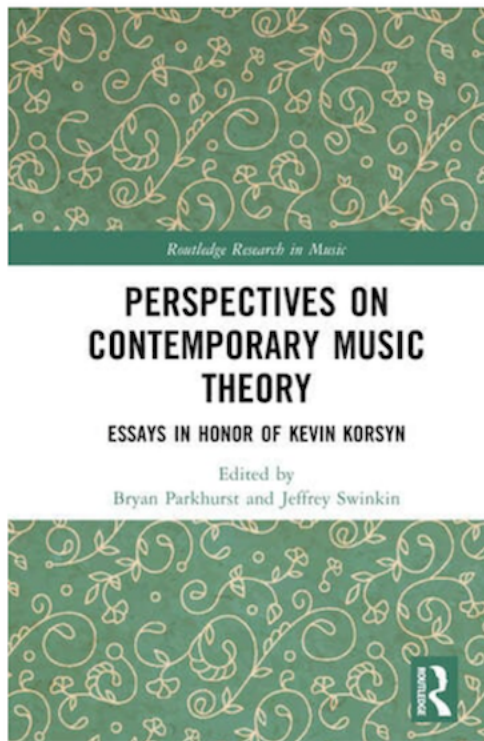


Perspectives on Contemporary Music Theory: A Conference in Honor of Kevin Korsyn



a celebration of

*Perspectives on Contemporary Music Theory:
Essays in Honor of Kevin Korsyn*
ed. Bryan Parkhurst and Jeffrey Swinkin (Routledge, 2023)

**University of Michigan, Rackham Assembly Hall
February 3, 2024**

**Perspectives on Contemporary Music Theory:
A Conference in Honor of Kevin Korsyn**

**Saturday, February 3, 2024
University of Michigan
Rackham Assembly Hall**

9:30-10:00: Pre-conference Reception (catered by Zingerman's)

10:00: Welcoming Remarks:
Bryan Parkhurst (Oberlin College and Conservatory) and
Jeffrey Swinkin (University of Oklahoma)

Session I: Close Reading and the Problematics of Analysis

Session chair: Ming Wilson (University of Michigan)

10:10: Harald Krebs (University of Victoria):
"Extraordinary Measures: Disability and Metrical Conflict in
Schubert's 'Der blinde Knabe'"

10:40: René Rusch (University of Michigan):
"Rethinking Self-Referentiality in Schubert's Setting of
Platen's 'Die Liebe hat gelogen,' D. 751 (op. 23, no. 1)"

Session II: Compositional Constraints and Compositional Process

Session chair: Tom Ingram (University of Michigan)

11:10: Alan Gosman (University of Arkansas):
"Take it Away: How Shortened and Missing Refrains
Energize Rondo Forms"

11:40: Coffee Break

12:00: Eric Wen (Curtis Institute of Music):
"The Devil is in the Details': Beethoven's Alterations in
Sonata-Form Recapitulations"

Session III: Metatheory

Session chair: Luis Armando Rivera (University of Michigan)

12:30: Jeffrey Swinkin (University of Oklahoma):
"Four Modes of Music-Analytic Interpretation"

1:00: Lunch

Session III: Metatheory (continued)

Session chair: Luis Armando Rivera (University of Michigan)

2:00: Bryan Parkhurst (Oberlin College and Conservatory): "Music
Theory and Genealogical Critique"

Session IV: Music and Film

Session chair: Sylvie Tran (University of Michigan)

2:30: Michael Klein (Temple University):
"Lifting *The Painted Veil*: Adaptation as Intertextuality in
Sound and Cinema"

3:00: Patricia Hall (University of Michigan):
"Leni Riefenstahl's 'Ballet' *Olympia*"

3:30-3:50: Coffee Break

Keynote Address (3:50):

Elizabeth Sears (University of Michigan): "Why Riezler?"

Kevin Korsyn will introduce Professor Sears.

There will a short pause to move the harpsichord.

Final Remarks and Concluding Performance

4:30: Remarks by David Gier, Dean of the University of Michigan
School of Music, Theater & Dance and Paul Boylan
Collegiate Professor of Music

*We are grateful to Dean Gier for supporting
this conference through the Dean's Discretionary Fund.*

4:40: Shuntaro Sugie, harpsichord (University of Michigan):
J.S. Bach, Contrapunctus 14 from *Die Kunst der Fuge*,
completed by Kevin Korsyn

Abstracts

Harald Krebs (University of Victoria)

"Extraordinary Measures: Disability and Metrical Conflict in Schubert's 'Der blinde Knabe'"

"Der blinde Knabe" (1825), the only Lied in which Schubert overtly addresses blindness, is a promising candidate for scrutiny via Disability Studies. Referring to models and modes of apprehension of disability described in Joseph Straus's writings, I investigate the original poem by the English poet Colley Cibber, the German translation by Craigher de Jachelutta, and Schubert's setting of the latter. Cibber's poem already hints at a mode of apprehension that "directs the viewer to look up [at the disabled] in awe of difference." Craigher expands upon these hints, and Schubert's distinctive rhythmic and metric devices, too, represent the blind boy as one who, rather than being pitied, should be admired for his unique abilities.

