



# RMA Annual Conference

## Boundaries



15 – 17 July 2010  
Senate House, University of London



UNIVERSITY OF LONDON · SCHOOL OF ADVANCED STUDY

# Acknowledgements

## **Conference Programme Committee**

Rosamund Bartlett  
Rebecca Herissone  
John Irving  
Nicholas McKay  
Katherine Schofield

## **Conference Organizing Committee**

John Irving  
Elaine King  
Nicholas McKay  
Philip Olleson

## **IMR**

Katharine Ellis (former Director)  
John Irving (Director)  
Valerie James (Administrator)

# Programme

## Thursday 15 July

**12.00 Registration (Room G34)**

### 14.00 – 15.30

<b>Approaches to Opera</b> (Room G22/26) Chair: John Deathridge	<b>Beyond Jazz</b> (Room G35) Chair: Peter Elsdon
Gregory Camp (University of Oxford), <i>The Politics of the Early Opera Revival: Monteverdi in France, Italy, and Germany</i>	Catherine Tackley (Open University), <i>Evaluating the Performances of Benny Goodman and his Orchestra at Carnegie Hall, 1938</i>
David Trippett (University of Cambridge), <i>Wagner's Material Expression: Aesthetics and Acoustics</i>	Tony Whyton (University of Salford), <i>Beyond A Love Supreme</i>
Daniel Snowman (Institute of Historical Research), <i>Fires of London: Bringing Music History in from the Cold</i>	Nicholas Gebhardt (Lancaster University), <i>After the Event: Listening to Miles Davis's My Funny Valentine</i>

**15.30 Tea (Rooms G34 and G37)**

### 16.00 – 17.30

<b>Music and Image</b> (Room G22/26) Chair: tbc	<b>Jazz Fusions and Transformations</b> (Room G35) Chair: Laudan Nooshin
Carlo Cenciarelli (King's College London), <i>Dr Lecter's Taste for Goldberg: Or the Horror of Bach in the Hannibal Franchise</i>	Benjamin K. Davies (Conservatori del Liceu, Barcelona), <i>'Something rich and strange': Stylistic Transformation in Recent Jazz</i>
Alan Davison (University of Otago), <i>Music Iconography and Shifting Boundaries: Tracing Changes in Musical Thought</i>	Deborah Mawer (Lancaster University), <i>(Re)moving Boundaries? Debussy, Ravel and the Lydian Jazz Theory of George Russell</i>

Holly Rogers (University of Liverpool), Death in Five Voices: Herzog, Gesualdo and the Visual Madrigal	Justin Williams (Lancaster University), Jazz Fusions in the Twenty-First Century: Hybridity, the Internet and the Boundaries of Genre
--	---

**17.30          Short Break**

**17.45          Keynote (Room G22/26)**

Chair:

Martin Clayton (Open University), A View from Ethnomusicology

**18.45          Refreshments (Room G37)**

**19.30          Lecture/Recital (St Pancras Church)**

Chair: John Irving

Emilie Crapoulet (University of Surrey), Beyond the Boundaries of Music: Impressionism in Debussy and Ravel

## Friday 16 July

**9.00**                      **Late registration** (Room G34)

**9.30 – 11.00**

<b>Transcription and Arrangement</b> (Room G22/26) Chair: Simon Keefe	<b>Problematizing Genres</b> (Room G35) Chair: Stephen Rose
Jonathan Kregor (University of Cincinnati), How to Avoid a Lawsuit, c.1875: At the Boundaries of Originality, Intentionality and Wagnerism in Liszt's 'Einzug der Gäste auf Wartburg' from <i>Tannhäuser</i>	Esperanza Rodríguez-García (University of Manchester), Solo-Motet between Renaissance and Baroque: Sebastián Raval's <i>Motecta</i> (1600)
Shay Loya, Nineteenth-Century Folklorism and Lajtha's Radical <i>verbunkos</i> Transcriptions	Stefanie Tcharos (University of California, Santa Barbara), (Un)Genrifying Musicology: Dissonance and Debate over the Boundaries of Genre
Wiebke Thormählen (University of Southampton), On the Fringes of High Art: Mozart, Condillac and the Physicality of Musical Arrangements	Benjamin Wolf (Royal Holloway, University of London), Just too Bourgeois? Light Music, Academia and the BBC

**11.00**                      **Coffee** (Rooms G34 and G37)

**11.30**                      **Literature at the Boundary of Music Research** (Room G22/26)

Chair: Delia da Sousa Correa (Open University)

Charlotte Purkis (University of Winchester), Telling Tales in the Realms of Ficto-Criticism

Robert Samuels (Open University), The Discourse of Musical Narration and Tonal Process

Nicholas Reyland (University of Keele), A Denarration about Discourse: Musical Narrativity after Tonality

**13.00**                      **Lunch** (Rooms G34 and G37)

**14.00 – 15.00**

<b>Categorization I</b> (Room G22/26) Chair: Paul Banks	<b>Urban Geography and Genre Boundaries</b> (Room G35) Chair: Barbara Kelly
Peter Horton (Royal College of Music), Samuel Sebastian Wesley: An English Romantic?  Roberta M. Marvin (University of Iowa), Verdi and the Italian Musical Tradition	Jonathan Hicks (University of Oxford), Satie in the Suburbs  Alexis Paterson (University of Cardiff), Maximising the Minimalists: Exploring the Boundaries of Minimal Music

**15.00          Tea** (Rooms G34 and G37)**15.30 – 16.30**

<b>Categorization II</b> (Room G22/26) Chair: Elaine King	<b>Ethnography and British Music</b> (Room G35) Chair: David Pear
Darla Crispin (Orpheus Institute, Belgium), Territories, Boundaries and Variations: Anton Webern's <i>Piano Variations Op. 27</i> as a Case-Study for Research in-and-through Musical Practice  Robert Dow (University of Edinburgh), What's in a Name? Sound Art and Electroacoustic Composition	Thomas Hodgson (University of Oxford), A South Asian Music Festival in Britain: Responses to Secularism and the Postcolonial State  Michael Hooper (Royal Academy of Music), Detailing the Wardour Castle Summer Schools

**16.30          Short Break**

**16.45          Peter Le Huray Lecture** (Room G22/26)  
Chair: Philip Olleson  
Jim Samson (Royal Holloway, University of London), Greece and its Neighbours

**19.30          Optional Conference Dinner**  
Rasa Samudra, 5 Charlotte Street, London W1T 1RE

## Saturday 17 July

### 9.30 – 11.00

<p><b>Crossing Disciplines</b> (Room G22/26) Chair: Elaine King</p>	<p><b>Approaches to Identity</b> (Room G35) Chair: Katharine Ellis</p>
<p>Amy Cimini (New York University), Musicology, Philosophy and the Secret History of the Mind-Body Problem</p> <p>Valerie Ross (University Teknologi MARA, Malaysia), Authenticity in Intercultural Composition</p> <p>Youn Kim (The University of Hong Kong), The Emergence of the Psychology of Music in the Late Nineteenth Century and its Conceptualization of the Human Psyche</p>	<p>Candace Bailey (North Carolina Central University), The Challenge of Domesticity in Men's Manuscripts in Restoration England</p> <p>Deniz Ertan (University of Nottingham), A Conundrum of Silhouettes and Crossings: The Frontiers of American Music, 1908-1923</p> <p>Mineo Ota (Japan), From <i>Csárda</i> to 'Family Circle': On the Reception of the <i>Cimbalom</i> in Turn-of-the-Century Hungarian Society</p>

### 11.00 Coffee (Rooms G34 and G37)

### 11.30 – 13.00

<p><b>Redefining Modernisms</b> (Room G22/26) Chair: Paul Archbold</p>	<p><b>Music, Narrative and Text</b> (Room G35) Chair: Amanda Glauert</p>
<p>Nicholas Attfield (University of Oxford), Hans Pfitzner, the Anti-German: <i>Einfall</i> Revisited</p> <p>Teresa Cascudo (University of La Rioja), The Historiography of 'Modern Music' in Spain: Do We Need a New Approach?</p> <p>Peter Roderick (University of York), Nono, Maderna and Gramsci: The Birth of an Avant-Garde Dialectic in Post-War Italian Music</p>	<p>Blake Stevens (College of Charleston), Terms of Dramatic Discourse in French Baroque Opera</p> <p>Polina Tambakaki (King's College London), The Institutionally Constructed Idea of Music and the Falsification of Musical Experience: The Musical Discourse of Poets, 'Close Reading' and the 'Eye-Voice Span'</p> <p>Hugo Shirley (King's College London), 'Der mißbrauchte Barock' and the Mythical 'Mozart-Element' in Richard Strauss's Operas of the 1910s</p>

- 13.00**      **Lunch** (Rooms G34 and G37)
- 14.00**      **Cultural Collisions** (Room G22/26)  
Chair: Rachel Beckles-Willson
- Cheong, Wai Ling (The Chinese University of Hong Kong) and  
Wong, Hoi Yan (The Chinese University of Hong Kong),  
Rupture of the East-West Boundaries: Forte as Icon or Idol?
- Delphine Mordey (University of Cambridge), The German  
Can(n)on in the 1870 Siege of Paris
- 15.00**      **Tea** (Rooms G34 and G37)
- 15.30**      **Keynote** (Room G22/26)  
Chair: Philip Olleson  
Sara Cohen (University of Liverpool), Bubbles, Tracks, Borders  
and Lines: Mapping Popular Music in Liverpool
- 16.30**      **Short break**
- 16.45**      **Roundtable Discussion** (Room G22/26)  
Chair: John Irving
- 17.45**      **Close**



## ABSTRACTS

The abstracts are arranged in alphabetical order of speaker's surname. In the case of panel presentations, all the abstracts appear under the first-named speaker.

