SUSPICIOUSLY SIGNIFICANT NONSENSE: A (QUEER) ANALYSIS OF JOHN WEINZWEIG'S *PRIVATE COLLECTION* THROUGH LIP-SYNCED PERFORMANCE

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Abstract

This thesis presents two different analyses of John Weinzweig's *Private Collection,* a group of nine songs for soprano and piano that was completed in 1975. The first analysis is text-based and draws on the existing literature, my own reading of the score, and archival research. The second is a performance-based analysis focused on a lip-synced performance of Mary Lou Fallis and Monica Gaylord's recording of the composition, which I personally directed. I also draw upon data collected from audience surveys and performer interviews in this analysis. Here I consider various layers of performativity in *Private Collection* and ground my work in performance studies and queer scholarship. I argue that lip-syncing is a queer methodology that can illuminate the fragmented and multiple meanings that emerge from recorded music.

Dedication

For Andrew, my husband and friend, the only person alive for whom I would sing “Man, I Feel Like a Woman” in a leopard-print jumpsuit.

Acknowledgements

I would like to thank my supervisory committee of Louise Wrazen, Sherry Johnson, and Magdalena Kazubowski-Houston, who gave me space to create a truly unusual thesis project; Stephanie Martin and Darcey Callison, members of my defense committee; Daniel Weinzweig, who gave me permission to use photographed portions of his father's archived score in this thesis; Darren Yearsley at the CBC archives for sending me the recording of the radio broadcast in which *Private Collection* was premiered; John S. Gray, who made me digital copies of interviews he conducted with vocalists Mary Lou Fallis and Mary Morrison about their experiences working with Weinzweig; Andrew McNaughton, Renée Brunton, Mariel Marshall, and Kyla Charter, who invested so much time and effort into this project; CIBC, who gave me funding to put on *Lip Sync Song Cycle*; Christian Aldo, Kevin Bushman, and the staff at the Super Wonder Gallery; Gayle Ye, who made the archival video; Taffy Lung, who did Andrew's makeup; Rena Dearden of Etsy shop RusticHorseShoe for the pattern I used to create a hobby moose; our engaged and supportive audience, especially my parents-in-law who came from out of town; my mom and dad for listening to me talk about my project on late night phone calls; my friends for many memorable nights watching "RuPaul's Drag Race"; and Mary Lou Fallis, Monica Gaylord, and John Weinzweig for bringing to life a composition that I truly love.

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1. Introduction

John Weinzweig's *Private Collection*, completed in 1975, is comprised of nine songs for piano and voice. The composition has been discussed in two chapters by John Beckwith, "Works with Texts" and "'Jazz Swing' and 'Jazz Blues,'" both of which are overviews of Weinzweig's creations in these subject areas (Beckwith 2011a; 2011c). Elaine Keillor also allots a short amount of space to the collection in her biography, *John Weinzweig and His Music: The Radical Romantic of Canada* (Keillor 1994). However, to my knowledge, no thesis-length analysis of this composition has yet been undertaken. This might be due in part to a lack of notation to analyze; these nine songs are short, repetitive, and do not contain complex harmonic or melodic information. Yes, *Private Collection* is light on what a structural musicologist might call "musical material"; however, inspired by Dadaism, Gertrude Stein, E. E. Cummings,[1] Samuel Beckett, and the New York School composers, I argue that it possesses a great deal of *performative* detail.

But how can we analyze performativity in music? In this thesis, I present one model for such an undertaking. I discuss a lip-synced performance of Mary Lou Fallis and Monica Gaylord's recording of *Private Collection*, performed by Andrew McNaughton, Renée Brunton, Mariel Marshall, and Kyla Charter, and directed by myself. In this performance, we developed characters, created costumes, projected images and used props to recontextualize these recordings. This work was based on my own score analysis, literature review, and archival research at York University and Library and Archives Canada. After the performance, I surveyed audience members and interviewed the performers in order to ascertain their perspectives on our

[1] Norman Friedman makes a convincing case for styling Cummings' name with capital letters (Friedman 1992).

performance. In the remainder of this introduction, I will provide some background information on Weinzweig's composition and the recording before moving into an overview of the rest of this thesis.

1.1 *Private Collection*

Commissioned by the CBC, John Weinzweig's *Private Collection* was debuted by renowned Canadian soprano Mary Lou Fallis and pianist Monica Gaylord at the University of Toronto's Walter Hall on January 7, 1977 (Beckwith 2011c, 186). This concert was recorded and broadcast as an episode of the CBC radio program "Music of Today," which aired on March 15, 1977 (LeBel 2012, 69). Fallis and Gaylord also recorded the nine songs of *Private Collection* for a 1983 album on the Centrediscs label (Weinzweig 2012). The album, which included *Private Collection* as well as Weinzweig's *Contrasts* for guitar (written in 1976, performed by Philip Candelaria), was engineered by Srul Irving Glick and recorded at the University of Toronto's Convocation Hall (Fallis 2007).

At the premiere performance, Weinzweig called *Private Collection* "an open set of songs to which I hope to add from time to time" (Weinzweig 1977). The words "open set" encourage performers to choose how many songs they want to perform, and the order in which they want to perform them. By the time of Fallis and Gaylord's recording, the set had reached its final number of nine songs: "I Heard," a conversation between the vocalist and a bird, with the birdsong played by the pianist; "Says What?," a mid-tempo swing number that mixes scat syllables and slang phrases; "Hello Rico," in which a teenager waits for her love interest to call on the phone; "Echoes," where the vocalist sings lyrical phrases into the piano strings to create reverberations; "Questions," a slow and moody presentation of four questions separated by a repeated, but transposed, piano interlude; "Oh, That I Were," which contains philosophical statements the

vocalist punctuates by performing glissandi on the piano strings; "My Dear, Etcetera," a comedic piece that has the vocalist reading a typical letter from a significant other while replacing sections with the word "etcetera," delivered with indifference; "All is Still," a song for the vocalist alone in which three melismatic passages on the words "you," "and," and "me" are each followed by a series of unrelated nonsensical utterances; and "Love Love Love," a parody of an English madrigal that, like "Says What?," also incorporates scat syllables. "I Heard," "Says What?," "Hello Rico," "Echoes," "Questions," and "Love Love Love" were performed as *Private Collection* at the debut, while the other three songs were included as part of Weinzweig's *Trialogue* for soprano, flute and piano (1971), having been originally written for that composition. *Impromptus* for piano (1973) and *Riffs* for solo flute (1974), also by Weinzweig, completed the evening's program.

1.2 Chapter Summaries

This thesis contains two analyses of *Private Collection:* one in Chapter 2 and one in Chapter 4. These analyses provide different perspectives on the composition. The former uses textual resources and provides a historical context of these pieces, while the latter uses this analysis to create a lip-synced performance that teases out layers of performativity at work in Weinzweig's set of songs. Chapter 3 introduces the theoretical framework and methodology for this final analysis. It is not my intention to favour one of these methods over the other, but rather to use both to gain a better understanding of this composition.

In Chapter 2, I put my own score-based analysis and archival research in dialogue with the work of Beckwith, Keillor, and other scholars. This chapter is divided into seven sections. The first six are traits that Weinzweig saw as defining characteristics of the *Trialogue* family of compositions, which include *Private Collection, Impromptus,* and *Riffs.* I include these other

pieces within the analytical scope of this chapter to provide an overview for this period of Weinzweig's career. In the final section, I discuss Weinzweig's use of serialism in these compositions, another important trait that I believe runs through the *Trialogue* family.

In Chapter 3, I outline the theoretical framework and methodology I used for my performance-based analysis. I argue that performativity is a concept rooted in queer and feminist scholarship, and critique its use by certain music scholars. I also discuss lip-syncing as a queer art form, and examine a study by Marko Aho that uses lip-syncing and gesture analysis to analyze a recording by Finnish vocalist Olavi Virta. Further, I observe human and non-human agential relationships in lip-syncing, including the score, recording artists, recording, lip-syncing performers, audience, and performance space, which will all feature in my performance-based analysis.

In Chapter 4, I offer my performance-based analysis of *Private Collection,* which includes audience responses and performer perspectives in its discussion of various layers of performativity. Broken into the same six sections that started Chapter 2, I discuss the performativity of jazz music, fragmented language, notation, time, gestures, and silence in Weinzweig's collection. Each of the nine songs is discussed in relation to at least one of these layers.

2. *Private Collection:* Literature Review, Historical Context and Score-based Analysis

During the premiere performance of *Private Collection*, Weinzweig states that the repertoire was suggested by Andrew Marshall, the program's producer, but notes that he agreed with the choices because "these four works will show a thought process that cuts across all the varied titles and gives a strong family feeling" (Weinzweig 1977). Weinzweig went on to say, "I wrote *Trialogue* in 1971 and it seemed to follow me around for the next four or five years. As I was on my way to *Impromptus*, I saw the shadow of *Trialogue.* And on the way to the song 'Echoes,' [from *Private Collection*] of course I ran into *Impromptus.* And so it seems as if… *Trialogue* was the source" (ibid.). This family resemblance is demonstrated through Weinzweig's numerous quotations of the earlier three works within *Private Collection.* For instance, the phrase "I Heard" from the eponymous song initially appeared in "All is Still" (Beckwith 2011c, 186), as did the conspicuous minor third interval from E5-G5 sung in both pieces (and played by the pianist three times in "I Heard," transposed up two octaves); segment 3 of *Riffs* is quoted in the vocal part of "Questions"; segments 4, 7, 9 and 10 of *Riffs* and event 5 of *Impromptus* are quoted in the vocal part of the song "Echoes"; and Elaine Keillor notes that event 21 of *Impromptus* is the piano part of the same song verbatim (Keillor 1994, 213). Further, events 8b, 14b, and 17 of *Impromptus* contain a three-note blues riff on B6, C6, Eb6 that is transposed and quoted in "Says What?."

In this chapter, I will use the familial relationship between *Private Collection, Trialogue, Impromptus*, and *Riffs* as a framework in order to provide context for this period in Weinzweig's career. I will engage with the work of other scholars, adding my own analysis and archival research at York University and Library and Archives Canada to this conversation. To organize my analysis, I will discuss these compositions in terms of traits that Weinzweig observed they

had in common: "a strong feeling of the blues, ...the fragmentation of the word, the rhythm of sound, the rapid change of events, sound and gesture, and sound and silence" (Weinzweig 1977). I will also add serialism to this list; while not mentioned here by Weinzweig, I believe it is important to consider its influence on these compositions and *Private Collection* in particular.

2.1 A Strong Feeling of the Blues

Beckwith and Keillor note that Weinzweig gained knowledge of jazz and blues by listening to 1930s' big bands led by Glen Miller, Artie Shaw, Stan Kenton, Benny Goodman, Count Basie and Duke Ellington, as well as the songs of crooners from that same era (Beckwith 2011a, 208; Keillor 1994, 59, 208). As a young man, Weinzweig also played the bass in dance bands with his brother Morris (an accomplished saxophonist) and had engagements playing solo jazz piano at the Royal York Hotel (Keillor 1994, 9). Elements from these styles are prevalent in compositions throughout his career. Beckwith goes so far as to suggests that, based on pieces like *Divertimento No. 6* (1972), Weinzweig should be considered part of the third stream movement (Beckwith 2011a, 207).[2] However, this view is not shared by all scholars. Malcolm Hines analyzed *Divertimento No. 6* in his 1975 master's thesis, and argues that it "should not be considered 'third stream' as defined by Eric Salzman since it is not an outgrowth of art music and jazz improvisation" (Hines 1975, 80). He goes on to say, "Rather than being placed in the category of 'third stream' compositions, Weinzweig's work is more closely related to Claude Debussy's Golliwog's Cakewalk (1906), Darius Milhaud's La Creation du Monde (1923), and Kurt Weill's Three Penny Opera (1928) since Divertimento No. 6 is a 'serious' composition which incorporates some elements of jazz" (Hines 1975, 80, underlined in the original). However

[2] Gunther Schuller first referred to third stream music, which combined elements of western art music and jazz into a third genre, at a public lecture in 1957 (Styles 2008, 1). See Howland (2012) for a concise overview of the term.

one contextualizes Weinzweig's incorporation of jazz and blues elements, it is clear that his usage was, to borrow Beckwith's term, "idiosyncratic" (Beckwith 2011a, 209-210; Hines 1975, 80).[3]

In an interview with Colin Eatock published in *SoundNotes* in 1991, Weinzweig discusses a conscious turn toward jazz and blues in his composition *Divertimento No. 3* [1960]: "I thought, 'Now's the time to open my ears to the sounds of my part of the world: the jazz inflections I absorbed when I played in dance bands.' And so I took the bassoon out of its customary sound-world, transforming it, sonically, into a saxophone. Making use of the 12-tone method and jazz-swing inflections, I composed my *Divertimento No. 3* [1960]. *Those rhythmic inflections have continued to influence my music*" (Eatock 1991, 9; italics mine). As noted by Weinzweig in this quote, swing rhythm is the characteristic of jazz and blues that features most prominently across his body of compositions. Swing rhythms occur as early as the song "Life is a Dream" from *Wine of Peace* [1946], where Keillor notes that a saxophone and voice soli section has "jazz-like rhythmic characteristics" (Keillor 1994, 208),[4] and as late as *Duologue for Two Pianos* [1990], which Alexa Woloshyn notes "displays the pervasive influence of swing in Weinzweig's oeuvre" (Woloshyn 2013a). The word "swing" also appears in the names of many of his compositions, from *Swing a Fugue* [1949] to *Swing Out* [1995] to *Swing Time* [2000], as well as in the names of movements in *Divertimento No. 12* [1998] and *7 Piano Duets* [2000]. Within the *Trialogue* family, swing rhythms appear in *Trialogue's* "Do I," as well as the songs "Says What?" and "Love Love Love" in *Private Collection*.

[3] Beckwith titled his chapter "'Jazz Swing' and 'Jazz Blues'" to highlight how even Weinzweig's jazz and blues terminology was idiosyncratic (Beckwith 2011a, 210).
[4] Keillor notes that Morris, who played saxophone for the *Wine of Peace* premiere, may have influenced these jazz rhythms (Keillor 1994, 208).

Other elements of jazz and blues also appear within the *Trialogue* family. For instance, Keillor observes the call and response technique common to these genres in *Riffs*, where flute phrases in different registers answer each other (Keillor 1994, 227). *Trialogue* and *Private Collection*, both of which Weinzweig considered conversations between the various instruments, also contain call and response. In *Private Collection*, this is most obvious in the songs "I Heard" and "Echoes," where the piano responds to each vocal phrase as if in conversation. Figure 1 demonstrates the typical call and response pattern in "I Heard."

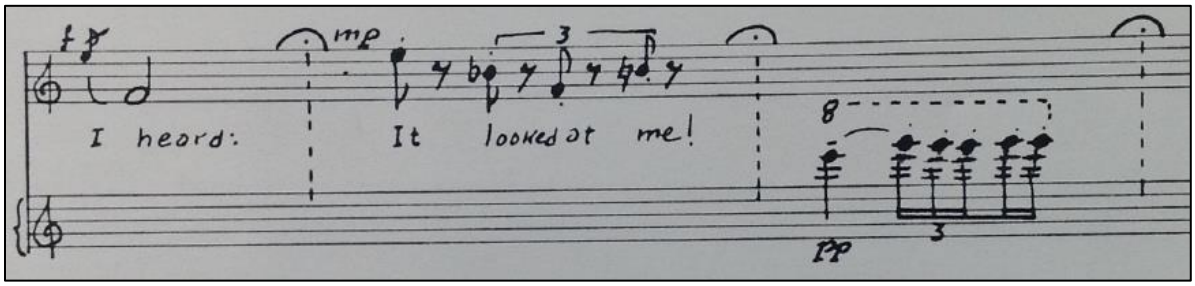

Figure 1. Call and response in bars 7-9 of "I Heard"

The technique is also noticeable in certain sections of "Love Love Love." Bar 63, an extended bar that does not match the 3/4 or 4/4 time signatures present in the rest of the piece, sees the voice mimic lines first played in the piano. Further, in bar 86, the piano plays a variation of the vocal line from bar 85, as Figure 2 shows.

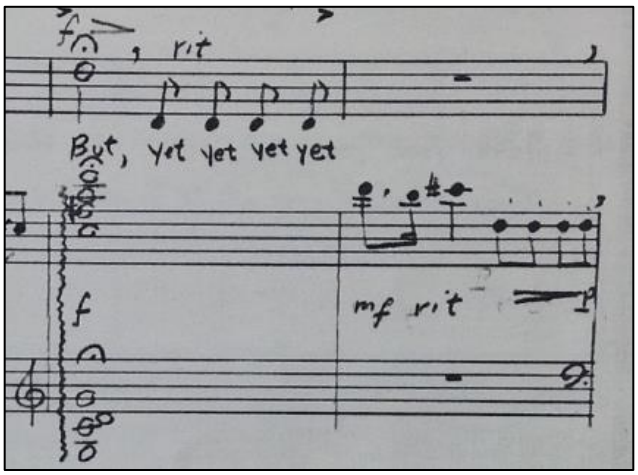

Figure 2. Call and response in bars 85-86 of "Love Love Love"

Another example of the influence of jazz and blues in the *Trialogue* family is Weinzweig's frequent use of blue notes. Beckwith traces Weinzweig's use of variable thirds and sevenths idiomatic of the blues to the 1946 composition *Divertimento No. 1* (Beckwith 2011a, 210). Keillor notes that in Riffs, "the frequent fluctuation between B flat and B natural or half-way in between, as in Segment 12, could be a reference to the major and minor third of the blues scale" (Keillor 1994, 227). In *Impromptus*, blue notes also occur frequently (event 2, 7, 8, 10, 14, and 17). In *Private Collection*, the song "I Heard" contains constant alternation between B natural and B flat, the natural and flat third of the dominant chord. There is similar alternation between B natural and B flat in "Hello Rico," while the piano quotation from events 8b, 14b, and 17 of *Impromptus* that appears in "Says What?" also contains the blue note A flat. Figure 3 shows an example from bar 7 of the latter song.

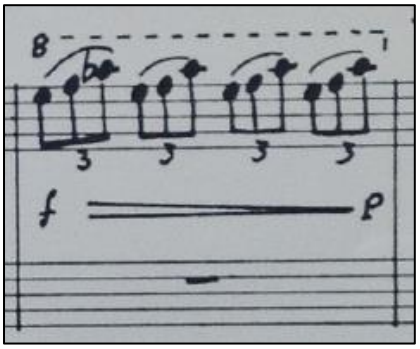

Figure 3. Blue note quotation from Impromptus in bar 7 of "Says What?"

2.2 The Fragmentation of the Word

The next trait Weinzweig mentions is "the fragmentation of the word," which is shared by the two pieces with lyrics (*Trialogue* and *Private Collection*). Beckwith discusses Gertrude Stein's approach to language as an influence on Weinzweig's lyrics for these two compositions (Beckwith 2011c, 191). In a paper first presented in Pennsylvania in 1984 (Keillor 1994, 221) Weinzweig states, "By taking the narrative out of fiction, the drama out of plays, the nouns out

of poetry, she gave us the language of Steinese" (Weinzweig 1990, "Stein and Picasso").[5] As an example of "Steinese," consider this passage from Stein's libretto for Virgil Thompson's opera *Four Saints in Three Acts*, which Weinzweig paraphrases in his essay: "Around is as sound and around is a sound and around is a sound and around" (Stein 1949, 475). Such repetition of sentence fragments is common in Stein's writing. One of the effects of this technique is that it makes the reader consider various meanings for the words. "Around is a sound," for instance, could mean that the word "around" has a specific sound, but it could also mean that a certain sound is around. Similar repetition of lyrics occurs in many places throughout *Private Collection*: the phrase "I Heard" in the song of the same name; the scat phrases "bi ba du," "zig a bu," and "du ba day" and the phrase "She-shape, milk-shake, moon-shape, for God's shape" that are repeated three times each in "Says What?"; the phrases "Can you hear me?" and "Uh huh" in "Hello Rico"; the verbs "going," "dreaming," "crying," and "sighing" in "Questions"; and the words "you and me" in "All is Still." The beginning of each verse in the song "Hello Rico" is an example of repetition and the potential for multiple meanings in Weinzweig's lyrics: "Hello Rico... hello, hello, hello Rico. Rico! Hello Rico."[6] Here Weinzweig constructs different meanings with each repetition of the titular phrase. The initial "Hello Rico" acts as a greeting; the following phrase "hello hello hello Rico" inquires if the person on the other end of the phone

[5] This quote is from Weinzweig's book *Sounds & Reflections*, which along with the book *John Weinzweig: His Words and His Music* that I also quote from in this thesis were published by a former pupil of Weinzweig's. These books contain no page numbers, but are broken into short essays with titles. I have used these titles in parenthetical inclusions for the benefit of the reader.
[6] The final "Rico! Hello Rico" here creates a simple palindrome. Beckwith observes that Weinzweig wrote more complex lyrical palindromes in "Do I?" from *Trialogue* (ibid., 183) and "Much Ado" from his work *Journey Out of Night* [1994] (Beckwith 2011c, 196-197).

can hear; the subsequent "Rico!" acts as a frustrated exclamation; and the final "Hello Rico" is resolute.

