

Programme

Monday 2 July

9.00-10.00 **Registration/Welcome**

10.00-11.15 **Session 1 a: Music and Poetry** (Room ST273)
Chair: Helen Abbott

10.00 Peter Dayan (University of Edinburgh), What Erik Satie's Music and Poetry Do for Each Other

10.35 Natalia Gorbel (Karelian State Pedagogical University), The Musical Structure of Heine's *Florentine Nights*

10.00-11.15 **Session 1b: Music and the Body** (Room ST275)
Chair: Naomi Segal

10.00 James Kennaway (Stanford University), Sickness, Morality and Bad Music

10.35 Laura Kasson (Indiana University), Language as Instrument of Vocal Pedagogy

11.15-11.45 **Coffee**

11.45-13.00 **Session 2a: Wagner and France** (Room ST273)
Chair: James Garratt

11.45 Rosemary Yeoland (University of Tasmania), The Musical Style of an *homme de lettres*: Camille Maclair

12.20 Kelly J. Maynard (University of California, Los Angeles), 'Anatomical preparations' and the Wagnerian Drama in Early Third-Republic France

11.45-13.00 **Session 2b: Nation** (Room ST275)
Chair: Katharine Ellis

11.45 Maria McHale (Royal Irish Academy), Singing and Sobriety: the Temperance Message in 1840s Ireland

12.20 Krisztina Lajosi (University of Amsterdam), The Conceptualisation of Music in the Context of Nineteenth-Century Nation-Building Processes in East-Central Europe

13.00-14.00 **Lunch**

**14.00-16.20 Session 3a: Women's Fiction in the Long
Nineteenth Century (Room ST273)**
Chair: Phyllis Weliver

14.00 Lorraine Wood (University of Utah), Musical Ghosts: Performance and Temporality in Vernon Lee's *Studies of the Eighteenth Century in Italy* and 'A Wicked Voice'

14.35 Shafquat Towheed (Institute of English Studies/Open University), Vernon Lee, Musical Memory and the Remembrance of Sounds Past

15.10 Delia Da Sousa Correa (Open University), Victorian Musicality in Katherine Mansfield

15.45 Emma Sutton (University of St Andrews), Musical Militarism: Virginia Woolf and the Case of Opera

14.00-16.20 Session 3b: Musical 'Others' (Room ST275)
Chair: Lesley Wright

14.00 Judith Barger (Little Rock), Female Organists in Victorian Fiction

14.35 Claire Mabilat (Paris), Sir Henry Rider Haggard's Construction of African Masculinity: Otherness, Violence and Music

15.10 Annegret Fauser (University of North Carolina at Chapel Hill), Notes From Afar: Imagined Soundscapes in Fétis's *Histoire générale de la musique*

15.45 Kerry Murphy (University of Melbourne), In Pursuit of his Dreams: Théophile Gautier, Critic and Traveller–Writer

16.20-16.50 Tea

**16.50-17.45 Plenary session I: Pedagogy and Interdisciplinarity
(Room ST274/5)**
Chair: Robert Fraser

Matthew Baumer (Indiana University of Pennsylvania)
Delia Da Sousa Correa (Open University)
David Mosley (University of Louisville)
Robert Fraser (Open University)

**17.45-19.00 Keynote address by Katherine Kolb (Southern Louisiana
University) (Room ST274/5)**
Chair: Katharine Ellis

Mastering Beethoven

19.45 Conference Dinner at Rasa Samudra, Charlotte Street

Tuesday 3 July

9.00-10.45 **Session 4a: Issues in Reception** (Room ST273) Chair: Graham Falconer

9.00 Christopher Wiley (City University), Mozart's Requiem, Musical Biography and the Great Last Work

9.35 Mark Everist (University of Southampton), Mozart and the Nineteenth-Century Parisian Press: the Musicography of Blaze de Bury

10.10 Francesco Izzo (University of Southampton), Writings For and About Rossini in *Teatri, arti, e letteratura: 1829-30 and 1836-37*

9.00-10.45 **Session 4b: Germanic Aesthetics** (Room ST275) Chair: Annegret Fauser

9.00 Francien Markx (Emory University), 'To form a more perfect union': the Marriage of Words and Notes in Johann Friedrich Reichardt's Musical Drama

9.35 Matthew Baumer (Indiana University of Pennsylvania), 'To render their perception more plain?' Narrative versus Interpretative Programmes in Liszt's Weimar Works

10.10 David Mosley (University of Louisville), E.T.A. Hoffmann's Critique of Kant's Aesthetic Judgment

10.45-11.15 **Coffee**

11.15-13.00 **Session 5a: Defining Musical Forms** (Room ST273) Chair: Mark Everist

11.15 Haiganuş Preda-Schimek (Vienna), Terminology in Music Analysis between 1770 and 1840

11.50 Jon-Tomas Godin (Université de Montréal), Continuations: the Tradition of Sonata Form in the Nineteenth Century

12.25 Bruce Whiteman (William Andrews Clark Memorial Library, UCLA), Text and Music in Ernest Chausson's *Serres chaudes*

11.15-13.00 **Session 5b: Music's Historical Relationship with Words** (Room ST275) Chair: Francien Markx

11.15 Matthew Head (University of Southampton), The Fallacy of Music's Emancipation from Words around 1800

11.50 James Garratt (University of Manchester), 'Literature's protest against the rise of music': Realignments and Conflicts in German Literary and Musical Discourse of the 1850s

12.25 Matthew Riley (University of Birmingham), The Genre of Romanticism: E.T.A. Hoffmann's other 'Musical Writings'

13.00-14.15 Lunch

14.15-15.25 Session 6a: Music, Language, Literature (Room ST273)
Chair: Peter Dayan

14.15 David Evans (University of St Andrews), Théodore de Banville: the Problem of Music in Post-Romantic French Poetry

14.50 Helen Abbott (University of Wales, Bangor), 'La Partition' or 'The Great Divide'. Performing Poetry as Music: Baudelaire's 'L'Invitation au voyage' and Song Settings by Cressonnois and Duparc

14.15-16.00 Session 6b: Romanticism's Musical Women (Room ST275)
Chair: Delia Da Sousa Correa

14.15 Aisling Kenny (National University of Ireland, Maynooth), Josephine Lang's Heine Lieder: an Individual Synthesis of Poetry and Music

14.50 Julia Effertz (Oxford Brookes University), Of Songbirds and their Chroniclers. The Woman Singer and her Song in Narrative Texts of the Nineteenth Century: a Struggle of Gender and Music?

