

A Symposium in Honor of
Tim Carter at his Retirement
Saturday, September 11, 2021

Program

- 9:00 – Janie Cole (University of Cape Town)
“Traces of a Global Renaissance: Music, Diplomacy and African Agency in the Christian Kingdom of 16th-Century Ethiopia”
- 9:30 – Annelies Andries (Utrecht University)
“ ‘To talk of literature, morals, the fine arts ... is to indulge in politics’: Women, Music and Politics in the Napoleonic Salons”
- 10:00 – Ana Lombardía González (Universidad de Salamanca)
“Musical ‘Spanishness’ in the Eighteenth-Century: The Violin Fandangos”
- 10:30 – 10:45 Break
- 10:45 – Dinko Fabris (Università della Basilicata, Matera)
“Tracing the Soundscape of Baroque Naples: The First Music Conservatory”
- 11:15 – Naomi J. Barker (The Open University)
“Music for body and soul: Luca Antonio Soldi at the Ospedale di Santo Spirito”
- 11:45 – Laurie Stras (University of Huddersfield)
“Music, Community, and Friendship at the Clarissan Convent of San Matteo in Arcetri (1540-1630)”
- 12:15 – 1:30 pm Lunch Break
- 1:30 – Marie-Hélène Benoit-Otis (Université de Montréal)
“Mobilizing Mozart in Annexed Austria, 1938-1945”
- 2:00 – Naomi Graber (University of Georgia)
“ ‘Steel Veins’: Technology, Nature, and the Documentary in *Railroads on Parade*”
- 2:30 – Alison McFarland (Louisiana State University)
“The Likeness of England: Holst and the Rig Veda”
- 3:00 – Closing Remarks and Reception

Abstracts

Janie Cole – “Traces of a Global Renaissance: Music, Diplomacy and African Agency in the Christian Kingdom of 16th-Century Ethiopia”

Drawing on 16th- and 17th-century travelers’ accounts, surviving Jesuit documentation and indigenous sources, this paper explores the earliest recorded musical contacts and exchanges between Ethiopia and Latin Europe during the early modern age of exploration. It draws on significant encounters from secular and sacred contexts, namely the first documented Ethiopian contacts with European music on Ethiopian soil. First, the earliest documented encounter between a Portuguese embassy and the Ethiopian royal court of Ləbnä Dəngəḷ in 1520 provides insight into the use of European music and instruments for diplomacy and gift-giving, African agency, and the local *faranji* (foreigners) community. Then, encounters between Portuguese Jesuit missionaries and the indigenous Ethiopian communities in Feremona and Gorgora (1557-1632) unveil the musical art of conversion developed by Jesuit missionaries, based on a well-established Jesuit model from Portuguese India, which employed music as both evangelical and pedagogical tools, and blended indigenous and foreign elements. These contacts offer tantalizing views on the spread of Portuguese courtly and Jesuit liturgical musical traditions from Lisbon to Goa to the Ethiopian highlands through the Ethiopian indigenous community, and how they were used as ambassadorial and evangelical tools by colonial powers. The sources provide new documentation about how repertoires, instruments, performance styles and ceremonial practices were transmitted along the Portuguese routes of exploration and assimilated into indigenous communities, thus giving broader insight into the role of music in constructing identity, religious proselytism, African agency, and the collisions of political, social and cultural hierarchies outside of early modern Europe. These allowed for European, African and Asian worlds and sound cultures to collide in interconnected musical experiences, challenging musicology’s Eurocentrism in the historiography of early modern music, adding to wider discourses on a ‘global music history’ model and pointing to a global Renaissance which knew no bounds.

Annelies Andries – “To talk of literature, morals, the fine arts ... is to indulge in politics”:
Women, Music and Politics in the Napoleonic salons”

In eighteenth-century France, *salonnières* played an important role in the formation of public (and political) opinion. While briefly enjoying even greater liberty and opportunities for public visibility and political involvement following the 1789 Revolution, Napoleon and his government quickly curtailed women’s roles, relegating them to the domestic sphere. He did so by imposing the 1804 civil code (known as the Code Napoléon) and clamping down on certain salons thought to “indulge in politics,” most famously the one hosted by Madame de Staël. Nevertheless, Napoleon also counted on the women at his court to bring together the heterogeneous Parisian elites and legitimate his position among the upper ranks of society.

