

**The International Association for Word and Music Studies (WMA)** was founded in 1997 to promote transdisciplinary scholarly inquiry devoted to the relations among literature, verbal texts, language and music. The First International Conference of the WMA was held in Graz, and has been followed by biennial conferences in Ann Arbor (1999), Sydney (2001), Berlin (2003), Santa Barbara (2005), Edinburgh (2007), Vienna (2009) and Santa Fe (2011).

The Association's book series, *Word and Music Studies*, is published by Rodopi (Amsterdam). The next publication in the series is Volume 14, *Voice in Words and Music*, edited by Walter Bernhart and Lawrence Kramer. It will be published later in 2013.

The 2013 conference gratefully acknowledges the support it has received from The Institute of Musical Research and The Institute of English Studies, both member institutes of The School of Advanced Study, University of London; and from The Open University.

The **local organisers** of the Ninth International Conference are Dr Delia da Sousa Correa and Dr Robert Samuels, both of The Open University, Milton Keynes, UK.

The **conference administrator** is Mrs Valerie James, of The Institute of Musical Research.

The **executive committee** of the Association is composed of the following members:

Professor Walter Bernhart (University of Graz), President

Professor Werner Wolf (University of Graz), Treasurer

Dr Suzanne Lodato (Indiana University)

Professor Michael Halliwell (University of Sydney Conservatorium)

Professor Lawrence Kramer (Fordham University)

Dr Robert Samuels (The Open University), Secretary

## Wednesday 7 August

6.00 p.m.

### Opening reception (Chancellor's Hall foyer)

A wine reception sponsored by The Open University and open to all registered conference delegates.

7.30 p.m.

### Opening Concert (Chancellor's Hall)

A concert of works composed for the conference, and performed by members of the Association. The concert is free and open to members of the public.

David Francis Urrows: *Fragment from Thyrsis*

David Francis Urrows: *Paroles pour musique (peut-être)*

Lawrence Kramer: *Songs and Silences to Poems by Wallace Stevens*

Performed by Suzanne Lodato (Mezzo-soprano), Michael Halliwell (Baritone), Peter Dayan (Speaker), Walter Bernhart (Piano).

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## Thursday 8 August

### 9.00–9.45 Registration (Chancellor's Hall foyer)

### 9.45–11.15 Parallel Sessions:

#### Chancellor's Hall: *Silence, Absence and Ellipsis I*

Chair: Delia da Sousa Correa (The Open University, UK)

Laura Wahlfors (Sibelius Academy, Helsinki, Finland):

How to Play the Music of Absence?: The Romantic Aesthetics of Distance in Schumann's *Kreisleriana*, Part 4

Birgitte Stougaard Pedersen (University of Aarhus, Denmark):

The General Pause and the *Enjambement* – Silence and Hesitation in Music and Poetry

**Court Room: *Silence, Absence and Ellipsis II***

Chair: Robert Samuels (The Open University, UK)

Karl Katschthaler (Debrecen, Hungary):

Absence, Presence and Potentiality: John Cage's 4'33" Revisited

Nicholas Melia (University of East Anglia, UK):

*Silentioso doloroso...lento rigolando*—Alphonse Allais's *Marche funèbre incohérente* and 19th-century 'Silent Music'

**11.15 Break (refreshments in Chancellor's Hall foyer)**

**11.45–13.15 Parallel Sessions:**

**Chancellor's Hall: *Silence, Absence and Ellipsis III***

Chair: Nancy Leonard (Bard College, New York)

Catherine Laws (University of York, UK):

Beckett's Buzzing: Fissures, Fragments ... Fugues?

Peter Dayan (University of Edinburgh, UK):

The Inaudible Music of Dada

**Court Room: *Silence, Absence and Ellipsis IV***

Chair: Michael Halliwell (Sydney Conservatorium of Music, Australia)

Naomi Matsumoto (Goldsmiths College, University of London):

'Ghost Writing': An Exploration of Presence and Absence in *Lucia di Lammermoor* (1835)

Jessie Fillerup (University of Richmond, Virginia):

Lucia and Salome on Sunset Boulevard

**13.15–14.30 Lunch break**

**14.30–16.00 Parallel Sessions:**

**Chancellor's Hall: *Surveying the Field I***

Chair: Birgitte Stougaard Pedersen (University of Aarhus, Denmark)