15.25 Noelle Chao (University of California, Los Angeles), Music and Radcliffe's Gothic: Listening and Performance in *The Mysteries of Udolpho*

16.00-16.30 Tea

16.30-17.30 Plenary session II: Critical Language and Methodology
(Room ST274/5)
Chair: Phyllis Weliver

Noelle Chao (University of California, Los Angeles)

Matthew Head (University of Southampton)

Peter Dayan (University of Edinburgh)

Close

Exhibition (Room ST276)

During the conference we shall be exhibiting work by the artist Sue Doggett. Her work has featured most recently at the Stroud House Gallery, The British Library and the flow gallery in London, and she works collaboratively with the Book Arts group FOLD. Her work is represented in the Tate Library collection of book arts, Manchester Metropolitan University, and private collections in Europe and the U.S.A.

Her current projects are based on the re-working of found materials through which she examines the relationship between reading and listening, and the relationship between visual memory and recall in the form of texts with footnotes, and their musical/sonic equivalents.

Twilight (2007)

This work originated from a 5cm section cut through an old and unusable score of Die Götterdämmerung by Richard Wagner. Each section from each page has been copied, reassembled and re-scored to produce a new work for piano. The title 'Twilight' references both the translation of the opera's name (twilight of the gods) and the meaning of the word itself, a period of transition between one state and another.

The cut-up

The cut-up explores the relationship between the fragments of the original score and stage directions and also the way in which the resulting soundscape relates to the notion of the silent film score.

Narrative and story-telling

The story of an opera is told through the libretto, the actions and other incidentals through the stage directions. By removing the diegetic element (the libretto) and replacing it with the mimetic aspects (the stage directions), the narrative becomes less specific. By removing other references such as proper names, so that Siegfried becomes The Hero, Brünnhilde becomes The Heroine, and so on, it becomes even less specific. The characters become archetypes – what effect does this have on the reader's interpretation of the stage-directions/narrative?

The dialogue between text and sound

The work consists of two screens on which the same text is projected. The Text utilises the complete stage directions taken from the original score in a way that references the intertitles in a silent film.

The pace at which the text is projected is determined by the tempo of the music and so the reading/listening experience is disrupted, reflecting the relationship between text and sound.

Abstracts

Helen Abbott (University of Wales, Bangor), 'La Partition' or 'The Great Divide'. Performing Poetry as Music: Baudelaire's 'L'Invitation au voyage' and Song Settings by Cressonnois and Duparc

The nature of poetic performance was called into question in nineteenth-century France, as a result of poetry's increasingly fraught relationship with music. To explore this relationship, I shall use as a case study Baudelaire's renowned verse poem 'L'Invitation au voyage', concentrating on two very different settings of it. The first, by Jules Cressonnois in the 1860s, results in certain disruptions of musical accents and includes seemingly naive and repetitive harmonisation. By contrast, a setting of the same poem by Henri Duparc in 1870 appears to offer a more sensitive approach to the poem's 'musicality' and yet it omits an entire stanza. By exposing the cracks that appear in the supposed conjoining of poetry and music, I shall consider whether the great divide that seems to separate the two arts can ever be diminished. Whilst I do not seek definitively to bridge the gap between the arts, I suggest that poetry in this period cannot exist without the possibility that it might also become music.

Judith Barger (Little Rock), Female Organists in Victorian Fiction

The image of music in fiction, especially involving female musicians, offers a rich area of discourse for scholars of Victorian literature. The musical lives of fictional female singers, pianists and violinists have been examined, but female organists have not been subjected to comparable scrutiny, in part because they are fewer in number. Not commonly found in novels, female organists are heroines in shorter works of Victorian fiction found in *The Girl's Own Paper*, a popular London weekly first published in 1880. Unlike their sister instrumentalists, organists by necessity practised and performed in public spaces. Given the Victorian belief that a female's music making belonged within the home circle, advocacy of organ playing for female readers could thus be problematic. Just how *The Girl's Own Paper* achieved an acceptable solution to this musical dilemma, and the musical messages it conveyed to its readers, are the topics of this paper.

Matthew Baumer (Indiana University of Pennsylvania), 'To render their perception more plain?' Narrative versus Interpretative Programmes in Liszt's Weimar Works

If one understands a programme as a written narrative or commentary from the composer, then only a tiny minority of Liszt's works qualify as programmatic; most indicate their subject merely with a title or epigraph. Liszt most consistently used the written narrative for his newly christened symphonic poems in the 1850s. I argue that this developed from Liszt's dialogue with Wagner, and that Liszt pursued a markedly different strategy. While Wagner's 'programmatic commentaries' for his overtures give a poetic narrative that parallels the music, Liszt restricts such narratives to a paragraph. Instead, Liszt's programmes seek to excite the listener's interest and imagination in the subject and necessitate further interpretation of his works, despite his claim that the programmes 'render their perception more plain'. Liszt's discomfort with the narrative programme shows his allegiance to the Idealist conception of music and the difficulty of verbally mediating music's poetic content.

Noelle Chao (University of California, Los Angeles), Music and Radcliffe's Gothic: Listening and Performance in *The Mysteries of Udolpho*

While critics have long attended to the landscapes and spectral images of Ann Radcliffe's gothic novels, less consideration has been given to the way she describes musical performances. Radcliffe creates worlds aestheticised through sound, in which music creates narrative tension and mystery, performing a central role in her notoriously complicated plots. Focusing on acts of listening and performance in *The Mysteries of Udolpho* (1794), I consider the relationship Radcliffe constructs between the female body and music. The Radcliffian heroine serves as an organising centre by listening to music and grounding it through embodied responses, even as her own musical performances have the effect of abstracting and displacing the body. Radcliffe uses the musical process to articulate a modern female subjectivity, and develops patterns of integrating music into the gothic that would eventually become conventions of the nineteenth-century novel.

Delia Da Sousa Correa (Open University), Victorian Musicality in Katherine Mansfield

Katherine Mansfield's published stories display a quintessentially modernist 'musical' aesthetic. Rhythmically attuned writing – evident from the time of her earliest unpublished vignettes – shares many characteristics with Virginia Woolf's experiments in non-discursive prose; for Woolf, Mansfield's writing was a unique source of envy.

