SESSION 1 - CAREFUL LISTENING

**Representations of the Listening Self:**

**Chabanon and the Prosopopoeia of Embodied Experience**

Stephen M. Kovaciny

In 1764, Michel-Paul-Guy de Chabanon wrote his first work of lasting historical significance: the Éloge de M. Rameau. In addition to eulogizing Rameau, this text shows that Chabanon is well-aware of current musical trends and debates. His later treatises, Observations sur la musique (1779) and De la Musique considérée en elle-même (1785), both consider music disencumbered from elements of mimesis.  Intriguingly, his studies are tied together by invocations of sometimes contrasting early modern epistemologies and philosophies. These enable him to create a new “musical metaphysics,” one that treats the listening subject's hearing of musical objects in new ways. To perform such a feat, he borrows elements from rationalist mind/body dualism, aesthetic perception, and sensationalist embodied cognition, all of which entrain the physical before the cognitive.

This paper examines Chabanon’s discussions of the body in relation to musical experience; specifically, it reassesses and contextualizes his comments on aural experience to reconstruct the early modern body as machine, as music, and as instrument. I contend that the corporeal can only be contextualized through a broader historiography of aurality, particularly through a sympathetic mediation between the physical act of hearing, and the meta- or even hyperphysical act of listening.  Through close reading, I suggest that sympathy functions on a sylleptic level, allowing Chabanon to recast the statuesque body as a musical body. The transformation forms both the metaphorical and literal representation of Chabanon’s entire phenomenological endeavor, engendering a link between the objectivity of the sounding body and the subjectivity of the listening self.

**Cyclicity in Schumann’s Myrthen, op. 25:**

**A Key to the Coherence of His Least Understood Song Cycle**

Andrew H. Weaver

Despite containing some of his best-loved Lieder, Robert Schumann’s song cycle Myrthen is rarely performed or considered as an integral whole. Explanations for this are easy to list: its twenty-six poems are by nine different authors, and it is a challenge for a single singer to perform, for reasons both practical (length) and conceptual (the poems present many voices, some explicitly gendered male, some female). The rare arguments in favor of the work’s cyclicity have almost invariably relied solely on biography, in light of Schumann’s presentation of Myrthen to Clara Wieck as a wedding present.

This paper argues that an impediment towards understanding Myrthen is the scholarly assumption that a song cycle’s coherence must be found between the songs, through such features as a consistent protagonist, narrative arc, tonal plan, or overriding theme. Rather than inter-song coherence, I argue instead for intra-song coherence, in that each song of Myrthen features the same essential plot. Using narratological tools, I demonstrate that the central character of each song aspires for the same telos: they seek that which will make them whole.  This approach helps us interpret songs that do not otherwise seem to fit with the others, and it also allows us to fold Schumann’s biography into the cycle’s meaning without reducing the work to biography. If each song asks the same question (“how can I live my best life?”), then by emphasizing the joys of Romantic love in over half the songs, the cycle as a whole clearly supplies an answer.

**“Notorious Prostituted Strumpets” on the English Restoration Stage**

Paula Maust

The Restoration singer-actresses Nell Gwyn and Moll Davis had wildly successful stage careers in the 1660s and were also vehemently vilified for their romantic relationships with King Charles II. Davis, an illegitimate daughter, premiered the song “My Lodging it is on the Cold Ground” in William Davenant’s 1664 stage play The Rivals. This performance purportedly “Rais’d her from her Bed on the Cold Ground, to a Bed Royal.” Just three years later, Nell Gwyn, the daughter of a brothel madam, sang a parody of “My Lodging” in James Howard’s play All Mistaken; or, The Mad Couple. Shortly thereafter, she too was a royal mistress. Instantaneously, Gwyn and Davis were transformed from “girls that sang and danced so well” to “notorious prostituted strumpets.”  Scholarship on the first English singer-actresses focuses primarily on their theatrical roles and various interpretations of the familiar actress-as-whore trope. The women’s musical contributions have only been given cursory mention, yet their musical performances played a  crucial role in their ascent out of the working class. My case study of Gwyn’s and Davis’s performances examines the specific musical elements of “My Lodging” that may have enticed  the King as well as the various cultural perceptions contributing to the shift in the women’s  reception. Low-class women singing their way to the King’s bedchamber dangerously threatened a stratified social hierarchy. Yet “My Lodging” remained popular for decades after its premiere, suggesting that the women’s musical contributions were just as culturally significant as the pejorative satires about their “whorish” inclinations.