René Rusch (University of Michigan)

"Rethinking Self-Referentiality in Schubert's Setting of Platen's 'Die Liebe hat gelogen,' D. 751 (op. 23, no. 1)"

This paper approaches Schubert's song, "Die Liebe hat gelogen," from a poststructuralist position, using Jacques Derrida's discussion of *parerga* as a point of departure. I attempt to show how a *parergon*, a supplement to a work of art that emerges from the act of framing, can call into question textual and musical processes of signification in ways that problematize self-description and self-possession. The goal of this exercise is twofold: (1) to further explore the conditions that enable us to devise stable conclusions about the meaning of text-music relationships and (2) to suggest that, similar to the poet's linguistic assertions, analytical discourse (including my own) might be conceived of as a form of *epideixis*, a literary performance that invites readers to contemplate an author's representation of phenomena that have been deemed praiseworthy (or blameworthy).

Alan Gosman (University of Arkansas)

"Take it Away: How Shortened and Missing Refrains Energize Rondo Forms"

Rondo forms are particularly vulnerable to having a theme excessively repeated. The more parts that a rondo has, the more susceptible it is to being dragged down by a refrain's repetition. While current theories of Classical form recognize that composers often embellish, shorten, or even eliminate successive refrains, this paper will consider that in doing so, composers have the opportunity to energize their rondos with new methods of organization, and may even break out of a movement's rondo underpinnings. To demonstrate this, I will consider several movements in which later refrains are shortened or absent.

For example, the third movement of Beethoven's Violin Sonata No. 3 in E flat major is in sonata-rondo form. Its Refrain 1 is in rounded binary form and presents the opening theme three times. Beethoven avoids excessive repetitions of the theme by taking advantage of the first refrain's rounded binary design, which is punctuated by three home-key PACs. Beethoven uses all three of these cadences as refrain stopping points, successively halving the length of each refrain by eliminating the material that leads to one of the PACs.

The early drafts of the second movement of Beethoven's "Eroica" Symphony indicate that Beethoven conceived of this movement as a five-part rondo. The form transforms during the compositional process, as a result of Beethoven shortening Refrain 2 with each consecutive draft. I will also consider the second movement of Haydn's Symphony No. 101 as a case where shortening episodes destabilize and energize rondo form.

Eric Wen (Curtis Institute of Music)

"'The Devil is in the Details': Beethoven's Alterations in Sonata-Form Recapitulations"

This paper examines the small, apparently insignificant differences between pairs of near-identical parallel passages from the expositions and recapitulations of three of Beethoven's sonata-form movements. We consider the alteration of a chord from major to minor (cf. bars 30 and 154 in the first movement from the "Spring" Sonata, op.24), the enharmonic re-notation of a chromatically altered note (cf. bars 57 and 268 in the Finale from the Third "Razoumovsky" Quartet, op.59 no.3), and the one-bar displacement of a *forte* dynamic marking (cf. bars 120 and 331 in the

opening movement of the Seventh Symphony, op.92). Knowing Beethoven's general sloppiness in his personal habits, should we attribute these inconsistencies to momentary carelessness? Or might they instead reflect musical choices that were absolutely intentional?

Jeffrey Swinkin (University of Oklahoma)
"Four Modes of Music-Analytic Interpretation"

I modify or mitigate "full-blown formalism" (Eagleton) by shifting the locus of music analysis from the notational to the discursive realm. That is, I locate harmonic, formal, and metric structures not in the score (or the sounds it represents) but rather in the interpretive domain. Analysts create (or perform) aesthetic properties *with* scores rather than discover them *in* scores. Yet, standards of adequation still apply. Higher-level properties/attributes rest upon and are compatible with lower-level ones, even if the latter are *themselves* the product of interpretation. Aesthetic attributes must also be adequate to (illustrative of) the assumptions of the particular interpretive community or communities to which the analyst belongs. Therefore, interpreters construct meaning, but the meaning is nonetheless consonant with certain interpretive features below and certain interpretive ideals above.

This talk, after expounding the above framework, will outline and exemplify (with passages drawn from Mozart and Schubert) four interpretive strategies. All are premised on the conceit that developmental and variational treatments of a theme (or a part or an aspect thereof) are interpretations of that theme. Or, more precisely, we interpret such techniques *as* interpreting themes. The strategies are: (1) amplifying a thematic feature via repetition; (2) structurally integrating a feature via motivic enlargement; (3) identifying and grappling with a thematic ambiguity; and (4) locating and actualizing a thematic potentiality.