Perhaps unexpectedly, Mansfield's early fiction employed musical allusion more directly and thematically, in ways that are recognisably drawn from Victorian models: a musically-vibrating heroine is ravaged by a gothic anti-hero inflamed by the music of Wagner and Chopin. Mansfield was a serious cellist, who considered a musical career as an alternative to writing: thus musical parallels in fiction had perhaps a greater specificity for her than for most of her contemporaries, steeped though they all were in Bergsonian aesthetics.

The writer of such modernist gems as 'Bliss' and 'Miss Brill' was also an avid reader of Victorian novels to which there are almost as many references in her notebooks as to more obvious influences such as Wilde. This paper will suggest some of the ways in which Mansfield took up her Victorian heritage in the deployment of music in her early fiction, where the influence of Victorian novelists works alongside the clear importance of French symbolist poetry and British aestheticism. It will draw on her notebooks and letters to explore the extent to which the musical dramatisations of her early writing illuminate her responses to nineteenth-century literature and music, and will consider to what degree these helped to form the aesthetic that imbues her mature work. Mansfield's engagement with practical music fostered a passionate commitment to technical perfection, an association that she shared with George Eliot, one of the Victorian women novelists with whom her writing maintains surprisingly close links. For Mansfield, as for other female modernists, the work of their Victorian forbears held a particular resonance.

Peter Dayan (University of Edinburgh), What Erik Satie's Music and Poetry Do For Each Other

At first, the words which Satie associated with his *Chapitres tournés en tous sens* (1913) might appear predicated on a surprisingly simplistic model of musical meaning, in which music expresses descriptively what words also say; for example, running triplets signifying a prattling wife. However, closer investigation opens cracks in this model. Satie's words, inaudible in performance, remain invisible to most listeners; this invites a wordless listening

(or an unsynchronised reading) which reveals musical functions at odds with the apparent dynamics of the words. This need not be seen simply as an absurd contradiction between words and music. Rather, it reconfigures a central Symbolist belief: music, like poetry, shakes off the kind of expressive meaning normally associated with words, to suggest the space for a different kind of operation. That shaking-off and that suggestion emerge within Satie's words themselves, as well as between his words and his music.

Julia Effertz (Oxford Brookes University), Of Songbirds and their Chroniclers. The Woman Singer and her Song in Narrative Texts of the Nineteenth Century: a Struggle of Gender and Music?

As a 'Romantic' literary prototype the singer seems to fit perfectly into the gender dichotomy that traditional scholarship applies to eighteenth- and nineteenth-century culture and literature. A female voice in an often male-authored text, a creature of nature as opposed to male culture, a dilettante where the man is considered a genius, the woman singer and her song appear as 'the Other' of the male poet and his written work.

By discussing selected French and German texts, I shall investigate how authors conceptualised song and femininity in a written medium. Exploring the singer's potential as both a highly poetic and realistic figure, my aim is to question stereotypes upheld so far. Is the singer automatically a silenced muse in male-authored texts, yet an empowered, liberated figure of female self-expression in women authors' novels, or is she a far more complex motif with regard to the relationship between gender, words and music?

David Evans (University of St Andrews), Théodore de Banville: the Problem of Music in Post-Romantic French Poetry

During the Romantic period in France, poets such as Lamartine and Hugo conceptualised music as an unproblematic universal truth, positing in their work an analogy between what they saw as the divine harmonies and rhythms of nature, the cosmos, music and verse poetry. Between 1850 and 1900, however, post-Romantic poets such as Baudelaire, Rimbaud and Mallarmé rejected this analogy, questioning their predecessors' faith in both the divine origin and the notion of eternal, universal aesthetic absolutes. Yet during this period the musical metaphor does not disappear from poetic discourse – quite the opposite. While poets experiment with previously unthinkable manifestations of poeticity (free verse, prose poems), and composers such as Wagner and Debussy test the limits of musicality in the same way, the musical metaphor remains central to the poetic enterprise.

This paper will explore the tenacity of the musical metaphor through the many and varied references to music in the work of Théodore de Banville, a major poet in his time, much admired by Baudelaire and Mallarmé, but whose work - central to the question of musicality in poetry - has been either ignored by scholars or denied the close reading it deserves. Concentrating on his volume of poems *Les exilés* (1867) and his mischievous, pseudo-scholarly treatise *Petit traité de poésie française* (1872), I will suggest that music represents for Banville not a stable, universal truth, but rather, a conveniently opaque veil over the problem of defining poetry in the post-Romantic period. While repeatedly claiming that poetry is music and song, he leaves its characteristics provocatively, frustratingly vague. The music of poetry is not to be found in the facile analysis of sound patterns and metrical structures, as if poetry merely imitated music's sonorous quality; rather, the music of poetry is mysterious, un-analysable, and yet, Banville insists, instantly recognisable for those who know how to hear it.

Mark Everist (University of Southampton), Mozart and the Nineteenth-Century Parisian Press: the Musicography of Blaze de Bury

Nineteenth-century Paris boasted the most sophisticated musical culture in Europe supported by the most elaborate music press and by theatrical criticism that was noteworthy for the refinement of its musical knowledge. It is however a curious fact of contemporary scholarship that the only two journalists to receive careful modern editorial attention have been Hector Berlioz and his close supporter, Joseph d'Ortigue. Modern views of any nineteenth-century musical phenomena are therefore coloured by the powerfully expressed views of these two authors.

This paper gives an alternative perspective both to our understanding of how Mozart was received by the most important European musical centre in the nineteenth century and to the more general world of Parisian musical journalism by examining the changing views on Mozart during the half century that Ange-Henri Blaze (*dit* Blaze de Bury; 1813-88) wrote music criticism for the *Revue des deux mondes* (1834-82). The paper gives an account of not just Blaze de Bury's views on Mozart but how they changed over the course of the period during which his criticism was published.

