

ABSTRACT and BIOS for AMS-NE Spring 2021 Chapter Meeting
Saturday, May 15, 2021
Online (hosted by University of Massachusetts, Amherst)

MORNING SESSION 10:30am - 12:00pm EDT

**“Reassessing Eichheim’s Oriental Music: Some Preliminary Remarks”
Richard Mueller (Willington, Connecticut)**

Motivating factors in Eichheim’s development as a composer obtained from his stepdaughter, Eichheim’s revealing comment concerning rhythm in oriental music, and Eichheim’s interest in photography as a fine art, will inform a discussion of the recreation of oriental melodies and sonorities in his *Oriental Sketches* for piano (1918), orchestrated (including oriental instruments) as *Oriental Impressions* (1921).

The American orientalist composer Henry Eichheim (1870-1942) enjoyed a widespread reputation during the 1920s for orchestral compositions utilizing instruments and melodies collected on five extended tours of the Far East (1915-1937). Beginning in 1973 Eichheim’s stepdaughter began to share copious amounts of archival material with American scholars who interviewed her in her home in Cambridge, England, with the hope of revitalizing interest in Eichheim’s music. Austin wrote in 1966: “A study of Eichheim’s music is needed.” Published research since then has focused on appropriations and concepts relating to his oriental music Hsu (1984), Mueller (1986, 2018), and Sheppard (2019).

Addressing positive and negative criticism quoted by Sheppard, I argue that the reception of Eichheim’s music by critics is based on insufficient evidence: most of his scores have not been published and the success of a future performance of *Java* requires access to a particular Javanese gamelan. Knowledge of his music not inspired directly by his travels is necessary to present a fair assessment of Eichheim’s stature. Musical details and structures of two versions of *Gleanings in Buddha Fields* (1906) will be examined in relation to a quotation penned by Lafcadio Hearn, the music of Debussy, and a melody prominent in *Java*. The musical beauty of the *Oriental Sketches* is sufficient to agree with Austin’s assessment: “Eichheim more than any other composer of his generation took to heart Debussy’s exoticism.”

Richard Mueller, an independent scholar, studied music at Harvard, Indiana, and the University of Chicago. He has been active as a teacher, pianist, organist, and composer. Two years spent teaching music as a Peace Corps Volunteer in Sierra Leone primed his work as a music theorist analyzing Indonesian influences on McPhee, Eichheim, and Debussy. In 2018 Pendragon Press published his book *Beauty and Innovation in la machine chinoise: Falla, Debussy, Ravel, Roussel*. Current projects include an article on modernism in the music of Manuel de Falla and a study of the life and music of Henry Eichheim. Dr. Mueller lives in Willington, Connecticut and is the Chapter Representative of AMS-NE.

**Monteverdi and Striggio’s Orfeo: Modern Music, for a Pre-modern Play
Joel Schwindt (Boston Conservatory at Berklee)**

Manifestations of Monteverdi’s *seconda pratica* in his music for *Orfeo* have long been observed (Fabbri 1985, Ossi 2003), particularly because this work was created in the midst of his debate with Artusi on modern music. Alessandro Striggio’s frequent allusions to Guarini’s tragicomedy, *Pastor fido*, might suggest that the former had adopted the latter’s similarly modernistic

philosophy of “literary hedonism.” However, an examination of two key features demonstrates that—like Artusi— Striggio referenced this modern work to “correct” certain elements of Guarini’s morally ambiguous “hedonism,” in keeping with the traditionalist views of the Accademia degli Invaghiti (Schwindt 2014b), of which he was a member, and who hosted the work’s 1607 premiere. First is the nature of Orpheus and Eurydice’s physical intimacy, which is confined to a single mention of him taking her “white hand” [*candida mano*], eschewing the kisses and embraces that had recently gained acceptance as a component of love praxis, and which are found throughout Guarini’s play. Further, Orpheus’s use of the descriptor, “candida,” finds echoes in Petrarch’s *Canzoniere* as a symbol of chaste, Platonic love (e.g., Sonnets 30, 187, and 190), as noted by Alessandro Vellutello in his celebrated commentary on the poet from 1525 (reprinted 1596). Second is Striggio’s use of Aristotelian “obliterative purgation” (*via remotionis*) in Orpheus’s offstage annihilation by the Bacchantes, as found in the libretto given to the audience at the work’s premiere (a different ending is found in the 1609 score). This choice offered a distinctly pre-modern response to recent debates on Guarini’s use of the comic *lieto fine* for his “tragi-comedy,” in lieu of the purgation of immoral thoughts by witnessing immorality’s tragic outcomes. We therefore see that these incongruities apply not only to debates on contemporary literary philosophy, but also the distinction between Striggio’s pre-modern libretto, and Monteverdi’s unmistakably modern music.

