



**American Musicological Society
Capital Chapter
Spring 2024 Meeting
Catholic University of America
Washington, D.C.
Saturday, April 13, 2024**

PROGRAM

- 8:45 a.m. **Welcome / Registration / Dues / Refreshments**
- 9:15 a.m. **Session I** (Aaron Ziegel, session chair)
 - **Emily Baumgart:** “The Orchestra Conductor as Visible *Acousmètre* in *Unfaithfully Yours* (1948)”
 - **Anna Rose Nelson:** “Aphoristic Tendencies in Anti-Hegemonic Music”
- 10:30 a.m. **Session II: Irving Lowens Award for Student Research**
(Gretchen Carlson, session chair)
 - **Debra Nakos:** “An Interpretation of *crocq de ache* and Its Implications for the Chanson ‘*Il sera pour vous / L’homme armé*’ and the *l’homme armé* Tradition”
 - **Siqi Tong:** “Traditional Musicians Under the Storm of May Fourth Movement: The Duplicity of Zheng Jinwen and Shanghai Datong Music Society (1919-1935)”
 - **Matthew Gabay:** “Pachelbel Comes Home; Or, Who Published Pachelbel’s *Hexachordum Apollinis*?”
- 12:00 p.m. **Lowens Award Voting & Lunch Break**
- 1:30 p.m. **Session III** (Matthew Franke, chair)
 - **Andrew Weaver:** “Political Power and Resistance in an Early Modern Motet Print: Defining the Holy Roman Empire in the *Novus thesaurus musicus* (1568)”
 - **Karen Uslin:** “Navigating Musical and Religious Representation in the Commemoration of Sister Stella and Her Ten Companions”
- 2:30 p.m. **Chapter Business Meeting & Lowens Award Results**

Thanks to The Catholic University of America; The Benjamin T. Rome School of Music, Drama, and Art; Dr. Jacqueline Leary-Warsaw, Dean; and Dr. Stephen Gorbos, Chair, Department of Music Theory, History, and Composition for hosting and making this meeting possible.

SESSION I, PAPER 1 (9:15 a.m.)

The Orchestra Conductor as Visible *Acousmètre* in *Unfaithfully Yours* (1948)

Emily Baumgart

Michel Chion's *acousmètre* is a familiar figure within film music studies. The voice that is heard but not seen, Chion establishes its "ability to be everywhere, to see all, to know all, and to have complete power. In other words: ubiquity, panopticism, omniscience, and omnipotence" (*The Voice in Cinema*). Once this acousmatic being is seen by the characters and/or audience, they lose their access to these magical powers Chion describes.

Although musical conductors in narrative films are seen often and in various contexts, they can wield similar abilities. While these characters are not acousmatic presences in the traditional sense, I argue that filmic depictions of musical conductors can access some of this supernatural power because they act as visible *acousmétres*. If the orchestra is the conductor's "instrument," as is implied many times, then the music produced by the orchestra is, in a way, the conductor's "voice." Similar to a ventriloquist and their puppet, this conception collapses the conductor and musical ensemble into one acousmatic, vocalic being. While in this state, the conductor hides their face, with their back to the audience, but controls and speaks through the "voice" of the orchestra. I demonstrate the power of this visible *acousmètre* with a case study of the fictional conductor Alfred de Carter (played by Rex Harrison) in *Unfaithfully Yours* (1948, written and directed by Preston Sturges), whose power is absolute while he conducts, but vanishes when he is no longer part of the conductor-orchestra acousmatic body. This disconnect between physical body and aural voice bestows upon the conductor acousmatic power, but only when they are actively conducting.

SESSION I, PAPER 2 (9:45 a.m.)

Aphoristic Tendencies in Anti-Hegemonic Music

Anna Rose Nelson

At the turn of the twentieth century, modernist European composers started experimenting with brevity. Their pieces—fragments, miniatures, microludes—cultivated complex, confronting soundworlds, often lasting less than a minute. In another realm, American hardcore punk bands in the early 1980s were also making music that was both difficult and brief. What was the aesthetic purpose for this tendency towards short forms?