Mario Dunkel (TU Dortmund University, Germany):

The Place of Jazz in Word and Music Studies

Emily Petermann (University of Göttingen, Germany):

The Film Musical as a Subject for Word and Music Studies

**Court Room: *Surveying the Field II***

Chair: David Francis Urrows (Hong Kong Baptist University)

Heverson Nogueira (Universidade de Brasília, Brazil):

Some Aspects of Sung Word: The Brazilian Thought about the Relationship between Music and Word

Jeppe Stricker (University of Aalborg, Denmark):

Musical Form as Literary Gesture: Beyond the Sonata Principle

**16.00 Break (refreshments in Chancellor's Hall foyer)**

**16.30–18.00 Parallel Sessions:**

**Chancellor's Hall: *Silence, Absence and Ellipsis V***

Chair: Helen Abbott (University of Sheffield, UK)

Anthony Rooley (Schola Cantorum, Basel, Switzerland):

Interpreting the Conscious Use of Silence in All Parts in the English Lute Song and Madrigal Repertoires 1590–1620

C. Jane Gosine (Memorial University of Newfoundland, Canada):

Silence as Interpreter in the Sacred Music of Marc-Antoine Charpentier

**Court Room: *Silence, Absence and Ellipsis VI***

Chair: Axel Englund (Stockholm University, Sweden)

Lorraine Byrne Bodley (National University of Ireland Maynooth):

Silence, Absence and Ellipsis in Schubert-Berio *Rendering* for Orchestra

Matthew Heap (American University, Washington, DC):

Silence and Ellipsis as Narrative Elements in Luciano Berio's *Sinfonia*

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**Friday 9 August**

**9.00–10.00 Registration (Chancellor's Hall Foyer)**

**10.00–11.00 Parallel Sessions:**

**Chancellor's Hall: *Working Papers I***

Chair: Emily Petermann (University of Göttingen, Germany)

Julia Dolman (Toronto, Canada):

The Performative Speech Act of the Unnamed Narrator: Uncovering Narrative Voice in the "Kreutzer" Genealogy

Jeannie Liu Lai-Ying (The Hong Kong Baptist University):

Pictures into Music and The Reveal of the Unsaid: Rachmaninov's *The Isle of the Dead*, Op. 29

**Court Room: *Working Papers II***

Chair: t.b.a.

Korre D. Foster (Austin Peay State University, Clarksville, Tennessee):

The Rhetorical Implications of Charpentier's Use of Silence and Absence

Katherina Lindekens (University of Louvain, Belgium):

Words and Music in English Restoration Opera: *Albion* and *Albanus* Versus *King Arthur*

**Holden Room: *Working Papers III***

Chair: Bernhard Kuhn (Bucknell University, Lewisburg, PA)

Nicholas Jurkowski (University of California at Santa Barbara):

Out of Context: Comparing Settings of Joyce's 'Strings in the Earth and Air'

Yi-Yin Wu (LMU Munich, Germany):

More than what words can say: Intertextual and intermedial reception in the unaccompanied Lied for Soprano *Lady Lazarus* (Poem by Sylvia Plath) by Aribert Reimann (1991)

**11.00 Break (refreshments in Chancellor's Hall foyer)**

**11.30–12.30 Parallel Sessions:**

**Chancellor's Hall: *Working Papers IV***

Chair: Suzanne Lodato (Indiana University, Indiana)

Dina Lentsner (Capital University Conservatory, Columbus, Ohio):

Farewell, *Dichterliebe* ...: Heine, Schumann, Dalos, Kurtág and the Intertext

Mark Nixon (Birmingham, UK):

Absent Subjects: Narratives of Realisation and Detection in Writing about Music

**Court Room: *Working Papers V***

Chair: Jessie Fillerup (University of Richmond, Virginia)

Florence Chi-Suen Cheng (The Hong Kong Baptist University):

The 'Natural Aesthetics' of Human Voice in Music and Poetry: A Study in Daniel-Lesur's *Le Cantique des Cantiques*

Clare Brady (Royal Holloway, University of London):

Words, Music and Mutability of Meaning in Berio's *Recital I (for Cathy)*

**Holden Room: *Working Papers VI***

Chair: Robert Fraser (The Open University, UK)