### NICHOLAS ATTFIELD (UNIVERSITY OF OXFORD)

#### Hans Pfitzner, the Anti-German: *Einfall* Revisited

Aside from his opera *Palestrina* (1917), Hans Pfitzner is best known today for his concept of *musikalischer Einfall*: literally, the 'musical inspiration', the fundamental and untraceable musical idea from which a great work of composition springs. This *Einfall* conception is often assumed to stem from Pfitzner's conservative polemics of the First World War's end, particularly the *New Aesthetic of Musical Impotence* (1919); as such, it becomes the aesthetic notion that places Pfitzner at a historiographical boundary: the 'last of the Romantics', the guardian of an ailing tradition, the sympathizer with death.

By tracing a fuller history of Pfitzner's *Einfall*, this paper shows how the notion itself can be used to articulate important shifts in early twentieth-century German aesthetics. As I shall first show, the term originated for Pfitzner not in scrutiny of the symphony, but rather in a written defence of opera *against* the symphony in 1908. There, Pfitzner established opera as the superior genre on the basis of its rich succession of *Einfälle*; the symphony, conversely, had necessarily to make do with an uninspired architectonic form—with genial moments connected by musical *Kitt* (literally, 'filler'). At the war's end, however, Pfitzner turned this judgement on its head, making *Einfall* a guarantor of purely musical worth, its presence endowing a quasi-biological Germanic pedigree stretching back to Bach.

In so doing, however, Pfitzner found himself pushed across another boundary line: one that articulated German-ness. Other musicians on the political right—Alfred Heuss and Alfred Lorenz—reacted furiously against the *Impotenz* essay for, among other things, the desecration of Beethoven's memory through a crude understanding of his working methods and, worst of all, the presentation of a neo-formalist aesthetic seen to embrace both Hanslick and Schoenberg. For these critics, Pfitzner had assumed the very modernist, 'anti-German' position he had so hoped to undermine.

**CANDACE BAILEY (NORTH CAROLINA CENTRAL UNIVERSITY)**

**The Challenge of Domesticity in Men's Manuscripts in Restoration England**

Recently, seventeenth-century English women's manuscripts have attracted scholars' attention. Curiously, while we have been willing to question every aspect of women's books, almost no attempt has been made to re-examine men's manuscripts of the same period. Thus, while modern cultural studies have informed our understanding of women's music, our ideas about men's music have remained comparatively static.

Recently, Leech wrote that 'an understanding of the [development of new keyboard styles] is hampered by the lack of surviving comprehensive manuscript collections from this period'. That this situation is a 'problem' is driven by several modern assumptions of what a 'collection' is. Leech further comments that 'apart from concordances, these sources offer few clues ... to help set the music in a wider context'. The real problem here is that the 'wider context' sought does not exist in the ways we traditionally categorize men's manuscripts from this period. Another editor comments that 'the very domesticity of these collections is responsible for their present neglect'. Thus, 'domestic' seems to be a drawback and does not reveal the 'real' music—which is presumably in 'professional' manuscripts.

By forcing manuscripts into these categories and then making conclusions as a result of their categorization, we have been misreading these volumes. The scrutiny applied to women's manuscripts needs to be applied to those associated with men. This paper will show how traditional categories of seventeenth-century manuscripts have given us the wrong impressions about musical contexts and that our ideas of a 'professional' manuscript are anachronistic and misleading.

**GREGORY CAMP (UNIVERSITY OF OXFORD)**

**The Politics of the Early Opera Revival: Monteverdi in France, Italy, and Germany**

Monteverdi has stood at the centre of the modern revival of early opera since its beginning at the turn of the Twentieth Century. A cross-national examination of the roots of this revival and its instigators' use of Monteverdi shows its varying political underpinnings, and contributes to recent challenges of the monochromatic view of the early-music revival as a merely historicist project.

In France Monteverdi was enlisted by Vincent d'Indy's Schola Cantorum, a site for right-wing nationalist politics with an anti-Dreyfusard orientation, as a

proto-French composer to be contrasted with the decadent Italian school of modern opera. In Italy, building on the hyper-nationalist championing of Monteverdi and other early Italian music by Gabriele d'Annunzio, composers like Respighi and Malipiero saw the revival of Monteverdi's music as an important way to re-start a more modern Italian tradition, removed from the veristic opera that Mussolini himself decried as backward and old-fashioned. The early opera revival in Germany, on the other hand, had a strong leftist bias. The New Objectivity of Busoni and Hindemith saw early opera's stark formal contrasts as an important inspiration and a prime opportunity for abstract staging and Bauhaus-like design, radical departures from Wagner and his limited conception of German-ness. Of these interwar composers, Carl Orff engaged most often with Monteverdi, transforming his stage works into abstract pieces about motion and ritual.

Remembering that the early-music revival has roots in problematic ideologies like Anti-Semitism and Fascism reminds us to think critically about why we ourselves engage with early music.

### **TERESA CASCUDO (UNIVERSITY OF LA RIOJA)**

#### **The Historiography of 'Modern Music' in Spain: Do We Need a New Approach?**

Neither the history of literature nor the history of art has developed in Spain a coherent periodization for the last years of the Nineteenth Century and the first decades of the Twentieth Century. 'Modernismo', 'novecentismo' or 'vanguardia' are the terms related to the artistic production of those years. They are usually understood as a sequence, but, in fact, they can also be connected with specific local traditions or they can summarize different kinds of (usually ephemeral) movements. In the field of Spanish musicology, this periodization has neither been clarified or even discussed. On the one hand, nationalist claims have shaped historiography, putting aside the question of modernization as the main axis for the history of Spanish music. On the other hand, the terms 'nueva música' and 'vanguardia' related to twentieth-century composers (from Manuel de Falla) are usually used without taking into account that they derive from musical criticism. This last question is the main point of my communication, that will analyze the discourse on the 'modern' in Spanish musical criticism during the last decade of the Nineteenth Century, focussing on two case studies: the national and international critical response to Felipe Pedrell's manifesto *Por nuestra música* (1891) and the reception of the premiere of Enrique Granados' opera *María del Carmen* in Madrid in 1898. My hypothesis is that this discussion will show the convenience of adopting a general term—modernism—referred to Spanish art music at this time, despite all the conceptual problems and limitations that we can associate with it.

**CARLO CENCIARELLI (KING'S COLLEGE LONDON)**  
**Dr Lecter's Taste for Goldberg: Or the Horror of Bach in the Hannibal Franchise**

Horror, like cultural appropriation, is about the crossing of boundaries. Dr Hannibal Lecter's taste for Bach is an example of both. As a defining element of the doctor's personality, together with gastronomic *finesse* and cannibalism, it is crucial to the construction of the protagonist as monster. At the same time, as a feature recurring across two decades and four movies (*The Silence of the Lambs* (1991), *Hannibal* (2001), *Red Dragon* (2002) and *Hannibal Rising* (2007)), it is a unique example of Bach's association with a Hollywood franchise.

My paper will focus on both how the horror saga uses Bach to construct Lecter as a character transgressing boundaries and how this cinematic appropriation blurs the boundaries that define the musical object. In both cases, what is at stake is the aesthetic status of Bach's music vis-à-vis the functions and modes of listening to film music. The saga at once insists on Bach's difference and transforms the *Goldberg* aria into Hannibal's signature tune.

**CHEONG, WAI LING (THE CHINESE UNIVERSITY OF HONG KONG) AND WONG, HOI YAN (THE CHINESE UNIVERSITY OF HONG KONG)**  
**Rupture of the East-West Boundaries: Forte as Icon or Idol?**

Shortly before Obama visited the People's Republic of China (PRC) in November 2009, Allen Forte arrived at the Shanghai Conservatory and was greeted as the hero speaker of a conference named the First National Conference of Music Analytics. Significantly, all the major music conservatories joined force in attracting a record-high number of delegates, including the highly esteemed composer Luo Zhongrong (b.1924), who had published back in 1980 a piece widely acclaimed as the first twelve-note composition in the PRC and only this year a Chinese translation of Forte's *Structure of Atonal Music*.

The conference overtly celebrates Forte and *his* pitch-class set theory. Forte was scheduled to give the first and longest paper, host a workshop and also a lecture-recital on Messiaen's music with his wife. The extent to which this conference glorified Forte and *his* pitch-class set theory is astounding. We thus propose to use our first-hand experience of the conference and the interviews conducted as a lens through which the ideologies that underlie the prestige of Fortean set theory and, by extension, atonal and twelve-note writings in the PRC, will be investigated. We shall argue that the boundaries set up by the set theory and the affiliated atonal and twelve-note writings

occupy a special place in the mind-set of PRC composers that owes much to the political and ideological turmoil that darkened the early phase of the New China.

