

MUSIC & BORDERS

A Michigan Music Research Graduate Student Symposium

Hosted by the Society for Music Research at the University of Michigan

March 10–11, 2018

Glenn E. Watkins Lecture Hall
School of Music, Theatre & Dance
University of Michigan

FROM THE ORGANIZERS

Welcome to the 2018 Michigan Music Research Conference! We are delighted to have you join us for this exciting weekend of scholarship, musical performance, and professional interaction.

When choosing a theme for this year's conference, we decided we wanted to urge graduate colleagues across the spectrum of music scholarship to draw from their experiences, personally and intellectually, to develop presentations toward reconciling the multitude of differences that often shape musical lives. We are pleased to offer this meeting as a space to cultivate and share these ideas.

In this booklet you will find the conference schedule, our keynote speaker's biography, abstracts for the papers that will be presented, and information about Ann Arbor. If there is anything else you need during your time here, please ask! Any of our conference volunteers would be happy to help you.

The Michigan Music Research Conference is hosted by the Society for Music Research (SMR), an organization composed of graduate students in music research (Ethnomusicology, Historical Musicology, and Music Theory) in the School of Music, Theatre & Dance at the University of Michigan. Our organization exists to represent its members, to provide a central forum for discussing issues important to its membership, to organize events and symposia that foster the sharing of knowledge in music research, to coordinate social events, and to support other organizations whose goals relate to our own.

This is the second conference SMR has organized, and we hope to make it a regular part of our activities. In this light, we would be very glad to hear your feedback on any aspect of the conference.

Sincerely,

Anna Rose Nelson, Richard J. Smith, and Jacob Arthur
2018 MMRC Committee

CONFERENCE SCHEDULE

SATURDAY, MARCH 10

8:30–9:00 Registration

9:00–9:15 Opening Remarks

9:15–10:30 *Paper Session 1: Music, Movement, and National Identities*
Session Chair: Rhianna Nissen

“Archives and Omissions: Remembering Music in Mexico”
Elizabeth Bynum (University of Pennsylvania)

“Traversing Territories: Negotiating Sonic and Dancing Space in Urban Hong Kong”
Samuel Chan (University of California, San Diego)

10:30–11:45 *Paper Session 2: Politics and Conflict in the Twentieth Century*
Session Chair: Meredith Juergens

“Collaboration and Resistance: French Provincial Conservatoires under the Vichy Regime and Nazi Occupation”
Jessica Grimmer (University of Michigan)

“‘A New Simplicity’: Stylistic Continuity in Prokofiev’s *Romeo and Juliet*”
Lena Leson (University of Michigan)

11:45–2:00 Lunch

2:00–3:15 *Paper Session 3: The Boundaries of Analysis*
Session Chair: Vivian Luong

“Song Cycle for Sale: Aestheticizing Commodity Fetishism in Gabriel Kahane’s *Craigslistlieder*”
Natalie Farrell (Butler University)

“Schenkerian Schematizations: A Tale of Two Analytical Lenses”
Sammy Gardner (University of North Texas)

3:15–5:00 *Keynote Lecture*
Dr. Alejandro L. Madrid (Cornell University)
Introduction: Richard Smith

“The Importance of Being from ‘The Other Side’: Music, Estrangement, and Border Studies in the 21st Century”

5:15–5:30 Shuttling Downtown

5:30–7:30 Dinner at Red Hawk Bar & Grill, 316 S. State Street, Ann Arbor

8:00–10:00 UMS Performance of Company Wang Ramirez’s “Borderline”
Power Center for the Performing Arts
121 Fletcher Street, Ann Arbor

SUNDAY, MARCH 11

8:30–9:15 Registration

9:15–10:30 *Paper Session 4: National Borders and Transformation*
Session Chair: Nee Chucherdwatanasak

“Welcome to America: Music at the Ellis Island Immigration Station”
Dorothy Glick Maglione (University of Kansas)