Carly Eloise Rowley (Liverpool Hope University, UK):

Anthony Burgess as Adapter: from Telling to Showing in the Song Cycle –  
*Man Who Has Come Through*

Anna Watson (University of St. Andrews, UK):

Tears in the Music Lesson: Adolescence, Identity and Gender in Katherine  
Mansfield's 'The Wind Blows' (1915)

**12.30–13.15 Parallel Sessions:**

**Chancellor's Hall: *Silence, Absence and Ellipsis VII***

Chair: Suzanne Lodato (Indiana University, Indiana)

Jonathan Rees (Stella Mann College, Bedford, UK):

Between the Silences: Implications for the Listener at the Interface with  
Silence in Music from Haydn to Hip-Hop

**Holden Room: *The Listening Experience Database Project***

Robert Fraser (The Open University, UK):

An introduction and description of a research partnership between The  
Open University and The Royal College of Music, London

**13.15 Lunch break**

**14.30–16.00 Parallel Sessions:**

**Chancellor's Hall: *Silence, Absence and Ellipsis VIII***

Chair: Peter Dayan (University of Edinburgh, UK)

Mary Breatnach (University of Edinburgh, UK):

Silence and Music in *Un coup de Dés*

Helen Abbott (University of Sheffield, UK):

Performing Baudelaire *in absentia*: voicing absent texts in Alban Berg's  
*Lyric Suite* and *Der Wein*

**Court Room: *Silence, Absence and Ellipsis IX***

Chair: Lawrence Kramer (Fordham University, New York)

Blake Stevens (College of Charleston, South Carolina):

Absence Effects and the Spectacular Imagination in the *Tragédie en musique*

Axel Englund (Stockholm University, Sweden):

Rainer Maria Rilke and the Other Sides of Silence

**16.00 Break (refreshments in Chancellor's Hall foyer)**

**16.30–18.00 Parallel Sessions:**

**Chancellor's Hall: *Silence, Absence and Ellipsis X***

Chair: Byron Dueck (The Open University, UK)

Robert Samuels (The Open University, UK):

Silence Will Fall When the Question is Answered: Notes on Schumann's Unspeakable Interpretations

Bernhard Kuhn (Bucknell University, Lewisburg, PA):

Fragments, Silence, and Silencing in Luigi Nono's Music Theater: Metareflection in *Al gran sole carico d'amore* (1975)?

**Court Room: *Silence, Absence and Ellipsis XI***

Chair: Mary Breatnach (University of Edinburgh, UK)

Beate Schirmmacher (Stockholm University, Sweden):

Mute Performances: Musical Ekphrasis, Gesture and Performative Aesthetics in Diderot's *Le neveu de Rameau*, Eyvind Johnson's *Romantisk berättelse*

Richard Kurth (University of British Columbia, Vancouver, Canada):

Kurtág and the Vocality of Silent Amazement

## **Saturday 10 August**

### **9.30–11.45: Plenary closing session**

**Chancellor's Hall: *Silence, Absence and Ellipsis XII***

Chair: Walter Bernhart (University of Graz, Austria)

Werner Wolf (University of Graz, Austria):

How Does Absence Become Significant in (the Context of) Literature and Music?

Michael Halliwell (University of Sydney Conservatorium of Music):

The Sound of Silence: A Tale of two operatic Tempests

Lawrence Kramer (Fordham University, New York):