**MARTIN CLAYTON (OPEN UNIVERSITY)**  
**Musical Boundaries: A View from Ethnomusicology**

Musicology, in the broadest sense of the academic study of music, has for some years appeared to be in a state of flux. In the last quarter of a century, while the old mainstream of the discipline has sought to reinvent itself in a variety of ways, new subdisciplines have emerged and grown. As new areas continue to form, consolidate and divide, the picture of the field as a whole is now an extremely fragmented one. During this period ethnomusicology has developed, in the UK at least, from being a marginal area of study represented in a small minority of university departments to a position of much greater representation and influence. It is still far from certain, however, what the longer term effects of this process will be.

From an ethnomusicological standpoint one might say that the whole of musicology should cover the whole world of music without prejudice. However, ethnomusicologists are also aware of the fact that musical practices help to define group identities and therefore to inscribe boundaries between people. Music both dissolves and reaffirms boundaries: if these boundaries are an inescapable part of the world of music, are they also a given in the world of musicology? This paper will offer some thoughts on this question, and will be illustrated with examples from my own recent work in both India and Brazil.

**SARA COHEN (UNIVERSITY OF LIVERPOOL)**  
**Bubbles, Tracks, Borders and Lines: Mapping Popular Music in Liverpool**

This paper explores boundaries created through and imposed on musical creativity by drawing on ethnographic research with rock and hip hop musicians in the city of Liverpool.

It begins by presenting examples of how musical sounds and sites in Liverpool have been mapped by musicians. These examples illustrate ways of conceptualizing and categorizing music and urban space in specific situations and contexts, and help to highlight the agency of musicians. In particular, they help to show how musicians interact with material urban environments through movement and memory to create musical landscapes that characterize cities, a process that depends upon the creation and negotiation of boundaries. At the same time, however, the paper considers how the agency of musicians, and the landscapes they create, are shaped and

constrained by the organization and regulation of music and urban space within a wider political economy. In doing so it draws attention to the power relations in which music-making is embedded, and how musicians confront boundaries that lie outside of their control.

The paper ends by reflecting on the broader significance of the Liverpool-based maps and mappings, and what they suggest about musical categories and boundaries and how music might be studied and understood.

### **EMILIE CRAPOULET (UNIVERSITY OF SURREY)**

#### **Beyond the Boundaries of Music: Impressionism in Debussy and Ravel**

The term 'Impressionism' could be said to be a label ever since it was famously coined by art critic Louis Leroy in 1874, following an exhibition of works by a new generation of painters which included Monet, Cézanne and Manet. Since then, this term has been applied not only to the visual arts but also to the music of the period. In this lecture-recital, I wish to investigate the aesthetic consequences of the label in terms of its intermedial and interdisciplinary implications by questioning the widely accepted 'Impressionist' understanding and interpretation of the works of Debussy and Ravel—the two musical 'Impressionists' *par excellence*. Indeed, finding its origins in the visual arts, this label has subtly blurred the boundaries between painting and music by accentuating the visual aspects of 'Impressionist' music to the point that, in recent years, some performers choose to project visual images of 'Impressionist' paintings onto screens during the performance of 'Impressionist' music. In this lecture-recital, I will be examining how the concept of Impressionism may have altered our perception of Debussy and Ravel's musical style and aesthetics. In so doing, I will be arguing that, paradoxically, however intermedial the label may appear to be at first view, it has artificially imposed aesthetic limitations on the music of the so-called 'Impressionist' composers. Excerpts from Debussy's *Preludes* and Ravel's *Miroirs* will be performed on the piano to illustrate the argument.

### **DARLA CRISPIN (ORPHEUS INSTITUTE, BELGIUM)**

#### **Territories, Boundaries and Variations: Anton Webern's *Piano Variations Op. 27* as a Case-Study for Research In-and-Through Musical Practice**

In the past decade, the phenomenon of research in-and-through musical practice (also called practice-based research, practice-led research, practice-as-research or, most controversially, artistic research) has developed exponentially, thanks to a combination of the increasingly sophisticated resources generated within Performance Studies and individual contributions

by highly-realized music practitioners to this field of knowledge. In support of continued innovation within this sphere, and drawing upon the philosophical work of Gilles Deleuze and Felix Guattari concerning 'rhizomatic' interpretations, as presented in *Mille Plateaux*, this paper argues for an ongoing 'deterritorialization' of the research space—one that opens access both to live performance and to the subjectivity of the performer's view, alongside the inquiries of the more established disciplines of the music sciences.

To illustrate how this may work in practice, Anton Webern's *Piano Variations Op. 27* will be re-read in the light of Post-Structuralist theories of Jean-François Lyotard and through related practical questions that arise as a result of preparing the work for performance. The aim will be to demonstrate the critical and performance-oriented potential of liberating Webern's music from the tight hold of high Modernist readings. In a more general sense, the paper seeks to show how the dissolution of both the boundaries and the dichotomies of the Modernist/Post-Modernist model may provide refreshing ways to experience—and to conduct research on, in and through—performances of musical works of the Twentieth Century in general, and of the Second Viennese School in particular.

**BENJAMIN K. DAVIES (CONSERVATORI DEL LICEU,  
BARCELONA)**

**'Something rich and strange': Stylistic Transformation in Recent Jazz**

Charles Mingus remarked, 'you have to improvise on something; you can't improvise on nothing.' More recently, Ivor Iverson has suggested that 'jazz is such a voracious creature...you can use anything—just feed it into the machine and go.' So could the 'something' Mingus alludes to be 'just anything'? Or are some tunes in fact more appropriate than others for launching improvisations? Might certain tunes be entirely unsuitable and, if so, what would disqualify them? Or is the original nothing more than a convenient peg upon which to hang the improvisation?

In mainstream song-form jazz, improvisation was, as often as not, on a 'standard'. Beginning with bebop, however, musicians increasingly composed original 'head' material to suit ensemble styles and harmonic and rhythmic innovations. The concepts of stylistic transformation and creative engagement with previous jazz versions thereby became relatively less important. But more recently jazz players have begun again to take on tunes by composers in other genres, once more raising issues about how the original material survives the process through Iverson's 'machine'. Among these are: How are stylistic markers overcome, assimilated or imposed in the transition between genres? Can the jazz version be experienced fully as an autonomous unit, or is

knowledge of the original integral to understanding? How far do ironic intentions inform a listener's experience or a player's strategies?

This paper will discuss these questions with reference to two recent 'appropriations' by jazz performers: Radiohead's *Everything in its Right Place* by the Brad Mehldau Trio, and Alban Berg's *Liebesode* by the Bobo Stenson Trio.

**ALAN DAVISON (UNIVERSITY OF OTAGO)**

**Music Iconography and Shifting Boundaries: Tracing Changes in Musical Thought**

Music iconography, itself a sub-discipline at the boundary of musicology and visual studies, has potential to throw into sharp relief boundaries and classifications used in musical thought over time. As James McKinnon argued over thirty years ago in a vision of music iconography still far from realized, the essential character of the field is the study of musical ideas not artefacts. As such, music iconographers are not only in a unique position to aid in the identification and understanding of shifts in musical thought, but also reflect upon the nature of disciplinary boundaries through their own interdisciplinary practice. The obsession with artefact over idea remains a dominant and restrictive strand in music iconography however, and is reflected in ways such as the preoccupation with historically 'authentic' images of composers. Authentic portraits are automatically presumed to have greater value than kitsch or 'inauthentic' images, yet as visual manifestations of musical thought, one type is not necessarily any more revealing of its historical culture and practices than another. Portraits hold great potential as a historical source for musicologists as they embed a wide range of assumptions relating to musical values and classifications, as well as reflect putative biographical development or periodization of their particular sitter. Utilizing selected portraits of Mozart and Haydn, this paper will demonstrate how portraits not only indicate socio-musical values and categories of their own time, but also how their subsequent reception functions as a measure of changing judgements and shifting boundaries in musical thought.

**ROBERT DOW (UNIVERSITY OF EDINBURGH)**

**What's in a Name? Sound Art and Electroacoustic Composition**

*What's in a name? That which we call a rose,  
By any other name would smell as sweet.*

(Shakespeare, *Romeo and Juliet*)

In the realm of composing with new technology, what were originally, perhaps, fairly distinct areas of musical praxis have latterly become more



indistinct, blurred by changes in the availability and use of such technology, and by what can be broadly understood as social factors. The term 'computer music', for example, once very much concerned with the use of computer technology in music *simpliciter*, has partially mutated into a label for a particular musical genre, and is even applied pejoratively by those who would distance themselves from its implied aesthetic mores. For some composers, the pursuit of such musical labels may be considered to be anti-creative, erecting artificial and often retrospective boundaries around an art-form which is both fluid and living. However, there is equally a danger that such terminology, if overloaded, will become almost meaningless, making discourse impossible. Currently, the terms 'electroacoustic music' and 'acousmatic music', for example, are often used interchangeably, and as a result the historic perspectives and aesthetic driving forces behind these terms are being, to an extent, overlooked.

Sound art and electroacoustic music both share a common heritage in terms of their production and realization, as far as this involves an interest in sound material and its manipulation (through the use of various technologies) but they have evolved in many ways from quite different aesthetic directions. This paper seeks to investigate the boundaries between sound art and electroacoustic music, and the misunderstandings generated between these two systems of working creatively with sound.