“Whose Punjab? Bhangra, Gurdas Maan, and the Multitemporal, Sikh Framing of Indian Punjab”
Conner Singh VanderBeek (University of Michigan)

10:30–11:45 *Paper Session 5: Improvisation and Indeterminacy*
Session Chair: James McNally

“Crossing the Boundaries of Artistic License: Mendelssohn, Liszt, and Weber’s *Konzertstück*”
Michael Clark (Rice University)

Lecture Recital: “Analysis and Performance Suggestions for ‘Buckeye has Wings’ by Netty Simmons”
Guillermo Rojas A. (University of Louisiana at Lafayette)

KEYNOTE LECTURE

"The Importance of Being from 'The Other Side': Music, Estrangement, and Border Studies in the 21st Century"

Dr. Alejandro L. Madrid, Cornell University
(alm375@cornell.edu)

This lecture offers an assessment of the relevance of border studies in today's increasingly toxic political moment nationally and internationally. The presentation takes as point of departure Mexican songwriter Juan Gabriel's performance of diasporic self in the film *Del otro lado del puente* (1979) and the idea of being from "the other side"—which Mexicans and Mexican-Americans use both, when speaking of the land on "the other side" of the Rio Grande and as a synonym of "homosexuality"—to explore the relationship between the geographic borders of the nation-state and the imagined borders of heteronormativity. I suggest that asking what does it mean to look at oneself from the estranged perspective of the Other's side enables one to take Juan Gabriel's moralistic musical commentaries about Mexican-American culture—enunciated from the singer's perceived ambiguous masculinity—to speak about fading notions of fixed national, ethnic, and gender identities that the trans-border experience questions on an everyday basis. Furthermore, I propose this case study as an exploration of the potential of Viktor Shklovsky's notion of estrangement beyond the aesthetic concerns it originally entailed—as an expansion of aesthetic horizons—and into the sphere of everyday performance and action—as a tool to expose the flipside of normativity. In focusing on Juan Gabriel's performance successful queering of gender and unsuccessful queering of nationalism I also intend to address a problematic outcome of traditional border studies, the tendency to, as sociologist Pablo Vila suggests, construct the border subject "into a new privileged subject of history."

Alejandro L. Madrid is an ethnomusicologist and cultural theorist who explores topics of transnationalism, modernity, gender, race, and embodied culture in music, dance, and expressive culture in Mexico, the U.S.-Mexico border, and the circum-Caribbean. His most recent book is called *In Search of Julián Carrillo and Sonido 13*. In addition to his extensive editorial work, Dr. Madrid also serves on the advisory board for the newly established *Music and Social Justice* series from the University of Michigan Press. Dr. Madrid is currently working toward a book, *Becoming Tania León. The Making of An American Composer*, which engages with questions of cultural identity, nostalgia, and diaspora as they pertain to León's life and works.

ABSTRACTS

SATURDAY, MARCH 10

9:15–10:30 *Paper Session 1: Music, Movement, and National Identities*
Session Chair: Rhianna Nissen

“Archives and Omissions: Remembering Music in Mexico”
Elizabeth Bynum, University of Pennsylvania (elbynum@sas.upenn.edu)

In this paper, I consider the past and present of musical preservation in Mexico to investigate the borders between safeguarding and erasure, and suggest that both twentieth and twenty-first century music conservation efforts displace individual practitioners. Using the historic archive at Mexico’s *Centro Nacional de Investigación, Documentación, e Información Musical*, I interrogate what was designated as folkloric music following the Mexican Revolution and what values government officials and intellectuals ascribed to musical preservation. Placing my work in conversation with archive theory and broader discourses on cultural nationalism and folklore in post-revolutionary Mexico, I read this archive to assess who and what was omitted in processes of documenting musical traditions. Thinking about ideological borders and continuities in preservation projects, I then evaluate similarities between post-revolutionary ideas of folkloric music conservation and current formulations of intangible cultural heritage under UNESCO. To that end, I incorporate evaluations by Mexican scholars of the recent UNESCO inscription of the *p’urhépecha* indigenous musical practice, *pirekua*. Finally, drawing on my interview with a former *Ballet Folklórico de México* dancer and member of pan-Latin American folk band *Los Folkloristas*, I contemplate modes of memory outside the boundaries of institutional archives, and reconsider relationships between individual and collective memories and cultural heritage. I argue that in projects emerging from the Mexican Revolution as well as the current moment of neoliberal politics in Mexico, documentary processes of making folkloric music (or intangible cultural heritage) tangible consistently involve an exclusion of individuals responsible for these traditions from both process and outcome.