SESSION 2 – MUSIC, MEDIA, AND MEANING

**‘Anyway Here’s Wonderwall’: The Cultural Meaning of Musical Internet Memes**

Emily Baumgart

Coined by Richard Dawkins to describe a replicated cultural behavior or style, the term “meme” has been applied to a curious internet phenomenon:  countless iterations of a particular image, joke, punchline, or video, created by internet users and spread throughout the web. Though the majority of memes are visual and/or textual, there are many that make use of music, usually through sampling or parodying a popular song and linking it with a moving image. Through such recombinations this music loses its original context and takes new status as signifier within the hypercultural, participatory domain of the internet. To demonstrate the different formats these signifiers can have, this paper gives an overview of music-based memes and creates a taxonomy for them based on how they use music. In the sampling category are insertions, which act similarly to nondiegetic music and are used in memes for narrative purposes; and overlays, which focus on synchronizing previously unconnected music and images. In the parodies category are memes that alter the original media in some way: covers through a different performance of the same piece and remixes through a change in the original text. Though the usage of borrowed music in most internet memes is not especially sophisticated, studying these videos can still reveal how music is used and what it means in intensely popular, participatory, and ephemeral contexts. By creating and consuming music-based memes, these mostly musical amateurs participate in a very new culture, using simple techniques to evoke complex meanings.

**Chronicling Trauma Beyond Pain:**

**Two Asian American Musicians Work to Document Fuller Lives**

Eric Hung

Trauma studies scholars often have a propensity to emphasize pain in their writings.  This is understandable, given the nature of available archival sources and some scholars’ appeal for action, but it is also problematic.  As Tuck/Yang (2014) wrote, “Academe’s demonstrated fascination with telling and retelling narratives of pain is troubling, both for its voyeurism and for its consumptive implacability.”

This presentation focuses on two works that attempt to recover the full lives of people who have lived through trauma.  Zain Alam’s “Lavaan” juxtaposes and overlays home videos (1959-71) of the biracial Sikh-White Dhillonn family with archival clips of television news stories about anti-Sikh violence.  Its soundtrack combines the Sikh “Lavaan” chant and Alam’s original electronic music.  Together, they not only reveal the family’s struggles to determine the extent to which they should preserve Sikh traditions, assimilate, create new hybridities, and resist, but also help the Dhillonn children see that their childhoods might have been a bit happier than what they remember.

Bochan Huy’s “Hello Hi!” is a remake of a song that her refugee father Chhan Huy wrote in 1987.  In Cambodian diasporic communities, pre-Khmer Rouge Cambodian rock music remains central to the idealized homeland that many work to keep alive.  Growing up as a member of her father’s band, Bochan remembers singing the same pre-Khmer Rouge songs in “always sung the exact same way.”  Bochan’s remake demonstrates that members of her community have used creativity to come to terms with life in the United States for several decades.

SESSION 3 – HONORING THE YOUENS/WEXLER LEGACY

**“Researching A Renaissance Music Manuscript: The Before and the After”**

Susan Forscher Weiss

The story begins in 1980, when I made my first trip to Bologna, Italy, to look at a music manuscript the library of the Conservatory. Daily trips each morning for the 3 hours the library remained open and a photocopy of the 90 or so folios made for me by the archivist enabled me to make my way through analyzing and decoding the contents. A few years later, after more trips to Bologna, I received my doctorate, an NEH grant to return there to study patronage of the ruling family, the acceptance of my first American Musicological Society paper and the first of several publications on the source. The publications derived from my dissertation where I described the manuscript’s contents, provenance, date, patrons, and its place in the wider array of sources, handwritten and printed from around the first years of the 16thcentury. I also became acquainted with an ensemble that recorded the unique compositions in the manuscript in the church adjacent to the very library that had housed the manuscript. Today, the manuscript is in a museum and not easily viewed. There is however, a digitized copy available online as well as a reconstruction of the book and its mise en page on another site.  An examination of the research done before and after the digitization of this manuscript reveals pros and cons of each way of accessing information. In the end, I hope to show that a hybrid model may trump reliance on a purely digital search.

