

American Musicological Society–Southeast Chapter
Spring Meeting – Saturday, March 18, 2017
Furman University (Greenville, SC)
Pitts Room, James B. Duke Library

- 8:45 Registration and Refreshments
- 9:15 Welcome and Opening Remarks (Ken Peterson, Dean of the Faculty, Furman University)
- 9:20 Paper Session 1: **Identities** (Chair: Kristen M. Turner, North Carolina State University)
- Heather Buffington-Anderson (Claflin University): “From Rag Man to the Signifyin’ Monkey: Rethinking Memory, Masculinity, and Polyvocality in Oscar Brown’s Poem-Songs and Song-Poems”
- Molly Barnes (UNC-Chapel Hill): “Otto Dresel and the German Element in Nineteenth-Century American Life”
- Kirsten Santos Rutschman (Duke University): “Folksong Against the National Grain: Inventing Pan-Scandinavian Identity”
- 10:50 Break
- 11:00 **Keynote Address** (Introduction: Laura Kennedy, Furman University)
Maureen Carr (Pennsylvania State University): “After Apollo: Stravinsky’s Use of Baroque Models in the Fantasia from *Capriccio* (1928–29) and Fugue from *Symphony of Psalms* (1929–30)”

Abstract:

Both of these works were performed at the Stravinsky Festival in Brussels, December 14, 1930. The *Capriccio* had its first performance in Paris on December 6, 1929 and the *Symphony of Psalms* would have its American premiere with the Boston Symphony Orchestra on December 14, 1930. Stravinsky used a highly organized approach to intervallic structure (or content) that recalls the compositional techniques that he espoused in his *Apollon musagète* (1928–29). Stravinsky himself said that the “form [of the *Capriccio*] enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another.” (Igor Stravinsky, *Chronicle of my Life*, p. 258) This is reminiscent of *musical blocks* as he began his experiments with *interval music*. Detailed studies of the process of moving from sketch to score for the third movement – which is the first movement that he sketched, starting on December 24, 1928 – shed light on Stravinsky’s attention to contrapuntal models. Stravinsky’s rigorous approach to the fugue in the second movement of *Psalms* provides another example of Stravinsky’s “interval music” but within a Bach framework, as illustrated in the sketches.

Bio:

Maureen Carr is Distinguished Professor of Music Theory and a recipient of the Faculty Scholar Medal for Outstanding Achievement in the Arts and Humanities at the Pennsylvania State University. Her works examining Stravinsky’s use of Neoclassicism include *Multiple Masks*:

Neoclassicism in Stravinsky's Dramatic Works on Greek Subjects (University of Nebraska Press, 2002) and her most recent book, *After the Rite: Stravinsky's Path to Neoclassicism (1914–1925)* (Oxford University Press, 2014). She is also the author of *Stravinsky's Histoire du soldat: A Facsimile of the Sketches* (A-R Editions, 2005) and *Stravinsky's Pulcinella: A Facsimile of the Sources and Sketches* (A-R Editions, 2010), for which she won the Citation of Special Merit from the Society for Music Theory. She is currently under contract with Oxford University Press for another project tracing the use of Bach models in Stravinsky's later works: *After Apollo: Stravinsky's Path Through the Models of Bach (1929–1965)*. Another project, *The Rite at 100*, co-edited with Severine Neff, Gretchen Horlacher, and John Reef will be available in the coming weeks from Indiana University Press. A new article about *The Rake's Progress* is in the collection *Faust in Music*, edited by Lorna Fitzsimmons, currently in production with Oxford University Press. She has received grants from the Penn State Institute for the Arts and Humanities, the College of Arts and Architecture, the American Association of University Women, the American Philosophical Society, the National Endowment for the Humanities, the Paul Sacher Stiftung, and Pro Helvetia.

12:00 Lunch

2:00 Chapter Business Meeting

2:30 Paper Session 2: **What Lies Beneath** (Chair: David Levy, Wake Forest University)

Stephen Husarik (University of Arkansas - Fort Smith): “Switching Colors on Beethoven’s Broadwood Fortepiano: Variation IV of the Piano Sonata No. 32 in C, Opus 111”

Paul Sommerfeld (Duke University): “Markers of Utopian Difference: Jay Chattaway’s Music Sketches for *Star Trek: Deep Space Nine* (1993–1999)”

3:30 Break

3:40 Paper Session 3: **Cold War Fronts** (Chair: David Haas, University of Georgia)

Karl G. Feld (North Carolina State University): “Containing Udo Lindenberg's Music: A Case Study of the German Democratic Republic's Response to Foreign Transnational Music Broadcasting”

Shih-Ni Prim (Winston-Salem, NC): “The Utah Symphony’s 1971 Goodwill Tour in Latin America: Cultural Diplomacy during the Cold War”

Ian Giocondo (University of South Carolina): “Nadia Boulanger’s Postwar Intellectual Circle, 1951–1964”

5:10 Closing

Appreciation is extended to the following individuals at Furman University for their support of this program: Laura Kennedy, Patricia Sasser, and Carolyn Carrier-McClimon.