Rosetta Tones: The Score as Hieroglyph

**11.45 Break (refreshments in Chancellor's Hall foyer)**

**12.15 General Assembly of the WMA (Chancellor's Hall)**

**13.15 Sandwich Lunch (Chancellor's Hall Foyer)**

**14.30 Thames river cruise (convene at Festival Pier, South Bank Centre)**



**Paper abstracts** (by session, in chronological order)

**Thursday 8 August**

**9.45–11.15: Parallel Sessions**

**Silence, Absence and Ellipsis I**

**Laura Wahlfors (Sibelius Academy, Helsinki, Finland)**

**How to Play the Music of Absence?: The Romantic Aesthetics of Distance in Schumann's *Kreisleriana*, Part 4**

This paper discusses the fourth piece of Robert Schumann's *Kreisleriana* op. 16 (1838), the lyrical centre of the piano cycle, as a romantic discourse of absence, distance, and longing. There is a quotation from Beethoven's *Appassionata* included in the music – a romantic fragment, or a musical *tombeau* that repeats sounds from the past by reproducing them in an altered form (cf. Rosen 1995; Žižek 1997; Abbate 1999). Although Schumann's technique of quotation has been researched quite extensively, this particular allusion has not thus far received scholarly attention. In my interpretation it serves as a hermeneutic window (Kramer 1990) that sets into motion a whole network of allusions and, through this, a complex dialectic between two tenses, the present and the past. In the context of E.T.A. Hoffmann's writings, with which Schumann's cycle has a well-known intermedial relationship, Beethoven's instrumental music represents the paradigm of "romantic music" that reveals an unknown realm and thus approaches the Absolute, the forever-absent object of infinite longing.

In the light of this romantic aesthetics of distance, how do I – as a pianist – perform the fragmentary phrases, the ambiguous harmonies, the long pauses and fermatas, and the open or imperfect cadences of the fourth piece of *Kreisleriana*? How do I arrive at producing a romantic sound, heavy with longing? How do I, as a pianist, make use of the absent texts that are alluded to in the music – and how does this, in turn, help me render the dialectic of presence and absence in my performance? How do I negotiate the uncanny experience of performing this *Tombeau de Beethoven*?

**Birgitte Stougaard Pedersen (University of Aarhus, Denmark):  
The General Pause and the *Enjambement* – Silence and Hesitation in  
Music and Poetry**

The paper wishes to study and compare the general pause, understood as a nonrhythmic rest in all parts in ensemble music, with the role of enjambement, understood as the breaking of a syntactic unit by the end of a line or between two verses in poetry. Both of them seem to produce a silence that is unmetrical and can hereby possibly create a hesitation in relation both to rhythm and to the aesthetic expression. I will follow this line of thought by analyzing selected late poems by the Finnish/Swedish poet Gunnar Björling and a choir piece by the Estonian composer Arvo Pärt. Björling is known for his radical syntax, through which he creates a delicate rhythmic tension, especially underpinned by the poems' use of enjambements. In Arvo Pärt's music you will find several examples of scores where general pauses are as present as the actual music. I will raise my analytic discussion on the basis of the choir piece "The Deers Cry" from 2008.

The overall interest of my paper, in relation to the comparison of the enjambement and the general pause, in continuation of Paul Valéry and Giorgio Agamben, will be to investigate the enjambement as well as the general pause as phenomenon that creates a hesitation between sound and meaning in continuation of Valéry's famous sentence: "Le poème, hesitation prolongée entre le son et le sens." In Agamben, this hesitation is closely related to the poetic enjambement as the foundational difference between poetry and prose: "This sublime hesitation between meaning and sound is the poetic inheritance with which thought must come to terms" (*Idea of Prose* 41).

My paper will discuss both the enjambement and the general pause as a silence that produces this hesitation between sound and non-sound as well as between sound and meaning and will from here, in relation to my analytic examples, reflect preclusion, expectation and attention as crucial rhythmic phenomena.

## **Silence, Absence and Ellipsis II**

**Karl Katschthaler (Debrecen, Hungary)**

### **Absence, Presence and Potentiality: John Cage's 4'33" Revisited**

Recently we have seen an increase in performances and even recordings of John Cage's "Silent Piece". Each of these renditions of 4'33" raises the question, if and to what extent it does justice to Cage's intentions. This

problem may be approached on three levels. First the discursive level of Cage's writings and interviews, second the level of the different scores of the piece, and third the level of authorized performances. Whereas the musicological literature on the piece extensively deals with the first two levels, the level of performances seems to be kind of a blind spot. Even when David Tudor's premiere of 4'33" in Woodstock is discussed, as it is in the majority of the studies, usually the absence of intentionally created sounds is emphasized, whereas the aspect of performativity, the theatrical presence of the pianist and the piano, remains underestimated. Drawing on philosopher Giorgio Agamben's notion of potentiality we may ask, if in this performance the potentiality of the pianist is presented in itself. Adopting this perspective, the focus must shift from absence (of sound) to the presence of both the performer and the audience. Cage's own public performances of the piece should have a special place in the investigation. His performance on piano on Howard Square in Boston in 1983, documented in Nam June Paik's "A Tribute to John Cage", gets mentioned some times, but his performance without a piano, sitting in front of Sigmar Polke's "Schimpftuch" at the Art Association of Cologne in 1986, documented on video by Klaus vom Bruch, has completely been forgotten. Revisiting the different versions of the score and these performances of the piece I will try to explore the theatrical potentiality of 4'33".