In this paper, I compare selections from Anton Webern's so-called "miniatures" (1907–1914) and Brian Ferneyhough's "fragment forms" (1967, 2010), on the one hand; songs from Black Flag's *Jealous Again* (1980), Circle Jerks' *Group Sex* (1980), and the Dead Kennedys' *In God We Trust, Inc.* (1981), on the other. In doing so, I showcase materials relating to the production of these works, like first-hand accounts of composition processes and archival materials housed at the Paul Sacher Stiftung and the University of Maryland's SPCA punk collection.

Throughout this comparative analysis, I lean on a theorist whose writings offer a potential motivating impulse for both groups: Theodor Adorno. Adorno's writings on music and late-stage capitalism emphasize art's ethical imperative to push against comfortable, marketable norms. By subverting their predecessors' expectations of long-winded forms, these musicians, I argue, were

actively critiquing what they saw as music for the masses, designed to promote complacency. Despite differences in style and musical language, composers of modernist concert music and hardcore punk rockers were both creating “anti-hegemonic music” (Adlington 2018). These musical aphorisms challenge both listener pleasure and market trends for a radical political purpose.

SESSION II, LOWENS PAPER 1 (10:30 a.m.)

An Interpretation of *crocq de ache* and Its Implications for the Chanson ‘*Il sera pour vous / L’homme armé*’ and the *l’homme armé* Tradition

Debra Nakos

The three-voice chanson ‘*Il sera pour vous / L’homme armé*’ appears in the Mellon Chansonnier (Yale University, Beinecke Rare Book & Manuscript Library, MS 91, fols.44v-45r) with full text underlay for each of the voices. While the tenor and contratenor sing *l’homme armé*, the cantus describes what appears to be some form of combat by Master Symon, assumed to be Symon le Breton, composer and singer at the court chapel of Philip the Good of Burgundy from ca.1431–1464. The translation of the phrase *crocq de ache* in line four of the cantus has sparked debate among musicologists for several decades, with interpretations ranging from an “axe-spur” to a “stalk of wild celery.” Accompanying these interpretations have been a variety of explanations of the occasion for the composition of the song.

This paper takes the position that, to understand the song and the meaning of the phrase *crocq de ache* as audiences of the time might have, one must have some familiarity with fifteenth-century mounted armed combat. This paper offers a brief history of such combat as it relates to tournaments, making a compelling argument that *crocq de ache* is a sobriquet for the coronel-tipped tournament lance. This new understanding of phrase *crocq de ache* moves the subject of the song from past interpretations as purely symbolic or fanciful to the possibility that it describes a specific, real-life event. This paper then takes a fresh look at the upper voice text, in combination with the *l’homme armé* of the tenor and contratenor, to make the case that the song describes a quintain run by Symon le Breton and could have been composed for events surrounding the Feast of the Pheasant held in Lille in February 1454. It is noteworthy that the *Pas du Chevalier au Cygne*, a formal tournament, was held in conjunction with this feast, and that the weapon specified for the event was none other than a coronel-tipped lance. That the *l’homme armé* of tenor and contratenor was the Duke of Burgundy himself and the tune composed for the announcement of the feast, as Barbara Hagg-Huglo has contended in her 2022 article, further cements the chanson’s tie to events of February 17, 1454.¹

A subject of much interest to scholars, the *l’homme armé* tune led to the composition of at least 40 masses, most dating from the fifteenth and sixteenth centuries. It has inspired other works to the present day. This chanson, with its arguably earliest polyphonic setting of the tune, places the origins of *l’homme armé* squarely in the Burgundian court of Philip the Good and cements its association with the call to crusade after the fall of Constantinople in 1453

¹ Barbara Hagg-Huglo, “Arming the Duke of Burgundy: *L’homme armé* Revealed,” *Revue Belge de Musicologie* 76 (2022): 33-58.

SESSION II, LOWENS PAPER 2 (11:00 a.m.)

Traditional Musicians Under the Storm of May Fourth Movement:
The Duplicity of Zheng Jinwen and Shanghai Datong Music Society (1919-1935)

Siqi Tong

Zheng Jinwen (1872–1935), a Chinese instrumentalist originally from Jiangsu, was the founder and president of the Shanghai Datong Music Society (上海大同乐会), a performance, research and education group established to promote Chinese traditional music. Influenced by the May Fourth Movement, a student protest against the Chinese government’s humiliating policy toward Japan that resulted in a series of strikes and amounted to an intellectual revolution that broke out in 1919, Zheng changed its name to “Datong,” with the aim of promoting “the great harmony of Chinese and Western music” and advocated the study of Western music.