Annegret Fauser (University of North Carolina at Chapel Hill), Notes from Afar: Imagined Soundscapes in Fétis's *Histoire générale de la musique*

We tend to understand music histories such as François-Joseph Fétis's *Histoire générale de la musique* (1869–76) as historical documents – overcharged with technical detail and minute information – that inform us about the aesthetics, historiographies, and anthropologies of an author and his time. Yet while we may interpret such texts in the vein of nineteenth-century universal histories for what they tell us about the musical, political and aesthetic ideas of their period, I contend that Fétis's text offers another, sonic layer of historic imagination as yet unmined. In bringing together words, images and notes (through musical transcriptions), his 'general history of music' tries to recreate soundscapes lost in distant times or places. Fétis's text is shot through with qualitative adjectives such as 'mélancolique', 'féroce', 'calme', or 'doux' to describe distant musics and instruments. Engravings try to capture both the instruments and their performances, offering both historical and local colour. And while transcriptions provide an approximation to, or translation of, these musics into another readable language, that of modern notation, reproductions of hieroglyphs and other unfamiliar signs capture the mysterious quality of those far-away sounds. A close reading of Fétis in this light allows us to enter imaginary and imagined spaces of sonic alterity that provide a fresh window onto nineteenth-century historiography, exoticism, and self-representation.

James Garratt (University of Manchester), 'Literature's protest against the rise of music': Realignment and Conflicts in German Literary and Musical Discourse of the 1850s

Around 1850, the relationship between the literary and musical fields in Germany was redefined. The decade-long conflict between literary and musical progressives, stimulated by an essay on Wagner (1851) by Julian Schmidt, the editor of *Die Grenzboten*, played a key role in marking out the goals of both groups: Schmidt's essay provided the direct stimulus for Franz Brendel's decision to dedicate his *Neue Zeitschrift für Musik* to the promotion of Wagner.

This paper explores the history of anti-musical polemics in German literary criticism, and the role of Wagner's Zurich essays in bringing the tensions between musical and literary discourse to a head. Examining the controversy surrounding Wagner's *Oper und Drama* and Schmidt's Wagner criticism, this paper clarifies attempts during the Nachmärz period to redefine the social functions of literature and music. It also highlights Schmidt's significance for Wagner reception.

Jon-Tomas Godin (Université de Montréal), Continuations: the Tradition of Sonata Form in the Nineteenth Century

For many authors sonata form is, by 1810, an outdated medium of expression that no longer influences musical practice. Charles Rosen, for example, declares in *Sonata Forms* '...[it] is largely irrelevant to the history of nineteenth- and twentieth-century styles; it does not generate these styles, and is not altered by them' (1988). However, a careful reading of many types of musical texts reveals a different place for the sonata in the musical production of the period.

In order to better appreciate nineteenth-century attitudes towards this musical structure, I discuss the writings of three significant authors: E.T.A. Hoffmann, R. Schumann, and A.B. Marx. Each represents at least one type of musical writing. A few themes reappear frequently in this literature, from which I conclude that composers viewed sonata form as a mark of artistic merit, and that it continued to influence musical thought well past the peak years of sonata production.

Natalia Gorbel (Karelian State Pedagogical University), The Musical Structure of Heine's *Florentine Nights*

Music and textual features coexist in Heinrich Heine's *Florentine Nights* (1837), which reveals many allusions to music in both its content and its structure. As far as the content is concerned, we have the portrait of Paganini. For the structure, reference to the pieces of Robert Schumann, especially to *Carnaval* (1834), can be traced in the development of repetitions, topics, spontaneity, invention and superlative technique. The exposition, transition, development and finale of the text remind one of the operating principles of Schumann's piece. The changing characters resemble a series of tableaux, a masked ball. The famous cryptography in the piece (ASCH, translated in German musical notation into the notes A, E flat, C and B) hides the love motif which corresponds to the romantic love of the text. The appearance of these notes in each part of the piece renders its structure both strong and flexible.

Matthew Head (University of Southampton), The Fallacy of Music's Emancipation from Words around 1800

We are often told that in German-language criticism around 1800 music was freed from its historical service to words (Dahlhaus, Hosler, Neubauer, Winn). In these accounts, the principle of imitation (mimesis) functions discursively as the tyrant from which music sought its liberty. According to the mimetic paradigm music became meaningful through its representation of passionate speech, while, according to (reports of) idealist discourse around 1800, music transcended the worldly and the representational. This grand-narrative of musical emancipation is often linked in modern musicology to another: the rise of instrumental music over vocal music as the purest and most valuable branch of composition (Bonds). Obviously, if correct, both plots pose serious problems for students of nineteenth-century vocal music and for the entire field of words and notes in the nineteenth century.

This paper takes a critical look at the conceptual apparatus of modern accounts of musical aesthetics around 1800. I question whether early nineteenth-century critics had recourse to the heroic-paradigm of musical ‘overcoming’. More fundamentally, I question if critics around 1800 actually figured the relationship between music and words as about power. I suggest that the focus on ‘the relationship between words and music’ is a modern scholarly artifice from which many attractive but ultimately misleading metaphors of service and emancipation, musical control and excess, are elaborated. What alternatives are suggested by the sources themselves?

Taking examples from the critical writings and songs of J.Fr. Reichardt that span this period, I will show that the mimetic paradigm of formal treatises before 1800 ran parallel with a broader discourse on song in which the goal of poetic and musical composition was ‘voice’, a construct realised in performance that addressed as much, if not more, a perceived lack in the written word as any problem of musical meaning. That is, music’s fidelity to poetry was not in any significant sense a form of logocentricism, nor a compositional analogue of pre-Enlightened servitude; rather, it was a practical means to the end of returning written words (like notes) to human utterance through performance – to the creation of a voice that could perform multiple tasks in the culture of Enlightenment. The fantasy of emancipation around 1800 (Fishman), was also a fallacy. Modern writers have overlooked the fact that ideas of music as other-worldly were actually articulated with reference to vocal music more than instrumental music, and represented an idealist variant of this earlier conceptual framework in which music (with or without poetry) could construct a voice that appeared to emanate from beyond.

Francesco Izzo (University of Southampton), Writings For and About Rossini in *Teatri, arti, e letteratura*: 1829-30 and 1836-37

As one of the leading musical personalities in early nineteenth-century Europe, Gioachino Rossini was often discussed and celebrated in a wealth of poems and writings in periodical publications. This paper concentrates on writings published in *Teatri, arti e letteratura*, a journal published in Bologna and largely devoted to reviews of opera performances. During Rossini’s Bolognese sojourns of 1829-30 and 1836-37, *TAL* published several poems and writings variously devoted to the composer’s arrival from France, his music, the soirées at his home, and other subjects.