**Nicholas Melia (University of East Anglia, UK)**

***Silentioso doloroso...lento rigolando*—Alphonse Allais's *Marche funèbre incohérente* and 19th-century 'Silent Music'**

Between 1882 and 1896, Parisian journalist Jules Lévy curated a series of irreverent exhibitions and lavish balls under the rubric of *les arts incohérents*. These events, characterised by "unreason and parody", aimed to "agitate and irritate" the "unrelenting and pompous sobriety" that lay barely concealed beneath the art and culture of Second Empire and Third Republic alike. The *incohérents* sculpted with food, staged crude performance art spectacles, flaunted primitive monochrome ready-mades, and, ultimately, affirmed the production of "drawings by people who don't know how to draw". Yet these events served not only to establish the movement as an important precursors to surrealism and Dada: one image—a blank stave by celebrated French *humoriste* Alphonse Allais and a late addition to the 1884 exhibition—is casually acknowledged as an amusing precursor to John Cage's 4'33" (1952).

Cage's renown, however, has relegated Allais's *Les grandes douleurs sont muettes: Marche funèbre incohérente* to the status of mere decorative satellite; furthermore, the musicological orthodoxy surrounding 4'33" has served to obscure the presence within the nineteenth-century Parisian cultural imagination of a veritable procession of silent musics, absent orchestras and inaudible instruments to which Allais's stave contributes an important postscript. This procession, stimulated by the "sounding silence" of Wagner's "musique de l'avenir" permeated the Parisian satirical journals so influential upon the *incohérents* after 1860, and provided poetic attitude, conceptual ground and explicit narrative support alike to *décadent* writers—and close acquaintances of Allais—such as Léon Bloy and August Villiers de l'Isle-Adam.

This paper traces the overlooked history of Allais's piece and the contexts in which was proposed and executed, examining the rich network of association informing it, and addressing its place within the complex comic and poetic traditions in which the notion of a 'silent music' was coveted and pilloried in equal measure.

## **11.45–13.15: Parallel Sessions**

### **Silence, Absence and Ellipsis III**

**Catherine Laws (University of York, UK)**

#### **Beckett's Buzzing: Fissures, Fragments ... Fugues?**

The work of Samuel Beckett has often been perceived as pushing towards its own obliteration, ever closer to the silencing of the voice. The language fragments and fissures even as it pours forth; whether truncated and percussive, or accumulative and speling, the effect is equally one of impending exhaustion – of the voice on the brink of silence. At the same time, Beckett's work is always alive to the qualities of sound: of voices, but also the buzzings and hummings of apparently insignificant sound –extraneous environmental noise, but also the clamour of the mind's endless dialogue with itself.

Silence is usually defined only negatively, as an absence, and particularly in Western culture specifically as an absence of or abstention from language. Beckett's early writing rehearses this, with silence mostly conceived in intentional terms, articulated by the cessation of sound. However, as his work progresses a more nuanced conception emerges, destabilising the coupling of language and representation and suggesting a more complex relationship between sound, silence and the perceiving self.

Moreover, Beckett's later conception of sound and silence is implicit in his recourse to music. The critical reading of his work as gradually extinguishing the voice is often accompanied by a related yet contradictory one: increasing musicalisation. These two narratives would seem incompatible; how can an impulse towards silence parallel or encompass an aspiration towards a state of music? As an art of sound, music is galvanised and provoked by silence. Nevertheless, discussion of Beckett's work often includes reference to an increasing musicality as part of the drive towards silence.

This paper explores the relationship between language, music, sound and silence in Beckett's work with particular reference to his early novel *Dream of Fair to Middling Women*, his television play *Ghost Trio*, and a selection of his late, short prose texts.