In this paper, I analyse how this duality in women’s roles played out in their musical activities in the salon and at court. Focusing on Napoleon’s first spouse and stepdaughter, Joséphine and Hortense de Beauharnais, I examine the political potential of their patronage, performances, and compositions. I show that women were often musically shaped or portrayed themselves as ‘other’: as defenders of tradition (rather than champions of progress), and at times as oriental or exotic (for instance, by re-enacting popular operatic roles, such as the vestal virgin or bayadère). This otherness may in turn have justified the imposition of male control. Yet it also granted women opportunities to reframe and reinterpret public models (whether inspired by the law, scientific sexism, theatrical/operatic models, or other) and find common ground. In doing so, women created avenues to steer social and cultural life by keeping trends and conversations alive—from the patronage of arts and botany to women’s rights—that long outlived Napoleon’s reign and its official cultural policies.

Ana Lombardía – “Musical ‘Spanishness’ in the Eighteenth-Century: The Violin Fandangos”

Since the mid-18th century, foreign visitors to Spain regarded the fandango as the epitome of Spanish cultural identity, allegedly passionate and irrational. Despite its probable Afro-American origin, the fandango became a symbol of musical ‘Spanishness’ within chamber instrumental music, especially after 1770, coinciding with the rise of *majismo* (an aristocratic fashion for imitating the underclass).

To date, scholarship has overlooked the role of solo violin music in the dissemination of the fandango pattern and, more broadly, in the shaping of an allegedly ‘Spanish’ musical identity. Yet a number of newly rediscovered pieces from the period *ca.* 1731-1775 show that this instrument was frequently used to perform fandangos, even chamber-music stylized versions, before the rise of *majismo*. Moreover, such pieces reveal the merging of the fandango pattern with ‘foreign’ musical traditions, such as the Italian violin sonata and French courtly dances, thus showing hitherto overlooked negotiations between highbrow and popular culture in mid-18th-century Spain.

Particularly revealing examples are two anonymous sets of virtuosic fandango variations for violin and accompaniment located in Stockholm, collected by Swedish diplomat Carl Leuhusen (1724-1795) during his stay in Madrid in the 1750s. These works add new items to the reduced catalogue of early chamber-music fandangos unearthed so far, point to their exportation outside Spain at a relatively early date, and reveal close connections with the style and performance practice of the accompanied violin sonata. This challenges traditional discourses on the ‘Spanishness’ of the fandango, inviting us to reflect on the persistence of stereotypes about 18th-century music.

Dinko Fabris – “Tracing the Soundscape of Baroque Naples: the first Music Conservatory”

I would like to illustrate a project I am currently chairing in Naples: the re-opening in September 2021 of the very first institution in the world named "Music Conservatory," the Conservatorio dei Poveri di Gesù Cristo (1608-1743) located in a very special place in the heart of the old city of Naples, a real musical box. The documents today preserved in the Archivio Diocesano in Naples offer an impressive quantity of sources on several aspects of the daily life of the Conservatory since its opening as one of the several orphanages of the city in 1598, then transformed into a specialized school of music active until 1743, the year of its closure. Not only is impressive the series of celebrated masters and pupils of the Poveri di Gesù Cristo (De Antiquis, Sabino, Salvatore, Ricchezza, Greco, Porpora, Vinci, Pergolesi...) but also astonishing is the quantity of performances by students and teachers every year in many different places in Naples and surrounding areas. The sources registering those events are of primary importance for social and economic historical analyses, and allow us to reconstruct the kind of *soundscape* of Baroque Naples. With the Curia of Naples and the ensemble Cappella Neapolitana directed by Antonio Florio, our aim is to offer a reconstruction of the repertoire performed at the time (preserved in the Oratorio dei Girolamini, which is located in front to the Poveri di Gesù Cristo), and in the future a new social and pedagogical music project for children living in the area.

Naomi J. Barker – “Music for body and soul: Luca Antonio Soldi at the Ospedale di Santo Spirito”

According to the title pages of some of his books, Luca Antonio Soldi operated his print shop from premises at the Ospedale di Santo Spirito in Sassia, Rome. The question as to why Soldi set up a printshop in an area some distance from other printshops and booksellers, and more specifically why in the hospital complex, raises broader questions about the music he printed and the purposes it served within the Ospedale. This paper highlights hitherto unremarked connections between some of Soldi’s prints and offers evidence that supports a view that Soldi may have been a member of the Order of Santo Spirito. In this context, the music he printed was not only functional within the liturgy but aligned with the purpose of the Ospedale in healing body and soul.

Laurie Stras – “Music, Community, and Friendship at the Clarissan convent of San Matteo in Arcetri (1540-1630)”

The Clarissan convent of San Matteo in Arcetri is well known – at least to a certain demographic – as the home of Suor Maria Celeste Galilei, daughter of Galileo Galilei, and granddaughter of the musician Vincenzo Galilei. Made famous by the non-fictional account drawn from the nun’s letters by Dava Sobel, the convent has been portrayed as a rather dour and impoverished house, with little to recommend it to the Galilei family. And yet, evidence of San Matteo’s rich musical life in the mid-sixteenth century has recently emerged, in one of the best-preserved manuscripts that can securely be associated with an Italian convent.