Weinzweig's texts were also influenced by the Dada movement, which Matthew Greenbaum says was "triggered by the anti-war sentiments of a group of European visual artists and writers during the First World War" (Greenbaum 2008). Greenbaum goes on to say that "these movements exerted a pervasive influence on 20th-century music, especially on mid-century avant-garde composers based in New York—among them Edgard Varèse, Stefan Wolpe, John Cage, and Morton Feldman" (ibid.). Closely related, almost inseparably so, to surrealism, the movement is known "for the surprise, unexpected juxtapositions of its visual artworks and writings" (ibid.). Greenbaum's language here is similar to Keillor's description of Weinzweig's text in *Trialogue:* "juxtaposing well-known phrases in unlikely combinations" (Keillor 1994, 211). Examples of this in *Private Collection* include the use of scat syllables, fragmented phrases common in the North American vernacular, and nonsense syllables from English madrigals within Western art music. All three of these examples come together in the song "Love Love Love."

The fragmentation of the word in *Private Collection* is also present in Weinzweig's use of other writers' texts. The lyrics of the song "Love Love Love" are an example of this; instead of setting a complete poem to music, Weinzweig borrows phrases from many sources. As he said at the premiere performance of *Private Collection*, "I put together some typical phrases and sentiments, and the result is a parody in the manner of the 16th century love songs that recounts the trials of love with somewhat overwrought affectations, mixing a few broad operatic gestures with some of the nonsense syllables of that time and the scat sounds of the modern time" (Weinzweig 1977). Some examples of lyrics taken from other places include "Love is a Bable,

no man is able" found in an anonymous text set to music by C. H. H. Parry (Parry 1903, 12-15); "Sweet love" and "Pleasure, measure, love's delight" from John Dowland's song "Come away, come, sweet love" (Dowland 1597, XI);[7] the phrases "Thy tender joys" and "the most refined" in the final stanza of a song called "Sweet Day, So Cool" (Scott 1824, 238); and the lines "I will not love one minute more, I swear! No, not a minute! Not a sigh or tear" are from John Suckling's poem "Love Turned to Hatred" (Suckling 1719, 55).[8] Further, Beckwith notes that the lyrics, "When birds do sing, hey ding a ding" are from the Shakespearian song "It was a lover and his lass" from *As You Like It* (Beckwith 2011c, 185). Weinzweig also borrows Samuel Beckett's phrase "All is Still" in the song of the same name (ibid., 183),[9] and uses E. E. Cummings' poem "my sweet old etcetera" as the inspiration for "My Dear, Etcetera" (ibid., 191).

2.3 The Rhythm of Sound

Weinzweig states that he "was interested mainly in common speech and in slang" when crafting lyrics for *Private Collection* because "they have a strong rhythmic impact, and they're more personal" (Weinzweig 1977). Beckwith states, "Weinzweig's texts have their own poetic form and flavour; they exhibit not metrical lines with phrase and sentence structure, but short evocative groups of words with a sharp phonemic character achieved by patient trial and error"

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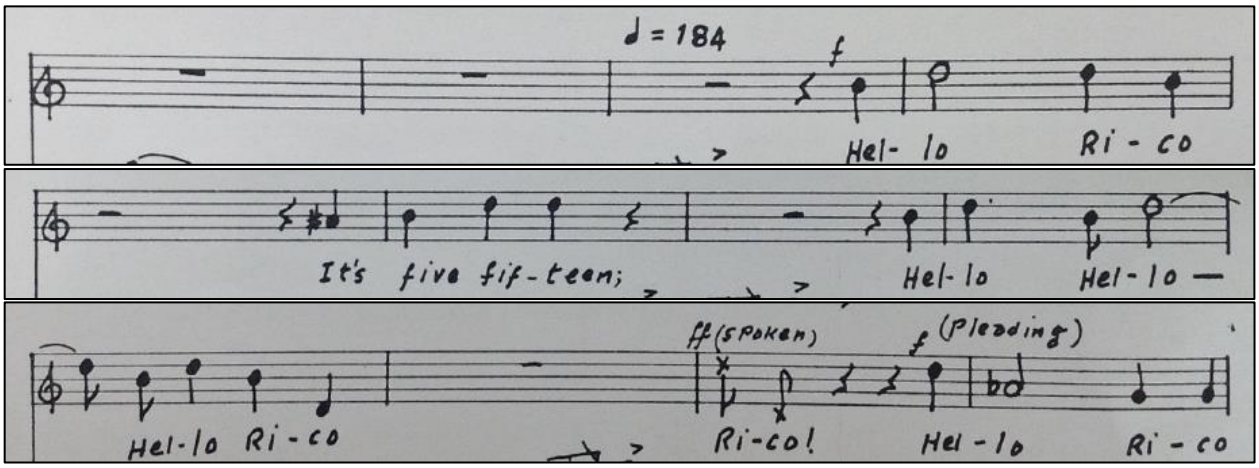
[7] This song appears in volume 2 of a 1909 anthology called *Elizabethan Love-Songs* edited by Frederick Keel that Weinzweig consulted in writing "Love Love Love." Photocopies of the table of contents for both volumes are in the Weinzweig Fonds at Library and Archives Canada in Ottawa (John Weinzweig Fonds, MUS154, 2005-2, Box 19, Folder 158).

[8] An early draft of lyrics to "Love Love Love" was a mix of this Suckling poem and Robbie Burns' "Mary Morison" (John Weinzweig Fonds, 1993-27 Box 1, Folder 18).

[9] According to Beckwith, an alternate version of this song includes the line "nobody comes, nobody goes" from Beckett's *Waiting for Godot* (Beckwith 2011c, 183). "All is Still" is from Beckett's 1957 radio drama *All That Fall.*

(Beckwith 2011c, 190). I will demonstrate this rhythmic use of language in *Private Collection* by returning to the song "Hello Rico."

Even the title of this song demonstrates a rhythmic play of words. Weinzweig chooses the name "Rico" to follow the word "Hello"; the final syllables of both words rhyme, and the two words contain the same number of syllables. The first nine-bar vocal phrase, shown in Figure 4, sees Weinzweig play with the order and number of repetitions of these words in a *Sprechstimme* style.[10] For instance, the first iteration of "Hello Rico" occurs on pitches B4, D4, D4, B4, creating a sort of simple musical palindrome that mimics speech; the next two "hellos" occur on B4 to D4 as well, but here the raised end of the word is not lowered again and creates a sort of questioning anxiety, as if the singer cannot tell if Rico is on the phone; these questioning "hellos" are followed by "Hello Rico" on pitches B4, D4, B4, D3, more assured; "Rico!" is then sung with approximate D5-D4 pitches in an exclamatory voice, before the final "Hello Rico" descends a tritone from D5 to Ab4 before reassuringly resolving to G4.



[10] Weinzweig wrote the word *"Sprechstimme"* on one worksheet for *Private Collection*, and the style is clearly in use here (John Weinzweig Fonds, 1990-12, Box 2, Folder 1). In an interview with John S. Gray, Mary Morrison notes that *Trialogue* contained similar *Sprechstimme* techniques: "The way he's written it, it has to sound like speech, and certainly we [The Lyric Arts Trio] got that feeling" (Morrison 2007).

Figure 4. Vocal melody in bars 5-16 of "Hello Rico"

These pitches and rhythms of the sound work together to create Weinzweig's "own poetic form and flavour." The phrase "she-shape, milkshake, moon-shape, for God's shape" repeated three times at the end of this song is another evocative group of words, one that Weinzweig subjected to the trial and error Beckwith spoke of; early drafts of the lyrics and score indicate that Weinzweig planned to use the word "handshake" instead of "milkshake," which would have created a less alliterative line that is less easy to sing (John Weinzweig Fonds, 1993-27, Box 1, Folder 18; 1990-12, Box 2, Folder 1).

The song "I Heard" similarly uses repeated phrases with carefully chosen pitches. Here, each vocal line begins with the phrase "I heard," descending from E5 to F4. E5 also occurs once more in each phrase, and these occurrences get closer and closer to the initial E5 with each line. I have bolded the words that occur on E5 in the following example:

I heard: I think it **was** (a-a)
I heard: It did **not** move
I heard: **It** looked at me
I heard: (a a a a a a)

The fourth phrase sees the E5 occurring as the target note of a glissando at the end of the word "heard," which is displayed in figure 5.

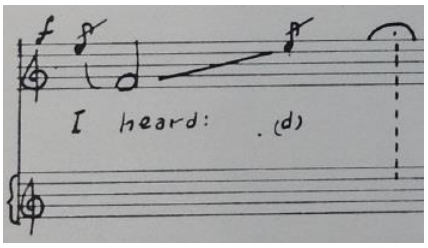


Figure 5. Fourth vocal phrase of "I Heard"

Throughout the song's vocal phrases, the E5 moves from the sixth, to fifth, to third, to second lyric of the sentence. Here, not only is the repetition of "I Heard" important, but Weinzweig also

accents different parts of the lyrical phrase (and different parts of speech) through pitch. Importantly, these pitches are marked by Weinzweig as approximate, but the E5 is always noticeably higher than the others. Also important is that the first and final phrases contain eight syllables if the "a" syllables are included, and the second and third phrase contain six syllables each.

This careful measurement of syllables is not unique to "I Heard." For instance, there are eight syllables in each of the four vocal phrases of "Oh, That I Were." In the song "Questions," the singer asks four questions, which each contain nine syllables. These questions are followed by a melismatic passage ending in F4 and E4 before the final word of the question, a verb (always an "ing" verb with two syllables), is repeated. A reciprocal relationship between the number of repetitions of the F4-E4 of the melisma and the number of repetitions of the verb exists and is demonstrated in Table 1.

Question	Repetitions of F4-E4	Repetitions of verb
Where would you go if you were going?	1	5
What would you dream if you were dreaming?	2	4
How would you cry if you were crying?	3	3
Why would you sigh if you were sighing?	4	2

Table 1. Reciprocal Relationship in "Questions"

Similarly, "Love Love Love" contains two sections where two-syllable subject-verb clauses occur consecutively, much like the phrase "I heard" in the eponymous song: "I speake, she heares, I touch, she feares" in bars 53-57, and "I hear, and see, and sigh... I sit, I sigh, I weep, I faint, I die" in bars 69-77. A photograph of bars 69-72 appears in Figure 6.

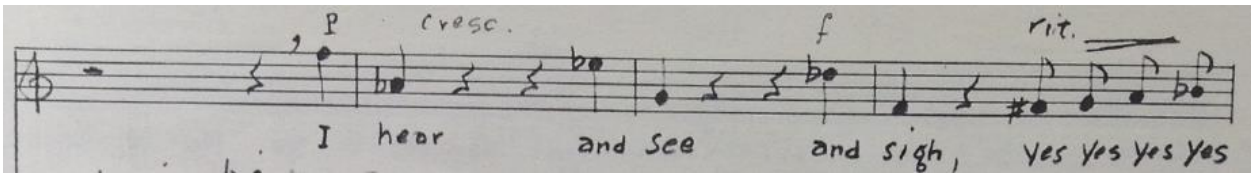


Figure 6. Bars 69-72 of "Love Love Love"

The Dadaist premise of juxtaposition is also present in Weinzweig's application of rhythm and sound in *Private Collection*. In "Says What?," for instance, Weinzweig notates swung eighth notes as a dotted-eighth note followed by a sixteenth note in the vocal part, while the piano part contains pairs of straight eighth notes. Monica Gaylord does not swing these eighth notes, while Mary Lou Fallis does swing her dotted-eighth sixteenth note pairs. These juxtaposed swung and straight rhythms occur in bars 3, 5, and 9, and an example is shown in Figure 7. In "Love Love Love," sections of swung and straight rhythms are similarly juxtaposed; this will be more thoroughly discussed in Section 2.4.

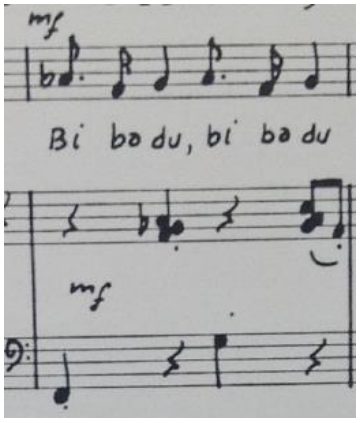


Figure 7. Juxtaposed swung and straight rhythms in bar 3 of "Says What?"

While Stein's writing and Dadaism were major influences on Weinzweig's ideas of rhythm and sound, Keillor argues that his tenure as a film and radio composer was also a factor (Keillor 2011, 119). While he planned to go to Hollywood to write music for films after his graduate studies at Eastman in 1938, Weinzweig stated in his interview with Eatock, "I learned from some of my colleagues, and from the general economic climate of the Depression, that

Hollywood wasn't waiting for me" (Eatock 1991, 7). Instead he returned to Canada, where in 1941 he received his first commission for a radio drama (Keillor 2011, 103). He continued to accept commissions for radio and film scores until 1965 (ibid.). Keillor notes that "working with fine dramatists such as Mavor Moore helped [Weinzweig] realize aspects of dialogue and timing that could be applied musically" (ibid., 124).

2.4 The Rapid Change of Events

Trialogue, Riffs, Impromptus, and *Private Collection* are all divided into short instances of music. Weinzweig refers to these as "events" in *Trialogue* and *Impromptus* and "segments" in *Riffs.* In *Private Collection,* he refers to his short pieces as "songs." While Beckwith states that "the nine songs [of *Private Collection*] are more developed than the brief 'events' of *Trialogue*" (Beckwith 2011c, 185, italics in the original), this statement requires further qualification. Importantly, Beckwith reminds readers (in almost the same breath) that three of the nine songs were initially *Trialogue* events. As these three events appear the same as they do in the earlier composition, only six of the nine songs in *Private Collection* could possibly fit the description "more developed." Even considering these six songs, however, not all fit Beckwith's description. For instance, "I Heard" contains four vocal phrases and a repeated piano phrase that is no more developed than "Oh, That I Were," one of the *Trialogue* events in *Private Collection*.

Only the songs "Love Love Love," "Echoes," and "Hello Rico" could actually be described as more developed than *Trialogue* events. Yet even in these cases, Weinzweig himself saw the songs of *Private Collection* as possessing a familial resemblance to *Trialogue, Riffs,* and *Impromptus* based on a "rapid change of events." I argue that if you look within these songs, distinct shorter events are still present. "Love Love Love," for example, contains small sections that interrupt each other. In his early handwritten sketches of this piece, Weinzweig clearly

delineates these sections; in one draft of the score he actually begins new lines or even new pages when a new event begins or returns. Such delineations occur at bars 31, 35, 39, 50, 70, 91, and 126 (John Weinzweig Fonds, 1990-12, Box 2, Folder 1). On a related lyric sheet, he has these labelled as 1 through 7, using numbers just like the events or segments of the other three compositions (ibid.). Even in the final draft, where the sections are not separated by line or page, clear demarcation still occurs. Bar 31 is marked with a tempo change and the instruction "well articulated," and the piano part is marked staccato in contrast to the sustained chords of the beginning (ibid., 2005-2, Box 19, Folder 158). The scat and madrigal sections like bar 35-38 are comparably marked "bright swing tempo" (ibid.). Similar to "Love Love Love," the song "Echoes" is also broken into segments; the fourteen vocal phrases of the song are numbered in Weinzweig's handwritten final draft (ibid.). Further, on an early worksheet for "Hello Rico," Weinzweig wrote "4 or 5 *episodes*. 1 [fermata symbol] bar silent break between" (ibid., 1990-12, Box 2, Folder 1, italics mine). It is possible to consider this piece as three verses, each beginning with the same piano interlude. However, there are only three verses, whereas Weinzweig's description mentions 4 or 5 episodes. Further, these "verses" contain repeated, fragmented phrases instead of lyrics that form a narrative. If one instead considers the five phrases "Hello Rico," "Can you hear me?" "Whaddya know, whaddya do," "Mon cher, Mon dieu, Knit one, Purl two," and "Says who, says which, says you, so what!" as episodes, it matches Weinzweig's description above and breaks this song into events much like "Love Love Love" and "Echoes."

Beckwith notes that Weinzweig's choice to allow performers to decide the order of events in *Trialogue* (which directly relates to his allowing performers to decide the order and number of songs they wish to perform from *Private Collection)* was "typical of its period," and that *Trialogue's* "performance directions and notational explanations [which also occur

in *Private Collection*] are more elaborate than those of any other vocal composition by Weinzweig, an indication that it was produced in the new-music climate of the 1960s and 70s" (Beckwith 2011c, 183). I would argue that Weinzweig's biggest mid-century new music influences were the New York School composers like John Cage, whose works contained similar rapid event changes. In Cage's *Indeterminacy,* for instance, the composer read 90 more or less unrelated short stories he wrote and varied the speed of his narration depending on the story's length to ensure that each one would last one minute. Weinzweig's lyric "Where would you go if you were going?" from the song "Questions" was taken directly from *Indeterminacy* (Cage and Tudor 1992, 24'-25').[11] The quotation of Cage's words in *Private Collection,* as well as the aforementioned connection between mid-century American composers and Dada, seem to point to a direct Cageian influence. Alan Gillmor seems to miss this influence when he argues that if Weinzweig were truly concerned with modern ideas, he would have adopted Cageian principles in lieu of the serial techniques he used long past their modernity (Gillmor 2011, 271-272).

2.5 Sound and Gesture

Trialogue, Riffs, Impromptus, and *Private Collection* exemplify a turn toward the theatrical that occurred in Weinzweig's writing during the 1970s (Keillor 1994, 221). Keillor contextualizes this theatrical turn by stating, "European composers were concurrently making similar explorations. This was due to the realization that certain of the modern media such as film and television had made people very visually-oriented. Accordingly, composers since the 1970s had tended to incorporate theatrical elements into their compositions" (ibid.). Weinzweig embraced modern elements such as this turn toward a visual orientation (and his aforementioned adaptation of Cageian techniques) throughout his career. In his chapter "Toronto: The Social and

[11] Neither Keillor, Beckwith, or any other source I consulted wrote about this quotation.

Artistic Context," Robin Elliott, the Jean A. Chalmers Chair in Canadian Music at the University of Toronto, argues that Weinzweig "felt strongly that the conditions of the contemporary urban environment differentiated his music from that of earlier generations" (Elliott 2011, 29). Eleanor Stubley notes that Weinzweig "described his compositional process as a never-ending 'quest to identify the tempo of the times'" (quoted in Stubley 2011, 317-318). In Weinzweig's own words, "Handel never watched TV. Mozart never travelled in a Volkswagen, nor Brahms in a DC 10! We may look back. We can't go back. The world of 1982 is not beating in the tempo of a minuet. The good old days were not all that good" (Weinzweig 1986, "The Composer and His Time").

Keillor states, "Unlike *Trialogue,* where directions for gestures, stage positions, and emotional attitudes are given, *Private Collection* has no indications except in the songs taken from the earlier composition. The more overt theatricalism of Weinzweig's works in the early 1970s [this would include *Riffs* and *Impromptus*] had become less dominant" (Keillor 1994, 213). However, I do not consider *Private Collection* any less theatrical than the earlier three compositions. First, Weinzweig's instruction to "vocalise into the piano strings" (John Weinzweig Fonds, 2005-2, Box 19, Folder 158) in the song "Echoes" is a gesture no more or less theatrical than his instruction "singer leans against curve of piano to facilitate glissando action" (ibid.) in "Oh, That I Were" (originally a *Trialogue* event).

Second, while many of the songs in *Private Collection* contain less specific theatrical instructions, programmatically they are often more theatrical. For instance, "I Heard" is an interaction between a bird (the piano) and the vocalist, with the direction "with breathless surprise" written at the beginning (ibid.). Weinzweig introduced this song on January 7, 1977 by saying:

> I was composing at our summer home in Kearney, Ontario when my concentration was broken by a bird that sang a tune or a rhythm, and then repeated after some interval a longer or shorter form with variations. Now my composing activity is usually immune to songs of nature. The birds make their music outside, I make mine inside. And that's a nice arrangement, until I became aware of the inconsistency of his song which had me guessing, "Which one now?" Now, I don't mind if the bird sticks to his beat, but when he starts fooling around of course, he's in my act, he's composing. And that's a bit much. Besides, I couldn't even see him. So after several days of this distraction, I decided to retaliate in the only way that I knew. So I wrote him into a song which I called "I Heard." (Weinzweig 1977)

A more concise version of this story is included in the Plangere edition of *Private Collection*. This story encourages interplay between the musicians by giving the role of the bird to the pianist. Additionally, Weinzweig's early handwritten notes for the piece include the phrase "hand over mouth." While not included in the final score (John Weinzweig Fonds, 1993-27, Box 1, Folder 18), this demonstrates that he certainly considered theatricality when writing this song. "Hello Rico" is similarly theatrical. In his introduction to this piece on the same day, Weinzweig states, "The telephone was a marvelous invention. It made conversation, it made it easy, and it sure beats the postal system. However, something happens when people get on the phone. And that's what "Hello Rico" is all about. It's a frequently overheard conversation that turns a rather easy connection into a medium of anxiety as well as frustration" (Weinzweig 1977). Here and in the Plangere score, Weinzweig's notes on the song make it clear that conveying anxiety is important. The direction "pleading" that appears above the vocal pickup to bar 16 furthers this point. Unlike "My Dear, Etcetera" (originally from *Trialogue*), where Weinzweig instructs the vocalist to "read the following letter" (John Weinzweig Fonds, 2005-2, Box 19, Folder 158), "Hello Rico" contains no instruction to use a telephone as a prop in performance. However, this does not discourage Maghan McPhee. In her performance for the Montreal International Voice Competition in 2009, she sings "Hello Rico" right after "My Dear, Etcetera," trading a paper folded like a letter for a cell phone between songs (McPhee 2010).