Joel Schwindt is an Assistant Professor of Music History at The Boston Conservatory at Berklee. His research focuses on Humanism and learned societies, and gender, and class rivalry in the music of Italy and France during the sixteenth and seventeenth centuries, as well as racial identity and religious philosophy in country music. He has presented at national meetings of the American Musicological Society, the Society for Seventeenth-Century Music, and the Renaissance Society of America, as well as various regional conferences. Among his publications are an article on oratory in *Orfeo* for the *Cambridge Opera Journal*, and an edition of Marc-Antoine Charpentier’s *In nativitate Domini canticum*, H. 416, published by the Bärenreiter-Verlag in 2011. He has received various awards and grants, including the Eugene K. Wolf Award from the American Musicological Society, and the Mellon-Sachar Research Grant.

His talk “Monteverdi and Striggio’s *Orfeo*: Modern Music, For a Pre-modern Play,” is based on material from his forthcoming book, *Orpheus in the Academy: Monteverdi’s First Opera, and the Accademia degli Invaghiti* (Routledge Press), and focuses on the Alessandro Striggio the Younger’s libretto for *Orfeo*, noting certain features that reflect the Accademia degli Invaghiti’s distinctly conservative (read: “reactionary”) views on modern literary trends in the theater, which contrast sharply with Monteverdi’s decidedly modern musical setting.

“The soul of man is a limpid wave”: Liszt, Lamartine, and *Bénédiction de Dieu dans la solitude*

Andrew Haringer (Saint Anselm College)

It is no accident that Liszt invoked the pioneering French Romantic poetry of Alphonse de Lamartine at pivotal moments in his compositional career. Drawing upon the title of one of Lamartine’s most celebrated poetic cycles, Liszt’s solo piano piece *Harmonies poétiques et religieuses* of 1833-1834 (LW/A18) marked his formal debut as a musical maverick. As the virtuoso *Glanzzeit* of the 1840s ended, Liszt returned to this material in earnest, expanding the *Harmonies* into one of his most ambitious and significant piano cycles (LW/A158). Finally, Liszt again references Lamartine in *Les Préludes*, his only symphonic poem to enter the standard

repertoire. Clearly, Liszt viewed Lamartine as an important influence, and one whose name served as an imprimatur for bold musical ventures.

The example of *Les Préludes* highlights the difficulty of drawing explicit connections between Liszt's music and Lamartine's poetry, as a number of scholars (notably Émile Haraszti and Andrew Bonner) argue that the programmatic title postdates the composition. However, such readings fail to properly address Lamartinian connections both in the score, and in the music's earlier association with the poet Joseph Autran, an avowed disciple of the elder statesmen of French Romanticism. No such doubt exists in the case of *Bénédiction de Dieu dans la solitude*, the third piece in Liszt's *Harmonies* cycle, and one of two (alongside *Funérailles*) undisputed masterpieces in the set.

Through a close reading of Liszt's *Bénédiction* and the Lamartine poem it references, I argue that the piece shows a profound understanding of the poet's aesthetic, one that paradoxically reflects both liberal Catholic and pantheistic sensibilities. Liszt's use of a variety of sacred and pastoral topics—bells, harp glissandos, and mimesis of such phenomena as wind and waves—correspond to the imagery in Lamartine's poem, in which nature reveals the divine. Drawing upon archival research as well as the work of such scholars as Rena Mueller, Adrienne Kaczmaczyk, and Albert Brussee, I offer an interpretation of Liszt's *Bénédiction* that acknowledges its indebtedness to the literary world of French Romanticism.