**Peter Dayan (University of Edinburgh, UK)**

### **The Inaudible Music of Dada**

The birth of Dada, in Zurich in 1916, still appears to us a crucial turning point in the history of European culture in the 20th century. Music was from the beginning central to the Zurich Dada happenings, and not only in the form of an inescapable theme in the poetry of Tristan Tzara or of Hugo Ball. As the programmes and contemporary descriptions demonstrate, musical performances made up a major part of those soirées. However, while the words and images of the Dada happenings have been often reproduced and much written about, and their influence on the subsequent development of Dada has been well documented, the original music of Dada was almost immediately and almost completely forgotten. In accounts of the events by the participants, the music is largely ignored, almost swept under the carpet. In subsequent histories, it is treated in the same way; there has been no critical account or assessment of Zurich Dada music. Why? Could it be that, as in many ways the heir to symbolism, Dada tended naturally to prefer its music to be silent, imaginary? But how, if that is the case, can we explain the very audible presence of music, clearly identifiable music in the art music or folk traditions, in the Zurich Dada happenings? This paper will begin with a brief history of the music that the original Dadaists played and heard. Then we will ask why that music was there; and finally, why, unlike Dada's words, it was subsequently so rapidly and permanently silenced, both by the Dadaists themselves and in our cultural memory. This silencing, I will suggest, was no historical accident; the silence itself provided the glue that held together the paradoxical principles of which Dada was composed.

## Silence, Absence, Ellipsis IV

Naomi Matsumoto (Goldsmiths College, University of London)

### 'Ghost Writing': An Exploration of Presence and Absence in *Lucia di Lammermoor* (1835)

When Salvatore Cammarano was adapting Walter Scott's *The Bride of Lammermoor* for Donizetti's new opera – *Lucia di Lammermoor* –, the librettist removed several characters. The most striking is the deletion of Lucy's mother, Lady Ashton, whose ambition drove her to extremes to secure the nuptials between Lucy and Arthur Bucklaw.

Although Lady Ashton is absent from the libretto, the invisible presence of female evil power haunts the opera. Lucia's reluctance to marry Arturo (Arthur) is explained more than once by that she is still lamenting the recent demise of her mother. But this explanation is questionable since Lucia seems to have little regard for her mother. In fact, she is fixated upon a more sinister woman: a ghost who eventually causes her doom.

My paper will first investigate how the dramaturgy of the opera and Donizetti's music compensates for the 'absence' of domineering Lady Ashton and represents the eerie atmosphere of the original novel. The investigation, more generically, leads us to consider the contribution of the 'invisible presence' of ghosts in such gothic tales.

Second, it will compare Donizetti/Cammarano's opera to previous works also based upon Scott's same romance: *Le nozze di Lammermoor* (1829, by Michele Carafa/Giuseppe Balocchi); *La fidanzata di Lammermoor* (1831, by Luigi Rieschi/ Calisto Bassi); and another *La fidanzata di Lammermoor* (1834, by Alberto Mazzucato/ Pietro Beltrame). The fluctuating presence and absence offer a valuable hermeneutic window on the operation of presence-through-absence in the fictive world.

It will become clear that presence and absence do not form a mutually exclusive dichotomy; rather, there is inescapable interplay between the two, which invokes the notions explored by Derrida in his writings on the metaphysics of presence. And in this regard, music, with its representational – or even apparitional – properties, offers a telling field of enquiry, as Donizetti's opera will reveal.

**Jessie Fillerup (University of Richmond, Virginia)**

**Lucia and Salome on Sunset Boulevard**

The ghosts in Donizetti's *Lucia di Lammermoor* behave as ghosts usually do, signalling both presence (animating a non-living being) and absence (immateriality). In Act I, Lucia describes an encounter with a ghostly visitor whom she evokes again during the Act III mad scene. But once, while watching the mad scene, I saw another ghost: Norma Desmond, the aging star of the film *Sunset Boulevard*, who had killed her lover before retreating to fantasy, enacting the role of Salome before an assemblage of television cameras.

This perceptual phenomenon, described by Herbert Blau as “ghosting,” has rich intertextual implications that arise partly from the performative mode of theatre itself, which involves a cyclical appearance and disappearance. The ghosted presence of Norma Desmond interjects a post-modern gloss on the reception of Lucia: from “vampire” to campy vamp. This gloss pokes holes in the opera’s sustained dramatic illusion, which is already troubled by stunning incongruities that opera audiences wilfully ignore—chief among them, the representation of ingénues by middle-aged women (a problem with which Norma could identify). The ghosted presence may thus invite a curious type of absence, as it encourages a detached, ironic mode of perception that occludes the “willing suspension of disbelief.”