Third, Weinzweig writes many gestures into the musical notations of the *Trialogue* family, and *Private Collection* is no exception. The prime example of such gestures is *Impromptus*. Keillor summarizes, "*Impromptus* is a parody of a piano recital. The pianist is expected to exaggerate the approach and expression used when playing music as diverse as Chopin, hymn tunes, stride piano figures or dodecaphonic passages" (Keillor 1994, 223). In "Mime," the twentieth event of this composition, Weinzweig asserts this thesis by having the pianist mimic the action of playing the piano without actually producing sound. An easy parallel could be drawn from "Mime" to the *Private Collection* song "Love Love Love," which Weinzweig also called a parody (Weinzweig 1977). If we consider what I have referred to as "events" within this song to be gestures of various musical styles, it bears a striking theatrical resemblance to "Mime" (apart from the lack of sound produced by the pianist in the latter).

Speaking about the gestures in *Riffs,* Keillor declares, "Each segment is based on a limited number of gestures that are remodelled in many ways. In fact, the title *Riffs* is a jazz expression for repeated figures" (Keillor 1994, 227). Similar repeated and remodelled vocal and piano gestures exist in many of the songs in *Private Collection.* "Says What?," for example, contains a variety of scat phrases on the same pitch, including "bi ba du," "du ba day," and "zig a bu." As previously mentioned in Section 2.3, "Hello Rico" not only repeats and remodels the phrase "Hello Rico," but also others like "Can you hear me?" and "Uh huh." Further, the phrase "chatty motives" appears in an early sketch of the piano part of this song (John Weinzweig Fonds, 1993-27, Box 1, Folder 18), suggesting that the piano might be playing the part of Rico in this piece (or perhaps playing what Rico might sound like to someone standing a little too far away from the receiver to hear what he is saying clearly). The piano part here also contains

repeated gestures, including a repeated eighth-note ostinato under "Can you hear me?" and "Uh huh."

2.6 Sound and Silence

In 1969, Weinzweig completed *Dummiyah*, an "extended slow movement for orchestra" whose name means "silence" in Hebrew (Stubley 2011, 337). *Dummiyah* was written while Weinzweig was on sabbatical "in the awe-inspiring silence of Mexico's snow-capped volcano, Popocatepetl, a place out of place," and is "a meditation on the Holocaust" (ibid., 337). Weinzweig's former student Gary J. Hayes is quoted by John Rea as saying "He was reputed to preach serialism when my class first came to U of T, but was on sabbatical during our first composition year, and when he returned everything had changed. That was the year he had written *Dummiyah*, and he seemed to have embraced experiment in music again" (Rea 2011, 93).

Dummiyah has been compared to Cage's composition *4'33* (Stubley 2011, 337; Markow 2010), in which the performer plays silence for three movements. Both contain theatrical gestures; at the premiere of *4'33* pianist David Tudor lowered the piano lid to mark the ends of timed movements, and also flipped pages while timing the movements with a stopwatch (Beeman 2006, 30). Similarly, Robert Markow writes in his program notes for the National Arts Centre's "Canadian Orchestral Composers: The Spirit of the Age: Composers Responding to Historical Influences" module on Weinzweig, "One feature of Dummiyah, not detectable from a recording, is the theatrical gesture of the conductor beating several measures of 'silence' at both the beginning and the end" (Markow 2010). Weinzweig's instruction at the end of the piece reads, "Conductor suspends baton and very slowly, almost imperceptibly, lowers baton (30-60 sec.)" (Weinzweig 1969, 16). Here the visual gesture of conducting, a cue for the audience member to expect sound, instead draws attention to the orchestra's silence. Weinzweig decided

on the rhythm of these conducting gestures while at Popocatepetl. His process for finding this rhythm involved "pulling it out of the air. I found it better to get away from the piano and stand outside with a sheet of music paper on a stand and conduct, and try to find the secret of rhythm without sound" (Graham 1969, 11). The gestures in both of these pieces allow the audience to understand that a performance is happening, even though sound is not coming from any instruments.

For Cage, *4'33* draws attention to the background noises that he calls his favourite kind of music (Beeman 2006, 23). Cage often paraphrased Thoreau, arguing that music is continuous, but we do not always listen (Montague 1985, 213; Kostelanetz 2003, 44; Cox 2011, 155). Beeman adds, "After having visited an anechoic chamber at Harvard and having experienced a low and a high tone, [Cage] was informed that the low tone was his heartbeat, and the high tone his circulation system" (Beeman 2006, 30). *4'33,* therefore, performs the impossibility of silence rather than silence itself. *Dummiyah,* conversely, uses a more poetic definition of silence. Weinzweig included this statement on the title page of the orchestra score: "Silence is the unspoken word / A shadow of something heard / Silence is the final sound of the Nazi Holocaust" (Weinzweig 1969). Weinzweig uses musical silence as a metaphor for the speechlessness he is left with after the horror of the Holocaust. Throughout the piece, conducted, measured silences punctuate long tone clusters and short phrases by various solo and soli sections.

In *Trialogue*, *Riffs*, *Impromptus*, and *Private Collection,* Weinzweig uses silence in a similar rhythmic way. In the introduction to *Riffs,* whose segments are unmetered, the composer states, "rhythmic values are to be strictly observed. Accidentals apply only up to a rest or pause. Since each segment is a complete statement the performer should allow a reasonable pause of

approx. 8 seconds before proceeding to the next one" (Weinzweig 1974, "Notations"). While many of the pieces within these compositions are unmetered (including all the songs in *Private Collection* with the exception of "Says What?," "Hello Rico" and "Love Love Love"), silences are often carefully timed. "I Heard," with its numerous fermatas, is specified in one draft to last 1'00" (John Weinzweig Fonds, 1993-27, Box 1, Folder 18). In "Echoes," Weinzweig uses fermatas with specified times of 2" and 4" throughout the song, and on one early vocal worksheet he even draws four different fermata symbols to depict 1", 2", 3" and 4" respectively (John Weinzweig Fonds, 1990-12, Box 2. Folder 1). While he doesn't end up using these, their existence signals his careful consideration of silence while composing *Private Collection*.

2.7 Serialism

While not mentioned by Weinzweig on "Music of Today" as a trait linking these four compositions, his lifelong use of serial techniques is another important factor to consider here. Beckwith notes, "None of [Weinzweig's] early teachers… had ever taught him what tonality was; he therefore felt none of the same need to rebel against it as the Viennese founders had done: twelve-note serialism had for him a positive attraction in which avoidance of tonality (in the sense of definite keys) was not the essential component" (Beckwith 1983, 184). Peter Such eloquently summarizes Udo Kasemets' view: "What kept John's compositions together wasn't the new atonal principle but the *overall emotional effect.* The 'row' principle was his way of working it out; not a thing used for its own sake" (Such 1972, 17; italics mine). Catherine Nolan writes, "Weinzweig expressed... that music should be accessible to the listener, and he believed that serial methods would serve to accomplish this mandate. Serialism to him represented an idiom rather than a system" (Nolan 2011, 133). While Weinzweig used the serial technique, he did not see it as opposing tonality, or as a doctrinal system. This might be because, as Beckwith

said in an interview, “He was in my observations quite skeptical of systems” (Rea 2011, 93). Unlike Schoenberg, Weinzweig did not consider the row a unifying element for an entire multi-movement composition. Instead, each movement uses a different row (Such 1972, 17). He prioritized the overall emotional effect of his compositions, and wanted his music to be accessible to the listener. Malcolm Hines observes that “Weinzweig’s use of serial technique is related to that of Josef Hauer,” in *Divertimento No. 6,* and suggests that his “unordered pitch classes are formed from set segments and form the basis of melodic and harmonic constructions” (Hines 1975, 62).

Weinzweig used his idiosyncratic serial method throughout *Impromptus.* In the second event, for instance, he presents the row {F G Ab C E B C# D F# D# A Bb}as two tetrachords and two dyads. Event one could be seen as a presentation of the unordered second hexachord of this row that reappears in event 23. Further, the final two dyads of this row make up the only four notes in event 22, played in the left and right hands respectively. In event three, the row {D F# G Bb F Cb E A D# Ab C Db} is presented as a hexachord followed by two trichords; in event five, row {Eb D C# B C F# G Bb G# E A F} is presented as a pentachord/septachord combination. Not every event of *Impromptus* presents a complete row as neatly as these. Event four, for example, contains only two tetrachords, {F E F# G} and {Eb D C# B}. However, the P.S. contains {Bb A G#}, creating the eleven-note row {F E F# G Eb D C# B Bb A G#}. This row is completed in the aforementioned pentachord that begins event 5, which reiterates the final tetrachord from bar 4 and includes the final note to complete its row: {Eb D C# B C}.

Trialogue also uses serial techniques. For instance, Beckwith observes, “The three words of [the *Trialogue* event] ‘Cry, Sigh, Why’ are surrounded by phrases of vocalise based on serial-like permutations of a four-pitch cell, F, F#, E, D” (ibid.). Further, “My Dear Etcetera,” which

also appears in *Private Collection*, repeats a row five times in the piano while the vocalist speak-sings. The order of the set varies slightly with each iteration, and the third iteration contains only 10 notes. Beckwith writes that the row is repeated four times, perhaps deciding not to consider this incomplete iteration (Beckwith 2011c, 184). Table 2 shows these five iterations of the row:

1	0	11	6	5	4	3	1	10	9	7	2	8
2	0	11	6	5	4	3	1	10	9	7	2	8
3	0	11	5	3	1	10	9	7	2	8		
4	0	11	6	5	4	3	1	10	9	8	2	7
5	0	11	2	5	4	6	3	10	9	7	2	8

Table 2. The row in "My Dear, Etcetera."

Beckwith goes on to say that outside of "My Dear, Etcetera" there "is hardly any evidence of serial influence" in *Private Collection* (ibid., 187). While many of these pieces have tonal centers, Weinzweig uses many of the same techniques found in *Impromptus* and other works. For instance, the first three notes played by the pianist in bar one of "Says What?" {G Ab F} are played in retrograde in the next bar {F Ab G}. Similarly, "Hello Rico" is arranged using repeated small groups of notes reminiscent of Weinzweig's serial method. In the pianist's right hand in bar 5, for example, {D B D} is followed by {Bb G B}. These sets initially occurred in bar 1 (right hand) and bar 4 (left hand) respectively. The left hand in bar five starts with {Bb G B} and then plays {D F F# G}, a tetrachord that first appeared in the right hand at the end of bar one.[12] Further, the two trichords that appear in bars two and four in the left hand, {D B C#} and {Bb G B}, appear throughout the piece in bars 17, 23, 25, 49, 57, 86, and 87. In bars 92-95, they appear not as trichords but as broken dyads, with the right hand playing {D C#} followed by {B D} and the left hand playing {G Bb} followed by {B G}. The pianist also plays a repeated pattern under

[12] Also notice Weinzweig's use of variable thirds here, in both the {G B Bb} and {D F F#} combinations of notes. Other instances of variable thirds were discussed earlier under the heading "A strong feeling of the blues."

the vocal phrase "Can you hear me?," with the left hand playing a chromatic tetrachord and the right hand playing a sort of blue note variation on an Alberti bass (Alberti bass also occurs in "Love Love Love" on the words "Love love love, love is a babble, no man is able."[13] The vocal tetrachord {G G# A# B} on the phrase "Can you hear me?" is heard in the pianist's left hand in the penultimate two bars, and also appears transposed in the piano introduction and conclusion of the song "Oh, That I Were." Further, Weinzweig uses a transposition of this tetrachord in "Love Love Love" on the repeated word "yes" in bar 73,[14] and in retrograde on the lyric "Oh no, oh no, oh no, oh no" of bars 104-105 and 108-109. The song "Questions" also contains an interesting serial influence. The pianist's initial right-hand phrase {Gb F E F Gb F} is played in retrograde in the left hand {F Gb F E F Gb}. After the first vocal phrase, the piano returns. The right hand now plays {Ab G F Gb Ab G}, while the left hand still plays an exact retrograde of this new tetrachord.

Repeating short motives and playing them in retrograde certainly do not prove a serial influence.[15] However, Weinzweig's long history with serialism (over three decades by the time *Private Collection* was written) suggests that the way he uses these techniques within *Private Collection* is similar to how he uses them in his serial works. Further, *Trialogue* and *Impromptus*, both of which were composed using serial techniques, share strong family ties with *Private*

[13] Beckwith says that "the piano and voice run together in thirds and sixths on the recurrent phrase 'can you hear me?" (Beckwith 2011c, 187), which is too simplistic. The repeated vocal tetrachord does not line up with the repeated piano right hand/left hand tetrachords in the same way with each iteration. More complex chords are formed than simple third/sixth intervals.
[14] If one replaces the repeated "yes" lyric here for the phrase "Can you hear me," an interesting call and response occurs; the vocalist says "I hear and see and sigh, *can you hear me?*"
[15] A further influence in his use of these techniques could be Stein; perhaps these repeated and manipulated fragments are musical adaptations of Steinese.

Collection and are quoted in it. This leads me to believe that Weinzweig's personal application of the serial technique was used in part to organize the musical material in this composition.

In this chapter I have discussed *Private Collection* and the other compositions in the *Trialogue* family by looking at seven traits that link them to each other. First, there is a strong feeling of the blues throughout the four compositions, a trait that Weinzweig carried through most of his long career. Weinzweig does not write music within the jazz or blues idioms, but incorporates swing rhythms, call and response, and blue notes into his pieces. Second, Weinzweig fragments language in these pieces. Inspired by Stein, Weinzweig repeats fragmented phrases in order to suggest different meanings for these words. He also juxtaposes phrases from different genres, including scat and madrigal syllables. Further, instead of setting a complete text to music, he sometimes chooses to incorporate lines from many different writers within one song. Third, there is a focus on the rhythm of sound within the *Trialogue* family. In *Private Collection,* the lyrics of many songs are organized into phrases with the same number of syllables. In addition, there are often quick transitions between swung and straight rhythms, reflecting Weinzweig's Dadaist influence. Fourth, Weinzweig uses rapid event changes throughout these compositions. In *Riffs* he calls these "segments," in *Trialogue* and *Impromptus* he calls them "events," and in *Private Collection* they are called songs, which themselves contain many smaller sections that rapidly switch. The fifth unifying trait is a focus on gesture. While Keillor and Beckwith see *Private Collection* as less theatrical than the other three works, I argue that Weinzweig's program notes, directions for expression, and juxtaposition of genre still create room to analyze gesture. Sixth, the composer explores the relationship of sound and silence in these works. Silences are carefully measured throughout these works. In the song "Echoes," from *Private Collection,* for instance, the composer requests silences of 2" and 4" between piano and

vocal phrases. Finally, I discussed the composer's use of serialism throughout his career. While the song "My Dear, Etcetera" is the only song in *Private Collection* to use a twelve-tone row, I see his lifelong use of the technique as a probable organizational tool in this composition.

3. The Limitations of Traditional Analysis and a Supplementary Methodology

Chapter two discussed the musicological methods that have so far been used to analyze *Private Collection*. It places *Private Collection* within a specific period of Weinzweig's compositional output from 1968-1976,[16] engages with the work of other scholars, and uses archival materials and my own score-based analysis to add to this conversation. While in-depth analyses of other compositions by Weinzweig exist, including the *Woodwind Quintet* (1964; Lind 2003), *Divertimento No. 6* (Hines 1975), *Wine of Peace* (1957; Keillor 1984), Weinzweig's radio and film music (1941-1965; Sumner 2016), and the Divertimentos and Concertos (1946-1967; Webb 1977),[17] works like *Private Collection* have so far been overlooked. I attribute this in part to a lack of enough "musical material" in these works to stimulate scholarly interest. My use of this term refers to a paper by Philip V. Bohlman, in which he states, "'enough music' inevitably means notated or notatable examples" (Bohlman 1993, 423). The notated music in *Private Collection* does not offer much for structural musicologists to analyze.[18]

Nicholas Cook notes that musicology is modelled after the nineteenth-century disciplines of literary scholarship and philology, and has prioritized the study of music notation over its performance (Cook 2001, [5]). He writes, "In effect, and however implausibly, we are led to think of music as we might think of poetry, as a cultural practice centred on the silent contemplation of the written text, with performance (like public poetry reading) acting as a kind

[16] 1968-1976 marks the compositions of *Dummiyah* through *Contrasts*, the pieces discussed in relation to *Private Collection* here.
[17] Webb's dissertation only considers *Divertimenti Nos. 1-5* as it was written prior to the completion of the final 7.
[18] *Divertimento No. 6* was written within the *Trialogue* era and contains 15 "events." However this work contains much more significant "musical material" in Bohlman's terms since it was composed for alto saxophone and string orchestra.

of supplement" (ibid.).[19] Keillor notes that Weinzweig focused in these pieces on "personal expression and its possibilities between composer, performer and listener" (Keillor 1994, 221). Thus, the meaning of *Private Collection* is not found in the notated music, but rather in relationships between the composer, performer, and audience during performance. Cook calls this "emergent meaning," and notes: "Instead of talking about meaning as something the music *has*, we should be talking about it as something that the music *does* (and has done to it) within a given context" (Cook 2000, 9, italics in the original). In this chapter, I will present a methodology for analyzing emergent meaning in *Private Collection*, developing a framework from queer music scholarship. But first, I will define a few important terms.

3.1 Defining the Terms "Queer" and "Performativity"

Eve Kosofsky Sedgwick says that "queer" refers to "the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or *can't be* made) to signify monolithically" (Sedgwick 1993, 8). She discusses how queer identity intersects with other "identity-constituting, identity-fracturing discourses" like race, and how "a part of its experimental force as a speech act is the way in which it dramatizes locutionary position itself" (ibid., 9). She goes on to say that "'Queer' seems to hinge much more radically and explicitly on a person's undertaking particular, performative acts of experimental self-perception and filiation" (ibid.). The terms "speech act," "locutionary," and "performative" in Sedgwick's definition refer to the work of J.L. Austin on performative utterances, the idea that certain spoken

[19] While Cook refers to poetry reading as supplemental to written poetry here, it is important to note that a written poem is distinct from any performed reading of it. The Charles Bernstein quote in paragraph 28 of this Cook article (2001) illuminates some of the ways in which written poetry and poetry reading differ.

phrases like "'I give and bequeath my watch to my brother' – as occurring in a will" – can do things (Austin 1975, 5).

Three years before Sedgwick's *Tendencies* was published, Judith Butler wrote *Gender Trouble* using the work of Austin, Althusser, Lacan and Irigaray (among others) to formulate her idea of gender performativity. In her words:

> [A]cts and gestures, articulated and enacted desires create the illusion of an interior and organizing gender core, an illusion discursively maintained for the purposes of the regulation of sexuality within the obligatory frame of reproductive heterosexuality. If the "cause" of desire, gesture, and act can be localized within the "self" of the actor, then the political regulations and disciplinary practices which produce that ostensibly coherent gender are effectively displaced from view. (Butler 1990, 136)

Combining Butler and Sedgwick, then, queer is a performative term used by individuals to resist the notion of stable, gendered identities enforced through what Adrienne Rich calls "compulsory heterosexuality" (quoted in Peraino 2003, 433). Judith Peraino notes that queer is not only a performative descriptor, but also a verb, "a sexually freighted synonym for *questioning*" that constitutes "a threat—the sexual ignition of cultural phobias. These phobias, primarily about gender confusion and the displacement of the patriarchal heterosexual family, become anxieties about the integrity of the self, subjectivity, and social identity" (ibid., 433-434, italics in the original). Peraino observes that queering is not only done by queer individuals; it occurs whenever there is a threat to the societal definitions of gender or family. However, she points out that, at the time of her writing (and I would argue still today), the greatest threat to the stability of these definitions comes from those who live as openly queer individuals "or those who live outside or between the male/female gender binary" (ibid., 434), and as such these individuals are often "threatened with the greatest material and political consequences" (ibid.).

3.2 Queer Musical Analysis

Not coincidentally, the rise of queer musicology in the 1990s coincides with the rise of performance analysis and a turn toward the body. Suzanne G. Cusick reminds her readers that the fleshy body is gendered female in western thought, while the rational mind is gendered male (Cusick 1994, 16). She goes on to say, "Metaphorically, when music theorists and musicologists ignore the bodies whose performative acts constitute the thing called music, we ignore the feminine. We erase her from us, even at the price of metaphorically silencing the music" (ibid). Cusick argues that the performing body (as well as listening and analyzing bodies) was traditionally ignored in musicological analysis in favour of masculine, 'rational' notations. Philip Brett echoes her argument and ties it to what Cook calls musicology's philological roots: "The attempts to appropriate music for the enforcement of patriarchal order, to anesthetize listeners from its effects, and to defeminize it, lie most notably… within its own domain and in particular in its educational institutions" (Brett 2006, 12).