“Traversing Territories: Negotiating Sonic and Dancing Space in Urban Hong Kong”
Samuel Chan, University of California, San Diego (smc042@ucsd.edu)

In 2000, the Hong Kong government began implementing a “pedestrianization” scheme that limits vehicle usage on the busiest streets in its urban city center, Mong Kok, by turning it to a pedestrian-walking space. The subsequent proliferation of buskers and street performers, however, not only failed to reduce traffic-induced noise pollution in these areas, but led to violent political conflicts that became internationally known and was reported on Time magazine. How can middle-aged mainland Chinese ladies, singing and dancing in public to oldies that they enjoy, become an issue worthy of political contestation? How do the inharmonious affective responses to these unsolicited performances help us understand the intertwining processes of envisioning, constructing, and disciplining of sonic territories on the private, public, and governmental levels?

In this paper, I explore the politics of sonic and physical territorialization in this particular locale through the axes of tensions across overlapping borders: the performative demarcation between the “stage” and the audience/pedestrian space; the political divergence between new immigrants, pro-China citizens, and anti-China citizens; the generation gap that manifests itself as antithetical aesthetic and musical tastes; and, most importantly, the Hong Kong– China border, which is physically distant, but nonetheless maintains an implicit, haunting existence in the central area of this politicized, postcolonial city. In the dense urban space of Hong Kong, these music and dance performances act as microcosms in which such emerging, existing, and entangling borders can be traversed and theorized through competing sounds and movements. What can these dancing mamas tell us about the performative political labor of negotiating cultural assimilation, multilingualism, and sonic/physical urban space, so as to complicate our conceptions of political art as either propaganda or resistance? How can sounds discipline, yet at the same time be disciplined by, (physical and political) movements?

10:30–11:45 *Paper Session 2: Politics and Conflict in the Twentieth Century*
Session Chair: Meredith Juergens

“Collaboration and Resistance: French Provincial Conservatoires under the Vichy Regime and Nazi Occupation”

Jessica Grimmer, University of Michigan (jhgrimm@umich.edu)

The Armistice of 22 June 1940 achieved the cessation of hostilities between German and French forces. Yet as the physical war concluded, new skirmishes developed as France, divided into occupied and unoccupied zones, fell under the control of both the German occupiers and the newly formed Vichy regime. Political shifts created repercussions that resounded across France. Given the state-sponsored artistic life in France, arts and arts education fell under government oversight.

Founded in the cradle of the French Revolution to train composers and performers for state-sponsored performing ensembles, the Conservatoire National de Paris dictated taste through choosing winners of the annual and public concours. During the mid-nineteenth century, the system grew to include provincial conservatoires to unify music education. Under the German occupation and Vichy regime, the prominent Conservatoire de Paris increasingly yielded to collaborative demands. Yet geographical distance, constraints on travel and communication, and local governments provided isolation to provincial conservatoires.

Building geographically outward from existing scholarship, archival research illuminates wartime histories of conservatoires in both the occupied and initially unoccupied zones through student body profile, faculty, administration, courses offered, and acts of collaboration or resistance. Operating under the premise that isolating factors created unique situations, this paper examines the effects of the Nazi occupation and Vichy government on provincial conservatoires from the 22 June 1940 Armistice through the 25 August 1944 liberation. This paper highlights the fraught state at the Conservatoire Nationale de Lyon given the city’s left-leaning political attitudes and center of resistance efforts.