Bryan Parkhurst (Oberlin College and Conservatory)
"Music Theory and Genealogical Critique"

Genealogical critique is the activity of passing evaluative judgment on an idea, practice, custom, institution, norm, etc., by appealing to facts about its provenance or pedigree. This style of critique is associated with the "hermeneutics of suspicion" of such thinkers as Marx, Nietzsche, and Freud. Recently, genealogical critique has taken center stage in the field of music theory, in the guise of prominent efforts to cast a pall of moral suspicion over the sense-making practice of linear-prolongational analysis

by invoking the various bigotries, illiberalities, and ethical enormities of the progenitor of that sense-making practice, Heinrich Schenker. In my talk, I will go through a few cases where, according to some philosophers, genealogical critiques of distinctively philosophical positions manage to avoid committing the so-called genetic fallacy. Then I will raise the question of whether there are analogously fallacy-free cases where what comes in for critique is a music-analytical method. As I will argue, the answer to the question is probably "no."

Michael L. Klein (Temple University)
"Lifting the *The Painted Veil*: Adaptation as Intertextuality in Sound and Cinema"

Roughly 50% of all films are adaptations of literary works, which has prompted sizeable discourse on the topic. Brian MacFarlane (1996) and Fredric Jameson (2011) have argued that viewer's interest in cinematic adaptation owes itself, in part, to a desire to see the characters in the works they read come to life. To this commonsense argument, I will add that viewers also want to hear the sound worlds of the works they have read, including the voices of the characters, sound effects, and an underscoring that usually signifies the film's inner world. Regarding what separates a good adaptation from a bad one, the only consensus among film scholars is that fidelity to the literary work makes a poor standard because it is impossible to follow a literary work entirely and render a good film. For this paper, then, I borrow work by André Bazin to argue that adaptations and the literary work form an intertext that is akin to myth: various retellings and interpretations of the same story. To illustrate how such retellings work, I will look at 3 scenes in two adaptations of W. Somerset Maugham's *The Painted Veil*. The scenes will focus on how sound (primarily music) aids in reinterpreting Maugham's novel.

Patricia Hall (University of Michigan)
"Leni Riefenstahl's 'Ballet' *Olympia*"

Leni Riefenstahl surprisingly described her 1936 documentary film, *Triumph of the Will*, as having "a balletic quality," noting the close choreography between the soundtrack, the rhythm of the shots, and the movement of the soldiers. In her next documentary, *Olympia* (1938), Riefenstahl actually achieved this ideal, particularly in the climax of the nearly four-hour film, the men's diving event. Without commentary, and accompanied by Herbert Windt's music, the film shows male divers framed against a clouded sky, in different degrees of slow motion that

accentuate their balletic arm and leg movements. Beginning with the three-meter springboard and climaxing with the ten-meter platform dives, Windt's soundtrack creates a reverse choreography, in that the heavily accented music is superimposed on the already existing movements of the divers. By analyzing the structure and rhythmic accents of Windt's themes, this essay shows how the musical form corresponds to the complex rhythm of shots that produce the formal design of the diving scene. The entire excerpt creates a musical composition with transitions and subsections, characteristic of the filmic model Riefenstahl learned from her mentor, Arnold Fanck.

Elizabeth Sears (University of Michigan)
Keynote Address: "Why Riezler?"

As an art historian among music theorists, I provide, in this paper, an account of how and why I came to focus on the (fascinating) figure of Walter Riezler (1878–1965). In him I found an individual who had the capacity and desire to undertake authentic interdisciplinary work between the fields of art history and music theory. Earlier research had drawn my attention to the work of the *Gesellschaft für Ästhetik und allgemeine Kunstwissenschaft*, founded in the early 20th century by the philosopher and aesthetician Max Dessoir to combat disciplinary isolationism. The society's fourth congress, held in 1930, was intriguingly devoted to the themes of "Space" and "Time." Of the sixteen speakers Riezler most boldly straddled disciplines, delivering a lengthy paper on "The New Sense of Space in Visual Art and Music" (*Das neue Raumgefühl in bildender Kunst und Musik*). He was a man with a dual training in art history and musicology, one who could and did read both Panofsky and Schenker with understanding – among musicologists he is best known for his book *Beethoven*, published in 1936, which included a sustained analysis of the first movement of the *Eroica* Symphony. The paper he delivered in 1930 was both an affirmation of the aesthetic postulate of the unity of the arts and an attempt to assess and defend the (contested) arts of modernity – visual and musical – on philosophical grounds. This was risky. After the Nazi *Machtergreifung* in 1933, his stance would lose him his positions as progressive director of the Stettin City Museum and editor of the avant-garde design journal *Die Form*.