



AMERICAN MUSICOLOGICAL SOCIETY—SOUTHEAST CHAPTER
SPRING MEETING | 24 FEBRUARY 2024
WAKE FOREST UNIVERSITY

8:30-9:00AM **WELCOME RECEPTION**

9:00-11:05AM **PAPER SESSION A**
Marcus R. Pyle, Davidson College

Cândido Inácio da Silva (1799/1800-1839): Composer of Songs, Master of Slaves
Marcelo Campos Hazan, University of South Carolina

National Landscape and Music History in Antônio Carlos Jobim's Brasília: Sinfonia da Alvorada (1959)
Eduardo Sato, Virginia Tech

Gendered Sonic Impersonations and the Operatic Vocal Timbre on Broadway
Kristen Turner, North Carolina State University

Balanchine, the "Dream Ballet," and *Song of Norway* (1944)
Patricia Sasser, Furman University

11:05-11:20AM **BREAK**

11:20-12:00PM **CHAPTER BUSINESS MEETING**

12:00-1:30PM **LUNCH**

1:30-3:00PM **MUSICAL INSTRUMENTS OF THE LAM MUSEUM**

ELIZABETH CLENDINNING
Associate Professor of Music

&

ANDREW GURSTELLE
Academic Director of the Timothy S. Y. Lam Museum of Anthropology

3:00-3:30PM **BREAK**

3:30-5:00PM **PAPER SESSION B**
Tim Carter, UNC-Chapel Hill

Digitization in Popular Music
Feiyang Liu, Davidson College

“Ever Onward”: Vittorio Giannini’s IBM Symphony
Christopher Bruhn, University of North Carolina School of the Arts

Noise is the New Silence: Music Digitization and its Impact on Noise Pollution
Caroline Murano, Davidson College



ABSTRACTS

Cândido Inácio da Silva (1799/1800-1839): Composer of Songs, Master of Slaves
Marcelo Campos Hazan, University of South Carolina

Known as “the Brazilian Schubert,” Cândido Inácio da Silva (1799/1800-1839) stands as a paramount name in Brazilian song. This paper is a somber reminder, however, that Silva’s rise as a composer of sentimental *modinhas* and humorous *lundus* coincided with the peak of slavery in Brazilian lands. Drawing on unexamined evidence from Brazil’s National Library, the present not only illuminates Silva’s engagement with the institution of slavery, but also the racial and patriarchal echoes of this engagement in his music, with emphasis on his lundu-song “Minha Lília, quem desfruta” (“My Lilly, whoever takes pleasure in you”).

My paper falls into two sections. First, I shall demonstrate that, contrary to the usual perception that music professionals were destined to a life of destitution; not only did Silva own real state property, he owned multiple captives as well. That Silva was compelled to turn in his slave Alexandre Mozambique to the brutal Calabouço prison runs against longstanding beliefs about the relative amiability of master-slave relations in 19th-century Brazil.

The second section frames the poetic use of diminutives in “Minha Lília” as part of a characteristic Portuguese-language racial and patriarchal discourse. This usage is strident in the song’s final verses, where the poetic persona boasts of his multiple conquests: “nothing is sweeter, my little loved ones.” The Africanness embodied in the work’s dissonant, contra-metrical structures was culturally audible to the propertied elites who consumed it in their salons. Yet the rebelliousness of Alexandre Mozambique is emblematic of the insecurity underlying social relations in slaveholding Brazil.

National Landscape and Music History in Antônio Carlos Jobim's Brasília: Sinfonia da Alvorada (1959)

Eduardo Sato, Virginia Tech

In 1960 Brasília was inaugurated as the new capital of Brazil. The planned city, located at the center of Brazilian territory, was related to a new discourse about progress and modernity of the nation. Instead of the natural landscapes from the coast and tropical forests—images long associated with colonial and imperial pasts—the construction of Brasília brought to the forefront Brazil's industrial capacity and creativity. Oscar Niemeyer's modernist buildings and Lúcio Costa's airplane-shaped urban design were affiliated with President Juscelino Kubitchek's progressist discourse oriented towards the future. Yet, the main official musical commemoration of this event looked backwards in terms of form: the commission of a symphony to Antônio Carlos Jobim and Vinícius de Moraes. Although Jobim and Moraes were rising stars in the Brazilian music scene after their collaboration for the musical "Orfeu da Conceição" (1954), they had a limited experience in symphonic compositions. In this paper, I analyze "Brasília: Sinfonia da Alvorada" as a commemorative composition that builds on specific meanings of symphonies in Brazil. The symphony relates to the legacy of Brazil's most famous classical composer: Heitor Villa-Lobos, who died in 1959. Using archival sources and musical analysis, I argue that Jobim's symphony with Moraes' text draws on Villa-Lobos' discursive strategies to represent Brazilian modern landscapes. The connection between Villa-Lobos and Jobim serves to illuminate not only the fraught meaning of symphonies in peripheral nations, but also to rethink the separation between classical and popular musics within specific national music histories.