Andrew Haringer teaches music history, theory, and piano at Saint Anselm College. He received his PhD in Historical Musicology from Columbia in 2012 with a dissertation on the early works of Franz Liszt. He has taught at Columbia, NYU, Dartmouth, and Williams. In 2018 he received an MA in Piano Performance from the University of Pécs, Hungary, where he studied with Dr. Csaba Király. His research has appeared in *Current Musicology*, *The Journal of the American Liszt Society*, *The Oxford Handbook of Topic Theory*, and in Cambridge University Press' forthcoming *Liszt in Context*. He is currently developing a book project on Liszt's use of musical topics, provisionally titled *Liszt's Sound World: A Musical Map of the Nineteenth Century*.

AFTERNOON SESSION 1:30pm - 3pm EST

In Search of the First Note: An Artistic Research Approach to Romantic Preluding Practices and Creative Agency at the Keyboard Today
Victoria Tzotzkova (Massachusetts Institute of Technology)

The nineteenth century has bequeathed us some of the most beloved pieces of solo piano literature, and nineteenth-century pianists and their pianism are revered by many today. But, as scholars have established, even if Romantic pianism is often considered a "golden age" in the art of piano playing, and some piano schools claim direct lineages to Romantic-era pianism, pianistic practices then and now have come to be distinct in many respects (Hamilton 2008, Cook 2010, Peres da Costa 2012). One important shift is the role and place of improvisation, already ideologically problematic but still vibrant in the nineteenth century, and essentially extinct today (Moore 1992, Gooley 2011, 2015, 2018).

Preluding, or the practice of improvising as a way to introduce or connect repertoire pieces, forges a sort of middle ground between fully improvised and fully composed music (Goertzen 1996, 1998, Levesque 2008, Goehr 2015). As such, it is an improvisational practice tightly

bound up with the repertoire of “works” that eventually come to be the only form of music making for the concertizing pianist.

This presentation takes an artistic research approach to preluding (Coessens et al. 2009, de Assis & D’Errico 2019), articulating steps towards an embodied knowledge of preluding that rests about equally on historical understanding and practical exercises developed at the keyboard. Drawing on historical and contemporary methods in keyboard harmony and improvisation (Clementi [1811] 1913, Moscheles [1830] 1993, Bonet 2001, Duha 2006), it ultimately argues for reclaiming preluding practices as a way to forge a creative dialogue with repertoire works (Godlovitch 1998, James et al. 2010, Dolan et al. 2013, McCormick 2015, Leech-Wilkinson 2020), and cultivate access to a type of spontaneity that may channel the improvisational spirit of much of the Romantic piano repertoire into the twenty-first century.

Victoria Tzotzkova is a pianist and researcher. Praised as a “unique musical personality” and a pianist with a “golden tone” (*The New York Concert Review*), she works between artistic expression and conceptual thought to theorize and share experiences of musical sound. Also a practitioner of keyboard harmony, Victoria improvises in the spirit of Romantic preluding practices. Victoria holds a PhD in Music from Columbia University and is currently based at MIT. Research support includes the Council for the Arts at MIT, the Mind/Brain/Behavior Initiative at Harvard University, and the Banff Centre for the Arts, Canada. Performance credits include Carnegie Hall’s Weill Recital Hall, The Miller Theater and The Iridium in New York City, among other concert performances and experimental projects across North America and Europe.

New Insights into the Fair Copy of the *St. Matthew Passion* Mary Greer (Cambridge, Massachusetts)

The fair copy of the *St. Matthew Passion* which J. S. Bach prepared in early 1736 is exceptional in two respects: it is the only manuscript of this length Bach wrote out himself, and the only one in which he used red ink for certain features. In my paper I show how two books Bach owned, Johann Jacob Rambach’s *Betrachtungen über das gantze Leiden Christi...*, which was published in 1730, and Abraham Calov’s Bible Commentary, which he acquired in 1733, appear to have influenced his unique approach to this score. In an excursus in the *Betrachtungen* entitled “Das Opfer=Blut, als ein Vorbild des Blutes JEsu Christi,” Rambach explains how certain rituals performed by the Levite priests, most of which entailed sprinkling the blood of a sacrificed animal on various items to purify and sanctify them, prefigured the spiritual benefits associated with the metaphorical “sprinkling” of Christ’s blood. Rambach also encourages his readers to “use” Christ’s blood and to figuratively “sprinkle” their spiritual offerings and the “apparatus” of their worship service. I propose that, by employing red ink for the melody of the chorale “O Lamm Gottes unschuldig” in the opening movement, the Gospel text throughout the piece, and the text incipit of the chorale, “Erkenne mich, mein Hüter” (mvt. 15), Bach was invoking the salutary properties Luther and other theologians ascribed to Christ’s blood. Passages in Rambach and Calov further suggest that Bach regarded his finest musical setting of Christ’s Passion not just as a work to be performed on Good Friday, but as a true spiritual offering.