These documents provide insights into two moments in the verbal construction of a myth, shedding light on changing perceptions of Rossini during the years that followed the performance of his last opera, *Guillaume Tell*. Whereas the writings published in 1829-30 celebrate the composer’s outstanding achievements and at the same time anticipate future triumphs, the poems from 1836-37 portray Rossini as a permanent figure, whose timeless masterpieces have earned him the title of ‘immortale maestro’.

Laura Kasson (Indiana University), Language as Instrument of Vocal Pedagogy

In the study of the voice, words mediate the relationship between a singer and his or her own voice. The nature of a singer’s ‘instrument’ is fundamentally different from that of other musicians: many of its processes take place deep within the singer’s body in a semi-involuntary fashion, so vocal pedagogy can rely less than instrumental pedagogy on observation, demonstration and imitation. Voice teachers thus rely more on language; the mechanisms are described as well as shown. In the nineteenth century, physiological description played an increasingly active role in the teaching of singing; in fact knowledge of one’s own vocal mechanism was considered necessary and nearly equivalent to asserting

control over one's own voice. At the same time, expressive aspects of singing resisted articulation in language even as they were tied closely with the language of the song text.

James Kennaway (Stanford University), *Sickness, Morality and Bad Music*

At least since Plato, there has been anxiety about the ethical and political consequences of music. In the nineteenth century this took on a more 'scientific' form. Understanding of the basis of hearing in the nervous system and psychiatric theories that saw over-stimulation of the nerves as the principal cause of mental illness led to the notion that music could strain the nerves and make listeners ill. 'Degenerate music' was viewed not just as sick but as immoral, the result and cause of sin. Psychiatrists, critics and many novelists before the First World War, notably Thomas Mann and George Gissing, provide many examples of music causing mental collapse and on occasion even death. This paper considers what was really new in discussions of degenerate music, and what was a continuation of older moral views of music.

Aisling Kenny (National University of Ireland, Maynooth), *Joseph Lang's Heine Lieder: an Individual Synthesis of Poetry and Music*

Josephine Lang (1815-80) was the composer of over 300 Lieder, comprising settings of over 100 poets, with many of these songs published in her lifetime. Among these are eleven settings by Heinrich Heine (1797-1856). Lang's intense engagement with Heine's poetry is evident in her Lieder, as she strives to capture the assorted undercurrents of emotion present in each poem within the boundaries of the song aesthetic and polite society of the nineteenth-century German drawing room, revealing her acute sensitivity to a poetic text. Lang was inspired by Heine's poetry to compose some of her finest Lieder, and central to the success of these songs is the relationship created between the poem and music. A blend of musical and poetic analyses will aid discussion of Lang's unique synthesis of poetry and music while also demonstrating one approach to the discourse on the complex word-music relationship in German song.

Katherine Kolb (Southern Louisiana University), *Mastering Beethoven*

Tropes of mastery and servitude once dictated the proper relationship of music and words according to a hierarchy that judged instrumental music as a poor second to vocal, and music as the 'handmaiden' of words in opera. In the nineteenth century, Beethoven came to embody the reversal of that hierarchy through instrumental works that, independent of words, acted upon listeners with a power unmatched by the greatest opera or drama. Music's newfound prestige, as hailed most notably by the early German Romantics, thus rested upon a severing of its classical ties to the word, and an implicit dismissal of verbal intrusions on both the compositional process and the act of reception: faced with the self-reflexive 'Orphic world' of Beethoven's symphonies (in Hoffmann's phrase), language is in principle condemned to silence. Paradoxically, it is at this precise historical juncture that words on music proliferate. Music journalism comes into being, while novelists and poets vie with critics in attempting to render in words what music is intimating.

The title of this talk means to suggest the complex, sometimes contradictory ways in which tropes of mastery and seduction (complete with gender implications) inflect the reception of Beethoven. From instrumental performers attempting to decipher and perform works at first incomprehensible, to writers attempting to understand and convey the 'sense' of those same works, to composers attempting to follow in the footsteps of a revered but crushing

model – these and other listeners must devise strategies to cope with a phenomenon both empowering and disabling.

Krisztina Lajosi (University of Amsterdam), The Conceptualisation of Music in the Context of Nineteenth-Century Nation-Building Processes in East-Central Europe

This paper discusses how music was conceptualised and canonised under the influence of nation-building ideologies in nineteenth-century East-Central Europe. In most of the newly emerging countries in the region a conscious art music idea was linked with national language and literature revival movements. Musical texture was influenced by language and its poetic capacities, while in turn poetry was influenced by music, especially by the controversial concept of folk music. Comparing and contrasting Hungarian and Romanian musical cultures, I ask how the specific cultural, social, political context together with the choice of vocabulary and the rhetoric of certain writings about music, could influence musical perception, as well as how scholarly and dilettante discourses about music (found within public speeches and political discourses during the period) could affect nineteenth-century compositional techniques and the canonisation of musical heritage.

Claire Mabilat (Paris), Sir Henry Rider Haggard's Construction of African Masculinity: Otherness, Violence and Music

The masculine music presented in the romances of Sir Henry Rider Haggard (1856-1925) reveals his representational polarisation between European masculinity and the African Other. Masculinity is a social construction with its own characteristics that are particular to a certain time and specific place; Haggard uses music to other his African men, and as an important component of his construction of their masculinity in his texts. They are musical in a way that helps to differentiate them (more) completely from their European counterparts. Haggard not only attributes negative characteristics to his black men (such as idolatry, sacrifice and violence); he also others them by giving them a physical form of warfare and sense of honour and loyalty outdated in Europe, and music is one of his means of expressing these characteristics. Contrasting his white men with non-Europeans in his romances, Haggard creates and supports 'natural' concepts of white masculinity, such as their inherent 'superiority'.

Francien Markx (Emory University), 'To form a more perfect union': the Marriage of Words and Notes in Johann Friedrich Reichardt's Musical Drama

This paper investigates Johann Friedrich Reichardt's thoughts on musical drama as expressed in his own publications such as *Über die deutsche Comische Oper* and *Briefe eines aufmerksamen Reisenden die Musik betreffend*, and in his contributions to musical journals. Here, Reichardt reflects on the cultural and socio-political implications of words and music as well as the technical and æsthetic requirements for librettos and musical settings. He further explores the effects of musical drama on the audience and urges German authors and composers to develop a genuinely German form of musical drama.