According to Bohlman, erasing the body in this way makes music apolitical through a process of essentialization. He notes that "notation removes music from the time and space that it occupies through performance, thereby decontextualizing it" (Bohlman 1993, 420), and notes that score-based "analysis allows us to imagine that we understand music, sometimes tautologically and sometimes by relieving us of the responsibility of experiencing what we do not understand" (Bohlman 1993, 420). He also warns against certain aspects of discursive ethnomusicology that erase the politics of writing about music: "Globalism is the current form of a more persistent ethnomusicological framework, *relativism,* which we might understand as the seemingly innocent and generous claim that 'all cultures have music.' […] Because all cultures have music, so it goes, we are justified in studying music as music" (ibid., 421, italics in the

original). The emplaced, embodied performance of music is political in myriad intersectional ways, and techniques like notation, score-based analysis, and globalism (as defined in the Bohlman quote above) can remove these political considerations to the detriment of musicological research. Of course, as Brett argued earlier, these essentializing acts are themselves political: "It is because musicology has insisted on its apolitical status… that the field has come face-to-face with its own political acts" (ibid., 419).

3.2.1 Attempts to Erase the Queer from the Performative

Since the 1990s, musicology has taken up queer scholars' call for more research into the body and performance in the discipline, though not always unproblematically. In a recent article, Margaret Kartomi writes about performativity in music. She distinguishes performance, "the live presentation of an event by musicians at a given time and place, usually in the presence of an audience, support staff, and other stake holders" (Kartomi 2014, 189-190), from performativity, which "refers to all the describable and analysable aspects of a performer's or group's competence or accomplishment while performing, including the sounds, movements, and gestures that the artist(s) produce" (ibid., 190).[20] Malik Gaines agrees that distinguishing between performance and performativity is important, since performativity "exceeds the disciplinary parameters of performance traditions" (Gaines 2018). However, he argues that "we should be on guard against the misuse of" performativity, a "particularly flexible term" (Gaines 2018), which he notes has three important facets:

> (1) it belongs to a legacy of critique tied to feminist and queer theory that aims to dismantle the patriarchal claims at the center of oppressive power structures; (2) it is tied up in the compulsory regimes of language and power that have already determined which actions may be taken by a presumed subject; and (3) as in the theatrical terms of masquerade that both conceal and reveal, as in the dual nature of Lacan's formulation,

[20] Engaging with Kartomi's article proved useful in forming my argument here. However, Ellen Koskoff (2014) provides another interesting view on performativity within ethnomusicology.

> and as in the contradictions inherent in the tension between acting subject and compulsory object, it is ambivalent. (Gaines 2018)

Kartomi's definition erases the queer legacy of the term itself. While she notes that Austin never used the noun "performativity," she does not take this opportunity to point out that Butler uses it many times in *Gender Trouble* (Butler 1990, 139, 146, 159). Further, while Kartomi does reference Sedgwick, it is only to add her category of periperformativity to Austin's locution, illocution, and perlocution. Finally, she mentions in a footnote that Sedgwick is concerned with "queer performativity," which suggests that queerness is not inherent within performativity's etymology.

Kartomi is also in danger of arguing for the essentializing and depoliticizing of music through the globalism/relativism that Bohlman warns against. She notes, "When eventually the results of a sufficient number of studies in various genres and cultures have been made, researchers will be able to compare them systematically and draw useful cross-genre and cross-cultural conclusions from them" (Kartomi 2014, 207). Research into the performativity of music should queer such ideas of essentialization, resisting globalizing notions through research that is instead specific. This research should also resist "the patriarchal claims at the center of oppressive power structures" (Gaines 2018) and position the researcher's body within their work. It should demonstrate not a singular musical meaning, but the potential for a multiplicity of meanings based on listening, performing, and analyzing bodies.

Similar to Kartomi, Cook's idea of emergent meaning, which I discussed earlier, borrows from performativity scholarship but does not recognize the queer foundations of performative research. Cook convincingly argues that meaning is not inherent in a piece of music, but comes from what music does in a specific context — in other words, meaning is performative. However, Cook does not link this performativity to the mind/body dichotomy or queer

scholarship. Brett, however, does recognize this link: "Nonverbal even when linked to words, physically arousing in its function as initiator of dance, and resisting attempts to endow it with, or discern in it, precise meaning, [music] represents that part of our culture which is constructed as feminine and therefore dangerous" (Brett 2006, 12). The irrational feminine in music threatens to queer masculine rationality.[21] A further illustration of the relationship between what Cook calls emergent meaning and (queer) performativity can be found in the work of Gertrude Stein, whose work had an impact on Weinzweig's conceptions of lyric writing within the *Trialogue* family. *Four Saints in Three Acts*, which Weinzweig specifically noted as an influence on his work, not only had a libretto written by Stein, but was also set to music by Virgil Thomson, a queer American composer. Nadine Hubbs wrote on the reception of this opera: "[S]urely this was the key to the work's success: Audience members were not only captivated by *Four Saints* but impelled to find meanings in it. Indeed, though it presented no linear narrative—nor even clearly interpretable sentences or mimetic sequences—the opera seemed to radiate meaningfulness" (Hubbs 2004, 19). A few sentences later she quotes Claudia Roth Pierpont, stating, "Stein's writing presented itself not as mere nonsense but as 'suspiciously *significant* nonsense'" (quoted in ibid., 20, emphasis is Hubbs'). This same description could easily be applied to *Private Collection,* which is filled with nonsense syllables that possess suspicious significance.

Georgia Volioti, lecturer in music at the University of Surrey, discusses another issue in music performance research in her article "Re-imagining Operatic 'Objects': Commentary of

[21] Peraino discusses this threat to masculine rationality in her analysis of the story of the Sirens in Homer's Odyssey (Peraino 2006, 436-441). She argues that Odysseus' compulsory heterosexuality, tied to the family life he is trying to return to and his status as a rational male Greek citizen, is threatened by the feminine song of the Sirens and its irrational, pleasurable pull.

Neumann's Phenomena, Poiesis, and Performance Profiling." She argues that empirical methods of performance analysis have "the inevitable tendency to replace one object, the score, for another—the performance. The empirical methods employed to analyze performances (especially recordings) have often been criticized for objectifying musical phenomena, reducing them to textual representations abstracted from the act of performance, and reinventing a formalist discourse in a different guise; tempo graphs, time scapes, spectrographic visualizations and so on" (Volioti 2017, 274). Volioti does not condemn these methods, but notes that, like structural score-based analytical methods, they should be supplemented with ethnographic data or other types of research (ibid.).

3.2.2 Resisting Gendered Dualism

One way to heal the gendered mind/body divide in musicology is to queer the concept of the dichotomy altogether. Maxine Sheets-Johnstone begins her article "Animation: the Fundamental, Essential, and Properly Descriptive Concept" by stating, "When we strip the lexical band-aid '*embodiment*' off the more than 350 year-old wound inflicted by the Cartesian split of mind and body, we find *animation*, the foundational dimension of the living" (Sheets-Johnstone 2009, 375, italics in the original). Sheets-Johnstone, who began her career as a dancer, choreographer and dance scholar, argues, "Animate organisms are thus at bottom gifted not simply with primal sensibility but with primal animation, which is 'simply there,' and there from the beginnings of life in utero. One might even say that animate organisms are developmentally and ever after made of movement and endowed with movement, inside and out" (Sheets-Johnstone 2014, 248). She ties animation to affect, an organism's "movement toward or away from something in the environment" (Sheets-Johnstone 2009, 376) by writing, "In the ordinary course of everyday human life, the affective and the kinetic are clearly dynamically congruent"

(ibid., 377). For Sheets-Johnstone, emotions are affective responses that "are qualitatively distinct, which means they have a formally recognizable bodily-felt character" (ibid., 379). Responding to an article by Marc Leman and Piteter-Jan Maes, Andrew Greeves and John Sutton cite the work of Sheets-Johnstone to criticize the former authors' "jarring conceptualization of cognition as *distinct* from embodiment" (Greeves and Sutton 2014, 247, italics in the original) in the theoretical framework of their music cognition research. Such a distinction between cognition and embodiment allow for continued gendering of mind and body. The animate organism, however, is always both.

Affect is an important part of the compositional process of *Private Collection,* which according to Fallis was a joint effort between herself and Weinzweig. In a recorded interview with John S. Gray, Fallis discusses this collaboration: "We started working on all the pieces at the piano…. He would play something, and I would play something, then I would sing something" (Fallis 2007). She goes on to say, "I know that he had me in mind when he was writing these…. He knew I probably couldn't carry off a *Tosca* aria or something really heavy…. He gave me stuff I could handle at the time" (Fallis 2007). She discusses "Questions" and "Echoes" as examples of songs that would be more comfortable for her to sing at that early point in her career, and then discusses "Love Love Love's" composition:

> He… wanted it to be lyrical, he wanted it to be vocal. And he said, "You know, I haven't written that much vocal music, and I could use your help." And he would ask me what would make this more vocal, more singable. And he even changed a couple of cadenzas and things. He said, "How would you sing this if you were going to just do a cadenza and make it up?" So I would do it and he would say, "Hey, that's great, that sounds great." And he would alter it a little bit to turn it into his idiom. But at the same time, he was very willing to go along with me. (ibid.)[22]

[22] Considering the performer in this way was not isolated to Weinzweig's composition of *Private Collection*. He also consulted heavily with Judy Loman, the harpist who commissioned the *Harp Concerto,* while writing that work, even taking a few lessons with her (Beckwith 1983, 192).

Private Collection, then, is not a "mind-mind" (Cusick 1994, 16) process that passes unmediated from the composer's mind to that of the listener and critic. Instead, Weinzweig, Fallis, and Gaylord affect each other as animate beings throughout the composition process. Cook might describe this relationship by adapting Andrew Benjamin's words: "the presence of the text… within the performance but equally the presence of the performance inside the text" (quoted in Cook 2001, 20). Or, in Weinzweig's terms, "While composing is a lonely occupation, it is also a social act. I need the collaboration of others responsive to tone" (Weinzweig 1990, "Composing in the Real World").

3.2.3 Effect, Affect, and the Distribution of Agency

Important in Sheets-Johnstone's definition of affect is that it can be a reaction to some*thing* in the environment, not specifically some*one.* Cook argues that a composer's score is not a text that is a "half-sonic, half-ideal object reproduced in performance," but rather a script "choreographing a series of real-time, social interactions between players" (Cook 2001, [16]). In another article he discusses the improvisatory nature of Western art music by arguing, "The players may well play the notes exactly as Mozart wrote them. And yet they don't play them exactly as Mozart wrote them, because every note in the score is subject to the contextual negotiation of intonation, precise dynamic value, articulation, timbral quality, and so forth" (Cook 2005, [5]). In these quotes, Cook notes an affective relationship between the score, or musical script, and the performer. The score choreographs the performer, the performer adds flesh to the score. Jason Stanyek and Benjamin Piekut refer to effectivity in their chapter "Deadness," arguing that it is "not just living humans" that have effects in recorded

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Further, Fallis notes that Weinzweig also learned guitar before writing for that instrument, to which Gray replied, "typical of John" (Fallis 2007).

performances. Rather, "sounds, machines, discourses—all manner of non-humans, material and nonmaterial—also matter" (Stanyek and Piekut 2017, 307). By "matter," the authors mean that these non-human entities share agency with human actors. In their words, "…[A]gency is always distributed and never coterminous with a single body; it is not something that a person collects and, in a moment of purposeful clarity, unleashes" (ibid.). Stanyek and Piekut borrow Karan Barad's term "intra-action" to describe this process (ibid.). In a lip-sync performance, for example, the recording might cause the performer to move in any number of ways, depending on changes of timbre, intensity, volume, rhythm, or perceived emotion. The performer also affects how the recording is perceived by audience members; they may choose to perform the song from the perspective of a character that the recording may not have intended. They might also create a visual representation of sounds in the recording, like quivering their lips to demonstrate vibrato. Further, the audience might affect the performer's interpretation of the recording through their reactions. If a gesture draws laughter, the performer might improvise similar gestures at other points in the performance.

In their article "Embodied Cognition, Perception, and Performance in Music," Andrew Geeves and John Sutton pose the question, "Might a musician attempt to gain the attention of a particularly unresponsive audience by incorporating into his/her performance a greater number of more exaggerated expressive gestures?" (Geeves and Sutton 2014, 249). It is possible that Fallis and Gaylord used such exaggerated gestures during the January 7, 1977 performance. Both performers cause the audience to laugh at various points. Fallis is known as a comedic performer. She created her "Prima donna" character, a parody of operatic divas, for a summer music festival in Stratford and has since toured around the country as this character in many shows (TVO 1999). During the piano interludes in "Hello Rico," members of the audience start

snickering. The laughter doesn't start right after Fallis finishes singing, but well after. It is easy to imagine, therefore, that some comedic gesture Fallis performs during these interludes causes the laughter–especially since the same sort of reaction happens during more than one interlude. Further, some of the loudest laughter of the night happens during Gaylord's performance of the silent *Impromptus* event "Mime." Here it must be the exaggerated gestures called for in the score that cause the audience to laugh; there are no lyrics, or even piano sounds, to hear. This debut performance offers an example of intra-active agency between the audience, the performers, the composer, and the (non-living) score; while Weinzweig's score affects what Fallis and Gaylord do on stage, the performers also want the audience to enjoy themselves, and alter what they do to get reactions. Further, according to Fallis, Weinzweig actually altered his written score for *Private Collection* after the debut: "He took a lot of my ideas and interpretation of what he had done into it" (Fallis 2007). It is likely through the intra-active relationship between the score, the performers, and the audience that Weinzweig incorporated such changes.

In the recording process, which has increasingly replaced "live performance as the paradigmatic form of music's existence" (Cook 2001, [20]), affective agents become even more numerous. Cook notes, "The recording… is in reality usually the composite product of multiple takes and more or less elaborate sound processing—in other words, less a trace than the representation of a performance that never actually existed" (ibid.). Some examples include the affectivity of recording engineers. Weinzweig writes, "I have heard orchestral recordings that reflect the interest of the engineer more than the composer, even the conductor. The balance of instrumental textures is manipulated to meet the expectations of the new sound recording technology, and secondary parts are elevated beyond the composer's intentions" (Weinzweig 1990, "Truth in Music"). On close listening to Fallis and Gaylord's recording of "Love Love

Love," there are noticeable edit points where different takes have been spliced together. For instance, there is an audible edit point at 0'59 before Fallis sings "oh"; at 2'07 the lyric "no" is cut short by silence; and at 2'24 Fallis' breath is cut short by silence before she is heard breathing again (Weinzweig 2012). Considering the quote just mentioned, I wonder whether the engineer had the performer, the composer, the score, or the audience in mind when he made these edits.[23] Other agents involved in the recording process include microphones, which have different sensitivities to frequency ranges, and environmental factors, among others. Fallis discusses how *Private Collection* was recorded at the University of Toronto's cold and creaky Convocation Hall (Fallis 2007). She remembers that these environmental factors, as well as her having a cold, affected her vocal performance (ibid.).

3.2.4 Musicological Research into the Gestures of Vocal Performers

In his article "Gestures in Vocal Performance and the Experience of the Listener," Marko Aho analyzed a recording of *Luonasi jos oisin* by the legendary Finnish singer Olavi Virta by mimicking gestures that he felt in his body while listening. His method was inspired by the work of Anne Tarvainen, a post-doctoral researcher at the University of Tampere. He translates a section of Tarvainen's 2004 paper "*Laulaminen liikkeenä,*" originally written in Finnish:

> The researcher can listen to the audible research material with her or his whole body. This means that he or she does not strain her- or himself to listen to the features that have been decided beforehand, but instead lets her or his own body find a contact surface from the material. It is often said that singing and music in general can affect people. To

[23] Weinzweig liked to have a certain amount of control over the quality of recordings in his works; in a letter from Bill Besse, the supervisor of broadcast recordings at the CBC dated June 20, 1973, it is clear that Weinzweig was disappointed in a broadcast recording of his work *Red Ear of Corn* for the CBC program "Regional Orchestras" made by the Edmonton Symphony Orchestra, which contained "one mistake in the second movement and two flaws in the performance of the trumpets in the third" (John Weinzweig Fonds, 1991-12, Box 1, Folder 20). It is possible he attempted to exert as much influence over the recording of *Private Collection* as well. It seems clear that Fallis did not have much control over the recording (Fallis 2007).

> acknowledge this motion in oneself, and to use this experiential knowledge purposefully in analysis, is the essential (of emphatic [sic] listening). (quoted in Aho 2009, 35)

Aho incorrectly names Tarvainen's concept "emphatic listening" here and elsewhere in this paper. Tarvainen's concept, for which her 2008 paper is named, is actually called "empathetic listening." The rest of his translation, however, is accurate. Empathetic listening recalls the work of Sheets-Johnstone by highlighting the animated state of the listener, analyst, and performer. Tarvainen notes, "As a listener it is possible to *be* actually *moved* by someone else's singing" (Tarvainen 2008, 1, italics in the original), demonstrating the importance of affect in her method. She believes that it is not solely the domain of the ears to listen, but the entire body. Tarvainen makes a distinction between empathetic and analytical listening in her work, one that I do not find particularly useful. She notes that empathetic listening is analytical in its own way, and that analytical listening still uses the entire animate body (ibid., 3). Thus distinguishing between them only serves to fortify mind/body dualism.

After mimicking the gestures he hears in Virta's recording, Aho has six test subjects listen to the recording and make notes on the gestures they believe Virta to be making. They note chest swells, arm raises, and pouting lips, as well as several moments where his tone shifts drastically between two phrases. As an example of the type of analysis that Aho does through empathetic listening, here is how he describes Virta's tone on the lyrics *varjot vaahterain*: "With this sincere tone, a masculine voice in a radio advert might try to convince the listener to buy insurance" (Aho 2009, 41). Interestingly, Aho seems intent on maintaining scientific control over his test subjects. He found it difficult to explain exactly the type of empathetic listening he wanted from them, and only eventually did five out of the six understand his aims (ibid., 48). Further, while he allowed the six listeners to work from home, he regrets that this "meant losing much of the control over the listening act" (ibid., 48). Aho wanted to discover "shared

tendencies" (ibid.) between his subjects, as if to prove the one correct way for any animate body to empathetically listen to Virta's recording. This is the essentializing of music that Bohlman warns against. As Brett and Wood state, "Modernist criticism, anxious to check the proliferation of meaning and keep forms of authority and canons of taste in place, puts the onus of proof on 'the music itself.' But the notes cannot so easily be separated from their context (of performance, venue, genre and audience, as well as musical allusion): if stripped of all associations — an impossibility — they can yield no meaning" (Brett and Wood 2002, "VII. Divas and discos"). How Aho's subjects listen to and choose to animate Virta's recording might change based on any number of contextual elements, including time, place, level of comfort, and associated memories. Additionally, coaching his listeners does not increase the likelihood that they will come closer to finding an essential understanding of the recording; instead, it simply brings their answers closer to his own. Instead of trying to force similarities, Aho might create a more interesting, nuanced analysis by pointing out the differences in the contextualized experiences of his subjects.

3.2.5 Lip-Syncing: A Queer Methodology

In another article, Brett states:

> Music is a perfect field for the display of emotion. It is particularly accommodating to those who have difficulty in expressing feelings in day-to-day life, because the emotion is unspecified and unattached. The piano, let us say for example, will thus become an important means for the attempt at expression, disclosure, or communication on the part of those children who have difficulties of various kinds with one or both parents. To gay children, who often experience a shutdown of all feelings as the result of sensing their parents' and society's disapproval of a basic part of their sentient life, music appears as a veritable lifeline." (Brett 2006, 17)

Drag and transgendered performers in the queer community have lip-synced to recorded vocals for many decades as a way to express things that they may not otherwise be able to express. By lip-syncing to a recording by a female artist, for instance, a queer man may be able to express

desire for another man using a voice that, on its own, does not threaten compulsory heterosexuality.

Lip-syncing is also marked as queer due to the devaluing of productivity not gendered masculine in the phallocentric economy. In a discussion of the Milli Vanilli scandal, Ted Friedman writes:

> It's no surprise that two effeminate-seeming men were attacked for failing to play a 'productive' role in the making of their music. In the gender scheme of capitalism as traditionally envisioned by capitalists and Marxists alike, where productive masculine workers create goods for passive, feminized consumers, the role of commodification gets coded as queer. Packaging, marketing, fashion, image-creation — long gay-associated cultural roles — are seen as parasitic, wasteful, non-reproductive, fetishistic mediations blocking an unalienated, 'authentic' relationship between producer and consumer. What this story leaves out — represses — is the physical and intellectual labor — the art — that goes into associating goods with cultural meanings. And what it can't explain are the undeniable pleasures of commodification. (Friedman 1993)

Lip-syncing is seen as image-based productivity, and is therefore considered queer. This queerness is caricatured on the television program "Lip-Sync Battle," on which heterosexual celebrities perform what could be described as parodies of drag culture. Muscled performer Terry Crews performs to Vanessa Carlton's song "A Thousand Miles" in a white suit while dancing in the style of ballet and waving a pink rhythmic gymnastics ribbon; John Krasinsky performs "Proud Mary" by Tina Turner in drag as well as a swishy version of "Bye Bye Bye" by NSYNC; when he lip-syncs the words "Big girls don't cry," Justin Bieber caresses Deion Sanders' cheek, prompting the larger man to stand in a threatening (though partially joking) display of masculinity; and Gregg Sulkin dons a crimped wig to lip-sync Kelis' "Milkshake" with poorly executed parodic gestures of femininity.