Brussels MS 27766, the Biffoli-Sostegni manuscript - so called because of the names of the nuns embossed on its binding – preserves polyphony for the entire liturgical year. Its provenance is confirmed by the only surviving archival ledger pertaining to San Matteo from the sixteenth century in the Florentine Archivio di Stato. Names, faces, and traces of relationships are found entwined in the music’s elaborate cadellae, and the feasts to which the polyphony pertains are given depth and detail in the ledger, which records the convent’s expenses.

This research is still in development, thanks to the pandemic, but there are already aspects that are bearing fruit. Triangulating information from the manuscript, the ledger, and from Suor Maria Celeste’s letters, we can start to piece together a better picture of why this convent might have felt an appropriate choice for the Galilei family. We may also understand better how family connections that weave in and out of the convent space are used to forge relationships over generations.

Marie-Hélène Benoit-Otis – “Mobilizing Mozart in Annexed Austria, 1938-1945”

Previous research on the use of Mozart in Nazi propaganda has focused mostly on the celebration on the 150th anniversary of the composer’s death in 1941, giving the impression of a somewhat monolithic propaganda discourse. Broadening the perspective allows to considerably nuance that impression, showing that in the entire time in which Austria was annexed to the German Reich (1938-1945), the Nazi discourse surrounding Mozart was constantly adapted to the current political and military context.

Based on a systematic survey of all articles, reviews, and concert advertisements pertaining to Mozart published in the Viennese edition of the *Völkischer Beobachter* (the NSDAP’s official newspaper) from the Anschluss to the end of World War II, I will uncover these variations and show how they respond to the evolution of the war. Depending on current events, Mozart’s music and image were used either to confirm the affiliation of Austria to the Great German Reich, to celebrate and justify the latter’s expansion, or to help maintain morale among civilians and soldiers in the face of military defeat. In all cases, the underlying rhetoric remains the same: Mozart’s music, as an exemplary form of German art, is immortal.

Naomi Graber – “ ‘Steel Veins’: Technology, Nature, and the Documentary in *Railroads on Parade*”

U.S. culture of the 1930s was gripped by a documentary impulse. Composer Kurt Weill showed an interest in this aesthetic in several works from early in his U.S. career. This is clearest in *Railroads on Parade*, a largescale pageant with a libretto by Edward Hungerford, which played at the 1939–1940 World’s Fair.

This paper examines *Railroads on Parade* as part of a larger cultural fascination with documentary film and theater. With its voice-over narration, folksong-based score, episodic construction, and live historical and replica engines, *Railroads on Parade* resembles the contemporary documentary pictures made by both Leftist and industrial circles. The continuous flow of folk tunes and nineteenth-century popular styles forges an organic connection between the railroad and the natural world. At times, the engines themselves sing in this folk-inspired language, marrying the spectacle of the machine to the romance of the frontier. The visual and musical language of the documentary encourages the audience to see railroads as both a modern convenience and a part of American national heritage. The techno-pastoral mood of *Railroads on Parade* speaks to the ways Weill adapted cinematic languages and structures to the stage. Hearing *Railroads on Parade* with the contemporary documentary in mind shows that, for Weill, the language of musical film and that of musical theater were not always separate.

Alison McFarland – “The Likeness of England: Holst and the Rig Veda”

Holst’s settings of hymns for the Rig Veda are well-known but little-examined, and are more important in Holst’s catalogue than the labels “Exotic” or “Hinglish” suggest. Holst had undertaken a study of Sanskrit in order to furnish his Sanskrit works with his own translations of the poetry. He learned enough to make his own versions with the assistance of a dictionary and another translation, and his poetic versions are more organized, energetic, and dramatic than those of respected Sanskrit scholars. Several of the works in this study were written just before the Great War and contain themes of death, battle, and storm. Unexpectedly, his poetry in these works replicates the scansion of several types of English poetry, from the accentual verse of ancient poetry to the poetic feet of the Elizabethans, and still others to the blank verse and sprung rhythms of the 19th century.

Conjecture for the motivation behind Holst’s forays into Sanskrit has usually centered around a supposed interest in Theosophy, but this suggestion remains to be tested critically. Because Holst came of age as a composer during the late Victorian and Georgian period, another explanation might lie in the influence of colonialism, especially since India was the most prized possession of the British Empire. This work in progress considers this hypothesis, and while not intending to label Holst as a cultural appropriator, it may be determined that Holst is producing hybrid works that are a reflection of Gladstone’s ideal that the purpose of British Colonialism is to create “the likeness of England.”