The study then focuses on Reichardt's own achievements in composing German musical drama and how he incorporated the criticisms and ideals outlined in his writings. Specific examples are taken from the Singspiel *Erwin und Elmire*, the opera *Die Geisterinsel*, and the 'Liederspiel' *Lieb' und Treue*, with which Reichardt introduced a new but ultimately unsuccessful genre intended to guide German composers and authors alike.

Kelly J. Maynard (University of California, Los Angeles), 'Anatomical preparations' and the Wagnerian Drama in Early Third-Republic France

As a budding young medical student, Pierre Bonnier penned a series of 'Documents of Experimental Criticism' for the fledgling *Revue Wagnérienne* in Paris in the mid-1880s in an attempt to map out his basic critical assertion that a Wagnerian work was literally a living, biological organism. His dedication to concrete scientific inquiry in the pages of a publication otherwise understood as a venue primarily for Symbolist poetry, points to the need for our conceptualisation of the relationship between text and music to be expanded beyond avant-garde literary efforts. Later, as a fully-licensed medical researcher, Bonnier investigated aural and visual brain dysfunctions and compared them explicitly to the experience of Wagner's works. This paper examines the reciprocal influences of the late nineteenth-century psycho-neurological context upon the French reception of Wagner and, in turn, the deeply embedded threads of Wagner's impact upon the culture of early Third-Republic France.

Maria McHale (Royal Irish Academy), Singing and Sobriety: the Temperance Message in 1840s Ireland

The temperance movement in Ireland in the 1840s was a social phenomenon of some magnitude. Under the leadership of Father Theobald Mathew, somewhere between five and eight million Irish people took the pledge to abstain from alcohol. Mathew was concerned that alternative pastimes should be created. In addition to reading rooms and teahouses, he voiced particular encouragement that his new teetotallers should engage in music making. From the outset, it was evident that although personal salvation was crucial in this moral crusade, national regeneration was the greater goal. Indeed, his decision to invite Joseph Mainzer to Ireland was a masterstroke and saw immediate results in the large gatherings of people for singing classes. In terms of repertoire, hymn tunes seemed the obvious choice; however, these were usurped by the popular temperance settings of Thomas Moore's *Irish Melodies*. Indeed, the temperance *Melodies* are a microcosm of this fascinating intersection of music and verse: nationalism and temperance in 1840s Ireland.

David Mosley (University of Louisville), E.T.A. Hoffmann's Critique of Kant's Aesthetic Judgment

In two of E.T.A. Hoffmann's most popular works, *Lebens-Ansichten des Katers Murr* and *Die Serapionsbrüder*, the reader encounters curious scenes describing the profound disorientation experienced by composers upon hearing performances of their own compositions. This presentation suggests that these literary accounts of musical experience may be read as an interrogation of Kant's idealist aesthetics by means of which Hoffmann exposes a significant paradox in the philosopher's analytic of the beautiful.

Kerry Murphy (University of Melbourne), In Pursuit of his Dreams: Théophile Gautier, Critic and Traveller–Writer

Although Gautier's importance as a music critic is finally being recognised (see pioneering work by Andrew Gann and François Brunet) it has still received little attention from musicologists, whose focus has been more on his ballet criticism or his many literary collaborations with music and dance. Perhaps the extraordinary range and versatility of his artistic talents – poet, novelist, and travel writer, art, music and ballet critic – have caused scholars to regard his music criticism as superficial. Yet he was highly respected as a music critic for over 25 years and wrote hundreds of reviews, the majority of which have been little examined since the day they appeared.

The concept of the *transposition d'art* has often been used in discussions of Romantic criticism of the arts, in which the criticism is a metaphorisation of the musical or artistic work. Gautier was passionately interested in the creative possibilities of a fusion of the arts (see in particular works such as his 'Variations sur le Carnaval de Venise') and in his criticism he delights in viewing one art through the prism of another, whether it be describing architecture as music or music as a poetic narrative. Sainte-Beuve saw Gautier's novel *Capitaine Fracasse* as a series of transposed paintings, and Maxime du Camp, using a fairly unusual understanding of the word 'art', even argued that the intensity of Gautier's lived experience in his travel writing could be called a *transposition d'art*.

In his travel writings Gautier discusses chiefly folk song, street and café music. In this paper I will explore his use of language in his descriptions of this music, focusing in particular on Spain, and assess the extent to which it differs from his music criticism, and some of his short stories (for instance *Militona*), from the same period. I shall also address the rhetorical question posed by Gautier himself in one of his reviews in *La Presse*, 'L'Orient de l'Opéra, L'Espagne de convention, sont-ils supérieurs à l'Orient et l'Espagne réels?' (*La Presse*, 25 May, 1852).

Haiganuş Preda-Schimek (Vienna), Terminology in Music Analysis between 1770 and 1840

The end of the eighteenth and the beginning of the nineteenth century brought with it a new, 'organic' vision (Bent) of the musical form, replacing the 'rhetorical' one of the Baroque. Consequently new notions, terms and means of approach/assessment specific to the musical creation came into being.

Based on writings by Koch, Lobe, Reicha, Momigny and Marx, this paper answers the following questions:

- a) What formal terms were used by theoreticians between 1770 and 1840? Were there multiple expressions and differences in definition?
- b) Which terms appear for the first time in the vocabulary of music analysis and which are the 'old' terms undergoing changes of meaning?
- c) From what concrete areas did the theory of music take its inspiration in order to articulate its phenomena ('to translate' them into words)?

Multiple denominations (multiple terms used for the same notion) were frequent. For instance, for the sub-divisions of the musical sentence we find such terms as *Figur* (Riepel, 1755), *Cäsur* (Sulzer, 1771-74), *Einschnitt* (Koch, 1782-93), *Dessin* (Reicha, 1814), *Cadence* or *Proposition* (Momigny, 1807) and *Motif* (Marx, 1837). Finally one of these terms imposed itself as a proof of the fact that the notion was identified with the term and that it was stabilised (towards 1830).