“‘A New Simplicity’: Stylistic Continuity in Prokofiev’s *Romeo and Juliet*”

Lena Leson, University of Michigan (lleson@umich.edu)

Musicological scholarship has emphasized the tremendous stylistic transition Prokofiev underwent as a result of his permanent return to the Soviet Union in 1936—the same year that Shostakovich’s *Lady Macbeth of the Mtsensk District* was denounced and a wave of political purges began. The late 1930s were defined by increasing self-censorship and musical conservatism in Russia, and it is reasonable to

assume that the tremendous pressures of Soviet life under Stalin affected Prokofiev's work. Both American and Soviet scholars have capitalized on the notion that Prokofiev curbed his modernist tendencies when he returned to his native soil; the former group emphasized the necessity of freedom in the creation of art, while the latter defended Soviet culture as accessible and anti-elitist. But what if the impermeable boundaries between Prokofiev's style before and after his return to the Soviet Union were, in fact, more porous than they have been made out to be? What if Prokofiev's late Western works reflected a desire for Soviet success as much as his early Soviet compositions revealed the internationalism of his musical idiom? To that end, I compare the rhythmic complexity, musical characterizations, use of dissonance, approach to melody, and avoidance of "numbers" in Prokofiev's *Le fils prodigue* (1929) for the Ballets Russes and *Sur le Borysthène* (1930) for the Paris Opéra with his first Soviet ballet, *Romeo and Juliet* (1935–1940), to reveal stylistic continuity across seemingly impassable cultural and ideological borders.

2:00–3:15 *Paper Session 3: The Boundaries of Analysis*
Session Chair: Vivian Luong

**"Song Cycle for Sale: Aestheticizing Commodity Fetishism in Gabriel Kahane's
Craigslistlieder"**

Natalie Farrell, Butler University (nefarrel@butler.edu)

In *Craigslistlieder* (2006), Gabriel Kahane reacts to the contemporary capitalist treatment of art music and the human experience by setting eight personal ads posted on the Craigslist website for voice and piano. Textually, Kahane turns a signifier of commodification, the advertisement, into another commodity: a sellable, downloadable, performable song cycle. Likewise, by parodying the oversentimentality of German Romantic lied, Kahane exposes the paralyzing and flattening effects of hyper-commodification in the present stage of capitalism. Drawing upon Theodor Adorno's model of a totalizing culture industry and Slavoj Žižek's comments on capitalist ideology, I contend that Kahane inverts the paradigmatic commodification of art by the culture industry by aestheticizing Craigslist advertisements.

Kahane's use of textual and musical parody seems to follow Adorno's advice: only by acknowledging their works' commodity-ness may contemporary composers situate their music at an ironic distance from which they can comment on a flattened, fragmented world exploited by capitalist ideology. Adorno and Žižek bemoan that contemporary composers and audience members have come to accept their interactions with the market and each other, as producers and consumers, as a natural

process. However, Adorno identifies a loophole in his all-consuming, all-exploiting culture industry, asserting that “artists who succumb to ideology are precisely those who conceal this contradiction instead of assimilating it into the consciousness of their own production.” Composers, such as Kahane, who acknowledge their condition—their subservience to the capitalist culture industry—establish an ironic distance, which allows for a semblance of artistic autonomy.

“Schenkerian Schematizations: A Tale of Two Analytical Lenses”
Sammy Gardner, University of North Texas (donaldgardner@my.unt.edu)

Schenkerian analysis and Robert Gjerdingen’s schema theory seem to find themselves at odds. This is ironic when one considers that both forms of analysis seek to answer one question; that is, what are the voice-leading diminutions over musical patterns. Schenkerian analysis examines the relationship between the *Urlinie* and *bass Stufen*. With schema, the method is the embellishment over the schemata themselves. The problem when one compares how these forms of analysis interact is the way in which they reduce the structural levels of the music. Schenkerian analysis employs three levels of analysis. With schema, once it is identified, there is no need for further reduction because schemata are a pattern to be embellished. Therefore, one can conclude that a schema will rarely make its way into the background in a Schenkerian reading. Despite this, however, schemata are frequently found at the middle ground level.