This paper takes Zheng’s volume *Chinese Music History* (1929), as well as Datong Music Society announcements, news and reviews published by *Shanghai News*, and articles in other well-known modern Shanghai newspapers, as its main research objects. I demonstrate that despite Datong Music Society’s stated purpose, there was an ambivalence toward Western culture among Chinese traditional literati in the semi-colonial and semi-feudal era, one represented by Zheng Jinwen. Datong Music Society focused on manufacturing Chinese ancient musical instruments and restoring and adapting ancient Chinese court music “Yayue” (雅乐), which has been affirmed by most scholars, yet only Chinese scholar Feng Changchun has pointed out (2005) that Datong Music Society’s activities were contrary to the trend of accepting modern Western ideas and technologies in the May Fourth period. At that time, a group of musicians and intellectuals such as Xiao Youmei, Zhao Yuanren, and Lu Xun, who had studied abroad and returned to China to promote aesthetic education, gathered in Shanghai. Believing that Chinese music must learn from Western music to progress, they all criticized the activities of Datong Music Society. By showing the complex musical cultural ecology of the Shanghai International Settlement during the May Fourth period, this paper will promote research on the exchange between Chinese and Western music and the reception history of Western music in China in the early 20th century.

SESSION II, LOWENS PAPER 3 (11:30 a.m.)

Pachelbel Comes Home; Or, Who Published Pachelbel’s *Hexachordum Apollinis*?

Matthew Gabay

The *Hexachordum Apollinis* (Apollo’s Hexachord), a set of six arias and variations for organ or harpsichord by Johann Pachelbel (1653–1706), was one of the composer’s most famous works during his lifetime. In this composition Pachelbel demonstrated his compositional craft, especially his mastery of the variation technique. Contemporaries recognized Pachelbel as a major composer and teacher; he taught members of the Bach family during his tenure in Eisenach in the 1670s, and he held prominent posts throughout Germany before the city administrators in Nuremberg persuaded him to return to his hometown in 1695. The *Hexachordum Apollinis* was published in 1699 in Nuremberg, while Pachelbel was organist at the city’s major parish church, St. Sebald, but despite its popularity and numerous surviving exemplars, the question of who published the work

remains a matter of scholarly debate. Musicologists have generally agreed that Pachelbel published four works in his lifetime, the *Musicalische Sterbens-Gedancken* (Musical Thoughts on Dying), the *Erster Theil etlicher Choräle* (First Part of Several Chorales), the *Musicalische Ergötzung* (Musical Delight), and the *Hexachordum Apollinis*, concurring with the record in Johann Gottfried Walther's *Musicalisches Lexicon* (1732). Scholars differ on the publication details of these prints. In some cases, estimates for the dates of publication vary by nearly a decade, which is especially problematic for the prints assigned to the 1690s because of the four different cities (Erfurt, Stuttgart, Gotha, and Nuremberg) in which Pachelbel worked during that span. To the modern scholar, such inability to determine the major details of just four publications from a leading composer—with ties to the Bach circle, no less—might seem unthinkable. Pachelbel scholarship has been plagued by the historical misattribution of many works in manuscript, the few surviving exemplars of the prints, and the lack of a current and comprehensive study of the composer.

Only the *Hexachordum Apollinis* contains a secure date and place of publication, but there is no solid evidence attesting to the publisher of the print. My current project cataloguing the musical works (from ca. 1600 to ca. 1750) produced by the Endter family, the dominant printing and publishing family of Nuremberg throughout the seventeenth and early eighteenth centuries, will further our understanding of Pachelbel's *Hexachordum Apollinis*. Through a reexamination of the print, a fresh review of the contemporaneous and current literature, and a new investigation into the possible actors who might have been involved in the publication, I eliminate names that have circulated in previous scholarship and argue that Wolfgang Moritz Endter published the *Hexachordum Apollinis*. The knowledge of the publisher of the *Hexachordum Apollinis* might help musicologists close some of the many gaps in Pachelbel scholarship, such as the publication details of his other prints and the circumstances surrounding publication. With this additional information, we would have more understanding of Pachelbel's compositional output, including an updated chronology of his works and, as a result, more clarity on his biography.