**DENIZ ERTAN (UNIVERSITY OF NOTTINGHAM)**  
**A Conundrum of Silhouettes and Crossings: The Frontiers of  
American Music, 1908-1923**

With Arizona becoming America's final contiguous state in 1912, the ideology of the American Frontier came to a close and the geo-psychological boundaries of the pioneer-persona began to shift. While many American composers and musicians had no reason to defy their contented boundaries, others displayed increasingly unstable silhouettes and blurry crosscultural identities. They welcomed and amalgamated within their bounded metropolitan environments a multiplicity of (native, provincial, alien and/or international) ideas and movements. As the historiographical and aesthetic frameworks of American art music underwent a number of crises, the confluence of ideas from all the states, cities, and European centres revealed questions of identity, policy, and border. With World War I, the influenza epidemic, and the dizzying heights of advertisement, commercialization and technology—all of which left deep marks on American society—critical collisions of Americanism and internationalism surfaced. As the attitudes of ethnic prejudice and anti-immigration became heated, 'German music', which once meant 'refined sensation' that 'sways humanity', now faced ruthless discrimination. Hasty sackings, forced resignations, compositional bans and aesthetical filtrations opened the way toward an abrupt shift particularly

toward pro-Frenchism. This paper aims to unearth America's united as well as disjointed musical pathways and identities during the early decades of the Twentieth Century, which were marked by fecundity as well as growing pains.

### **JONATHAN HICKS (UNIVERSITY OF OXFORD)**

#### **Satie in the suburbs**

In 1898 Erik Satie moved from Montmartre (just within Paris's northern limits) to Arcueil (a working class suburb some distance to the south). For his first biographer the move to the 'wasteland' of Arcueil was a watershed, and Satie's 'withdrawal' to the suburbs (despite continued employment in Montmartre cabarets) has become a structural feature of most subsequent accounts. While there is a growing academic interest in suburban history, the majority of English-language studies have focussed, unsurprisingly, on case studies in British and American cities. Whether criticised or reappraised, these suburbs are typically described in terms of middle- or upper-middle-income households with middle-of-the-road preferences. The few existing studies of music in Anglophone suburbia have used this model as a context in which to understand the political and identity strategies of popular music sub-cultures such as punk (Lebeau, 1997; Taylor, 2000) and early Britpop (Frith, 1997). However, as Merriman (*The Margins of City Life*, 1991) has demonstrated, the *banlieues* and *faubourgs* of most urban areas in France have a strikingly different history to the Anglo-American commuter suburb, including a strong current of radical politics. Two French studies that place Satie in this suburban context will be considered, along with the questions they raise about specifically *French* suburbia. Satie's musical biography will thus serve as a guide to the suburbs of early-twentieth-century Paris, and I will suggest that his movement *between* different areas of the city is crucial to an understanding of his creative practice and critical reception.

### **THOMAS HODGSON (UNIVERSITY OF OXFORD)**

#### **A South Asian Music Festival in Britain: Responses to Secularism and the Postcolonial State**

National and international politics have an important bearing on Britain's Muslim communities, but the increasingly pejorative and partisan nature of news stories tends to focus on the puritanical sobriety of orthodox Islam, often obscuring the positive richness of South Asian culture. Ethnomusicological literature on Britain's South Asian communities has suffered from this condition. Pleasure, enjoyment and musical creativity find little place in broader discourses of fundamentalism, violence and post-colonialism. Orthodox Islam's transnational antagonisms towards music have also been in dynamic contrast with the localized musical traditions of its many cultures. In diaspora, these traditions interact in new and profound ways;

frequently to articulate debate and resistance, but also to convey celebration and togetherness.

This paper explores the limits of community boundaries as articulated through the performative aspects of Bradford's Pakistani-Muslim community. Focussing on the Bradford Mela (South Asian music and arts festival) it seeks to establish the horizontal, every-day relationships and boundaries between religions, languages, generations, regional backgrounds and demographics, questioning how these are transgressed in the temporal setting of a festival. It then goes on to ask how music is used in the public sphere of the Mela to articulate alternative notions of piety and ethics. Paying attention to these intra-communal debates, within the broader context of a Muslim 'polity', can offer fresh insights into the social (re)positioning of Muslim diasporic communities and how this then speaks back to debates on religion, secularism and nationalism; debates that are historically rooted and thus pervasive and enduring.

## **MICHAEL HOOPER (ROYAL ACADEMY OF MUSIC)**

### **Detailing the Wardour Castle Summer Schools**

In 1964 and 1965 the Wardour Castle Summer Schools brought together many of the leading young composers of the age. Organized by Harrison Birtwistle, Peter Maxwell Davies and Alexander Goehr, these events were seminal in shaping the compositional priorities of many of the country's most significant composers. The Wardour Castle Summer Schools were conceived as a forum for debate and discussion. Yet they are events that have received almost no scholarly attention and until recently the details of what went on were unpublished.

My research addresses directly the difficulties of detailing the Wardour Castle Summer Schools. It does so through a variety of methodological approaches. My research seeks to establish new musical research designs to better accommodate the specific needs of the project, incorporating archival work and oral history in the composition of a new account of these events. This research-project proceeds by way of a 'blog', which blurs distinctions between publication and research, and raises questions about the (possibilities of) formation of knowledge of these summer schools, memory, the practice of research, and much else besides.

This paper will outline some of the most significant findings, which suggest new areas of exploration for scholars of music composed in Britain in the 1960s and 1970s.

<http://wardourcastlesummerschool.wordpress.com/>

## **PETER HORTON (ROYAL COLLEGE OF MUSIC)**

### **Samuel Sebastian Wesley: an English Romantic?**

Could a nineteenth-century Anglican organist and composer be a paid-up member of the romantic-movement? Conventional wisdom suggests otherwise, but the music and writings of Samuel Sebastian Wesley reveal both a musical and a philosophical response to some of the themes of the romantic era. Born in the same year as Chopin and Schumann, Wesley began his career in London in the late 1820s, writing a number of non-church works in the current 'early romantic' idiom. After moving to Hereford as cathedral organist in 1832 the balance of his output began to change, and within a decade it was dominated by church and organ music. But rather than employing an appropriately ecclesiastical idiom, he merely transferred what he had learnt in the concert hall and theatre to the chancel and completed a body of works that introduced a radically new, contemporary style into cathedral music. No less importantly, he also developed a 'romantic' concept of the Anglican Choral service, envisaging it as an art-form that embraced music, the liturgy, architecture and ceremonial. This paper will investigate these two aspects of Wesley's embrace of romantic ideology—a fascinating example of the breaking, or extension, of conventional boundaries.

## **YOUNG KIM (THE UNIVERSITY OF HONG KONG)**

### **The Emergence of the Psychology of Music in the Late Nineteenth Century and its Conceptualization of the Human Psyche**

In understanding nineteenth-century thoughts on music, the mutual relationship between psychology and musicology plays a significant role. Many early practitioners in the new psychology have delved into the perception and cognition of musical phenomena and interacted actively with contemporary music scholars either directly or indirectly. Generally, this complementing relationship has been understood in the context of the positivist movement of the Nineteenth Century in Germany. Having been recently institutionalized as independent academic disciplines, both psychology and musicology aspired to be 'scientific'. However, what is perhaps more important here than the shared aspiration for scientificity is the change in the conception of human mind itself. In the Nineteenth Century, theories of musical hearing were developed with the shift of the focus of music theory from sound, the object, to the human mind, the subject. The question is thus how the agency of musical listening—the human psyche—is conceptualized with the advent of new perspectives of contemporaneous mind science.

This paper looks into the writings of the pioneers in the psychology of music, in particular, those of Hermann von Helmholtz and Hugo Riemann, and examines their interrelationships with contemporary psychologists such as

Johann Friedrich Herbart and Wilhelm Wundt. Instead of adopting the traditional distinction between *Tonpsychologie* and *Musikpsychologie*, I investigate the conception of the psyche itself implied in these writings by examining the key technical terms commonly discussed in the early psychology of music, for example, *Vorstellung(en)* and apperception. This study elucidates the change in the concept of the human psyche—from soul (*Seele*) to mind (*Geist*), to borrow a phrase from the historian of psychology Edward Reed—and how the psychology of music and its scientificity were conceptualized.

**JONATHAN KREGOR (UNIVERSITY OF CINCINNATI)**  
**How to Avoid a Lawsuit, c. 1875: At the Boundaries of Originality, Intentionality and Wagnerism in Liszt's 'Einzug der Gäste auf Wartburg' from *Tannhäuser***

In 1876, the Dresden publisher C.F. Meser threatened to sue Franz Liszt, claiming that Liszt's recent revision to his arrangement of the 'Einzug der Gäste auf Wartburg' from Wagner's *Tannhäuser* was nothing less than an exact reproduction of the copyrighted piano-vocal score. In an effort to placate Meser, Liszt began work on an 'augmented' version of his arrangement of the 'Einzug der Gäste', but before he could publish it, Meser dropped the suit and Liszt's manuscript remained unpublished until 2002.