Since schemata are compositional tools used by composers, they can often help clarify a foreground reading. The fact that schema can appear throughout the various levels of a Schenkerian graph, or not at all, can beg the question, what is the “true” hearing of a piece. My paper uses Mozart’s K.311 as a backdrop to explore how each of these two analytical techniques interact, both when in congruence and in opposition. I explore the complex relationship and interaction between these two forms of analysis and conclude that schema theory and Schenkerian analysis frequently complement each other and when employed in tandem, offer a more insightful analysis.

SUNDAY, MARCH 11

9:15–10:30 *Paper Session 4: National Borders and Transformation*

Session Chair: Nee Chucherdwatanasak

“Welcome to America: Music at the Ellis Island Immigration Station”

Dorothy Glick Maglione, University of Kansas (d247g727@ku.edu)

Between 1892 and 1954, over twelve million immigrants were processed at Ellis Island, approximately two and a half million of whom were detained due to illness, lack of proper documentation, or miscommunication from a language barrier. In an effort to shape the immigrant introduction to the United States, charitable organizations sponsored events and activities for detainees including concerts, silent films, and religious services to improve morale, provide crowd control, and introduce American social normative behaviors. Amidst an era in New York defined by various waves of immigration, this microcosm of American musical life reveals the undercurrents of race, ethnicity, class, gender, and religion in the musical selections and performers described in this paper.

The musical performances ranged from community bands, choirs, and orchestras to famous soloists of the time such as Enrico Caruso, Ernestine Schumann-Heink, and Alma Simpson, and occurred intermittingly during the immigration station's years of operation. Beginning in 1905, there were annual Thanksgiving and Christmas meals with concerts featuring groups like the German Heinebund Singing Society and during several decades there were weekly Sunday afternoon concerts. Folk songs, American patriotic tunes, and opera choruses and arias were staples at these performances, many funded by organizations including the Young Men's and Women's Christian Associations, and the Austrian, Hebrew Immigrant Aid, and Italian Welfare Societies. Backed by various religious and ethnic societies, music on Ellis Island served as a deliberate, purposeful representation of American culture by charitable organizations in their efforts attempting to assimilate and introduce immigrants to American culture.

“Whose Punjab? Bhangra, Gurdas Maan, and the Multitemporal, Sikh Framing of Indian Punjab”

Conner Singh VanderBeek, University of Michigan (csv@umich.edu)

On February 9, 2017, Punjabi singer Gurdas Maan released his “Punjab”. In the bhangra music video, Maan takes a young incarnation of Indian freedom fighter Bhagat Singh 100 years in the future to show the freedom-fighter- to-be a 2017 Punjab plagued by violence, alcoholism, and drugs. Maan’s video demonstrates how bhangra

music – the popular genre of the northwestern province of India – is wielded as a discursive space of Punjabi-Sikh authenticity. Gurdas Maan, however, elides differences between the Sikh-majority Punjab province and the broader Punjab region of South Asia, which was split in 1947 between Hindu-majority India and Muslim-majority Pakistan. Maan instead crafts in his music an un-partitioned Punjab with Sikhism reigning as the authoritative, timeless religio-identity of the region at large. Using Catarina Kinnvall’s theory of religion, nation, and ontological security (2004), and Michael Nijhawan’s research on the precarity of Sikh diasporic identity (2016), this paper explores how Maan’s “Punjab,” though a video built lyrically, sonically, and visually on Sikh tropes and traumas, asserts that Sikh faith and Punjabi ethnicity are intertwined. Through an analysis of the lyrics and iconography of Maan’s video, I argue that Maan, in evoking Sikh traumas, reflects how Sikhs have claimed Punjab as a birthright they have earned with blood. His is a music that glosses over extant borders and imagines a Punjab grounded in ethnonationalism.