Gendered Sonic Impersonations and the Operatic Vocal Timbre on Broadway

Kristen Turner, North Carolina State University

American musical comedies written before World War I often included one or more characters designed to be portrayed by an actor who could sing with an operatic vocal timbre. This timbre was juxtaposed with non-operatic timbres to emphasize distinctions between characters and to provide the audience with sonically legible subtexts that helped them to understand the characters they saw onstage. Operatic characters were often True Women who were the moral exemplar for wayward men and overly-emotional and hapless men. Opera prima donnas were rarely voiced with an operatic vocal timbre. Stereotyped as aggressive, greedy, and career-minded, these women were not refined enough for the operatic vocal timbre. Building on the work of Nina Eidsheim, Jennifer Stoeber, Kira Thurman, and others on the racialized reception of vocal timbre, I argue that the operatic vocal timbre was the basis for a sonic impersonation of respectability and refinement which signaled traditional gentility in women characters and weakness in men. This gendered division reflected American ambivalence about genteel musical culture at the turn of the twentieth century. Using examples from *The Office Boy* (1903) by Ludwig Engländer and Harry B. Smith, *The Chaperons* (1902) by Isidore Witmark and Frederick Rankin, and a scene from the *Ziegfeld Follies* of 1907 that satirizes Enrico Caruso as case studies, I argue that while competence in Western classical music at the amateur level was a marker for

respectability and traditional femininity, professional skill was emasculating for men and masculinizing for women.

Balanchine, the “Dream Ballet,” and *Song of Norway* (1944)

Patricia Sasser, Furman University

In 1944, George Forrest and Robert Wright created a new operetta entitled *Song of Norway*. Loosely based on the life of Edvard Grieg, it achieved an enormous success on Broadway. Critics admired the audacity of the score, which transformed many of Grieg’s most famous instrumental works into musical numbers, although the plot was judged banal at best and ridiculous at worst. The dances, however, surpassed everyone’s expectations. Choreographed by George Balanchine, these were performed by the Ballet Russe de Monte Carlo with ballerina Alexandra Danilova in the leading role.

Song of Norway reflected a new paradigm for dance that would emerge on the postwar musical stage (Lodge 2013; Steichen 2018; Genné 2018). Although much of the dancing was integrated into the narrative, the operetta culminated in what the two composers described as its “raison d’être and finale”: an extended “dream ballet.” Balanchine had introduced this balletic form into the popular theater, and it had quickly been adopted by a range of choreographers. Drawing on archival materials from the New York Public Library for the Performing Arts and the Balanchine Trust, this paper explores the genesis and the reception of *Song of Norway*’s “dream ballet.” While the operetta was not the first work to make use of this device, its popularity helped to establish this form as a defining artistic and dramatic element within musical theater throughout the 1940s and 1950s.

Digitization in Popular Music

Feiyang Liu, Davidson College

This article investigates the interplay between technology of mediation and the digitization of music. The article examines how the evolution of music from analog (tape, vinyl) to digital (CD, MP3) has transformed the utilization of digitization in creation, usage, and perception in popular culture from 1930s to the present. Scholarly debates, especially claims raised by Kittler, Rothenbuhler, and Peters, around the materiality and perceived inauthenticity of digitized media are explored. Through the analyses of sound and silence and the technology (machine learning) in two songs, “Now and Then” by the Beatles (2023) and “Don’t Stop Me” by Madonna (2000), I argue that one can identify aural qualities such as “digital silence” that can be associated with digitized popular music, and these qualities can be used for various aesthetic purposes, challenging conventional notions of authenticity in music. My analyses further posit that digital silence and digital technology add a layer of authenticity to the music, as mentioned by Gardner, redefining our understanding of what makes music “real” or “authentic” in the digital age.

“Ever Onward”: Vittorio Giannini’s IBM Symphony

Christopher Bruhn, University of North Carolina School of the Arts

Music played an important role in shaping the corporate culture of International Business Machines Corporation (IBM) from the 1920s until the 1950s. In addition to supporting a company band, symphony orchestra, and various glee clubs, IBM used informal singing to foster devotion to the company among its ranks, starting in sales training classes and continuing through all manner of corporate events. A company songbook, which first appeared in 1927 and subsequently went through several editions, included texts for dozens of songs set to familiar tunes, praising Thomas J. Watson, the company’s president, as well as other company executives and top salesmen. In only a few cases are the authors of the lyrics or the tunes to which they are to be sung not identified. Of these, the most significant is the company’s “rally song,” “Ever Onward, I.B.M.,” which was first published in the 1937 edition of the songbook and consistently appeared as the third song in the collection, only after “America” and “The Star-Spangled Banner.” In 1936 Watson commissioned American composer Vittorio Giannini (1903-65) to write an IBM Symphony, which incorporates the “Ever Onward” tune. This presentation introduces Giannini and the IBM Symphony, with its connection to IBM’s corporate singing practices. The unpublished score of the symphony is among the holdings in a recently processed archival collection of Giannini’s manuscripts at the University of North Carolina School of the Arts, of which he was a founder and first president.

Noise is the New Silence: Music Digitization and its Impact on Noise Pollution

Caroline Murano, Davidson College

Beginning in the mid-1990s up until the early 2000s, the development of digital audio has transformed the music industry by expanding accessibility and consumption of audio content. However, with all kinds of different sounds at our fingertips, it is difficult to imagine the urban lifestyle without constant pandemonium. From the powerful blares of a speaker at a concert to the background music playing in a local coffee shop, music’s transition to the digital realm has become quite a noticeable presence in everyday life. In this paper, I argue that society’s growing dependency on digital music, specifically music streaming platforms, headphones, and speakers used at crowded events, has potential to create detrimental consequences to noise pollution in urban settings. To do so, I will be observing the popularization of music streaming platforms such as Spotify and Apple Music, as well as the growing usage of headphones and speakers at concerts to analyze their effects on a person’s well-being and on contemporary noise pollution as whole.