As Friedman says in the above quote, however, lip-syncing is (queer) physical and intellectual labour. Far from simply donning a wig for an easy laugh, lip-syncing is a skill that has entertainment value, but also recontextualizes songs to add meaning. During a 1993

appearance on Joan Rivers' talk show, Lypsinka, drag name of actor John Epperson, began talking to the host before being interrupted by a series of fake phone calls that she "answers" by picking up a fake telephone formed by her hand. She responds to the unheard callers by lip-syncing lines spoken by female actors in movies like *Mommie Dearest* and *Hush… Hush, Sweet Charlotte* about familial dysfunction. Eventually, these phone calls lead into a lip-synced performance of the comedic "Get Me to the Church on Time" from the 1956 musical *My Fair Lady.* The performance is virtuosic, with Lypsinka miming every syllable of Marilyn Maye's vocal believably. The juxtaposition of dysfunctional phone calls with the happy song about marriage is a commentary on the darker side of the marriage institution. The emergent meaning here is clear; Lypskinka, a queer performer in drag, lip-syncs as an upstanding woman about to be married. She introduces sonic objects from movies embraced by queer audiences that bring to mind strong female actors like Faye Dunaway and Bette Davis. The campy performance drips with irony, but it also entertains the network television audience, many of whom can be heard laughing.

3.3 A Methodology for Analyzing Performativity in *Private Collection*

To analyze *Private Collection*, I chose to create a lip-synced performance of Fallis and Gaylord's recording called *Lip-Sync Song Cycle* that was presented at Toronto's Super Wonder Gallery located across the street from Weinzweig's childhood home on College Street West. Four friends agreed to collaborate as lip-sync performers, and I acted as producer and director. Each of the four performers I chose brought different strengths to the project. Renée Brunton is a professional animator who has worked on films like *The Nut Job, Gnomeo & Juliet,* and *Robosapien.* She also took an acting course for animators during her degree. I was interested to see her point of view on the project as an animator, as part of her job entails manipulating

illustrated puppets to animate a recorded vocal. Andrew McNaughton, my husband, has a theatre degree from York University, and agreed to work on this project in the few minutes of down time that he has as a medical student at Queen's University. While he doesn't often perform in drag, I know him as a great actor with a deep knowledge of drag performance that I knew he would bring to the project. After *Lip Sync Song Cycle*, he was actually offered a spot at Super Wonder Gallery's weekly drag night. Mariel Marshall is a theatre actor, creator, and producer whose one woman show "LIQUID TERROR SPACE CAMP" received a residency at Hub 14 in 2017. She is also an associate artist with the performance collective bluemouth inc. Finally, Kyla Charter is a professional vocalist. She is currently working as a background vocalist with Alessia Cara as well as the band July Talk while writing songs for her own album. We both entered Humber College's jazz program for voice in 2012.

For each song, I created different contexts in collaboration with the four performers in order to explore layers of performativity present in the relationships between the composer, score, recording artists, recording, lip-syncing performers and audience. These recontextualizations involved the score-based analysis, archival research, and literature review that I had done on *Private Collection* and discussed in chapter two. In our presentation of "I Heard," for instance, Mariel dressed in drag as Weinzweig, and interacted with an animated bird who mimed the piano part behind her. Mariel wore a wig styled to look like Weinzweig's hair, balding on top but wispy and white on the sides and back, with bushy white eyebrows and a groomed white moustache. The turtleneck underneath a black bomber jacket that she wore was inspired by a photograph of Weinzweig taken by Walter Curtin in 1973 (Curtin 1973). Here, I was interested in the queering of the "mind-mind" compositional process present in *Private Collection* which I discussed in Section 3.2.2 of this thesis. By featuring a female performer in

drag, I hoped to demonstrate this queering; Weinzweig would be seen by the audience "singing" with Fallis' voice, problematizing the dichotomy between female bodily performer and male rational composer.

"All is Still" also features Mariel in drag as Weinzweig. Here I intended to demonstrate the relationship between *Trialogue* and *Private Collection.* While Weinzweig's program notes argue that "I Heard" is a composition derived from birdsong, I argue that it is also similar to "All is Still." The ascending minor third on the syllable "ah," as well as the phrase "I Heard" on a descending minor seventh, are both present in this song taken from *Trialogue.* These two songs are presented one right after the other, without pause. The animated bird also makes another appearance to illustrate the vocalist's ascending minor third here, in hopes that the image will create a link for the audience to "I Heard." In the score, Weinzweig also directs the vocalist to choose three different locations on stage during this performance. Starting at the first, he then notes that they should move to the second and third locations before the melismatic passages on the words "and" and "me" respectively. Further, he asks them to sing these three words with their back turned to the audience. After these melismas, the performer is told to face the audience. Mariel enacted these directions for our audience in much the same way Fallis would have for hers in order to explore the performativity of gesture in this piece.

In "Hello Rico," Andrew was in drag as Mary Lou Fallis. Fallis' costume for the album cover of *Primadonna on a Moose* was my inspiration for the red dress, black boa, and the hobby moose I sewed for him to ride in on. This performance engages with the performativity of stage persona mentioned by Kartomi. While Fallis was only 29 years old for the premiere of *Private Collection*, and the famed "Primadonna" character she created as a send up of "Maria Callas and Elly Ameling and all those people of [her] generation" (TVO 1999) wouldn't appear at the

Stratford Festival for five more years (King and Wardrop 2007), her comic timing is already evident through the audience's audible laughter in the January 1977 recording. Her sense of humour, which often brought a sense of irreverence to pieces from the Western art music tradition, was perfect for Weinzweig's theatrical period in the early 1970s. This performance is a "send up," of Fallis, but it also honours lip-syncing as performed in the queer community, which often pays tribute to famous female performers in similar parodic fashion.[24]

Renée dressed as a World War II woman on the home front for her rendition of "My Dear, Etcetera." Here I was interested in the relationship between Weinzweig's source material, the Cummings' poem, and his composition. How are they similar, and how do they differ? I was also interested in the performativity of the word "etcetera" in this song; like scat and madrigal syllables in "Love Love Love" and "Says What?," I argue that the word "etcetera" functions as a nonsense syllable whose meaning is based on contextual cues. This was demonstrated in our performance by having different definitions of the word "etcetera" appear on screen every time the word was lip-synced. For instance, when Renée lip-syncs the letter's greeting "My dear, etcetera," the definition "'sweet,' 'beautiful,' 'lovely'" appears on screen, listing adjectives that might replace "etcetera" in this instance. Figure 8 shows all 9 definitions that were projected behind Renée in this performance.

[24] A great example of a Canadian drag performer who parodied female celebrities in the same era as Mary Lou Fallis is Craig Russell. In the film *Outrageous!*, released the same year that *Private Collection* premiered, Russell parodied Carol Channing, Marlene Dietrich, Ethel Merman, Ella Fitzgerald, Pearl Bailey and Bette Midler in a rendition of the song "Diamonds Are a Girl's Best Friend." For this role, Russell won the Silver Bear Award for Best Actor at the 28th Berlin International Film Festival.

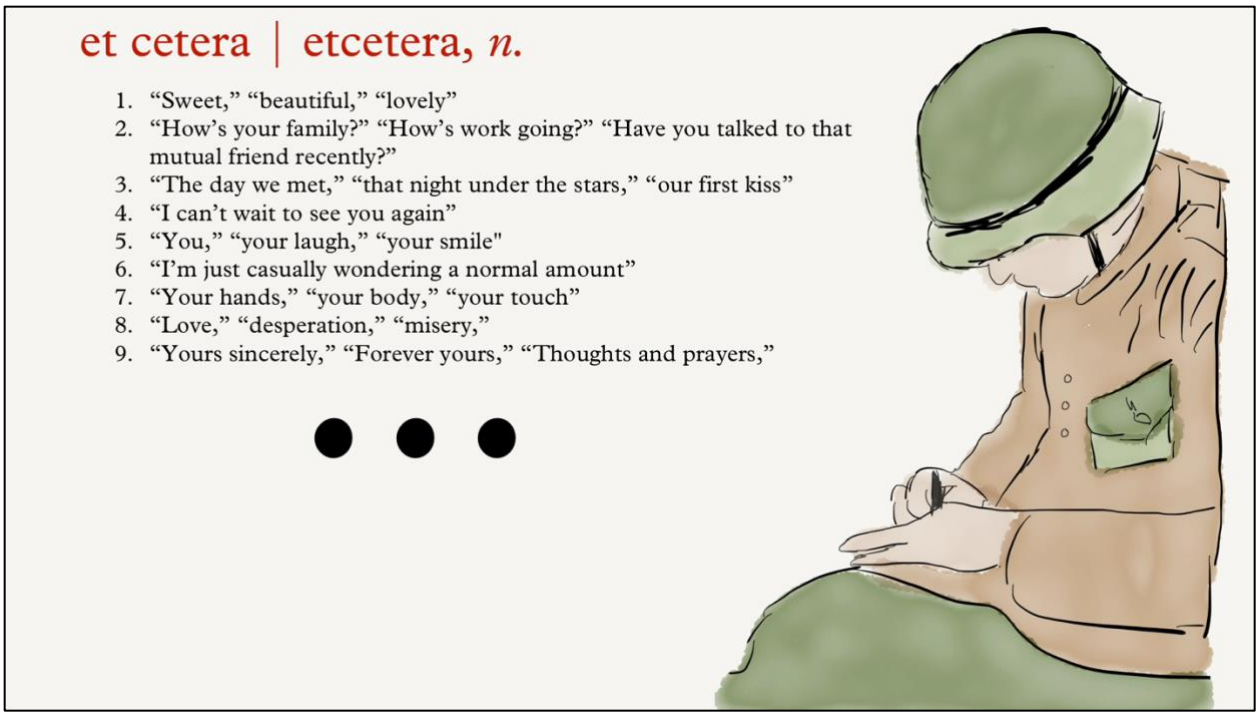

Figure 8. Projected Definitions in "My Dear, Etcetera," designed and drawn by the author

In "Says What?," Kyla is dressed as a jazz singer from the 1930s with a long sequin gown, a flower in her hair and a period condenser microphone. This was the between-wars era from which Weinzweig drew his jazz inspiration. Andrew is dressed in the costume that the Dadaist Hugo Ball often wore during performances of his sound poetry. Sound poetry used nonsense syllables of Ball's creation read in rhythmic ways reminiscent of *Private Collection.* In Ball's diary, translated by Ann Raimes, he describes the costume he made in this way:

> My legs were in a cylinder of shiny blue cardboard, which came up to my hips so that I looked like an obelisk. Over it I wore a huge collar cut out of cardboard, scarlet inside and gold outside. It was fastened at the neck in such a way that I could give the impression of winglike movement by raising and lowering my elbows. I also wore a high, blue-and-white-striped witch doctor's hat. (Ball 1974, 70)

In this performance, I am interested in the performativity of Weinzweig's use of jazz music. I discuss this in terms of Kyla's animation of the piece as a black woman, and also in her interactions with Andrew, a white man, on stage. Why did Weinzweig use jazz music, and does his use of it essentialize, in Bohlman's words, a black American art form?

"Echoes," "Oh, That I Were" and "Questions" are performed by Renée, and deal with more abstract, academic concepts. In "Echoes," Renée has a cardboard piano cut out on her head. In addition to lip-syncing Fallis' vocal, she also mimes Gaylord's playing, sometimes using the keys on the fake piano and sometimes using her body. Weinzweig's direction in the score calls for the vocalist to sing into the strings while the pianist holds down keys in the lower register, and Renée's performance attempts to demonstrate this intra-action between the piano, Gaylord, and Fallis. Weinzweig stated at the introduction to this piece on January 7, 1977, "It's a vocalise. It's a conversation between the singer and the pianist. However, these songs, or these echoes, are not reflected in the piano…. Suppose the echo was not a reflection, but a kind of random response with silence. And so here, I think, I created a new relationship between the singer and the piano" (Weinzweig 1977). The idea of a relationship between the piano and performer is also brought up by Weinzweig in his introduction to *Impromptus* on the same night. Weinzweig gets a laugh from the audience by stating that *Impromptus* "calls for a total involvement of the player as well as the instrument" (Weinzweig 1977). Given his dry sense of humour, it is likely that he intended this to be funny (Aitken 2011, 349). In a different essay, however, Weinzweig makes a similar comment, noting that "the harp has seven pedals but only two feet" (Weinzweig 1990, "Imagination & Reality"). Implying that a harp has feet was again likely intended as a joke, and there is no evidence to suggest that Weinzweig was concerned with distributed agency between performers and instruments. However, it is clear that Weinzweig considered the physical abilities an instrument was known to have, the possibilities of those instruments yet to be discovered, and

their limitations carefully in his process.[25] In this performance, we pay homage to Weinzweig's satirical spirit as demonstrated in the *Impromptus* event "Mime."

"Oh, That I Were" also sees Renée portray both the pianist, piano and vocalist. In addition to lip-syncing the vocal, she creates a different pose on each of the three piano chords in the introduction and conclusion. Weinzweig also has the vocalist perform glissandi on four different sections of the piano strings in this song, and Renée mimes these by stroking different parts of her body with each iteration. In this performance, I juxtaposed Weinzweig's original notations with those of the 2012 Plangere Editions score for *Private Collection* on the screen behind Renée. By doing so I highlighted certain relationships between Weinzweig's rhythmic notations and the performer's sound in the original score that are not represented in the version by Plangere. Here Renée demonstrates the performativity of notation, something that was important to the composers of the New York School (Cage, Feldman and others) and which Weinzweig adopted in compositions like *Private Collection*. What do Weinzweig's notations do that Plangere's do not, and vice-versa? To highlight this performativity, Renée is also dressed as an eighth note, with a flag attached to a headband and a notepad attached to her ankle.

For "Questions," Kyla, who has until this point been seated in the audience, stands and joins Renée (still dressed as an eight note) on stage. She treats Renée as a puppet, seeming to control her through gestures. On the word "going," she pushes Renée away from and toward her; on "dreaming" she puts Renée to sleep and then wakes her up again; on "crying," she makes Renée cry and then wipes away her tears; and on "sighing" she makes Renée inhale and then exhale in a sigh. Here I discuss a more abstract relationship, which is mediated through the

[25] In Section 3.2.2 and footnote 18 I discussed Weinzweig's compositional process as including relationships with the instruments he was writing for such as the guitar, harp, and voice.

recorded performance: the notated score (animated by Renée as a music note), and the audience (animated by Kyla as a displaced audience member). How does an audience change a performance? Weinzweig reportedly changed the score after Fallis and Gaylord's premiere. The performers got a strong reaction from the audience, including laughs, and Weinzweig likely took the relationship between the audience and performers into account when editing his notations.

"Love Love Love," which contains elements of many of the other songs in *Private Collection* and requires a virtuosic performance of melismatic lines by Fallis, is a natural finale for *Lip Sync Song Cycle.* All four performers appear on stage in this number: Andrew as Hugo Ball, Kyla as the jazz singer, Mariel as Weinzweig, and Renée as the woman on the World War II home front. Our performance creates a visual depiction of the rapid change of events that occurs throughout *Private Collection*; even the animated bird makes a brief appearance during a quotation of "I Heard's" final vocal phrase. How do all of these inspirations interact in this song, and what can we gain through such a visualization? Here, I am also interested in the performativity of time, which Tracy C. Davis notes is "crucially dependent upon [Derridean and Butlerian] citationality" and "allows for nonlinearity, or nonseriality, as a factor in perception as well as the teleology of time's asynchronicity, polychronicity, and achronism, overturning a straightforward concept of temporal succession" (Davis 2010, 149). Davis goes on to say that performative time "participates promiscuously in the past yet is ongoing: it has a fulcrum in the present yet receives appreciable force from both past and future" (Davis 2010, 149). In other words, performative time cites pasts and futures through the lens of the present. It is often not chronological, and may involve past visions of futures (like the Y2K scare) or future visions of

pasts (as sometimes portrayed in science fiction). How did Weinzweig and audiences consider Dadaism and swing music in 1975? Why might he have chosen to include them?[26]

In order to better understand the performative relationships and emergent meanings at work in *Lip Sync Song Cycle*, I interviewed the performers after the show and also asked audience members to complete a short survey online. Five audience members completed the survey, which was hosted on my own website using Opinion Stage software. The survey questions, as well as the five responses, are included in Appendix A. One audience member elected to complete an interview in lieu of a survey, making a total of six audience responses. Interviews were audio recorded and transcribed by myself within two weeks of the performance. The interviews were semi-structured; while I had certain topics that I wanted to address with each interviewee, a certain amount of improvisation was used in asking these questions based on the flow of conversation. My analysis in Chapter 4 contains quotes and paraphrases from these surveys and interviews.

[26] I wish to remind the reader here of the quote by Stubley and Weinzweig in Section 2.5 of this thesis; the composer was very concerned with how the time he wrote in made him distinct from Mozart, Handel, and Beethoven. He wrote his music for the present with all its technological marvels.

4. *Lip Sync Song Cycle:* Performativity in a Lip-synced Performance of *Private Collection*

Chapter 3 outlined a theoretical framework and methodology for analyzing (queer) performativity in *Private Collection.* It outlined links between queer/feminist scholarship and performativity research, discussed Sheets-Johnstone's theory of animation, which resists (gendered) mind/body dualism, outlines a theory of object and sound agency through the work of Barad, Stanyek and Piekut, and critiques the work of Aho, who used lip-syncing and gesture to analyze music by considering lip-syncing as a queer art form. Finally, it presented my methodology for analysing performativity in *Private Collection* through a lip-synced performance created in collaboration with four performers. This methodology includes the video recorded performance as a research document,[27] and also surveys and interviews done with audience members and performers.

In Chapter 4, I demonstrate layers in performativity in *Private Collection* based on our live performance and data collected from audience members and performers. I will use the same headings as in Chapter 2, taken from Weinzweig's own characteristics of the *Trialogue* family of compositions, to organize this work. Section 4.1 will analyze Kyla and Andrew's performance of "Says What?," focusing on Weinzweig's use of jazz, a black art form, in *Private Collection.* Section 4.2 will use "My Dear, Etcetera" to study the performativity of Weinzweig's fragmented words. Section 4.3 discusses the performativity of notation in this collection, especially within our performance of "Oh, That I Were." Section 4.4 discusses the concept of performative time within the rapidly changing events of "Love Love Love." Section 4.5 analyzes the performance of gestures in "Echoes," "I Heard/All is Still," and "Hello Rico," including different agential entanglements that influenced the performers' gesture choices. And Section 4.6 discusses

[27] Videos of our live performance can be viewed at http://thesis.anthonylomax.com.

Weinzweig's use of silence in relation to sound in the songs "I Heard/All is Still" and "Questions," drawing on the Samuel Beckett play *All That Fall,* which formed part of Weinzweig's text in "All is Still."

4.1 A Strong Feeling of the Blues in "Says What?"

In *Lip Sync Song Cycle,* the scat sections from "Says What?" and "Love Love Love" were lip-synced by Kyla, whose character was inspired by the jazz singers Weinzweig listened to between World Wars I and II. Wearing a long sparkling gown and a large flower in her hair, she lip-synced into an era-appropriate condenser microphone that I rented from a local prop supplier. According to one audience member, "Kyla's performance helps situate the whole thing in the right era." Kyla recontextualizes the recording by creating an animated visual of Weinzweig's jazz references. This puts in tension the differences between what a 1930s jazz singer would normally do on stage and what actually happens in the Gaylord and Fallis recording. For instance, this character might have improvised the syllables, pitches and rhythms she used, while even in the recording it is quite clear that Fallis' scatting is notated (her syllables, pitches, and rhythms are not varied but repeated).

Further, Kyla's performance made the racial tensions in the recording explicit. Kyla is a talented black singer lip-syncing to a white vocalist's performance of a Jewish composer's idiosyncratic adoption of elements from a black art form. Within this sentence the complexity of racial tensions within this performance become clear. One audience member who had seen Kyla sing live before noticed, "What I feel like is so interesting about Kyla is I've actually seen her sing, so seeing her lip-synch I was like, 'This is so weird because I know that you can actually sing and maybe even hit some of these notes'" (Audience Member, interview with author, May 29, 2018). For this audience member, seeing Kyla, a talented singer, lip-sync created a cognitive

dissonance. In his book *Punk Slash! Musicals*, David Laderman discusses Julie Dash's film *Illusions,* in which a black woman is hired to record a vocal that will be lip-synced by a white woman on film (Laderman 2010, 36). This is the reverse of "Says What," in which on-stage representation is given to a black performer who lip syncs to a white woman's voice. While the situation is reversed, both scenarios challenge what Laderman calls "white patriarchal structures of entertainment and representation" (ibid.). In *Illusions,* this is done by demonstrating how the black woman's "appearance in a Hollywood film is essentially not permissible, [but] her voice is a usable Hollywood commodity" (ibid.). In *Lip Sync Song Cycle,* Kyla's performance puts Bohlman's politicized body back into musicological analysis.