By drawing attention to its non-Wagnerian, original material within an overwhelmingly Wagnerian context, Liszt's 'augmented' arrangement offers a rare and concrete example of a work that simultaneously operates as arrangement and original, thus blurring the boundaries between both. Comparing the 'augmented' version to its previous incarnations (1853, 1874) reveals that Liszt's perceptions of what constituted 'original' additions to Wagner's music ranged from significant structural and motivic alterations to small changes in, say, phrasing and accompanimental patterns. These procedures were hardly exclusive to Liszt, as arrangements of the same scene by Ernst, Bülow, Beyer, and others attest. But in his final attempt at rendering the 'Einzug der Gäste', Liszt sought to highlight the tension between what might be called commercial originality and artistic originality. The former moulds the original work into a pre-fashioned model that is viable as a consumable, profitable product; the latter considers its model a starting point for original compositional elaboration. Through arrangement, both modes of originality were powerful agents in shaping Wagnerism in the latter Nineteenth Century.

## **SHAY LOYA**

### **Nineteenth-century Folklorism and Lajtha's Radical *verbunkos* Transcriptions**

Early in the Twentieth Century, Béla Bartók famously denounced the nineteenth-century Hungarian-Gypsy musical tradition as inauthentic, inartistic and anti-modern, being too close to conventional and popular Western musical norms. His argument was reinforced by an unfavourable contrast between 'Romantic' folk-music collections and 'modern' transcriptions of peasant folk songs, which aspired to absolute fidelity and were not intended for reproduced performance. Not long after Bartók's death, his contemporary László Lajtha (1892-1963) began to rehabilitate traditional *verbunkos* (Hungarian-Gypsy) genres by publishing transcriptions that were unprecedented in their almost fanatic fidelity to the source material. In their minute attention to detail, these transcriptions pushed notational conventions to unknown extremes, thus 're-presenting' *verbunkos* in an unfamiliar way, while transcriptions of related village music presented intricate polymodal harmonies and other 'modernist' features that challenge our historical interpretation of *verbunkos* and seem to evade easy appropriations and rejections. Due to its tangible links with past traditions, the music which Lajtha transcribed, as well as his manner of presentation, can be instrumental in reinterpreting nineteenth-century anthological and artistic works. Despite the risk of anachronism, reading nineteenth-century scores against Lajtha's potently exposes what the older scores omit—and even more importantly—what we did not realize they contain. By focussing on some radical aspects of Lajtha's transcriptions and their equally radical implication for critical interpretation, it is possible to examine how such transcriptions can help us identify instances of 'transcultural modernism' in the Nineteenth Century, alongside and beyond received narratives of nationalism, exoticism and folk-music purity.

## **ROBERTA M. MARVIN (UNIVERSITY OF IOWA)**

### **Verdi and the Italian Musical Tradition**

In 1871 Verdi was appointed to head a government commission to reform Italian conservatories, an activity that provided an impetus for verbalization of his ideals concerning educational protocols for composers and that produced an official published report. Prominent themes in Verdi's and the commission's writings, which were debated also in academic journals, were the chronological and geographical boundaries for defining repertory that should be studied by aspiring Italian composers with the aim of rejuvenating Italian musical art and in the interest of consciously creating a renewed national cultural identity. In this paper I examine the nature of the debates, unpack the reasons behind them, and evaluate the role of music in the cultural identity of a newly liberated and nearly unified Italy. I argue that Verdi and the

commission attempted to reformulate and institutionalize a national musical identity by preserving time-honoured Italian musical traditions, and I propose that the temporal and geographical artistic boundaries, in which Verdi so firmly believed, shaped his own music in significant ways. I conclude by discussing how Verdi created the Italian music he espoused by transcending the boundaries—preserving the past, protecting the present, and prescribing the future—by reconciling old and new techniques and foreign and national styles in his late musical compositions.

**DEBORAH MAWER (LANCASTER UNIVERSITY)**  
**(Re)moving Boundaries? Debussy, Ravel and the Lydian Jazz Theory of George Russell**

Even within musicology, the cultural persistence of some ‘ring-fenced’ subdisciplines (with territorial control) has, for instance, impeded analysis of interaction between jazz and French ‘art’ music: itself an unsatisfactory label. While there is a body of research into the impact of early jazz on French music—more from a socio-cultural than strictly musical stance, much less has been done on the impact of pre-war French music upon 1950s modal jazz. A case study on George Russell’s jazz theory proves instructive and exposes some of our own less tenable assumptions.

A maverick figure contemporary with Miles Davis, Bill Evans and John Coltrane, George Russell (1923–2009) nonetheless influenced the development of modal jazz immortalized in Davis’s *Kind of Blue* (1959). His *Lydian Chromatic Concept of Tonal Organization* appeared in 1953. Rather anticipating trends in jazz scholarship which sought to neutralize European hegemony (or bypass the issue), Russell’s analyses of Debussy’s ‘Ondine’ (*Préludes*, Book II) and Ravel’s ‘Forlane’ (*Le Tombeau de Couperin*) reverse any acknowledgement of influence by subsuming these pieces within his own theory and reading of history.

To the ‘classical’ musician, such assimilation and manipulation of Debussy and Ravel may feel sacrilegious, though we should recognize our hypocrisy since this was how French music engaged with jazz. Despite its faults, Russell’s example demonstrates, potentially, the benefits of rethinking old binary divides (e.g. French music/jazz) in favour of shared attributes (e.g. Russell’s ‘Lydian’ modality). So, while dealing with dissonance can be necessary, re-harmonizing in consonant terms may offer a refreshing alternative.

**DELPHINE MORDEY (UNIVERSITY OF CAMBRIDGE)**  
**The German Can(n)on in the 1870 Siege of Paris**

The five-month period of the siege of Paris by the Prussians in 1870 is usually dismissed as an artistic vacuum; and yet musical life persisted. One particularly surprising aspect of the concerts staged at this time is the dominance of German music on the programmes. Indeed, German music was generally welcomed by French critics, not least as an opportunity to demonstrate their ability to appreciate German composers even better than the Germans themselves. This was especially the case with the music of Beethoven: in his centenary year, both sides of the war were eager to draw the composer into the political fray. One striking example of this was the conductor Jules Pasdeloup's announcement that the money raised from the fourth of his *Concerts Populaires* would be used to make a cannon called 'Beethoven': a known Republican, Beethoven would, the critics argued, surely have been on the side of the French were he still alive.

This paper considers the various ways in which the French responded to, and justified, the performance of German music in this highly politicized period. In particular, I will argue that the performance of German music provided the French with an opportunity to take the moral and cultural high ground by proving their ability to distinguish between the Germans that they were fighting and those whose genius transcended national boundaries and political squabbles. Many French critics thus embraced the notion of the universality of great music, claiming that the nationality of German music simply did not matter: it was *music*, and more importantly it was *serious* and *noble music*, and that was what mattered.

**MINEO OTA (JAPAN)**  
**From *Csárda* to 'Family Circle': On the Reception of the *Cimbalom* in Turn-of-the-Century Hungarian Society**

In 1874 Hungarian musical instrument maker Ventzel J. Schunda produced the first pedalled *cimbalom* (Hungarian hammered dulcimer). This 'improvement'—the introduction of a pedal action—brought him immediate success and the pedalled cimbalom came to be considered an indispensable instrument for the Hungarian 'gypsy bands'.

The story of technical innovation in the production of the cimbalom is well known, since Schunda himself wrote extensively about it in his book (1906). However, we know very little about how this transformation of the 'traditional' instrument related to the need for cultural identity among upper- and middle-class Hungarian society at that time. Actually it was only after the 'improvement' of the instrument that the non-Romany people began to play the cimbalom in concert halls and salons. The instrument came to be regarded



as the 'national instrument' and gained a high status like that of the piano: textbooks were written for the instrument and relevant periodicals such as *Czimbalom családi körben* (Cimbalom in Family Circle) also appeared. Yearbooks and other documents of the Royal Academy of Music in Budapest tell us that the students from different strata of Hungarian society, including middle-class Jews, tried to master the instrument. These facts suggest that the pedalled cimbalom had been a special vehicle for setting cultural nationalism in motion in turn-of-the-century Hungary.

## **ALEXIS PATERSON (UNIVERSITY OF CARDIFF)**

### **Maximising the Minimalists: Exploring the Boundaries of Minimal Music**

Minimal music occupies a peculiar space in musicological discourse. Chronologically situated at the cusp of what many would consider a modern/postmodern divide, minimalism has become a label rejected by its originators and often more accurately applied to later composers. As a consequence, minimal discourse is laden with contradictions which this paper hopes to explore, including:

- how the geographical boundaries of a place (SoHo) have contributed to a closed reading of minimal music's development, despite significant stylistic and aesthetic variations amongst the 'high priests' of minimalism
- the habit of aligning musical developments with those in the visual arts, despite terms such as minimalism being specific and fleeting in the latter while remaining diffuse in the former
- how a handful of monographs on the topic of minimal music have reinforced a linear narrative of minimalist 'genealogy' that excludes many important developments, and whether, as these works gain currency through repeated citation, the category of minimalism becomes more rigid while its practitioners become increasingly diverse.

I will suggest that these contradictions might be accommodated by a rehabilitation of certain themes of postmodern discourse, most importantly ideas of plurality, local narrative structures and a paradoxical duality that generates a permanent state of flux within any methodological system. Drawing on musical examples from the 'boundaries' of minimalism, I will attempt to show how a flexible and kaleidoscopic approach to categorization might strengthen, rather than undermine, the value of this label.