Sulzer's terms allow (as early representations of formal notions) a re-enactment of the initial phase of the crystallisation process of the new analytical vocabulary (*Allgemeine Theorie der schönen Künste*, 1771-74). The *Period* (in Latin *periodus* = circuit, round-up) related to the idea of repetition. *Satz* (in German *setzen* = to place) was a grammatical category involving meaning, constructive rules and limitation (a complete, finite meaning). *Rhythmus* (in Greek *rheo* = to flow, and *ry* = a push) implied the meaning of specific ordering, organisation. *Cäsur* came from the Latin *clausula*, having the meaning of a closed, finite thing. *Glied* (member), a

synonym for *Cäsur* as a formal term, denominated a functional part of a whole. All denominations were related to the idea of unity and delimitation, but each of them brought a specific, additional touch as compared to the others. Their variety (which can also be seen as a lack of homogeneity) shows the still incipient stage in the definition of formal notions at that time; the final point of the process is marked by A.B. Marx (*Compositionslehre praktisch-theoretisch*, 1837).

In order to place musical thinking and its implications within the general context of ideas at the time, the historical analysis will be concerned both with the musical content, and with the linguistic content of the treatises. By making clear the origin and meaning of analytical notions it is possible to grasp a deeper understanding of the concept that establishes the basis for the late eighteenth- and early nineteenth-century composition, as well as the interactions between the music theory and the other forms of scholarly expression of that time.

Matthew Riley (University of Birmingham), The Genre of Romanticism: E.T.A. Hoffmann's other 'Musical Writings'

In contemporary Anglophone musicology, E.T.A. Hoffmann is easily the most translated, read and discussed of Romantic writers on music. Hoffmann is said to articulate a pivotal moment in the emergence of modern musical discourse, as the first writer who brought the values of German Romanticism and Idealism to the informed discussion of nineteenth-century music. He is credited with shaping a critical inheritance that remains familiar today – for better or worse.

This assessment of Hoffmann – driven by musicology's interest in the genealogy of its own concepts – is in many ways misleading. Musicologists have concentrated disproportionately on the famous review of Beethoven's Fifth Symphony, and have not questioned Carl Dahlhaus's analysis of the 'metaphysics of instrumental music' or the definition of 'musical writing' implicit in David Charlton's *E.T.A. Hoffmann's Musical Writings: Kreisleriana, 'The Poet and the Composer'*, *Music Criticism* (1989), even though both are in need of refinement. This has resulted in an over-emphasis on Hoffmann's music journalism at the expense of his novellas, many of which contain subtle, complex and amusing treatments of music, and a concentration on the first half of his authorial career, before he had fully realised his talents as a writer of fantastic fiction.

In the novellas he published after 1815, Hoffmann emerges as a very different kind of musical thinker, in particular a keen satirist of what musicologists usually think of as Romanticism. Addressing a popular readership that he might earlier have denounced as 'philistines', he questions the psychology of musical transcendence and inwardness, and humorously exposes the cult of supersensuous longing as the unwitting displacement of rather more sensuous longings. This paper examines extracts from *Die Fermate* (1816), *Der Sandmann* (1816) and *Das Majorat* (1817), and argues for a closer attention to literary genre in musicological accounts of Romantic aesthetics.

Emma Sutton (University of St Andrews), Musical Militarism: Virginia Woolf and the Case of Opera

Virginia Woolf's letters and diaries confirm that nineteenth-century opera played a crucial part in her conceptualisation of patriotism and militarism in the immediate advent of the First World War. Her earlier passion for Wagner's operas, evident in frequent attendance at the operas in London and Bayreuth, altered into embarrassment and disenchantment. She

wrote of the *Ring* cycle in 1913 that: ‘The bawling sentimentality which used once to carry me away [...] now leaves me sitting perfectly still. Everyone seems to have come to this opinion, though some pretend to believe still’ (*Letters*, 16 May 1913). Woolf was repulsed by the ‘patriotic sentiment’ at the Queen’s Hall concerts in 1915, and by the apparent conservatism of the aristocratic and bourgeois operatic audiences she encountered in Britain.

This paper examines Woolf’s various accounts of operatic audiences in the pre-war period. It was at this point that Woolf’s attendance at nineteenth-century opera was most regular, and when she was writing most widely – and most explicitly – on music. Between 1909 and 1915 she published the essays ‘The Opera’ and ‘Impressions at Bayreuth’, in addition to her first novel, with its pianist-protagonist, *The Voyage Out* (1915). The paper will consider the relationship between Woolf’s overt analyses of operatic audiences in her letters and essays, and her more oblique examination of this subject in *The Voyage Out*. Woolf’s first novel explores, through the characters of Clarissa and Richard Dalloway, the conjunction of bellicose nationalism and bourgeois opera-going. The discussion arises from two basic questions: how did Woolf characterise the relationship between opera, audiences and patriotism, and how did this relationship inform her conception of musical-literary relations?

Shafquat Towheed (Institute of English Studies/Open University), Vernon Lee, Musical Memory and the Remembrance of Sounds Past

Art historian, cultural critic, aesthete, novelist, journalist, essayist, self-fashioned intellectual, committed pacifist, and even more volubly committed anti-obscurantist, ‘Vernon Lee’ (*pseud.* Violet Paget, 1856-1935) was first and last, a committed writer on music. ‘Musical aesthetics ought to be the clue to the study of all other branches of art’, she wrote, and individual responses to music, both real and fictional, are ubiquitous in her writing. As a precocious teenager, she copied out forgotten scores in order to play and resurrect the music of *settecento* Italy in preparation for her first major critical work, *Studies of the Eighteenth Century in Italy* (1880). Over half a century later, she attempted to produce one of the first systematic studies of individual responses to music through questionnaires in *Music and Its Lovers: An Empirical Study of Emotional and Imaginative Responses to Music* (1932), a complex study that combined both qualitative and quantitative analysis, and again asserted her belief that the capacity to appreciate music represented an indestructible ‘ancestral emotion’.