Importantly, Kyla was not alone on stage during "Says What?." Andrew read a portion of Hugo Ball's Dada manifesto in a German accent while wearing a costume worn by Ball at Cabaret Voltaire:

> Dada is a new tendency in art. One can tell this from the fact that until now nobody knew anything about it, and tomorrow everyone in Zurich will be talking about it. Dada comes from the dictionary. It is terribly simple. In French it means "hobby horse." In German it means "good-bye," "Get off my back," "Be seeing you sometime." In Romanian: "Yes, indeed, you are right, that's it. But of course, yes, definitely, right." And so forth…. It's a question of connections, and of loosening them up a bit to start with. I don't want words that other people have invented. All the words are other people's inventions. I want my own stuff, my own rhythm, and vowels and consonants too, matching the rhythm and all my own. If this pulsation is seven yards long, I want words for it that are seven yards long…. The word, gentlemen, is a public concern of the first importance. (Ball 1974, 220-221)

While Kyla lip-synced the scat syllables, it was Andrew that lip-synced the exclamations "What's that?" and "Says what?," the responses to Kyla's calls. At the end of this song, Kyla turns to Andrew while singing "She-shape, milkshake, moon-shape, for God's shape," dancing with the music. Andrew entrains to her dancing with awkward sways in his overbearing Bristol board costume, eliciting laughter from the audience. By the final phrase "Don't you?," lip-

synced by both, their gestures are synchronized. One could compare Andrew's role to that of the white actor who lip-syncs to the black vocalist's voice in *Illusions,* to Weinzweig, or to white audiences of black musics in general. One audience member perceived racial tension in their performance (Appendix A, 97),[28] and I would argue that Andrew and Kyla animated racial tension inherent in the recording.[29] Keillor relates Weinzweig's Jewish background and his activism on behalf of Canadian composers to his use of black music: "Certainly this connection of the blues as a description of melancholy appealed to Weinzweig. He was often depressed about the Jewish situation, both as an individual and as a member of that culture, and about the difficulties of being a Canadian composer" (Keillor 1994, 233). Beckwith notes that Weinzweig was young when anti-Semitism riots broke out in Toronto's Beaches neighbourhood and Christie Pits park in the 1930s (Beckwith 2011b, 369). When he first became interested in studying serialism at Eastman and began making inquiries of his professors, one referred to Schoenberg as "a perverted Jew" (quoted in ibid., 19), illustrating for Keillor "an unfortunate racist bias that could affect judgements about both the method and its creator" (ibid.). Beckwith also writes about another incident in which Weinzweig perceived an anti-Semitic slur: "…at the 1960 Composers' Conference in Stratford, Graham George chose an unfortunate metaphor when he referred to non-serialists as composers who 'happen not to worship at that church'" (ibid.). Beckwith states that Graham's remark "can hardly have been intended that way" (ibid.),

[28] References to survey data in Appendix A include page numbers from this document.
[29] It is important to note here that Monica Gaylord is a black pianist that Weinzweig employed for this project, and that she has recorded a celebrated album of music written by black composers. While I reached out to Gaylord for an interview about her involvement performing and recording *Private Collection,* as well as her views on Weinzweig's incorporation of jazz elements into his work, she respectfully declined.

although his reasons for believing this are not made clear. Based on his past experiences of anti-Semitism, Weinzweig's reaction is easy to understand.

Brian Cherney contextualizes Weinzweig's activism by discussing the political affiliations of his father, Joseph Weinzweig. Joseph was a member of the *Bund*, a leftist, anti-zionist, working class political movement, while living in Poland. He was arrested as a member of this movement, which motivated his move to Canada (Cherney 2011, 50; Keillor 1994, 6). He and his wife, Rose, sent John to programs at the Workmen's Circle Peretz School as a youngster. Keillor notes that the Workmen's Circle was "created by sympathizers and former members of the *Bund*" (Keillor 1994, 6, italics in the original). Cherney adds that Weinzweig learned, through his relationship with his father and his classes at the Peretz school, to take active roles in political struggles as part of a collective (Cherney 2011, 52). The composer did this throughout his career, fighting for the representation of Canadian composers on CBC broadcasts and orchestra programs by co-founding the Canadian League of Composers and the Canadian Music Centre. He was also involved in a number of other political organizations (ibid., 55).

For Weinzweig, the representation of Canadian composers was a battle against colonial forces. Cherney quotes from a typed document written by Weinzweig, in which he hopes to "challenge the colonial attitude that music was international, and therefore, we should accept a minor role amongst the superior world music cultures" (quoted in ibid., 49). Part of his strategy for increased representation included incorporating elements from musics created in North America in his compositions; early in his career this included the use of Inuit folk music (Keillor 1994 140-142),[30] but his use of jazz and blues, which he called "the sounds of my part of the

[30] For a fascinating discussion on the appropriation of Indigenous musics by Canadian composers in the twentieth century, see the introduction to Robinson (forthcoming). While

world" (Eatock 1991, 9), spanned his entire career. Whether Weinzweig's use of jazz and blues elements is due to relating his own marginalization in a Christian society that celebrates European composers to the emotion of the blues, or his desire to create a North American equivalent to the adoption of folk music by composers like Bartók, or a mix of these or other reasons, Kyla and Andrew's performance complicates his use of this music.[31] It reminds us that jazz should not be treated as an essentialized American art form; it is also one created by black bodies marginalized within our political system.[32]

4.2 The Fragmentation of the Word in "My Dear, Etcetera"

In my interview with Mariel, we discussed her process for learning to lip-sync "I Heard," "All is Still," and "Love Love Love." She told me that she started by making notes in the score, but that she encountered problems with this text-based approach. She offered the following example:

> [T]here's a section in ["All is Still"] that says "say… ah…" so… in my head I had this whole thing, 'Oh, she's at the doctor and her tongue's sticking out and it's actually "say ah" like you're at the doctor's. So that's how I remembered that section of the song. But then when she sings it, she doesn't interpret it that way…. [W]orking with the actual music was really quite difficult because then I had to make that make sense of her voice and… her breath and that kind of thing and I found that some of it… didn't work and so I had to kind of retrain my body to remember the timing of the piece. (Mariel Marshall, interview with author, May 29, 2018)

Weinzweig positioned himself as a victim of colonialization, he also participated in colonialism through appropriation.

[31] Interestingly, Stein and Thomson's *Four Saints* has been similarly critiqued by Hubbs for its "stereotypic staging of African Americans as people of simple faith" (Hubbs 2004, 20).

[32] Kyla reminded me in our interview that our post-secondary jazz program was taught mostly by white men (Kyla Charter, interview with author, June 4, 2018). In fact, when we started, the head of every department was a white man, with the exception of the voice department, which was headed by a white woman. Four of the six big band leaders that Beckwith and Keillor mentioned as influences on Weinzweig in Section 2.1 of this thesis were also white, likely due to white bands getting more radio time.

While Mariel understandably read a trip to the dentist into Weinzweig's words "say ah," the necessity of intra-acting with Fallis, whose phrasing suggests that "say" is the beginning of a thought that trails off, forced her to rethink this interpretation. This incident illustrates how the fragmentation of the word in *Private Collection* necessitates performative analysis, something that will be explored further in this section through a close look at "My Dear, Etcetera."

In her performance of this song, Renée pretends to read a letter from a sweetheart on the front lines of World War II. As mentioned earlier, Weinzweig's inspiration for this song comes from E. E. Cummings' poem "my sweet old etcetera." The poem represents a typical letter from a soldier to a loved one during World War I, in which the author fought as an American soldier, but replaces certain parts with the word "etcetera." In doing so, it distinguishes the experience of a soldier on the front lines from the perspective of their loved ones on the home front. While the soldier lies "quietly / in the deep mud," his aunt back home presumes to know "what everybody was fighting for," his sister knits "socks not to mention fleaproof earwarmers," his mother "hoped that [he] would die… bravely," and his father, a patriot, considers fighting "a privilege" (Cummings 1985, 70). By fragmenting a typical letter home from a soldier with the word "etcetera," Cummings invites the reader to be part of the creative process by imbuing this filler word with meaning (Shepherd 1994, 37). Further, "Since *etcetera* is casually imprecise in its meaning… the poem has a superficial jokiness. But considering the word more carefully reveals a sharper edge" (ibid., 39, italics in the original). Fred E. H. Schroeder agrees, noting that "etcetera" is first used to colour Aunt Lucy's sweetness as "a standardized conventional sweetness." It then functions to show how his sister's ear warmers "are truly inconsequential to the warrior" (ibid., 472). Schroeder writes, "[W]hat Cummings has done is to carry his readers with him in an ironic discovering of the patriotic fallacy, and then to puncture each of his readers

by forcing them into admitting their own aesthetic fallacy—thereby producing double irony" (Schroeder 1965, 473).

While Renée's dress, as well as a sketch of a World War II soldier writing a letter that accompanied the dictionary definitions projected on screen, make the wartime context of Cummings' poem explicit for our *Lip Sync Song Cycle* audience, Beckwith notes that Weinzweig's song does not contain Cummings' "First World War black humour" (Beckwith 2011c, 191). Indeed, the lyrics of "My Dear, Etcetera" contain no mention of war; they instead read like a letter that could have been written by any lover and read with humorous indifference by the addressee. This is interesting considering that Weinzweig grew up Jewish during the years leading to World War II, when anti-Semitism was rampant in Canada and throughout the world (Elliott 2011, 33), and that he enlisted in World War II as a music instructor on the home front. Why, given these considerations, would he choose to sanitize Cummings' poem of its wartime context?

One consideration is that Weinzweig may have been more interested in the anti-system, rather than anti-war, sentiments of Cummings' poem. Recall from Section 2.7 that Weinzweig's use of serialism in "My Dear, Etcetera" (as well as in many other works) was not strictly Schoenbergian, and that Beckwith attributes this to a more general distrust of systems. It is perhaps this that drew him to "my sweet old etcetera," which satirizes the clichéd form of a wartime letter. Barbara Watson writes, "But if Cummings' poetry has some of the Dada spirit, it does not have the Dada method" (Watson 1956, 534), a statement that also characterizes the work of Weinzweig; while inspired by the Dada movement, he does not create dogmatically Dadaist work. Weinzweig's distrust of systems is also evident in his resistance of accepted methods of representing time. Weinzweig saw an alignment between 4/4 time and fascism. In

one essay, he discusses how he understood different time signatures throughout his life. His childhood ice skating was in 2/4 time, dances with female partners as a young man were in 3/4 time, and as he grew into adulthood, he wrote, "Vienna gave birth to a new conductor, Adolph Hitler, whose vision of the world transformed the romantic glow of 3/4 time into the 4/4 goose-step to stamp his final testament on the world – the Holocaust" (Weinzweig 1990, "3/4 Time Remembered"). In another essay, he mentions Stalin and the "4-4 march like tempo of so much Soviet party-line music" (Weinzweig 1986, "The Age of Brevity"). In *Private Collection*, Weinzweig often resists conventional methods of time-keeping by omitting time signatures or bar lines. In "My Dear, Etcetera" he goes so far as to instruct performers, "Do not attempt to synchronize Piano and Voice" (John Weinzweig Fonds, 2005-2, Box 19, Folder 158).

A second consideration is that while Weinzweig may not have explicitly mentioned the war in his lyrics, they are easily adapted to such a context. All five survey respondents readily accepted the wartime context of this piece. One spectator astutely observed that this song "seems like it could be reflective of the composer's experience as an Army [sic] musician -- adjacent to the war, without necessarily being involved in the war itself" (Appendix A, 96). Weinzweig's distance from the front lines might explain his choice to write a song inspired by Cummings' poem that focuses on the writer's resistance of form, but not war–a song that does not have an obvious wartime context, but to which such a context could easily be added.

Through Renée's performance, many layers of performativity in the uttering of "etcetera" also became clear. First, in the words of one audience member, "[T]his song… seemed to point out the futility or maybe the lack of importance to the words we say to one another. It may also be ridiculing the norms of the written word, and how structured letters can be. I wonder if he thought all letters written home to loved ones were essentially carbon copies of one another"

(Appendix A, 96). Kenneth Bray, who toured Britain as a musician during World War II, wrote to Weinzweig during the war. He wrote that he and fellow musician Neil Chotem "had some marvelous experiences and some disgusting ones too. But it is the mingling of both of these that makes memories isn't it" (John Weinzweig Fonds, 1993-27, Box 1, Folder 6). Bray's lack of detail regarding his "marvellous" and "disgusting" experiences while on tour in wartime Britain could serve a number of purposes; perhaps the soldier simply didn't have much time to write, or he may not have had the space to write in more detail. However, it could also point to the unsatisfying inability of language to fully depict the depth of human experience and emotion. Weinzweig's "etceteras" function in a similar way. They stimulate the imagination of the listener, making them fill in not only the obvious blanks of the letter's clichéd sentiments, but also the silent blanks created by language's "futility," perhaps by using their own experiences of love or war.

Further, during our interview, Renée noted that Rosie the Riveter's lipstick was part of her inspiration for her costume (Renée Brunton, interview with author, May 31, 2018). This citation of Rosie, a feminist icon that symbolized the working women of World War II, made me consider a feminist performative layer to "etcetera" in this song. The female character here is not, as the trope would suggest, passively waiting for her sweetheart to return to her. Renée's performance highlights the indifference in Fallis' delivery of the word "etcetera." She does not hang on every clichéd word of the letter, but rather inserts an editorial "etcetera" at whim. With the final "etcetera," before which Fallis includes an audible sigh that Weinzweig wrote into his notation, Renée tilts her head and stops reading. This could be read as the character's refusal to locate meaning within the (male produced) letter, instead considering the meaning that she might

create from it. This character is not, in Friedman's words, a "passive, feminized consumer," but rather an agent with her own thoughts and feelings.

4.3 The Rhythm of Sound in "Oh, That I Were"

During Renée's performance of "Oh, That I Were," two different scores were projected on the screen behind her. One is Weinzweig's original handwritten score, and the other is a score published by Plangere Editions. The latter score contains many editorial choices that I argue undermine Weinzweig's intent and change how the music might be performed.[33] While these changes are present in all nine songs of *Private Collection*, the lyrics to "Oh, That I Were" are easily adapted to Renée's perspective as a music note comparing scores:

> Oh, that I were where I would be
> Then, would I be where I am not
> But, where I am, there I might be
> And, where I would be I cannot.

Renée, dressed as a music note, lip-syncs these statements. With every glissando Fallis makes on the piano strings in the recording, a new difference between the two scores is demonstrated in the projection. These differences include: the placing of bar lines in the piano introduction and conclusion, which Plangere aligns with the natural end of the staff and Weinzweig does not; the placement of Weinzweig's stage directions, which Weinzweig locates after the piano introduction and Plangere locates before; the use of damper pedal markings, which Weinzweig includes but Plangere omits; Weinzweig's use of empty staves between each phrase, which Plangere also omits; and the inclusion in the Plangere score of a 7/4 time signature in

[33] A list of the differences I noticed between the Weinzweig and Plangere scores in each of the nine songs is provided in Appendix B.

anticipation of the piano conclusion, while Weinzweig did not use time signatures.[34] Figure 9 shows these projected differences as displayed in the performance of *Lip Sync Song Cycle.*

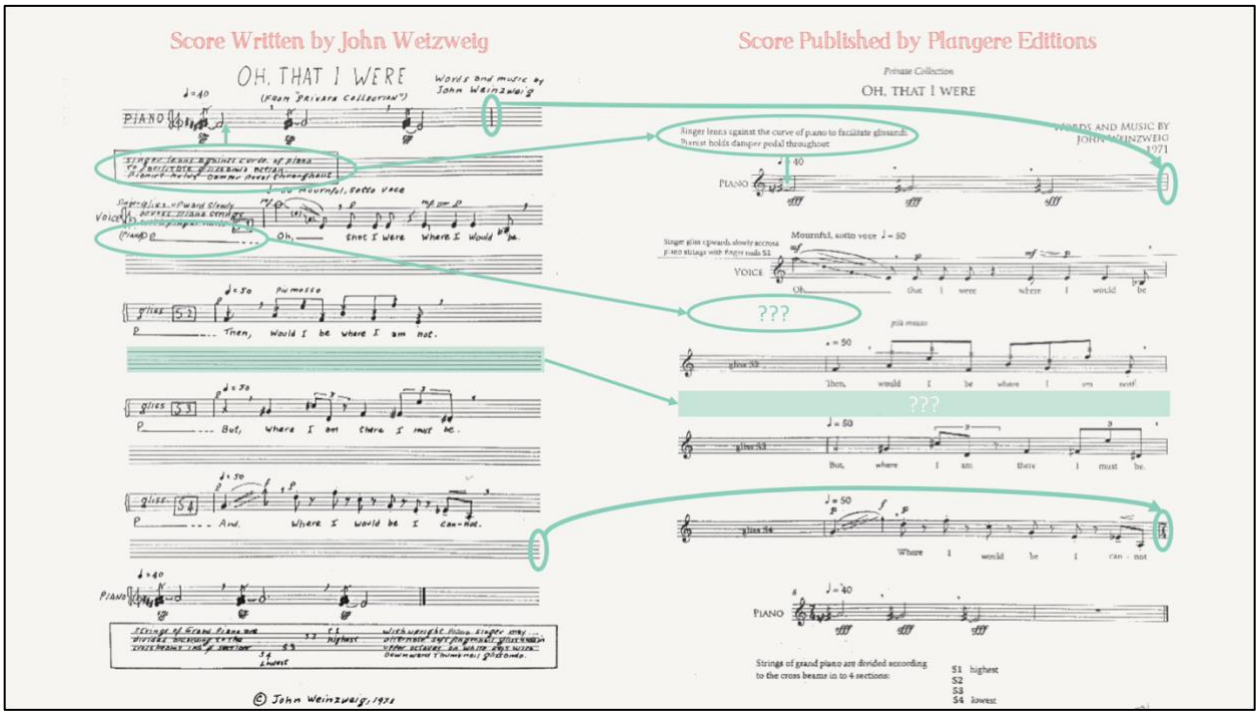

Figure 9. Projected Score Differences in "Oh, That I Were," designed by the author

These differences impact how the piece is performed. Two of the changes highlighted in our projection demonstrate how the Plangere score does not adequately communicate Weinzweig's intended directions to the performers. While Weinzweig includes the stage directions "singer leans against curve of piano to facilitate glissando action. Pianist holds damper pedal throughout" before the first vocal phrase, Plangere locates them before the piano introduction. This not only changes when the singer is told to lean, but also when the pianist is told to hold down the damper pedal. The effect of this change is enhanced by Plangere's decision to not include damper pedal marks during the vocal phrases. A pianist looking at Plangere's

[34] The differences in this list are written in order of their appearance in the projection behind Renée, with the third and fourth occurring simultaneously.

score might assume that they should hold down the damper pedal throughout the introduction, while Weinzweig's score makes it clear that this isn't the case.

The other changes highlight the Plangere score's dampening of the effects of Weinzweig's resistance to metric adherence. In Weinzweig's score, for instance, placing bar lines well ahead of the end of the staff offers more perceived space for the performer between the piano and vocal parts of this song. Weinzweig only uses bar lines to distinguish what is played on the piano (including the glissandos performed on the piano strings by the vocalist) and what is sung. The vocal phrases do not end with a bar line, but rather breath marks and empty space. Weinzweig's lack of time signatures and his use of empty staves between phrases also add to the metric ambiguity here. While he includes detailed rhythmic information for the performers in terms of note durations, there is no unifying underlying pulse.[35] Plangere's changes to the score (the inclusion of a 7/4 time signature before the piano conclusion, the alignment of bar lines with the end of the staff, and the removal of empty staves between phrases) lessen the impact of Weinzweig's metric resistance.

Two survey respondents received this performance of "Oh, That I Were" particularly well. One writes, "The accessories on her arm and leg are almost unnecessary -- she really BECOMES the note, it's easily understood from the get-go. Her movements are very musical" (Appendix A, 93). This individual recognized the note as a character, and thought that Renée was convincing in this role. Another respondent expounded, "I think Renee's single piece shows us how little music means when it's simply written on a page. It's a series of ridiculous questions and statements all kind of giving us the impression that she's lost and without direction"

[35] The vocal phrases do not contain any semblance of a unifying pulse; if assigned time signatures, they are in 17/8, 9/8, 5/4, 8/4 respectively.

(Appendix A, 94). In this response there is an echo of Bohlman's essentialized notation, and also Cook's emergent meaning. Without mediation by performer, audience, and the recording, the composer's notations do not have any meaning to most of our audience. In fact, even the survey respondents who did not respond positively to this performance do not argue this notion; one stated, "By lipsyncing [sic] as a note, rather than a character, it didn't add context or an additional layer of meaning for the piece" (Appendix A, 93). This spectator sees a note as an object instead of a (human) character, and agrees that a note has no ability to add context or meaning. What notation can provide is, to paraphrase Cook, a script to choreograph interactions between performers (Cook 2001, [16]). By juxtaposing Weinzweig's *Private Collection* score with the Plangere edition in this performance, the performance of Weinzweig's notations–and especially his conception of the rhythm of sound–becomes more clear.