**“Full of anger and despair”:**

**Female-Voiced Contrafacta of Bernart de Ventadorn’s “Can vei la lauzeta mover”**

Rachel Ruisard

For centuries believed to have been exclusively male, the trouvère song tradition

of medieval France is now known to have included female troveresses who, as I claim,

initiated discourse with their male counterparts by contrafacting the melodies of male-

authored songs to new lyrics with wholly feminine themes. Here, I offer new intertextual

readings of the widely disseminated male-voiced troubadour song “Can vei la lauzeta

mover” by Bernart de Ventadorn, and its two known contrafacta in a female voice, the

chanson “Plaine d’ire et de desconfort,” and the jeu-parti “Amis, qui est li muelz

vaillans,” both anonymous. I argue that troveresses, by writing new texts to melodies by

male poets, implicitly alluding to the original male-voiced texts, and rearranging the

structure of the melody, assert their own subjectivities and disrupt the default male voices

and experiences of courtly love lyrics.

In 2003, Anne Klinck suggested that the ideas of enclosure and detention were gender markers in medieval women’s song texts, but I show that melodies could also communicate themes of enclosure. Both contrafacta, while they maintain Bernart’s underlying melodic framework, reduce the melismatic setting and alter motives to

emphasize the texts expressing woman-centric themes. By rewriting Bernart’s song, both

new texts disrupt the old text-music relationship yet maintain an intertextual dialogue.

This analysis of how medieval female poets engaged a male counterpart in dialogue

contributes to the work of establishing compositional norms of the trouvère tradition and

sheds light on the previously unrecognized contributions of troveresses.

**A Mirror of Oral Tradition: Spanish Romances Then and Now**

Deborah Lawrence

In a review of Spanish Romances of the Sixteenth Century Tess Knighton urged modern performers to sing all the verses of these ballads rather than shortening them, as the editor of the volume suggested. Both performance directives stem from the sources: musical ones include only a strophe or two of text, while often many more – sometimes numbering in the hundreds – appear in literary sources. Creators of romance manuscripts and prints that include music expected users of these works to make a choice of what verses to sing based on oral tradition, personal preference, knowledge of and access to the poetry, and musical abilities. In short, this early modern repertoire straddled the lines between oral and written, manuscript and print, and textual and musical sources. Romance performances are poised in similar liminal spaces today. I will show how modern performers now participate in a new oral tradition, Walter Ong’s “secondary orality,” that thrives on streaming venues. Learning the repertoire this way responds to media contexts in ways echoing those of the early modern period: separation of sound, written music, and texts.

**Propagating Community through Song:**

**“L‘homme armé,” “Ein feste Burg,” and Later National Anthems**

Barbara Haggh-Huglo

In memory of Laura Youens, who began her career working on Lutheran church music and Richard Wexler, who edited songs, I wish to give this paper on a subject we discussed briefly the last time I was with both of them.

In this paper, with entirely new evidence, I argue that the song “L’homme armé” did not emerge from  popular culture or within the context of the Order of the Golden Fleece, which was never symbolized by  the number 31, but that it was commissioned for a specific event very well-known to scholars of fifteenth century music. Two chroniclers even describe the song as “composed” and “unusual.” Whereas the evidence for the first singing of “L’homme armé” is found within its text and the later descriptions of it, there is also abundant and new evidence from Du Fay’s personal connections that he was the individual commissioned to compose it.

In the second part of the paper, I demonstrate that Martin Luther surely knew “L’homme armé” and cite a known occasion when Josquin’s mass on the tune would have been performed along with “Ein feste Burg.” Luther was aware of the meaning of the song and associated it with the Turkish threat of its time.  If “Ein feste Burg” is read as a response to “L’homme armé” new meanings of this well-known work are revealed. And if its text is read with the conventions of the Latin hymns that Luther knew it can be determined definitively that this was not a “Lied” but truly a hymn and composed as such.

In closing I demonstrate that “L’homme armé” can be aligned with the militaristic “Marseillaise” and that the qualities of “Ein feste Burg” are found again in “God save the King/Queen.” These two early compositions, among the best known in their time, arguably led to the phenomenon of the national anthem, of which many include religious and/or militaristic messages—and tuneful, singable melodies.

SESSION 4 – NATIONAL STYLES AND IDENTITIES

**Claudio Santoro, Música viva, and the Emergence of German Modernism in Brazilian Music**

Pablo Victor Marquine da Fonseca

In 1941, Claudio Santoro (1919-1989) joined Música Viva (1939-1952), a group of

composers led by the German composer Hans-Joachim Koellreutter, who, following a model

from the Second Viennese School, found a school of modern music in Brazil. Within the group’s

output, Santoro’s Sonata 1942 for piano was most influential, as it established the twelve-tone

method into a viable musical language (cf. Kater and Bèhague). The activities of the Música

Viva resulted in a ferocious response from critics, the press, and the nationalist composers.