This paper will offer an examination of the importance of musical memory in both Lee’s critical (*Music and Its Lovers*) and fictional writing (‘A Wicked Voice’, in *Hauntings*, 1890). I will discuss Lee’s most famous fictional depiction of the potency of musical memory, the Gothic horror story, ‘A Wicked Voice’, from the perspective of her increasing awareness of the biological complexity of both mental storage and retrieval – ‘the music of the present is perpetually crowding out the music of the past’, she acknowledged. I will also demonstrate the importance of Lee’s theoretical writing on music to the rest of her work, by examining the implications suggested by her advocacy of the corporeality of aesthetic experiences. What makes both Lee’s critical and fictional writing about music (and especially musical memory) especially important is her sophisticated deployment of ideas from other largely scientific fields, such as psychology, evolutionary science and physiology. For example, Lee’s deployment of Richard Semon’s mnemonic theories was both original and challenging, and allowed her to discriminate between passive ‘hearers’ and active, engaged ‘listeners’ of music: a critical distinction avidly taken up by the new public service broadcaster, the BBC, in its official publication, *The Listener*. To summarise, this paper will argue that far from being a marginal concern, music – its appreciation, its remembrance, and its recursive, revivifying

potency – was a central concern to a writer and aesthete like Lee, actively engaged in public intellectual life.

Bruce Whiteman (William Andrews Clark Memorial Library, UCLA), Text and Music in Ernest Chausson's *Serres chaudes*

Maurice Maeterlinck's collection of poems *Serres chaudes* (1889) uses complex syntax and allusive imagery to create a 'hothouse' *fin-de-siècle* atmosphere very different from his later work, which is characterised by simplicity and straightforwardness. This paper will explore the nexus where words and music co-exist by examining Ernest Chausson's settings of five of the poems from Maeterlinck's book. Chausson responded to the complexities of the poet's language with harmonic and formal complexities of his own in both the vocal and the piano writing. The result is that the music does not merely support the text, but embodies the words autonomously and even comments on them. This paper will extend the work of Stacey Moore and other scholars in examining *mélodie* as a 'third thing' that is more than simply words in combination with music.

Christopher Wiley (City University), Mozart's Requiem, Musical Biography and the Great Last Work

The commissioning and composition of Mozart's Requiem, possibly the single most famous story in musical biography, has been recounted extensively by authors from Schlichtegroll to Solomon. As historical anecdote, it accords ideally with the notion of the great last work, held to represent the apotheosis of the composer's genius purely on the basis of being the final creation prior to death. From the musical standpoint, however, this particular work was representative neither of Mozart's overall compositional output nor his mature style.

While the legend has elicited much critical attention within Mozart studies, I instead adopt a comparative approach, considering analogous instances of great last works in other composers' biographies. Coinciding with the advent of nineteenth-century hagiography, Mozart's Requiem provided a prototype for subsequent examples more appropriately viewed as the epitome of their originators' output. Ultimately I evaluate whether the importance of the myth lies in the Requiem's representing its composer's crowning achievement, or whether the work's supposed significance as Mozart's *chef-d'œuvre* itself derives from the story's biographical value.

Lorraine Wood (University of Utah), Musical Ghosts: Performance and Temporality in Vernon Lee's *Studies of the Eighteenth Century in Italy* and 'A Wicked Voice'

In her introduction to *Studies of the Eighteenth Century in Italy* (1880), Vernon Lee (1856-1935) writes that this collection of essays derives from her 'aesthetic' point of view and her desire to 'study the constitution and evolution of the various arts compared with one another'. Working from this interdisciplinary paradigm, Lee approaches musical history subjectively through impressions, allusions, and experience rather than scientific objectivity, as demonstrated in her interpretive 'tour' of Italian music following the path of Charles Burney and her elucidation of the long-forgotten 'ghosts' – poets, composers, playwrights, and singers – of eighteenth-century Italian opera. For her, music functions as the mediator between past and present, fusing temporal realms and eradicating historical boundaries through its transformational character and its ability to re-create the emotions associated with past events, people, and places. I argue that Lee's supernatural short story 'A Wicked Voice' functions as a 'performance' of the aesthetic methodology she develops in

Studies. Drawing on the latter's historical framework, Lee's fictional story employs a recurring musical *leitmotiv* as the bridge between the 'tonic' and 'dominant' poles of past and present. Lee's fascination with musical memory and her familiarity with the ideas of Richard Wagner inform the story in significant ways. Taken together, *Studies* and 'A Wicked Voice' posit music – in particular, performance – as the interface between artistic consciousness and Victorian historiography.

Rosemary Yeoland (University of Tasmania), The Musical Style of an *homme de lettres*: Camille Maclair

The French writer Camille Maclair (1872-1945) left a considerable literary legacy in the musical domain. Avoiding technical musical terms, he conceptualised his great love of the art in his works, aiming to convey his appreciation to his readers in a pedagogic manner.

With the aim of highlighting the rapport between text and music within musical writings, this paper examines extracts taken from Maclair's 'musicological' works: *La Religion de la musique*, *Les Héros de l'orchestre*, *Schumann* and *L'Histoire de la musique européenne de 1850 à 1914*. It will demonstrate the musical style which Maclair achieved, applying Wagnerian principles with the use of alliteration, assonance, internal rhyme and rhythm, tools of the trade among Symbolist poets and writers. Other techniques employed by Maclair, such as musical metaphors and analogies, will also be discussed.

Plenary Session I: Pedagogy and Interdisciplinarity

How exactly do you teach text and music in an interdisciplinary setting? What are the opportunities and challenges, and do musicians and literary specialists regard the task in similar or divergent ways? In this session we explore a variety of possible pedagogical models and approaches, from parallel teaching sessions taken by members of different departments on alternate days (Matt Baumer), to distance learning using commentary, recorded audio examples, selected scores and specimen printed texts (Delia Da Sousa Correa and Robert Fraser), to the Greek idea of *phronesis*, or practical wisdom (David Mosley).

Plenary Session II: Critical Language and Methodology

As literary and musical scholars seek a meeting point, should we also be thinking about how we might come together in critical methodology/theory? Two panellists approach the question through examining the same term ('voice'). Noelle Chao focuses on the challenges that the concept poses for scholars of the musical novel while Matthew Head deconstructs the metaphorical construct of 'text-music relationships' to suggest that words and notes are phenomenologically indistinguishable. In contrast, Peter Dayan suggests that musicology is only relevant to literary studies to the extent that it becomes literary itself, whereas literary theory has the greatest interest to musicology because it can illuminate a fundamental of musicology: word–music relationships.