**CHARLOTTE PURKIS (UNIVERSITY OF WINCHESTER),  
ROBERT SAMUELS (OPEN UNIVERSITY) AND NICHOLAS  
REYLAND (UNIVERSITY OF KEELE)**

**Panel: Literature at the Boundary of Music Research**

This session comprises three provocative assessments of how contact with literary studies has changed and is continuing to affect musicology. The title of the session refers both to literature as an object of interest to musicologists, and to the scholarly literature generated recently in this field.

The adoption within music research of theoretical ideas and approaches derived from literary studies is now long established, and has been taken by some commentators as a defining feature of the 'New Musicology' of the 1990s and later. Simultaneously, there has been a steady growth of the field of 'musico-poetic' research. These two tendencies have been distinct within the musicological community, but related to each other (obviously enough) and to developments within literary studies as a field. Since 'music and literature research' is now well-established enough to claim to be a field in its own right, these three assessments of its contours in current debate are timely interventions in this investigation of one of the most eventful 'boundaries' to current musicological research.

**CHARLOTTE PURKIS (UNIVERSITY OF WINCHESTER)**

**(a) Telling Tales in the Realms of Ficto-Criticism**

During the past twenty-five years criticism and analysis have jostled one another in a complex game of musical chairs. What role have writing practices played in provoking new approaches which privilege the importance of context and subjectivity? This paper will consider how the characteristics of criticality have changed by looking at the aims of writings about music by academics, journalists and others considering how particular examples have been greeted as innovative, misguided or re-cycled. Examples of 'appreciation' couched within fiction and autobiography as well as in criticism from the earlier twentieth-century period when 'analysis' was growing in importance will also be discussed as overlooked exemplars now potentially relevant with the growth of creative writing alongside literary studies. Is 'ficto-criticism' a useful notion to explore what has been going on in the enscribing of musical experience, whether for public or private consumption? Have particular sorts or pieces of music played any more significant role than others in writing identifiable as simultaneously factual and fictional?

**ROBERT SAMUELS (OPEN UNIVERSITY)**

**(b) The Discourse of Musical Narration and Tonal Process**

The recent interest in narrativity as a way of conceptualizing the semiotic work done by music has been concentrated in discussions of tonal music, and

particularly works of the Nineteenth Century. It has also exhibited two strands which appear to be at odds with each other. On the one hand, 'narrative interpretation' has often involved a swerve away from the apparently traditional concerns of music analysis; and on the other, tonal process itself has often been assumed to be indistinguishable from a 'narrative impulse'. Adorno's aphoristic remark in regard to Mahler, 'It is not that music wants to narrate, but that the composer wants to make music the way that others narrate' suggests that this equivocation within musical narratology reflects a problematic within the object of study itself.

## **NICHOLAS REYLAND (UNIVERSITY OF KEELE)**

### **(c) A Denarration about Discourse: Musical Narrativity after Tonality**

Narratological music criticism must die with common-practice tonality's 'great era of narrative in music' (McClary), the modernist turn unleashing anti-narrative destruction—or so the story goes. This paper denarrates that once stable fable. Narrative did not end when modernism began: instead, music (like the other arts) entered a dialogue with narrativity's past, exploring modes of continuation, contestation, refraction and difference. Tonality's loss was thus musical narrativity's gain. It is also easier to speak of narrativity after tonality, as once thorny theoretical problems are resolved by new musical resources and composers (self-)consciously adapt meta-fictional conceits from other narrative media (including, incidentally, the art of denarration)—or is it?

## **PETER RODERICK (UNIVERSITY OF YORK)**

### **Nono, Maderna and Gramsci: The Birth of an Avant-Garde Dialectic in Post-War Italian Music**

The general election of 1948 was a decisive event in the history of post-war Italian politics. Following the crushing defeat for the *Partito Comunista Italiano* (PCI), the optimistic anti-fascist coalitions of the immediate post-war years gave way to antagonistic cold-war polarities. On the musical front, the debates on realism in the pages of *L'Unita* and *Rinascita*, the two *Congressi di Musica* in Florence, Bruno Maderna's first première at Darmstadt and the Milan International Dodecaphonic Congress are the symptoms of a culture in productive turmoil, questioning the aims of modernism, the politicization of music, the relation of composers to society and—consequently—debating the resultant effects on musical style and technique.

From the historian's point of view, it is clear that this moment can be interpreted as a 'crucible' into which an unstable fallout from post-war anti-fascism flowed and out of which (again unstably) came an avant-garde adhering simultaneously to the supposed 'opposites' of both political 'commitment' and musical 'formalism'. If this sounds dialectical, then it is; an impeccably Marxist

deliverance from Stalinist notions of cultural compliance made possible by Antonio Gramsci's 'philosophy of praxis' (brought before the public in 1948 by the publication of his *Quaderni del Carcere*). Gramsci argued that to gain hegemony, communist intellectuals must 'raise themselves to higher levels of culture and at the same time extend their circle of influence'. This paper asks how such neo-marxist terms of reference fundamentally altered the narrative course of Italian music of the late 1940s, and demonstrates how the dichotomies that polarized the serialists and socialist realists in other spheres came to be radically subverted in Italy through the early music of Maderna and Luigi Nono.

**ESPERANZA RODRÍGUEZ-GARCÍA (ROYAL HOLLOWAY,  
UNIVERSITY OF LONDON)**

**Solo-Motet between Renaissance and Baroque: Sebastián Raval's  
*Motecta* (1600)**

Lodovico Viadana's *Cento concerti ecclesiastici* (Venice: Giacomo Vincenti, 1602), a collection of small-scale motets with basso continuo, is still considered 'chronologically the first publication to include a basso continuo with sacred vocal music'. It has become the epitome of the advent of the baroque in Italian sacred music.

But, as has been argued in recent times, both the *basso continuo* and the *concertato* style were used at the end of the Renaissance all over Italy. Furthermore, there are examples of books with similar scope prior to Viadana's (such as Asprilio Pacelli's *Chorici psalmi et motecta quatour vocum. Liber primus* (Rome: Niccolò Muzi, 1599), and Gabriele Fattorini's *I sacri concerti a due voci ... co'l basso generale per maggior commodità de gl'organisti* (Venice: Riccardo Amadino, 1600)). Probably because these books do not fit comfortably into the geographical boundaries and periodization of the Baroque (traditionally understood as a development of North Italian origin which occurred in the Seventeenth Century), they have received little attention until recently.

This paper seeks to examine another book of small-scale motets, Sebastián Raval's *Motecta selecta organo accomodata* (Palermo: Giovanni Antonio de Franceschi, 1600). This almost unknown publication is one of the first solo-motet volumes with thoroughbass ever published. Although only one partbook is extant, it provides yet another piece of evidence that this kind of language was also known in a remote part of Italy at least two years before Viadana's *Cento concerti* was published.

## **HOLLY ROGERS (UNIVERSITY OF LIVERPOOL)**

### **Death in Five Voices: Herzog, Gesualdo and the Visual Madrigal**

Referred to by Herzog as 'one of the films closest to my heart', *Death in Five Voices* (1995) is an hour-long television documentary about Gesualdo, the reclusive, avant-garde madrigalist of the Sixteenth Century. Herzog, frequently drawn to psychotic and mythologised protagonists, offers an interpretation of Gesualdo's life, centring on the composer's murder of his adulterous wife and her lover. His conclusions resonate with certain musicologists who perceive a direct relationship between Gesualdo's biography and his music: according to this popular theory, the increasingly dissonant and rhythmically irregular nature of his later books of madrigals was the result of his unbearable guilt over his murderous act.

Although billed as a documentary, however, Herzog's narrative is clearly fictitious, progressing via a mixture of investigative journalism, fictional recreation and speculation, discrete scenes that are separated by musical performances of complete madrigals. As such, the images are structured in a way closer to musical form (in particular the episodic, mannerist qualities of the madrigal) than to the more linear nature of literary narrative. While it is widely understood that fictional and documentary film are enmeshed in terms of semiotics, narrativity and performance, Herzog explains his own process of documentation as revealing 'an inner truth': 'I invent, but I invent in order to gain a deeper insight'. This paper will argue that the nature of 'invention' and 'insight' in *Death in Five Voices* results in a fictitious mannerist homage to Gesualdo that can be used as an important musicological tool.

## **VALERIE ROSS (UNIVERSITI TEKNOLOGI MARA, MALAYSIA)**

### **Authenticity in Intercultural Composition**

Malaysia is renowned for its rich musical heritage as augmented by British colonial policies. Its multicultural society has fostered a vibrant and diverse output of musical works. The revival of traditional music in the last decade has made the inclusion of traditional instruments in musical works desirable. However, this trend has fuelled the creation of fusion-styled works which has led to a proliferation of 'world music' simply by the use of east-west musical instrumentation with an increasing loss of authenticity. Also, intercultural music is being created and performed in institutions of higher learning in Malaysia seemingly without a systematic approach to the learning and teaching of intercultural composition.