4.4 The Rapid Change of Events in "Love Love Love"

In "Love Love Love," our finale, all four performers were on stage together. In Section 2.4 I discussed the rapid change of events in this song, and how elements from throughout the song cycle are present, constantly interrupting each other. During one rehearsal attended by Mariel, Kyla, Andrew and I, we divided the sections of the song between the four characters. I wanted to collaborate with the performers on this, interested in seeing where they thought each character's parts should begin and end and whether this agreed with Weinzweig's interpretation of the piece's structural divisions. This was one of the two songs initially intended to feature Andrew, and since he had already prepared them, the more complicated sections were given to him. As such, he took bars 5-34, 39-45, 58-63, 68, 72, 78, 85-88, 97-99, 112-114, which were unified by their generally slow tempi, varied and heavy use of vibrato by Fallis, melismatic passages, and Elizabethan parlance. Kyla took the scat phrases at bars 35-38, 46-49, 64-67, 79-

82, 100-101 and 115-122 in character as the 1930s jazz singer. We gave Renée the phrases in which two-syllable subject-verb clauses were listed in sequenced intervals at bars 53-57 and 69-77. Musically, it makes sense that the performers would choose to give these musical lines to another character. The slower tempi and sequenced material contrast the scat sections that directly precede them. Further, recall from Section 2.3 that these two-syllable phrases reference the phrase "I heard" from that earlier song. Mariel took the "not a minute more" sections at bars 89-95, 102-111 and 124-134. These musical divisions that the actors came up with do mirror many of Weinzweig's, which are recorded in Section 2.4.

Through rehearsals, a comedic and competitive story began to develop among the four performers. This can largely be explained by the interrupting nature of the song's "events." At 3:12 in the video (bar 78), for instance, Andrew interrupts Renée to sing "die," the climactic two-syllable subject-verb clause that ends the sequence. Fallis incorporates a melodramatic (parodic) vibrato here. This marks the end of the reference to "I Heard," and a return to the melodramatic character of the beginning. Andrew raises his arms and steps forward to assert himself as the star, and Renée responds by looking annoyed.[36] Another such moment occurs between Andrew and Kyla at 2:35, when Andrew is singing a melismatic passage and leans toward Kyla. Kyla then moves her condenser microphone away from Andrew, refusing to share it with him.

The rapid change of events in "Love Love Love" creates interesting space for Dadaist juxtaposition of gestures from different genres, much like the musical gestures of *Impromptus* discussed in Section 2.5. One audience member wrote, "[T]he role of each of the characters within the song was surprisingly well defined and I thought they worked really well together,"

[36] See Section 4.5 for a discussion of the mediation between character and recording in the creation of the lip-sync artist's gestures.

while another added, “The song takes inspiration from a madrigal, although all 4 performers are using styles that are at odds with one another, which makes it feel disjointed rather than harmonious (in keeping with the music throughout much of the show). I liked that every performer brought their own unique personality to this performance” (Appendix A, 97). Andrew’s gestures, for instance, were smoother, animating the operatic tendencies in Fallis’ performance, while Kyla’s character contrasts this by using hip movements, finger snaps, her microphone, and gestures associated with divas of modern popular styles. Mariel’s gestures involve a lot of sharp pointing and conducting motions. Dressed as Weinzweig, she demonstrates a tongue-in-cheek double meaning in the lyrics “not a minute more.” While from the perspective of Andrew’s character these lyrics seem to come from a scorned lover, from Mariel’s perspective they seem to suggest that the song should end. This song contains a false ending in bar 78, with the lyrics “break now my heart and die” seeming to conclude the song before it is interrupted by another scat session. Mariel’s repetition of “not a minute more” then takes on a pleading and frustrated tone that mirrors the audience’s desire for a conclusion and perhaps comments on the lengthy nature of many madrigals.

In this song, many of the styles that inspired Weinzweig from different periods of time come together: Dadaism from the early 1900s as represented musically in the juxtaposition of different musics and represented visually by Andrew; the between-wars jazz Weinzweig heard on the radio and played as a young man as represented musically by the scat sections and visually by Kyla; and Weinzweig’s experience of serving on the home front in World War II as a connection to E. E. Cummings’ “my sweet old etcetera,” represented visually by Renée. Further, Mariel represents Weinzweig in 1975, though she also uses her drag persona to parody the control the (male) composer asserts over his piece by conducting from her pelvis.

It is interesting to consider the performativity of time in "Love Love Love" as demonstrated through these rapid changes of events. For instance, Weinzweig's interest in Dadaism was likely inspired by Cage and the New York School composers of the 1950s and 1960s, for whom surrealism was a large influence. While he is interested in the creations of certain people whose work was adjacent to Dadaism and surrealism, such as Gertrude Stein and the composer Erik Satie, he and his audiences were likely filtering their perception of these works through their knowledge of the New York School. It is also possible that Weinzweig was more attracted to the aesthetics of Dada than its anti-war politics, having served himself in World War II and being so greatly concerned with a Canadian national musical identity throughout his long career. While E. E. Cummings was similarly influenced by Dadaism and wrote anti-war poetry, later in his life he also supported the Army-McCarthy hearings (Wetzsteon 2003, 449). For Weinzweig and Cummings, the passage of time allowed an affinity with the aesthetics of the Dada movement without subscribing to its radical leftist politics.

Fallis observed, "I think he always saw himself… as a cool guy. I mean, he wanted to be cool. And in many ways he was because of his early exposure to jazz and… he wanted to know where the action was musically" (Fallis 2007). This is likely where his incorporation of slang and jazz came from, as well as his adoption of Cageian ideas. This is a large part of how Mariel comedically portrayed Weinzweig. In the words of one audience member, "I liked the portrayal of an old man trying to be cool and spunky" (Appendix A, 95). And yet, while Weinzweig did incorporate jazz elements into *Private Collection,* these were from the swing era, not free jazz or hard bop or even the jazz fusion genre that would have been more cutting edge in 1975. This link to the swing era may not be part of his attempt to be on the cutting edge at all, but rather one of

the "flashes of memory" (Weinzweig 1977) that he associated with *Trialogue,* a moment of nostalgia from his own youth.

4.5 Sound and Gesture in "Echoes," "I Heard/All is Still," and "Hello Rico"

During our interview, Kyla discussed how our lip-syncing project made her focus more on how her body looked in performance: "I think as a singer I rely, probably too heavily… on my voice. […] As long as I sound good then I really don't care what my body's doing so much. But because of [*Lip Sync Song Cycle*] being totally the opposite I was so aware of what my body was doing in a way that was… so different" (Kyla Charter, interview with author, June 4, 2018). When performing as a vocalist, Kyla's top priority is singing well. While breath support, posture, and other aspects of vocal production are important considerations, the visual representation of her voice while singing is a secondary concern (ibid., 88-89). Andrew spoke about how lip-syncing demands a different kind of skill from a performer than singing:

> It's really satisfying because it lets you perform something that you maybe wouldn't be able to otherwise at a level that I don't know can like, approach virtuosic…. When you see amazing lip-syncers, they're performing these… songs by these… absolute legends in ways that you're like, "I would rather watch this person perform this song because they have the benefit of not having to vocalize it themselves." (Andrew McNaughton, interview with author, June 1, 2018)

A lip-syncing artist only needs to worry about vocal production to the point that an audience believes they could be producing the recorded vocal. Mariel, for instance, found that by singing silently with the recording she was able to give a more convincing lip-sync performance. Since her body was going through the motions of producing sound, including inhaling and exhaling, her performance looked more real (Mariel Marshall, interview with author, May 29, 2018). Lip-syncing, therefore, requires a deep knowledge of the sounds produced by the recording artist. But since a lip-syncer does not need to produce the sound themselves, they are primarily concerned with how they visually represent these sounds. Andrew's performance in "Love Love Love" is a

great example of how to visually depict vocal virtuosity. In his words, "you don't want it to look like it's work, but you want to… make the audience understand that [it's] not just… sitting there with your mouth open going 'ah,' cause that doesn't look as impressive" (Andrew McNaughton, interview with author, June 1, 2018). So while a trained vocalist might be focused on relaxing their jaw and lips, Andrew was engaging these muscles to display virtuosity. During the opening 30 bars, he contorts his face by squinting one eye, makes his lip tremble to depict the singer's drawn out vibrato, drops his jaw to animate a descending minor sixth, and makes his head tremble on Fallis' melodramatic trill on the lyric "Oh throb." Later, on the melismatic run in bar 78, he moves his mouth through a variety of shapes as Fallis' voice descends. These gestures depict the effort Fallis exerted inside her body to produce these sounds in a way the audience can see.

The gestures that the performers in *Lip Sync Song Cycle* use depend on many agential entanglements. Discussing differences between "My Dear Etcetera" and her other two performances, Renée told me that the former had a defined human character and a story, while the other two performances were more "abstract" (Renée Brunton, interview with author, May 31, 2018). With no human character to portray, Renée's gestures in these two songs depended largely on what she heard in the recordings. In "Echoes," for instance, her face sticks out of the housing of a grand piano made of foam core; the keys of this piano sit around her chest. Locating her face in the piano's body was meant to portray the resonance, or "echoes," produced by her vocalizing into the piano's strings, and the agency coterminous between Fallis, Gaylord and the piano in this recording. By vocalizing into the strings, after all, Fallis is causing them to vibrate and produce sound just as Gaylord does by pressing the piano keys. Further, the piano on Renée's head is a (comedic) extension of her body, in much the same way that the piano strings

become an extension of Fallis' vocal chords in the recording. Renée's movements depict the difference between the lyrical "calls" of the vocal line and the accented, sharp "responses" of the piano. During the vocal lines, she animates changes in Fallis' pitch and intensity through smooth movements of her arms and body. Her face is earnest and expressive, her jaw dropped and relaxed while lip-syncing. While miming the piano line, her facial expression often freezes where the vocal line left off, and her sharp hand gestures create a comedic counterpoint. Later in the performance, Renée extends the keyboard beyond the prop on her face, playing the piano part on her arms. One audience member wrote, "I also liked that she used her arms as almost a 'hand sync' to play the piano satirically. This was further demonstrated when she extended the piano keys to the length of her arms" (Appendix A, 92). Here we paid homage to *Impromptus*, demonstrating the gestures that might occur at a piano recital in a new context.

In contrast, Mariel had to filter the recorded vocal through the Weinzweig character that we created together (Mariel Marshall, interview with author, May 29, 2018). At our first rehearsal, before we had developed this character, she performed "I Heard" in much the same way as Renée, with lyrical gestures that realistically animated Fallis' vocalizations. As I introduced Mariel to the tall, physically fit, Weinzweig character I wanted her to play (Such 1972, 20), her characterization of these gestures gradually evolved and became more masculine. For Mariel, this piece represented "that moment of creativity when you're sitting and you catch a poem or you catch a piece of writing or something, […] but you hear the full thing in your head" (Mariel Marshall, interview with author, May 29, 2018). As an actor, this was her way to reconcile a masculine character lip-syncing to a female voice. For me, this portrayed the collaborative nature of *Private Collection's* composition; as with many of his other compositions, Weinzweig spent time with the instrument for which he was writing. In this case,

the instrument was Fallis' voice. Far from a "mind-mind" process (see Section 3.2.2), the composition of *Private Collection* was animate and intra-active.

Certain gestures Mariel incorporated at our final performance had not been present during our rehearsals. Examples include rhythmically slicking back the hair on her balding wig and standing pelvis first on the final vocal glissando of "I Heard." Similar pelvic-first gestures occur throughout her sections of "Love Love Love." Mariel attributes these differences to two further agential entanglements: first, inspiration from watching Andrew perform in drag as Mary Lou Fallis, and second, a desire for a positive audience reaction. In her words, "once you get up in front of an audience, […] things happen where you do get an energy from them, and it influences what you're doing" (Mariel Marshall, interview with author, May 29, 2018). Andrew's performance consistently got laughs from those who watched rehearsals, and was widely praised by survey respondents. His gestures in "Hello Rico" often demonstrate a hyperbolic femininity. He thrust out his chest with every repetition of "uh huh," for instance, a sexually-charged gesture that is associated with pop music, not opera performance. Here he plays with the audience's expectations in order to garner a laugh, and also makes the performance more accessible to an audience that might not otherwise go to the opera.[37] One audience member wrote that during this performance they were "thinking about the gendered trope of 'waiting by the phone for the man to call' all night, all gussied up and ready to go out, which was of course flung on its head in this performance!" (Appendix A, 93). Andrew's parody of this trope is demonstrated throughout this performance, and also resulted in many laughs. For instance, Weinzweig's lyrics "knit one, purl

[37] In our interview, Andrew stated that one important consideration for him was how to "take this… thing these people might not have wanted to listen to, or liked to listen to, or wanted to sit through otherwise and make it something that they… want to watch again" (Andrew McNaughton, interview with author, June 1, 2018).

two" imply that the woman waiting for this phone call is, rather stereotypically, knitting. Andrew picks up yarn and two needles in this performance, but instead of knitting properly, he moves the needles in such a way that makes it obvious to his audience that he doesn't know how to knit at all. It is easy to see how Andrew's parodies of gender, which were received well by the audience, influenced Mariel's own gestures for her Weinzweig character on performance day.

4.6 Sound and Silence in "I Heard/All is Still" and "Questions"

The performativity of sound and silence in "All is Still" is demonstrated in Samuel Beckett's 1956 radio play *All That Fall,* from which Weinzweig borrowed the title of his song. The play's main character, the old and hunched-over Mrs. Rooney, avoids silence. Throughout the play, as she walks to pick up her husband from the train station, she fills silences with her own voice, even when she is walking alone. The play ends, however, with a silence that she cannot fill. While accompanying her husband back to their house, Mr. Rooney asks her if she had ever wanted to kill a child. He admits that he has thought about killing Jerry, a local boy, on many occasions (Beckett 1996, 498-499). Soon after this dark confession, Jerry is sent from the train station to return a ball that was reportedly in Mr. Rooney's possession on the train; as an old man without children, Mr. Rooney would have no reason to own such a ball. The play's final sentences are quoted below, in which the boy reveals to Mrs. Rooney why her husband's train had been late:

> It was a little child fell out of the carriage, Ma'am. [*Pause*.] On to the line, Ma'am. [*Pause*.] Under the wheels, Ma'am.
> [*Silence. Jerry runs off. His steps die away. Tempest of wind and rain. It abates. They move on. Dragging steps, etc. They halt. Tempest of wind and rain.*] (ibid., 502, italics in the original)

Here Mrs. Rooney, like the audience, is left only with a pervading silence. In a letter to Kay Boyle dated October 7, 1961, Beckett wrote, "we don't know, at least I don't," whether Mr.

Rooney killed the child on the train. He continues, "I know creatures are supposed to have no secrets for their authors, but I'm afraid mine for me have little else" (quoted in Knowlson 1996, 485).

Critiquing our performance of "All is Still," one audience member wrote, "For this performance, I would have appreciated a bit more tangible interpretation of the nonsense words to give this section more of a story" (Appendix A, 95). This is a reasonable request; while we did create an overarching story line in which Mariel is in the act of composing throughout "I Heard" and "All is Still," this story is more clearly portrayed in the former, which received positive reviews from all five audience members. In "All is Still," the singer coughs, laughs, and speaks or sings a variety of unrelated words or phrases, which we did not work into this story. We could have offered the audience a way to connect these utterances, perhaps by using two performers; as an example, after one performer lip-synced the cough, the other one could have turned the next word, "say," which Fallis sings with a falling pitch, into a reaction to this bodily function.

While I like the idea of facilitating a more developed story for these silences, I also wonder if it might erase an important layer of performativity that Weinzweig built in to *Private Collection,* one that I hoped to demonstrate in our performance of "All is Still." These silences empower the audience to create meaning for themselves, to be agents within the performance environment. It is possible to create stories for the performance that we created; Weinzweig's random utterances in "All is Still" could represent a brainstorming session as he is in the act of composing. Or, they could also demonstrate the silences in a relationship. The words "YOU AND ME" were projected behind Mariel, and Weinzweig highlights these words by writing long melismatic passages on each of them; the words are also repeated by Fallis in the ascending

spoken passage "you and me you and me you and me." Consider Mrs. Rooney's monologue from which the title of Weinzweig's song is taken:

> All is still. No living soul in sight. There is no one to ask. The world is feeding. The wind—(*brief wind*)—scarcely stirs the leaves and the birds—(*brief chirp*)—are tired singing. The cows—(*brief moo*)—and sheep—(*brief baa*)—ruminate in silence. The dogs—(*brief bark*)—are hushed and the hens—(*brief cackle*)—sprawl torpid in the dust. We are alone. There is no one to ask. (Beckett 1996, 499, italics in the original)

Here the story might be the silences shared in a relationship, the background noises and inside jokes, shared while alone together. While we created stories in many of our performances, like "Hello Rico," "My Dear, Etcetera," "Says What?," and "Love Love Love," this performance, inspired by *All That Fall,* seemed to be an appropriate moment to allow the audience to create a story of their own.

"Questions," performed by Kyla and Renée just before "I Heard/All is Still," was a great introduction to the concepts of performative silence and audience agency. Kyla is an audience member who manipulates Renée, a music note, causing her to emote. One respondent wrote, "I think [Kyla] comes out of the audience to show us that we too as the audience have a part in interpreting the piece" (Appendix A, 93). This audience member understands that they are part of the intra-action that creates the performance. Further to this, in our interview Andrew discussed how in each of his performances, he imagined the audience as a character in the story. For instance, the audience was a girlfriend commiserating with his Mary Lou Fallis character in "Hello Rico" (Andrew McNaughton, interview with author, June 1, 2018); in "Says What?," they were the people of Zurich listening to his manifesto (ibid., 1251-1256); and in "Love Love

Love," the audience were opera attendees for whose attention he was competing with the other four performers (ibid., 1264-1280).[38]

In the same way that these silences force an audience to create meaning for themselves, they also create challenges for the performers. When I asked Mariel how she was able to remember cues after long and metrically ambiguous silences in "I Heard" and "All is Still," she noted that it was a matter of "breath and body" and that "the more choreographed it is, then it's easier" (ibid., 530-531). Much like a conductor of *Dummiyah,* Mariel choreographs these silences, making it easier for her to find her next entrance. Examples of choreographed silences in Mariel's performance include the silence between "I Heard" and "It looked at me," where she slowly raises her hand before "it" again. In "All is Still," the silences before the melismas on "you," "and," and "me" are choreographed by Mariel, Fallis, and Weinzweig; Mariel follows Weinzweig's stage directions, which have the performer move to a new place on stage before each of these three words with their back turned to the audience, but she does it with a pacing that leads her through the silence and into Fallis' next vocalization. Further, at the end of "All is Still," Mariel choreographs the silence between the final two utterances. She raises her hands above her waist in a gesture of surprise on the word "Gosh!," and keeps them up in a conductor's stance. Her hands are not tense, but continue moving fluidly through the silence. As she lip-syncs

[38] Interestingly, Andrew discussed these audience roles in terms of their relationship to the performance space. In our rehearsals, the performers were level with the audience. At the final performance, they were on a raised stage. Andrew felt that this especially affected the role he gave the audience for "Hello Rico," creating a distance between himself and his "girlfriend." From the audience perspective, Andrew made another interesting observation about the space we performed in. He discussed how attending an opera at a venue like The Four Seasons Centre for the Performing Arts in Toronto, "you have to perform class, basically, like you have to perform wealth to be an audience member" (Andrew McNaughton, interview with author, June 1, 2018). Our venue, a small gallery space without frills, was much more accessible.

the final words "All is still," she makes conducting gestures, much like Weinzweig made while conducting constructed silences at Popocatapetl.

On performance day, Mariel noticed something about the difference between her measurement of silence in rehearsal compared to during performance: "In… rehearsal time you're more relaxed so your experience of a pause is different than in performance time…. [T]he feeling of a pause and silence when you're in front of people feels like it lasts forever… when, in reality, it's just a moment" (ibid., 531-535). This is an important consideration in analysing performances of Weinzweig's works with silence. The performer's perception and articulation of silence is based on their physiological state, which may be influenced by a number of factors, including intra-action with the audience. Of course, a lip-syncing performer has a different task than a vocalist or pianist. While audiences might readily accept that the length of Fallis or Gaylord's silences fluctuate in each performance, a lip-syncing performer's physiological state does not change the length of a recorded silence.