11:30–11:45 *Paper Session 5: Improvisation and Indeterminacy*
Session Chair: James McNally

**“Crossing the Boundaries of Artistic License: Mendelssohn, Liszt, and Weber’s
Konzertstück”**

Michael Clark, Rice University (michaelwinstonclark@hotmail.com)

Nineteenth century concerts typically included more improvisation and embellishment than is common today. Performers considered themselves not merely re-creators of the composer’s score but creators in their own right. They extemporized preludes before sonatas and concertos, improvised variations on popular tunes, and performed embellished versions of other composers’ works that showcased their particular technical skills. Two of the century’s great pianists, Mendelssohn and Liszt, represent opposing approaches to this practice.

Because of its prominence in both Mendelssohn’s and Liszt’s repertoires, Weber’s *Konzertstück* for piano and orchestra serves as a useful barometer for comparing their playing. The *Konzertstück*’s attractive program and virtuoso writing made it a favorite showpiece for many nineteenth-century pianists. Mendelssohn was among its early champions, but Liszt popularized the piece more than any other performer. In addition, Mendelssohn heard Liszt perform the *Konzertstück* twice and his shifting opinions of Liszt’s performance survive in letters to friends. Consequently, examining their performances of the *Konzertstück* provides a special window into Mendelssohn’s and Liszt’s playing styles as viewed by critics, the public, and each

other. Concert reviews and personal accounts of these performances reveal a sharp contrast in how each interpreted the score, and Mendelssohn's own changing perspective on Liszt's playing highlights the fluid boundary between an embellished performance and an arrangement. This study reveals the breadth of nineteenth-century performance practice as demonstrated by two of its greatest artists, providing essential context for those who study and perform this repertoire.

"Analysis and Performance Suggestions for 'Buckeye Has Wings' by Netty Simmons"
Guillermo Rojas A., University of Louisiana at Lafayette (guillermo.percussion@gmail.com)

In this project I suggest an approach for the performance of *Buckeye Has Wings* by the New York composer Netty Simmons. This composition consists of graphic notation meant to be played by any number of musicians on any kind of instruments. The performance could include one or several dancers and/or slide projections supporting the musical moods. The main challenge when a performer is facing this type of indeterminate work is that it gives too much freedom, which is something that many performers are not used to. In this lecture recital, I will offer tools for the decision-making process that a musician could pass through when facing an indeterminate work.

My general methodological proposal is that, based on the individual's sensitivity and experience, the performer should set his or her own limits as a creative exercise. Those limits help the performer visualize one of the many possibilities an indeterminate piece has. This creative process should be applied several times, each time setting different sets of limits, allowing the performer to have a huge palette of ideas that could be used.

For *Buckeye Has Wings*, I consider the pitch collections and possible relationships between them. I also propose a coherent grouping for the different staves as well as a segmentation of the pitches within them. This leads to intelligible interpretative decisions regarding structure, rhythm and phrasing. After discussing my approach to the piece, I will provide a realization of it as a percussion solo, including a vibraphone, a small multi- percussion set, and slides projections.

CAMPUS MAPS & DINING RECCOMENDATIONS

Coffee

On North Campus:

- Mujo's Café at 2281 Bonisteel Blvd.
- Panera Bread at 1773 Plymouth Rd.
- Espresso Royale at 2603 Plymouth Rd.
- Songbird Café at 2707 Plymouth Rd.

On Central Campus:

- Comet Coffee at 16 Nickels Arcade
- Sweetwaters Coffee at 604 E. Liberty St.
- lab at 505 E. Liberty St., #300
- Espresso Royale at 322 S. State St.
- Roasting Plant Coffee at 312 S. State St.