SESSION III, PAPER 1 (1:30 p.m.)

Political Power and Resistance in an Early Modern Motet Print:
Defining the Holy Roman Empire in the *Novus thesaurus musicus* (1568)

Andrew Weaver

The *Novus thesaurus musicus*, a motet anthology printed in Venice in 1568, has long been known as one of the largest music prints of the sixteenth century (five volumes in six partbooks of 468 pages each) and as an important source of music by composers active at the Austrian Habsburg courts, but it has not received sustained scholarly attention. The print served as Habsburg propaganda, apparent in paratexts (dedication to Emperor Maximilian II, woodcuts of imperial family members, laudatory poems) and the text itself; the fifth volume consists almost entirely of settings of texts extolling the Habsburgs and their allies. A luxury item, the print was widely distributed and treated with care; fifty exemplars survive today, many in original bindings and/or with annotations establishing ownership by a broad range of people, from Catholic and Protestant rulers to members of the Czech and Moravian nobility. The print served as an important means by which Habsburg court culture circulated throughout the Holy Roman Empire.

Scholars disagree, however, as to the print's political and religious messages. David Crawford has used the first volume to argue for Protestant sympathies, while Walter Pass has used the fourth volume to place the print into the Catholic Counter-Reformation. I propose that this ambiguity was intentional. Through close readings of the texts and paratexts, and by drawing upon evidence of the ownership and use of the book from my ongoing project of examining each exemplar, I argue that it functioned not only as a vehicle for Habsburg political power but also as a means by which citizens could claim their place in the Empire, sometimes turning the book into a site for political resistance. They did this through such methods as omitting pages, emending motet texts, and including illustrations and texts on the cover that contested and pushed back against Habsburg power. The *Novus thesaurus* thus allowed readers to construct their own definition of the Holy Roman Empire: roomy enough for varying confessional and political allegiances but stamped with a Habsburg image.

SESSION III, PAPER 2 (2:00 p.m.)

Navigating Musical and Religious Representation in the Commemoration of Sister Stella and Her Ten Companions

Karen Uslin

The notion of musical commemoration inherently brings up various aspects: memory, ritual, ceremony, and nostalgia to name a few. However, aspects of cultural tension also exist within these confines. Those tensions include national and international perception, how media interprets commemorative events, and the perceptions of individuals based on their own ideas of what commemoration entails, both what event is being commemorated and how music plays a part in the commemoration. These tensions become incredibly apparent when religion is brought into the conversation. On March 5, 2000, eleven sisters from the order of the Holy Family of Nazareth were commemorated in ceremony and music at a beatification presided over by Saint Pope John Paul II. Sister Stella and her Ten Companions, as these beatified sisters are called, were murdered by the Nazis in 1941. The choir singing for them consisted of forty girls between the ages of fourteen to seventeen from Nazareth Academy High School, an all-girls private Catholic school in Philadelphia, PA. These women were tasked with singing a contemporary *Missa Brevis* composed by Peter Nocella. Culturally, these young women were worlds away from these Polish nuns killed in the Holocaust. Yet for the 1999–2000 school year, they were the representatives for the American Catholic Church, and the nation, in the religious and musical commemoration of these sisters.

In this paper, I want to examine two facets of this performative commemoration. First, I will analyze the concept of context, and using the event mentioned above as the example, how representation and context work together in a performative setting. Second, this paper will also examine how musical meaning is affected by the Roman Catholic religious connotations of martyrdom and commemoration of Catholic Holocaust victims. Using archival materials from the Sisters of the Holy Family of Nazareth, musical recordings from Nazareth Academy High School, and the recollections of members of the choir, this paper will show how representation and context work together in a religious performative setting.

Capital Chapter of the American Musicological Society Spring 2024 Business Meeting

Agenda

- I. Chapter officer and student rep. vacancies / elections
- II. Reports from chapter officers
- III. Reports from chapter representatives to the AMS
- IV. Tentative Plans for Fall 2024 meeting
 - a. Host venue: Library of Congress
 - b. Joint meeting with the Atlantic Chapter of the Music Library Association (AtMLA)
- V. Suggestions for Spring 2025 meeting (with Lowens Award)
- VI. Additional announcements of happenings around the chapter