5. Conclusion

In this thesis, I have provided both textual and performance-based analyses of *Private Collection.* These analyses inform each other. While in Section 2.1 I discussed Weinzweig's uses of swing and big band jazz throughout his career and specifically within the *Trialogue* family of compositions, in Section 4.1 I discussed how such uses might erase the labour of black artists. Section 2.2 examines Gertrude Stein and the Dadaists as influences on Weinzweig's fragmentation of the word, while Section 4.2 examines how "etcetera" can function on multiple levels, as a demonstration of the limitations of language or a declaration of female empowerment. Weinzweig created evocative sounds through rhythmic considerations like *Sprechstimme,* repetition and syllabic symmetry according to Section 2.3. In Section 4.3, we discover that these rhythms depend in part on the performativity of Weinzweig's notations by comparing them to a recently published score from Plangere Editions. The rapid change of events is not only a demonstration of Weinzweig's admiration of the New York School as observed in Section 2.4, but as Section 4.4 suggests, it also demonstrates his interpretation of various time periods through his own temporal location of 1975. In Section 2.5, I discussed how Weinzweig uses gestures as much in *Private Collection* as in the other *Trialogue* family compositions, and in section 4.5, I argued that these gestures are created based on intra-action between the performer, audience, and score (as well as the lip-sync artist and recording in our case). Finally, in Section 2.6 I wrote about the relationships between sound and silence in Weinzweig's writing, and how in *Dummiyah* he constructs silence by having the conductor beat time while the orchestra doesn't play. Section 4.6 showed how these silences make space in the composition for audience agency, and also discussed strategies that the lip-syncing performers used to navigate these silences in their animated performances.

Lip-synced performances are a great way to explore performativity in recorded music. First, lip-syncing is a queer methodology that honours the queer roots of performativity research. It resists the gendered mind/body dichotomy of musicology's philological origins by engaging the animate body in performance analysis. For instance, Mariel's turn as Weinzweig satirized the mind-mind conception of music by demonstrating how Fallis was involved in the composition process. It can also resist the colonialist tendencies in musicology, like the essentialization of notation and analysis articulated by Bohlman. Weinzweig's use of jazz, for instance, was animated by Kyla, a talented black singer silenced in the act of lip-syncing. Here, the political body is returned to music. Second, the recontextualization of a recording through lip-syncing can demonstrate how different aspects of the written and recorded music might be interpreted. This highlights the intra-action between performers, the recording, the composer, the score, and the audience. As an example, Renée's gestures were a direct reflection of her interaction with the recording, while Mariel's were also filtered through the character of Weinzweig. Further still, Andrew's gestures took into account the perception of the audience, whom he saw as playing a role in the performance. Rather than focusing on producing great sound, he focused on creating a visual aid that animated the recording for the audience. In addition, Weinzweig's lyrics are inspired by the "suspiciously significant nonsense" of queer writer Gertrude Stein, and benefit from recontextualization. For instance, Renée was able to demonstrate a feminist layer in "My Dear, Etcetera," which reconsiders the trope of the woman on the home front by using Rosie the Riveter as an influence. Far from Aho's work, which attempted to use empathetic listening as a method to find a singular meaning in a piece of music, lip-syncing is a fragmented research methodology that allows for multiple emergent meanings in performance-based analysis.

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Appendix A. Survey Questions and Responses

The following are the survey questions and responses. The responses are labeled 1-5 for each question, referring to respondent's 1-5 respectively.

How much experience have you had watching lip-syncing performances? [Choices included None, A little (1-5 experiences), A fair bit (5-10 experiences), A lot (10 or more experiences)]

1. A little (1-5 experiences)
2. A little (1-5 experiences)
3. A lot (10 or more experiences)
4. A fair bit (5-10 experiences)
5. A lot (10 or more experiences)

Have you ever lip-synced yourself? [Choices included No, Yes, in front of friends, and Yes, while alone]

1. No
2. No
3. Yes, in front of friends
4. Yes, while alone
5. Yes, while alone

Before attending, what did you think was going to happen at "Lip Sync Song Cycle?" Did the performance match your expectations, or was it different?

1. The actual song cycle surprised me because it's not the type of music that you normally see lip-synced! Other aspects of the performance (e.g. costumes, acting) were closer to expectations.
2. I was expecting to see several sets of actors lip syncing while in costume. The performance matched this expectation, though I wasn't expecting to see ensemble performances, which were great.
3. I didn't have much information about the show and didn't know what to expect. I was happy to have been kept mostly in the dark -- it made the performance surprising and unexpected in a delightful way.

4. I had no idea what to expect and I was blown away by the performances and the thought that went into the details of each piece!

5. I had no idea what to expect.

In "Echoes," Renée lip-synced with a piano on her head. John Weinzweig wrote this song with instructions for the vocalist to sing into the piano strings while the piano player holds down the pedal. Doing this means that the strings of the piano create "echoes" of the singers voice (you can hear these in the recording). Please comment on this performance (how you reacted to it in the moment, what you liked, what you would change, what you thought it meant, etc.)

1. This one was the hardest for me to get into because it was all a bit the same. I didn't get much of a story out of it, although it was still ejoyable. The costume was cute and the lighting added to the ethereal atmosphere.

2. I didn't get any particular meaning from the piano on her head, and the lack of any words left this piece feeling much more abstract than any of the others. It felt long and didn't develop as it progressed. Playing the keys was cute and got a laugh.

3. Renee's performance of this song is hilarious. The song is a bit disjointed , but she really sold the comedic aspect of it and I was very interested to see what came next in the piece even if I didn't quite *get* the music. I can't say I really pick up the "echoes" of the singer's voice as described in the question above, but this performance really did set the tone for what came after it.

4. I thought Renee's facial expressions throughout the piece gave a humour and energy to the performance that made it unique and fun! I also liked that she used her arms as almost a "hand sync" to play the piano satirically. This was further demonstrated when she extended the piano keys to the length of her arms. Her composure and graceful arm movements were such a start contrast to the ridiculousness of the piano-face! It was very fun to watch and I loved it in the moment!

5. Performer did a great job and was very expressive. It reminded me of a mini opera or what I would imagine an opera to be like.

In "Hello Rico," Andrew lip-syncs as Mary Lou Fallis, a famous Canadian singer who sings on the recording. Andrew was dressed like Mary Lou on the cover of her "Primadonna on a Moose" album, which features songs from the early days of European settlers in Canada. Please comment on this performance (how you reacted to it in the moment, what you liked, what you would change, what you thought it meant, etc.)

1. The story was very strong here! Andrew is amazing and really brought it to life. Very funny while still being respectful to the original performers. Mary Lou would have loved it.

2. This performance was a blast. The acting and interpretation were fantastic, the props gave concreteness to all the words (knit one, purl two), and the cell phone was such a perfect modernized interpretation for "Can you hear me?"

3. This was a more "traditional" drag performance, what you would expect when you're going to see a drag show. Andrew's so funny and his little tics and mannerisms add so much to the performance. The moose didn't make sense to me until I read the explanation in the paragraph, but I think it should have been on stage for the whole performance, because it was a funny prop regardless of whether I understood its purpose!

4. This was my favourite song of the night! Andrew's performance was stellar. His acting gave immense depth to a song that could be interpreted in so many ways. My main thoughts during the performance were about the satirizing of both longing for someone/something and entitlement to access that person/thing. He was striking in red after the black and white of the previous scene, and the orange wig was imposing, as was the moose on which he rode. I was also thinking about the gendered trope of 'waiting by the phone for the man to call' all night, all gussied up and ready to go out, which was of course flung on its head in this performance!

5. He slayyyyyyyed. The twerking killllllllled me. This scene took me on a story of a girl trying to call her man and getting frustrated. Rico doesn't deserve her.

In "Oh, That I Were," (0:00-1:30 in this clip) Renée is dressed like a music note. In the background, differences between John Weinzweig's original score and a published version of the score were shown. Please comment on this performance (how you reacted to it in the moment, what you liked, what you would change, what you thought it meant, etc.)

1. Loved the expressiveness in Renee's face. The "playing" of the piano interludes was a little bit awkward sometimes. I'm not sure I understood why she was dressed as a note!

2. I didn't feel that this performance added much to the underlying music. By lipsyncing as a note, rather than a character, it didn't add context or an additional layer of meaning for the piece. I didn't notice the relationship between the two scores in the background, nor did I notice it change over time. The music note costume seemed to be backwards from the perspective of the audience.

3. Again, Renee's performance is hilarious. The accessories on her arm and leg are almost unnecessary -- she really BECOMES the note, it's easily understood from the get-go. Her movements are very musical.

4. I LOVED this piece. I loved that Kyla came right out of the stands assert herself onto this poor music note! She was extremely commanding and the two of them danced around the stage with great chemistry. It's such a statement to the importance of the performer in interpreting the piece. I think that she comes out of the audience to show us that we too as the audience have a part in interpreting the piece.

5. I didn't understand this one but I liked the interaction between the two performers. I thought that was cool.

In "Questions," part of the same video as "Oh, That I Were," (1:31-end of clip) Kyla entered from a seat in the audience and used Renée, still dressed as a music note, like a puppet. Please comment on this performance (how you reacted to it in the moment, what you liked, what you would change, what you thought it meant, etc.)

1. Loved the interaction between the two. Kyla exhibited a palpable force over Renee which was cool to watch. I liked that the intensity was maintained throughout the interludes. It was a captivating piece and I thought it brought the questions to life. Made us think about them more.

2. The interaction between them was interesting, and I found Kyla to be quite captivating. I didn't understood _why_ Kyla was puppeting a music note or ascribe any particular symbolism to it. If Renée were acting as a person, it would have added a whole other layer of power dynamics in a relationship. As it was, it felt like it was just repetition after the first few interactions and their wasn't any arc or explanation to why the emotions played out in the order they did.

3. Kyla and Renee's interactions on stage were interesting. It kind of reminded me of the "Sorcerer's Apprentice" scene in Fantasia where Mickey Mouse makes his broom come to life and teaches it to carry water for him so he can take a nap while the broom does the work. You kind of get the sense that Kyla is the composer who's hearing the music in her head, but can't (or won't) perform it herself for whatever reason -- Renee/the note is doing all the hard work and feeling the full brunt of the emotions associated with the music, while Kyla remains mostly emotionless.

4. OOPS I put the wrong assessment in the wrong box. This is now about Renee's piece. I think Renee's single piece shows us how little music means when it's simply written on a page. It's a series of ridiculous questions and statements all kind of giving us the impression that she's lost and without direction. Thank goodness Kyla comes in to help her out!

5. This was really cool! There was good chemistry between the actresses. I liked the puppet-like theme.

In "I Heard," (0:00-1:18 in this clip) Mariel lip-syncs as John Weinzweig, the composer of this music. While composing at his summer home, he was distracted by a bird and decided to write a song about it. The piano plays the bird melody in this song, and the animated bird lip-syncs to it. Please comment on this performance (how you reacted to it in the moment, what you liked, what you would change, what you thought it meant, etc.)

1. Loved the subtlety in Mariel's performance. She really embodied the character and was creative and specific. She kept us captivated in the silences, anticipting the next note. The little bird animation was super cute.

2. I loved the animated bird and the interaction between the two of them. I liked Mariel's take on Weinzweig and the performance was quite funny.

3. This is the first time that the composer of the piece is in front of the audience in this performance. He's been mostly invisible so far -- we got a sense of him in the "puppet master" performance that immediately precedes this one, but we haven't seen him yet. It's a bit like seeing the Wizard -- we've been hearing all this sparse, ethereal music, and it's shocking to the audience to think that it all came from the mind of this regular-looking old guy who seems to be mildly annoyed by a bird. The bird animation is so funny. Not sure if this was intentional, but it got some big laughs!

4. Muriel was SO good in this performance. Her presence and the persona she created for John were captivating. I loved the interactivity with the video in the background. It gave depth to the use of the background in previous pieces even though they were over.

5. I liked the portrayal of an old man trying to be cool and spunky.

"All is Still," part of the same clip as "I Heard" (1:18-end of this clip) is not necessarily meant to be performed with "I Heard" in this way. Weinzweig says that in performance you can sing as many of the songs as you like, and these songs can be sung in any order. These songs are actually not close to each other on the recording. Please comment on this performance (how you reacted to it in the moment, what you liked, what you would change, what you thought it meant, etc.)

1. Mariel is amazing. She kept me so engaged. Interesting that these two songs aren't performed together. I thought it worked perfectly. Seamless transition and atmosphere was maintained.

2. For this performance, I would have appreciated a bit more tangible interpretation of the nonsense words to give this section more of a story, but the portrayal of Weinzweig as a flirty old guy added an interesting layer and made it relatable.

3. Muriel is very funny and slightly jarring as Sexy Weinzweig in this scene. Although the question explains that these songs aren't necessarily meant to be performed together, they make sense back to back. You get the sense that Weinzweig was pulled out of the composing process by a bird outside, and seems to be rejoicing when the bird finally leaves and he can have quiet again -- but of course it's not actually quiet, he's just singing a song about how quiet it is.

4. Muriel killed this performance as well. These songs must be so difficult to remember as they are so inherently odd, with few predictable beats or anything to anchor. These songs

were so different but I think worked seamlessly together. Muriel used her body so well to add depth and meaning to these pieces.

5. I would've never thought that you changed the order of the recordings.

"My Dear, Etcetera," is based on a poem by E. E. Cummings called "my sweet old etcetera." This is not written in the score and isn't referred to on the recording. The poem takes the form of a war letter sent to a soldier's sweetheart, and is different than Weinzweig's song, which could be a letter from anyone to anyone. Weinzweig did serve in WWII as a musician. Please comment on this performance (how you reacted to it in the moment, what you liked, what you would change, what you thought it meant, etc.)

1. The projection was very effective and definitely added to our understanding of the story. Very cute and funny song. Loved the dress. Should she have been holding a letter instead of a book? Again, Renee was very expressive!

2. I really liked this performance. The synchronization between the lipsyncing and the background was great. The wartime context added a very nice layer.

3. This piece tells the story of WWII by skipping over all the major information and giving us only the connecting words. It's like a WWII Mad Libs that hasn't been filled in yet. It reads like a letter that's been heavily redacted by the Army for fear of accidentally providing the enemy with useful information, but the redactions leave the reader (or listener in this case) with very little idea of what's happening to the writer. This song entangles you in the feeling of war without actually allowing you to understand anything about the war itself. It seems like it could be reflective of the composer's experience as an Army musician -- adjacent to the war, without necessarily being involved in the war itself.

4. I liked this song a lot too. It seemed to point out the futility or maybe the lack of importance to the words we say to one another. It may also be ridiculing the norms of the written word, and how structured letters can be. I wonder if he thought all letters written home to loved ones were essentially carbon copies of one another.

5. I liked the back and forth between the text on the screen and the audio clip. Very creative.

"Says What?" saw Kyla performing as a 1930s jazz singer using nonsense "scat" syllables. Andrew was dressed like Hugo Ball during the first Dada performance at Cabaret Voltaire. Weinzweig was inspired by dadaism during this point in his career, and he loved the jazz he heard on the radio growing up between WWI and WWII. Please comment on this performance (how you reacted to it in the moment, what you liked, what you would change, what you thought it meant, etc.)

1. Why is Andrew the best. So committed. Loved Kyla's interpretation here. She's so fun to watch and perfectly embodied the music. Dress and props also A+. Also, Andrew's awkward sways. I had a lot of fun with this piece.

2. This was fantastic and funny. I didn't get the reference to Hugo Ball, but I see now that Andrew's costume is perfect. I really enjoyed the contrast between their performances and Andrew's monologue with a great accent. Kyla played the role perfectly.

3. When Andrew emerged on stage in this bizarre costume and started talking, the audience couldn't stop laughing. His look and performance gave you a good sense of what dadaism is (or could be), even if you previously had no understanding of it. Kyla's performance helps situate the whole thing in the right era, and her jazz scatting reinforces the "nonsense" side of dadaism. This performance gives the viewer insight into Weinzweig's references. I would have liked this scene to be placed earlier so I could have a bit more insight into what was happening earlier on in the show.

4. This was so good. I loved the interaction between these two on stage. It very much felt like a battle of the bands or for ownership of part of the piece -whether it be the ridiculous syllabus used as lyrics or the music in general. There were strong tones of gender and race contributing to this conflict too - it was so well done!

5. Loved the sass and the drama.

"Love Love Love" is performed last on the record and last in our performance. Here four of the characters that have already performed are on stage together. This song uses the "fa la la" syllables from madrigals and also other styles. Please comment on this performance (how you reacted to it in the moment, what you liked, what you would change, what you thought it meant, etc.)

1. Not sure I had any idea what was going on in this one but the characters were a lot of fun and it was very enjoyable. It was nice to end with the whole cast on stage too.

2. This was a great composition, the role of each of the characters within the song was surprisingly well defined and I thought they worked really well together. It was fun and a nice conclusion to the set.

3. This felt like the end of a play or musical, when the whole cast comes out at the end to take a bow. The song takes inspiration from a madrigal, although all 4 performers are using styles that are at odds with one another, which makes it feel disjointed rather than harmonious (in keeping with the music throughout much of the show). I liked that every performer brought their own unique personality to this performance.

4. This number was a blast and a great way to close out the show!

5. This was my favourite one!! I liked the character development up until this point. Having them all on the same stage interacting was very cool.

Do you have any other comments about the performances? Things you would change, things you liked, questions you had?

1. It's actually nice to have your descriptions of each song in this survey. It might be nice to include some of this info in a program or something to give the audience a bit of context. Even a description of what lip-syncing is and some things you've learned about it in your research would be a nice addition. Overall the performance was super enjoyable (!!!) and I do think the lip-sync really contributed to our understanding and enjoyment of the music. It's probably not something I would have listened to without the live performance aspect. Nothing against the composer or original performers (Mary Lou is amazing!) but this really brought it to life and made it very accessible and interesting. This was something completely different and I really enjoyed the experience. Thank you so much for all the hard work you and the performers put into it. I want more!!

2. The venue was great. I would have started with a piece that was a bit more concrete to help ease the audience into the set. It was a great time and a really interesting spectrum of lipsyncing performances. Thank you for the invitation!

3. Good job Tony!!!

4. The whole thing came together so nicely!

5. This was lots of fun!

Appendix B. Differences Between Scores by Weinzweig and Plangere

"I Heard"

- Plangere writes G6 instead of E6 as the first note in the repeated piano phrase
- Plangere omits the fermata at the beginning of line two in Weinzweig's score

"Says What?"

- Plangere writes A4 instead of Ab4 in the vocal part in numerous spots, omitting a blue note that Weinzweig uses often.
- Plangere omits the mezzo forte marking for the first vocal line
- Plangere connects the beams in the dotted-eighth sixteenth rhythms in the vocal part, while Weinzweig separates each note
- Plangere omits the staccato on the G2 in the left hand part of the piano in bar 15

"Hello Rico"

- Plangere writes A4 instead of B4 in the bass part of the piano in bar 5
- Plangere omits a caesura in bar 32
- Plangere omits an accent on D6 in the piano part of the final bar

"Oh, That I Were"

- Plangere moves bar lines to the end of the staff in the first line, shortens the final line
- Plangere erases the empty staves between each line
- Plangere moves the stage directions to before the piano introduction
- Plangere omits damper pedal notations
- Plangere omits a breath mark in the third vocal phrase
- Plangere writes the correct pitch but leaves out the corresponding lyric "and" in the final vocal phrase
- Plangere includes a 7/4 time signature before the piano outro that is not in Weinzweig's original

"Echoes"

- Plangere does not number the vocal phrases in this song
- Plangere includes bar numbers while Weinzweig does not
- Plangere beams vocal phrase 6 differently than Weinzweig
- Plangere omits Weinzweig's stage direction "note: with exception of >< signs, the singer is free to color vocalise with her own dynamic levels. However, tempo and pauses should be strictly observed."

"Questions"

- Plangere omits the dotted quarter rest with fermata at the end of the piano introduction
- Plangere includes a sixteenth rest after the melisma on "oh" in the first vocal phrase that is not in Weinzweig's original
- Plangere does not repeat E4 F4 at the end of the melisma on "mm" in the second vocal phrase, does not repeat E4 F4 twice at the end of the "ah" melisma in the third vocal

phrase, and repeats E4 F4 three times instead of four at the end of the "ign" melisma in the fourth vocal phrase.

"My Dear, Etcetera"

- On the first "etcetera," Plangere omits Weinzweig's note to accent the second syllable of the word (Weinzweig underlines "cet," and in some copies of the score includes an asterisk with a direction for the singer to accent this syllable)
- Plangere includes bar lines in the vocal part before "remember" and "me," while Weinzweig only includes treble clefs in these spots
- Plangere omits the caesura after the final piano notes

"All is Still"

- Plangere omits Weinzweig's stage directions "to be sung from 3 upstage positions with back to audience, then singer slowly turns to face audience at TN [fermata underneath TN]"
- Plangere includes bar lines at the end of each staff, while Weinzweig does not
- Plagere omits breath mark after the word "why?"
- Plangere omits direction "joyful" above the phrase "love to"
- Plangere includes erroneous whole rest under the "ping pong" in the final vocal staff

"Love Love Love"

- Plangere omits ties between bars 5 and 6, bars 18 and 19, and 20 and 21 (in Weinzweig's score, there are rests in these bars, but Weinzweig includes ties as if the piano notes from earlier bars should be held over)
- Plangere omits tempo marking quarter note = 60 in bar 70
- Plangere omits fortissimo in the piano part of bar 90 and forte in the piano part of bar 91
- Plangere puts 8va marking above vocal line instead of piano treble line in bar 105-106