Food

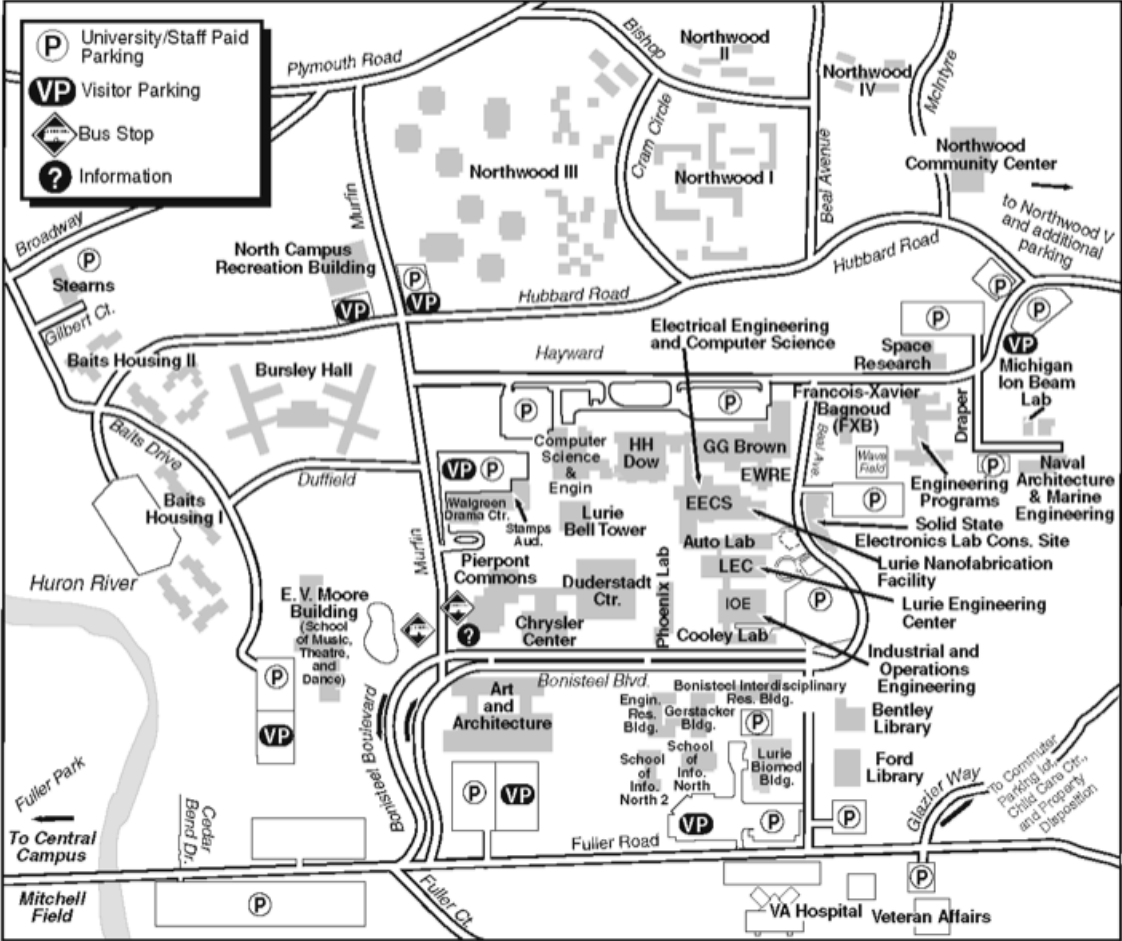
On North Campus:

- Seoul Street at 1771 Plymouth Rd.
- Nagomi Sushi at 1754 Plymouth Rd.
- Cardamom Restaurant 1739 Plymouth Rd.
- Syrian Bakery 1721 Plymouth Rd.
- Mikette Bistro and Bar at 1759 Plymouth Rd.

