practices. An inertial theory of musical gesture holds potential to solve some of the intractable questions facing systematic musicology and may offer new avenues from which to further explore both universal and culture-bound dimensions of musical practice.

**Death is the Maiden:
Youth, Nature, and Decay in Paul Hindemith's *Die junge Magd***

Jennifer LeGarde (University of Northern Iowa)

In 1922 Paul Hindemith set Georg Trakl's poem, *Die junge Magd* ('*The Young Maid*'), to music. Trakl's poem and Hindemith's song cycle emerged during a crucial time – a little after the end of the First World War, in which both served in the armies of Austria and Germany, respectively. While letters and diary entries provide some evidence of the emotional toll of war upon both poet and composer, scholarship has tended to interpret this work unrelated to wartime experience, and instead has focused on 'young' Hindemith's experimentation with Trakl's enigmatic poem. Granted, hearing a 'youthfulness' in this cycle is a legitimate perspective to listen from, but it has reduced Trakl's words to a bland and shallow narrative about the death of a young woman and Hindemith's writing to programmatic clichés. In this paper, I will argue that reducing this work to that narrative dismisses any potential to find depth in both the poetry and the musical setting. The narrative of this work is neither literal nor allegorical. Rather, it is a meditation on the relationship between life and death; it is a rumination on the collective human experience of suffering and loss. My analysis will illustrate how Hindemith conveys Trakl's amalgamation of youth, nature, and decay in the Young Maid.

**(Re)sounding Archives:
Listening for Presence and Absence in Hollywood's Archival Collections**

Nathan Platte (University of Iowa)

This paper offers a reflection on lessons absorbed from over a decade of studying American film music in archives located in California, Utah, Texas, and New York. In particular, I will contemplate power structures that are tacitly (and sometimes explicitly) reflected in boxes, finding aids, and library policies. In particular, differences between composer's individual collections and the corporate archives of Hollywood studios will be discussed. I will also compare studying Hollywood producer David Selznick, whose ideas and directives regarding music were scrupulously preserved, with director Robert Wise, whose interactions with musicians left more clues than clear statements in the archival record. Although the archives described here are specific to studio-era film (ca. 1930s-1960s), the lessons are relevant to anyone interested in archival research. Drawing on the insights of archive theorists like Arlette Farge, this paper scrutinizes our own intentions as we listen for music from these resonant collections, seeking to find our own voice amidst the polyphony of the archive itself.

**Musical Justice, Social Justice:
Editing Wikipedia for Inclusion and Information Literacy**

Angela Pratesi (University of Northern Iowa)

During his ACM A.M. Turing Lecture in 2018, Tim Berners-Lee, inventor of the Internet, said, “it is amazing that humanity has managed to produce Wikipedia.” He is not wrong. The fact that more than 100,000 people from around the world donate their time to expand and improve the single largest compendium of human knowledge ever assembled is more than amazing. But there is a problem, and it is not quality control. A form of systemic bias is built directly into the free encyclopedia because the scope of articles does not accurately reflect the full diversity of notable topics, subjects, and people. The number of articles about women and minoritized individuals do not reflect human diversity. Instead, it suffers from the same bias that generated the Western musical canon and for the same reasons. At the same time Wikipedia is a tool instructors can leverage to teach research and writing skills while simultaneously addressing issues of canonization and content gaps in the most used reference source in the world.

Aqua Follies

Megan Small (University of Iowa)

Known as the “Land of 10,000 Lakes,” Minnesota thrives on a culture of water sports and activities. For the past 79 years, Minneapolis and its surrounding communities have celebrated this aspect of Minnesota lifestyle with a yearly summer festival called the Minneapolis Aquatennial. From 1940 to 1964, the Aquatennial included a show called the Aqua Follies, a gala of swimming and diving exhibitions, comedy, music, fashion, and water ballet. The water ballet featured approximately 50 Minnesotan girls swimming to live music while wearing costumes and manipulating props. With tens of thousands of viewers each year for twenty-four years, the Aqua Follies was the longest and most successful water ballet production in the United States.

Water ballet is an interesting form of entertainment, simultaneously art and sport. This paper offers a glimpse into the history of water ballet in the United States via a case study of the Aqua Follies in 1953. That year, the production featured three water ballet numbers: *Aqua Fashions*, *Carnival in Rio*, and *Aqua Shangri-La*. Complete with over 150 tunes, fruit basket hats, and a giant floating Taj Mahal, the production thrived on exoticism. Although the Aquatennial focused on Minnesota natives and practices, the Aqua Follies used imported music and concepts. By comparing and contrasting the pieces for the 1953 production with three original works composed for the Aquatennial, this paper demonstrates how the Aqua Follies found success.

**The Foundation of American flute playing told through
the Innovations of William Kincaid**

Kim Abeyta (University of Northern Iowa)

This research is a look into the beginning, foundational elements that instigated the American Flute School and separated American flute playing and teaching from the established methods of playing in France and Germany. The French flute method was brought to the United States by George Barrère, teacher of American flutist, William Kincaid. Kincaid was taught the French method but adapted it to serve his American students and these teachings differentiated flute playing and teaching in the U.S. from the rest of the world. Kincaid's influence is so substantial that it is estimated that 87% of flutists in the United States can trace their lineage of teachers back to him. Using first-hand accounts from the students of Kincaid as well as his own writings and method books, three key factors are identified that lead to an American tone, articulation and approach to phrasing. The impact of this research goes beyond just flute playing. By understanding these key differences performers are able to better understand and interpret music by American composers. Specifically, this project uses the three distinguishing American elements to inform the interpretation and understanding of Aaron Copland's *Duo For Flute and Piano* which was dedicated to Kincaid.

Musical Iowana: Iowa Women's Clubs and the Promotion of Iowa Composers

Marian Wilson-Kimber (University of Iowa)

For its 1926-27 season, the Philharmonic Society of Tama, Iowa (population 2600), programmed 81 pieces by 12 Iowa composers. The ambitious offerings of this music club were not unique; over 140 other women's clubs in 90 towns, almost half with populations under five thousand, hosted Iowa composers events, mainly in the 1920s through the 1940s. Inspired by the nationalistic aims of the women's club movement, as described in Karen Blair's *The Torchbearers*, the Iowa Federation of Music Clubs and the music division of the Iowa Federation of Women's Clubs circulated scores across the state. Drawing on members' papers, club programs, and press reports, this paper argues that Iowa composers concerts were motivated by clubwomen's desire to create a distinctive musical identity for their state.

In the 1920s, club leaders such as Perle Schmidt publically rejected Iowa's stereotypical agrarian reputation. Schmidt publicized lists of composers and memorialized former residents, including Antonín Dvořák. Women's engagement with Iowa's composers peaked in the 1930s with performances at the State Fair, radio broadcasts, and the publication of a book, *Musical Iowana*, documenting the state's musical history. However, the compositions that became standard fare for Iowa's clubs, many penned by German-trained composers, largely drew on a late Romantic European style. Lacking any recognizable expression of Midwest regionalism, music by state composers began to fade from club concerts in the 1950s. Women's clubs' circulation of music by Iowa composers nonetheless responded to the aspirations of national women's federations to firmly establish art music in American culture.