This paper presents the outcomes of a study which:

- (i) Ascertain what is intercultural music and how its 'musical authenticity' may be defined in a multicultural society like Malaysia

- (ii) Categorizes the various types of intercultural music created
- (iii) Examines some compositional approaches and establishes how intercultural composers acquire their compositional techniques
- (iv) Contextualizes the roles of culture, upbringing, education and authentic experience in shaping and transforming compositional creativity and trend setting

The theoretical framework was based on the principles of metatheorizing. Data collection was premised on grounded theory. Socio-musicological interrelationships and musical output were analyzed through micro-macro synthesis, symbolic interactionism and transformative learning theories.

This study ascertained that intercultural music may be defined as music that comprises compositional and performance features drawn from more than one cultural base. It exudes characteristics of being 'multi-cultural', 'intra-cultural', 'cross-cultural' and even 'trans-cultural' in musical genre, style, instrumentation and communication. Intercultural composers may be grouped as (i) Western-trained musicians/academics, (ii) self-taught practitioners and (iii) musical theatre exponents.

In conclusion, it is argued that 'authentic intercultural compositions' exude unique soundscapes that take into consideration the melodic, harmonic and rhythmic juxtaposition of their peculiar performance practice traditions. It is created by a skilful combination of Western and/or ethnic instrumentation that lends itself to identification and transference by different socio-cultural groups. It has the ability to transcend linguistic, educational, economic and spiritual boundaries, thus assuming a transformative role in local and global culture building.

### **JIM SAMSON (ROYAL HOLLOWAY, UNIVERSITY OF LONDON)** **Greece and its Neighbours**

Greece has often been regarded as an oasis of civilisation in a desert of barbarism, whether ancient Persian, Ottoman-Turkish or East-European Communist, though, as Michael Herzfeld reminds us, there has been a price to pay for this: a perception that the modern nation somehow fails to live up to European standards of statehood and culture that were derived from idealized Greek values in the first place.

This lecture looks at the boundaries between Greece and its neighbours by way of three stories that travel eastwards. The first looks at the traditional music of Greek-Albanian Epirus, where a local, pre-modern culture was divided by the politics of the nation state. The second considers the border between Greece and its northern Communist neighbours during the Cold

War. Here the focus is on art music. A divided politics created and promoted a divided culture, but the cultural world then worked actively to cross the divide, talking back to the political monoliths of East and West. The third turns to popular music and specifically to the border between Greece and Turkey. The status of oriental elements in the popular music of South East Europe and the implication of this 'oriental surge' for identity politics (a common Balkan music?) will be examined.

**HUGO SHIRLEY (KING'S COLLEGE LONDON)**  
**'Der mißbrauchte Barock' and the Mythical 'Mozart-Element' in Richard Strauss's Operas of the 1910s**

In a brief article of 1959, the Swiss musicologist Hermann Fähnrich divided the long career of Richard Strauss (1864-1949) into three distinct periods. The period from *Der Rosenkavalier* (1911) to *Arabella* (1933)—that of the composer's full-blown collaboration with his Viennese librettist, Hugo von Hofmannsthal (1874-1929)—was described as being dominated by the 'Mozart-Element'. Up until that central period the Wagner-Element had dominated; after it Strauss achieved a delicate synthesis between the two. This still influential periodization systematized existing tropes in Strauss biography to reflect two main strategies: to reduce Hofmannsthal's own complicated operatic project to a desire to emulate Mozartian classicism; to exonerate Strauss from loss of direction after the post-*Elektra* 'volte-face' by imposing an Hegelian narrative of progress on the composer's sixty-year career. However, as I set out to demonstrate in this paper, this has proved damaging to the reception, in particular, of the three operas of the 1910s: *Der Rosenkavalier*, *Ariadne auf Naxos* (1912/1916), and *Die Frau ohne Schatten* (1917). With reference to the last of these specifically, I will show how Hofmannsthal's own political activities in the final years of the decade added yet another layer of taxonomical complication, as he attempted a self-periodization that positioned the work within an invented tradition of the 'Austrian Baroque'. Finally I shall attempt to unwrap the ideologies and biographical strategies that lurk behind such loaded categories as Mozartian and Baroque to demonstrate how they discourage genuinely critical approaches to these complicated and problematic works.

**DANIEL SNOWMAN (INSTITUTE OF HISTORICAL RESEARCH)**  
**Fires of London: Bringing Music History in from the Cold**

What does a man do when his opera house burns down? On 5 March 1856, London's leading opera theatre, the 'Royal Italian Opera' at Covent Garden, was destroyed by fire. The man in charge was Frederick Gye, and his diaries survive. The fire occurred just a few weeks before Gye's annual opera season was due to begin; artists had been booked, repertoire chosen, tickets

sold. This paper, based on a detailed reading of the Gye diaries, examines the interacting financial, legal, social, political, technical and artistic considerations that had to be taken into account by this impresario in extremis.

The problems facing Gye may have been unusual in their intensity. But they were not unique; during the Nineteenth Century, leading opera theatres were destroyed or severely damaged by fire in virtually all the world's great opera centres. Moreover, the ways Gye set about trying to solve his problems indicate in microcosm something of the range of factors that confronted anyone trying to run an opera company at the time.

This paper will, at least by implication, argue for greater interdisciplinarity between the history of music and that of the wider historical context in which its has been commissioned, created, performed, received and perceived.

## **BLAKE STEVENS**

### **Terms of Dramatic Discourse in French Baroque Opera**

Theories of the *tragédie en musique* have long centred on the form's associations with concepts and conventions drawn from the tradition of French classical tragedy. Eighteenth-century critics such as the abbé Jean Terrasson, as well as more recent critics including Cuthbert Girdlestone and Catherine Kintzler, have presented models of the *tragédie en musique* grounded in neoclassical aesthetics and poetics as defined by the spoken theatre. This paper examines the terminological and conceptual affiliations between the *tragédie en musique* and *tragédie* by considering the categories of 'monologue' (versus 'aria' or 'air') and 'dialogue' (versus 'recitative') as they appear in critical discourse of the Eighteenth Century. Because these terms are drawn from theoretical accounts of spoken theatre, their usage in operatic criticism may range across dramaturgical and specifically operatic inflections. The paper charts the development through the Eighteenth Century of specifically musical terms to describe operatic techniques, while also drawing attention to the persistence of critical practices that conceive these forms of expression in dramaturgical terms. Such practices are oriented to the poetic text and treat operatic dialogue and monologue as analogues of theatrical forms of discourse. From these terminological considerations, a picture of two competing modes of operatic criticism and ontology will emerge. The paper considers the advantages and drawbacks of invoking the spoken theatre as an analogue (or blueprint) for the practices of French opera from Lully to Rameau.



**CATHERINE TACKLEY (OPEN UNIVERSITY), TONY WHYTON (UNIVERSITY OF SALFORD) AND NICHOLAS GEBHARDT (LANCASTER UNIVERSITY)**

**Panel : Beyond Jazz**

This panel examines the particular significance of jazz records in contemporary debates about musical categories and experiences. Each of our papers focusses on an iconic jazz recording and considers it in relation to the formation of an authoritative jazz canon. In particular, we offer critical evaluation of the relationship between live performances and studio recordings in respect to improvisation. This is done by exploring the discourse of jazz improvisation as it develops in relationship to the 'live' recording, especially the implicit assumption that studio recordings are potentially open to manipulation and thus to a kind of repetition or standardization in a way live recordings are not; that with the live recording of an improvisation, we are present to the event itself in its purest form. Our presentations consider how these recordings challenge a range of jazz conventions (jam session, big band, small group, and replication of historical performance) in terms of established hierarchies of composition, arrangement and improvisation. Above all, this involves the question of how and why these recordings have accrued such powerful cultural meanings which go beyond the mere reproduction of a specific event. We believe that critical studies of sound recording demand the use of interdisciplinary methodologies which point towards the dissolution of generally accepted musicological boundaries. Our overall aim, therefore, is to highlight the interpretative problems that jazz recordings present for accounts of broader musical categories, across all the forms of contemporary music: not just jazz, but also within classical, electronic, experimental, modernist, pop, rock, and non-western music as well.

**CATHERINE TACKLEY (OPEN UNIVERSITY)**

**(a) Evaluating the Performances of Benny Goodman and his Orchestra at Carnegie Hall, 1938**

Benny Goodman's 1938 concert at Carnegie Hall in New York is often cited in jazz histories as an event which contributed to the blurring of the boundaries between jazz and classical music as well as the breakdown of racial segregation in jazz. But above all, it was the recording of the concert released in 1950 which ensured that the event gained a permanent position in the jazz canon. By employing 'traditional' musicological methods, such as the consideration of original scores and parts and comparison with other recordings of the same numbers, I consider how the spontaneity of the Carnegie Hall performances can be more fully understood.

**TONY WHYTON (UNIVERSITY OF SALFORD)**

**(b) *Beyond A Love Supreme***

This paper examines musicological boundaries in jazz through a discussion of John Coltrane's influential album *A Love Supreme*. I discuss the symbolic importance of *A Love Supreme* creating the illusion of boundaries between Coltrane's music before and after the release of this seminal recording. To demonstrate this, I move from a specific study of Coltrane's music and poetry to examining *A Love Supreme* as a cultural signifier for truth, honesty and spirituality, and a trope for individuality, personal struggle and the quest for inner meaning.