On Central Campus:

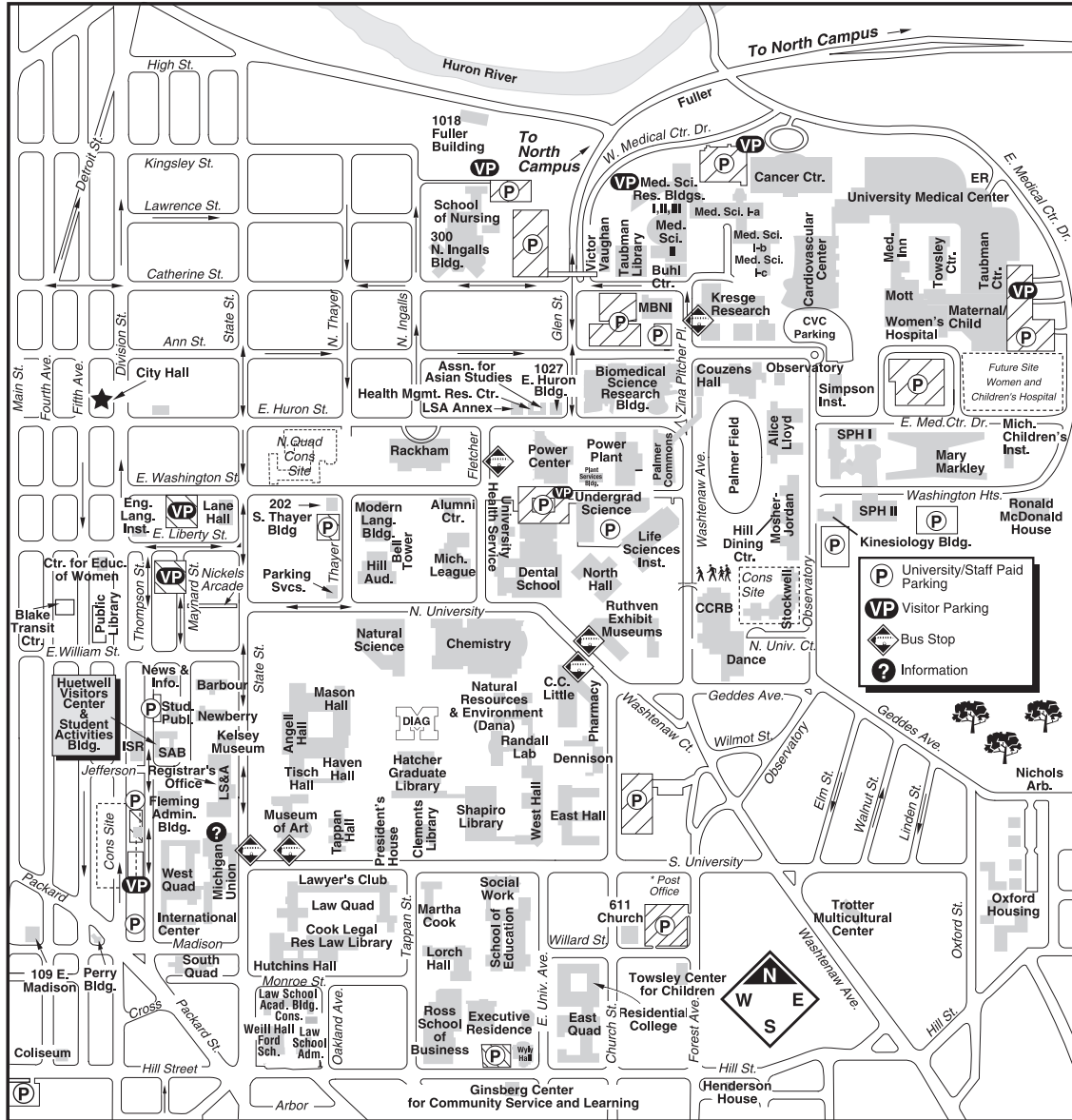
- Slurping Turtle at 608 E. Liberty St.
- Arbor Brewing Company at 114 E. Washington St.
- Blue Tractor at 207 E. Washington St.
- Jolly Pumpkin at 311 S. Main St.
- Sava's at 216 S. State St.
- Jerusalem Garden at 314 E. Liberty St.
- Zingerman's Deli at 422 Detroit St.

University of Michigan North Campus



? North Campus Information Centers.
(Lobby, Pierpont Commons, 764-INFO)

University of Michigan Central Campus



To Wolverine Tower and I-94

📍 Campus Information Center, (First floor, Michigan Union, 764-INFO)

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