Advocating for the continuation of a national style, the Brazilian composer Camargo Guarnieri

responded to the group in his seminal Open Letters (1941, 1950), where he questioned the

aesthetics of modernity as antithetical to the affirmation of Brazilian musical identity.

In this paper, I argue that, as the German musical modernism becomes a source of

Brazilian avant-garde, Santoro’s paves way for dodecaphonic-serialism, one who eventually

contributed to the Brazilian musical identity. I examine how Santoro’s Sonata 1942 is a unique

musical work that embodies the modern style advocated by Música Viva. Supplemented by his

unpublished autobiographical interview, correspondences, and the music manuscript, Santoro’s

twelve-tone approach in the Sonata 1942 was fulfilled with a “lack of orthodoxy

systematization”—a feature often criticized in the literature. However, Santoro’s use of

dodecaphonism is systematic. Fulfilled with a conscious level of serialism, the composer

approached a direct connection with form, rhetoric, and musical expression, which exemplifies

the genesis and the aesthetics of the avant-garde in the Brazilian modernism.

**“Not a Zionist, But a Stateless Jewish Refugee”: Wolpe, Shlonsky, Seter and the Bauhaus Aesthetics in Their Music in Palestine**

Ronit Seter

The Bauhaus influence in Israel is profound, as the country hosts hundreds of Bauhaus buildings, which were erected rapidly to respond to the needs of the Fifth *Aliyah* (mass immigration from Central Europe), and as such, housed many refugee Jewish composers fleeing Europe. The Bauhaus ideology also shaped their modernist aesthetics of music, which they brought from their homelands: clean lines with no extraneous ornaments; volume (spans of intervals) as opposed to mass; regularity (stratification and interlock of ostinati) without symmetry; and technically perfect use of materials without applied decoration or patterning (Clendinning on modernism in architecture and music, 2002). An overlapping modernist dictum of the Bauhaus—“there is no essential difference between the artist and the artisan” (Gropius)—assumed a musical interpretation in the Hindemithian Gebrauchsmusik concept. In Palestine, it received its Zionist incarnation. The only notable Bauhausler composer to arrive to Palestine was Stefan Wolpe: “not as a Zionist, but as a stateless Jewish refugee” (Clarkson, 1999). Between 1934 and 1938, however, he disseminated his version of the Gebrauchsmusik ideology (the social responsibility of art music composers to serve their culture also with utilitarian music)—in his “amalgamated” music at the service of a fervent Zionism (Brigid Cohen, 2012; Barry Wiener, 2019).

This paper analyzes the aesthetic cross-fertilization between the Bauhaus of the 1920s and musical modernism in four Palestinian works written during the late 1930s: Wolpe’s utilitarian Hebrew songs (*Saleinu al ktefenu* and *Al titnu lahem rovim*); Verdina Shlonsky’s Lied *Zemer*; and Mordecai Seter’s influential *Sabbath Cantata*.

**Neoclassicism as a Pragmatic Tool:**

**Eugène Bozza’s Woodwind Solos de Concours for the Paris Conservatoire**

Lacey Golaszewski

When creating woodwind *solos de concours*, or exam solos, for the Paris Conservatoire in the early decades of the twentieth century, numerous composers took a neoclassical approach, drawing upon existing musical materials, styles, and aesthetic ideals, especially those of the Baroque and Classical Eras. Scholars such as Tamara Levitz, Theodor Adorno, Scott Messing, Richard Taruskin, Martha Hyde, Joseph Straus, and Jane Fulcher have traditionally understood such neoclassicism in terms of its aesthetic and ideological implications. However, in the *solos de concours*, neoclassicism fulfilled utilitarian functions as well.

In this paper, I draw upon the 1930s and 1940s Paris Conservatoire woodwind *solos de concours* of French composer Eugène Bozza (1905-1991) to argue that, in addition to meeting aesthetic and ideological objectives, neoclassicism also served practical purposes. To this end, I first discuss the extramusical requirements mandated by the Conservatoire in its commissioned *solos de concours*, including the condition that *solos* assess the performers in terms of their lyricism and virtuosity. I then demonstrate how Bozza’s cosmopolitan neoclassicism efficiently and effectively addressed these issues in his *solos de concours*. While Bozza was not the only composer to apply neoclassicism for pragmatic purposes, his use of such was extensive and successful, as evinced by his repeated *solo de concours* commissions.

In sum, by providing an alternative history of neoclassicism, this paper challenges the notion of neoclassicism as solely an aesthetic and ideological attribute, instead revealing its practical applications.