An independent scholar and conductor, **Mary Greer** specializes in the sacred vocal music of J. S. Bach. She has published numerous articles on Lutheran theology in Bach's sacred works, and on the Bach family's ties to Freemasonry in the eighteenth century. Ms. Greer founded and directed two Bach cantata series: "Cantatas in Context" (New York) and "The Bach Experience" (Cambridge). A graduate of Yale and Harvard, she edited *BACH: Journal of the Riemenschneider Bach Institute* from 2013 to 2017. She is a past president of the American Bach Society and currently serves on its Advisory Board.

Bridges of "Caravan" and "Caravan" Excursions: Travels with Mr. Ellington **Melissa Ursula Dawn Goldsmith (Westfield State University)**

Composed by Duke Ellington and his valve trombonist and right hand man, Juan Tizol, in 1936, "Caravan" was first recorded in Hollywood on 19 December that year by a septet—members of Duke Ellington and His Orchestra under the name Barney Bigard and His Jazzopators. On 14 May 1937, the full orchestra made its recording in New York City. The song experienced immediate and long lasting success. Advertisements of arrangements of "Caravan" appeared in *Downbeat* soon after. By year's end, "Caravan" ranked seventh on the bestselling records list and third for best arrangements in the same magazine. Numerous reviews in *Hi-Fidelity* of recordings of "Caravan" and reissues of recordings in the following decades suggest that although musical tastes may change, the popularity of "Caravan" endured.

A follow-up to my 2005 paper, which offered the first comprehensive study of the history of "Caravan" arrangements and recordings, this paper considers Ellington and Tizol's milieu during the song's composition. It also explores parts written in Ellington's hand that are housed in the Duke Ellington Collection at the National Museum of American History Archives Center, made widely available on the Smithsonian Online Virtual Archives.

The original song fuses jazz and Latin music and represents Ellington and Tizol's brand of orientalism. While the "Caravan" melody is usually maintained in the arrangements, the introduction and chorus—originally a short bridge connecting the repetitions of the "Caravan" melody—have evolved into opportunities for improvisation, reflection, and identity. Later recordings by Ellington and His Orchestra (with different members from the original) or Ellington in a trio with drummer Max Roach and bassist Charles Mingus employ newly composed bridges that are strikingly different from those of the original recording. These recordings, along with Ellington's own *Music Is My Mistress* (1974), reveal the composer's attitude towards arrangements of his standards.

Melissa Ursula Dawn Goldsmith is a Visiting Lecturer/Associate Professor in Westfield State University's Music Department/College of Graduate and Continuing Education. She holds a Ph.D. in musicology from Louisiana State University and she specializes in American vernacular music, film music, and twentieth-century music aesthetics and criticism. Goldsmith's books include *Listen to Classic Rock!* (ABC-CLIO, 2020) as well as *Listen to Hip Hop!* (ABC-CLIO, 2022, with Anthony J. Fonseca), both in the *Exploring a Musical Genre* series, in addition to *Hip Hop Around the World: An Encyclopedia* (ABC-CLIO, 2018, with Fonseca) and *The Encyclopedia of Musicians and Bands on Film* (Rowman & Littlefield, 2016, with Paige A. Willson and Fonseca). Her articles and reviews have appeared in *American Music*, *Choice*, *Fontes artis musicae*, *The Journal of Film Music*, *The Journal of the Society for American Music*, *Music Theory Online*, *Naturlaut*, *Notes*, *portal*, and *Screening the Past*. From 2008 until 2015, she was the Reviews Editor for *The Journal of Film Music*. In 2018, Goldsmith won a statewide Course of Distinction award from Massachusetts Colleges Online for teaching and designing an online music appreciation

course and, in 2021, she earned a grant from Westfield for adapting and creating OER for that same course, participating in the Library OER Grant Faculty Cohort. Beyond scholarship and teaching, Goldsmith is also a songwriter, music engineer, and multi-instrumentalist for her sound recording company, Dapper Kitty Music, and her music and spoken-word recordings have received national airplay.