**NICHOLAS GEBHARDT (LANCASTER UNIVERSITY)**

**(c) *After the Event: Listening to Miles Davis's My Funny Valentine***

In this paper I examine how we understand the role or place of improvisation in music and what we take improvisation to mean through a discussion of Miles Davis's 1965 live recordings of *My Funny Valentine*. These performances were marketed to and approached by listeners as 'live' recordings, a concept which was meant to distinguish them from the studio recording. By focusing on the claim that recorded jazz performances are unique musical events unlike any other (improvisation here making all the difference), I explore the centrality of 'liveness' to debates about what counts and what does not count as jazz.

**POLINA TAMBAKAKI (KING'S COLLEGE LONDON)**

**The Institutionally Constructed Idea of Music and the Falsification of Musical Experience: Musical Discourse of Poets in the Twentieth Century**

Analogies between music and poetry have often been drawn both in literary and musicological studies, making the issue of boundaries between the 'musical' and the 'poetic' seem a commonplace, and, at the same time, controversial.

In my paper, I will investigate the relationship between poetry and music and the ways in which it has been treated by criticism, mainly from two perspectives:

First, I will concentrate on particular characteristics of the musical experience of Symbolist and Modernist poets, both inside and outside the western musical tradition (mainly Valéry and Eliot, and the Greek poets, Palamas and Seferis). I will look at their musical experience as depicted in their own writings, and at possible falsifications of it, as a result of an institutionally

constructed idea of music. Special attention will be given to the fact that all the above poets were what has been called 'ordinary listeners'.

Secondly, I will consider references to poets made by musicologists, pinpointing some underlying preferences for specific types of poetic discourse. This can be revealing, especially in the context of new approaches in musicology, which has led in turn to new approaches to the relationship between poetry and music. Suffice it to mention the 1999 collective volume *Rethinking Music*, in which this relationship is touched upon from various angles, from 'The Challenge of Semiotics' (Agawu) to 'How Music Matters: Poetic Content Revisited' (Burnham).

Such an examination generates new questions and challenges concerning the boundaries between poetry and music, as well as those between literary and musicological studies, which revolve around the issue of 'close reading' and the phenomenon of the 'eye-voice span'.

**STEFANIE TCHAROS (UNIVERSITY OF CALIFORNIA, SANTA BARBARA)**

**(Un)Genrifying Musicology: Dissonance and Debate over the Musical Boundaries of Genre**

In musicological scholarship genre has traditionally held a prominent place. Yet, genre as an organizing concept has become less fashionable, disparaged for its rigidity, oversimplification, and association with outmoded practices of scholarship. Nonetheless, genre remains present despite a desire for its departure. It still shapes the way we organize research and writing, our modes of exchange at conferences, and remains a keystone of our music historical pedagogy. In fact, this very dissonance illuminates the extent to which genre may be both futile and necessary, a dualism that highlights the challenge of treating genre as an intellectual problem.

This paper embeds a larger discussion of genre and its inherent intellectual challenges within the confines of my historical research, specifically the intra-genre relationships between opera and other musico-dramatic forms of the early modern period. I use the case of vocal music in early eighteenth-century Rome to examine how a genre's formalist categories are transformed irreversibly by the broader play of aesthetic, political, and social tensions grounded in a genre's past and are, at the same time, constrained by immediate and present experience. This conception provides an example of how we may treat genres relationally, as dynamic structures defined by a complex of agents (composers, performers, patrons, critics, and audiences) whose involvement incites the very multi-genre sprawl that eludes attempts to corral genres into distinct boundaries. Ultimately, I argue that genre, so

conceptualized, helps bring musicological and sociocultural theorizing into a more urgent conversation.

**WIEBKE THORMÄHLEN (UNIVERSITY OF SOUTHAMPTON)**  
**On the Fringes of High Art: Mozart, Condillac and the Physicality of Musical Arrangements**

In the vanguard of a Mozart reception reliant on his image as musical genius, Mozart's Requiem K626 soon became an iconic piece. Publishers, journals and discerning critics (E.T.A. Hoffmann, F. Rochlitz) described the work's sublime qualities. Constanze, eager to support herself, cashed in on her late husband's work by fuelling descriptions of his genius and his works' sublimity. Yet, working hard on this image of Mozart as genius, she nevertheless consented to making his music widely available in forms other than the powerful original: it seems that she gave permission to Peter Lichtenthal to arrange the Requiem for string quartet, an enterprise that made the music available for consumption by an audience who possibly never heard the orchestral version.

In this paper I argue that this was more than simply another shrewd business move on Constanze's part. Rather, this arrangement forms part of a large body of musical arrangements that was created and reviewed in earnest. I will demonstrate that these arrangements responded to the eighteenth-century demand that art assist in the development of a sense of self. This sense of self was considered as a complex interaction of an innate aesthetic faculty, an innate moral faculty and—largely ignored—a physical faculty 'by means of which the soul is informed of the state of the body' (Christian Friedrich Hübner, 1794). First theorized in France (Condillac) the latter determined that a physical interaction with art would guarantee art to best unfold its formative potential.

**DAVID TRIPPETT (UNIVERSITY OF CAMBRIDGE)**  
**Wagner's Material Expression: Aesthetics and Acoustics**

For German composers during the mid-Nineteenth Century, music appeared to have little to do with the burgeoning discipline of the natural sciences: sociologically, the laboratory and the music studio remained entirely separate spaces. Indeed, a pervasive belief that musical sound remained disembodied and transcendent actively resisted any encroachment by materialist readings of acoustic sound waves. Embedded within critical discourses surrounding the reception of Wagner's music during the 1850s, however, is a body of literature that foregrounded precisely the acoustic reality of Wagnerian operas as 'sounding physiology'. In other words, a decade before Helmholtz published *Die Lehre von dem Tonempfindungen*, this fully materialist reading of music was already a facet of Wagner reception.

In this paper, I examine the switch between a dualistic, disembodied understanding of music and a monistic, materialist conception of sound by focussing on discourses of *Klangfarbe* as a meeting point between the two, a plural site capable of drawing together both scientific and music-critical positions. With reference to such writers as Rudolf Hermann Lotze, Joachim Raff, and Richard Pohl, I explore the belief that sound colour could be quantified and deployed with biological certainty on sentient observers. Furthermore, in drawing a parallel between the acoustic theory of Heinrich Dove's Siren and Wagner's opening to *Das Rheingold*, I ask what a materialist perspective of sound means for Wagner's music, whether it could ever be held in abeyance alongside a privileging of music as immaterial and ideal, and the extent to which the shift from a hermeneutics to a physiology of sound inspired fear among nineteenth-century listeners.

**JUSTIN WILLIAMS (LANCASTER UNIVERSITY)**

**Jazz Fusions in the Twenty-First Century: Hybridity, the Internet and the Boundaries of Genre**

This paper represents my nascent research into a study of musical hybridity in popular music, more specifically, recent intersections between jazz and hip-hop music. Although hybridity suggests a blurring of boundaries, notions of genre can still pervasively shape the way we think about and create music, including the categorizations that can shape professional sub-specialties in the discipline ('jazz studies' or 'Baroque studies', for example). Manifestations of genre in music, such as 'bin categories' in stores and newer genre-based 'recommendations' on internet retail sites, reflect deeply ingrained yet constantly shifting structural, conceptual, and ideological components of musical cultures.

This case study engages with two twenty-first century jazz musicians who attempt to merge jazz and hip-hop styles in strikingly different ways: US trumpeter Russell Gunn and UK saxophonist Soweto Kinch. The way their music is marketed and categorized with respect to genre in media discourse, and the artists' responses, provide case studies of the relationship between new media and genre identification. Gunn often addresses his critics in his music, arguing that there should be 'no separation' between styles of music. Kinch has been campaigning for two years on his *MySpace* website for his albums to be placed in the 'urban' section of music stores rather than his current place in the 'jazz' section. Both their music, and its extra-musical discourses, raise important questions surrounding new conditions of publicity, genre politics and the feasibility of the internet in facilitating (or subverting) post-generic spaces.

**BENJAMIN WOLF (ROYAL HOLLOWAY, UNIVERSITY OF LONDON)**

**Just too Bourgeois? Light Music, Academia and the BBC**

‘Light Music’—once the staple of promenade concerts and BBC broadcasts—now has a marginal position in musical life. This paper asks how this happened, and whether it matters. It argues that light music gradually became marginalized within the art-worlds of both serious/classical music and popular music, as well as within academic discourse. In a process beginning at least in the 1920s, it was separated from more overtly ‘serious’ offerings on the BBC, resulting in the post-war separation of the Home Service, Light Programme and Third Programme. Later, it came under pressure from popular music broadcasts on Radio 2. Musicology has arguably reinforced these processes of marginalization, as light music has received scant scholarly attention. This may be because it is too conservative a genre to be accepted within the discourse of traditional music history. It is also difficult to see how it fits the concerns of popular music historians, who are often interested in music’s role in the formation of group identities, particularly amongst the marginalized. In this context, perhaps, light music is just too bourgeois. Yet, as music historians, we should recognize its importance in musical life and experience in the early Twentieth Century, while as music lovers we should recognize that there are audiences for whom this music can still be valuable. It is possible that music students—who do not usually study light music—might be amongst them.