Yet both *Lucia* and *Sunset Boulevard* inhabit the twisting circuitries of Gothic narrative, which helps to suture the ruptured illusion through shared thematic content. In this context the stories of Lucia, Norma, and Salome, while self-contained, are also interdependent and temporally synchronous. Music functions like another ghost, moving deftly across genres and times: in Lucia’s mad scene, the reminiscence music converges with Franz Waxman’s evocative scoring of Norma’s “mad” scene. Waxman’s grotesque tango, itself a type of reminiscence music, is preceded by a sustained trill that brings the intertextual allusions full circle—back to the operatic Salome, Lucia’s vampiric sister.

## 14.30–16.00 Parallel Sessions

### Surveying the Field I

**Mario Dunkel (TU Dortmund University, Germany)**

#### **The Place of Jazz in Word and Music Studies**

Studies of jazz music and jazz literature have been curiously under-represented in word and music studies. In the two decades since the WMA's inauguration, there has been only one panel on jazz (at the 2009 conference on "Performativity in Words and Music" in Vienna). This paper argues that a dialogue between jazz studies on the one hand and word and music studies on the other can lead to a productive cross-fertilization of the two disciplines.

There are two major ways in which jazz studies can contribute to word and music studies. The first one has to do with the field of "literature in music" (Scher). Jazz studies offers a unique repertoire of tools for the investigation of improvisation and performativity. The predominant way of assessing improvisation in jazz is to view it as a way of speaking or narrating the otherwise ineffable. Ingrid Monson and others have done pioneering work on the ways in which jazz musicians communicate when they play. A consideration of these theories is inspiring, especially at a time when musical works of art are conceptualized less as fixed entities than as essentially performative phenomena (see Janz, *WMS* 12). Second, from a literary studies perspective, jazz literature offers a distinct aesthetics that has hardly been addressed by scholars in the field of "music in literature" (the work of Emily Petermann is an exception). Such novelists as Toni Morrison, Julio Cortázar, Ralph Ellison, Donald Barthelme and many others have employed jazz as both structural device and a means to transcend textual stasis. This paper exemplifies the ways in which an investigation of both the narrativity of jazz music itself and jazz literature's use of music can broaden our perspectives on intermedial interactions in the field of word and music studies.

**Emily Petermann (University of Göttingen, Germany)**

#### **The Film Musical as a Subject for Word and Music Studies**

Though word and music studies have made great progress in defining a number of relevant fields of study, the filmic and theatrical arts – with the notable exception of opera – have to date been somewhat under-theorized within this framework. Using classic films such as *Singin' in the Rain* (1952) and *Oklahoma!* (1955) as examples, I will examine the film musical as a fruitful field of intermedial interaction between words and music.



Studies of film music have traditionally focused on extra-diegetic music, examining the soundtrack and its contribution to atmosphere, pace, or characterization. These studies have explicitly excluded the film musical, recognizing that its music operates in a very different and multifaceted manner. The musical lives from its combination of music with non-musical speech. Rather than keeping the music track distinct from the diegetic sound track, the musical relies on a frequent blending of the two, in what Rick Altman (*The American Film Musical*, 1987) has termed the audio dissolve – a reversal of the traditional hierarchy between image and sound, such that events in the image track are often dictated by what happens in the music track, as when people begin moving to the rhythm. Furthermore, the levels of diegetic and extra-diegetic sound in the musical film are thoroughly complicated. For example, the protagonist picks up a strain of music that initially appears in the background or a song that appears wholly diegetic, sung without any accompaniment, is suddenly supported by a full off-screen orchestra. The transition from dialog to number marks not a change in diegesis, but another mode of expression within the story-world – no mere ornamentation, musical numbers are instrumental in furthering the plot, yet serve different functions from dialog. Very often, what cannot be said can be sung, as exemplified by the love song as expression of emotion.

This paper aims to outline some of the many ways in which a word-and-music studies approach to the film musical would serve to illuminate the workings of this unique and relatively overlooked genre.

## **Surveying the Field II**

**Heverson Nogueira (Universidade de Brasília)**

### **Some Aspects of Sung Word: The Brazilian Thought about the Relationship between Music and Word**

This paper seeks to describe the nature of Brazilian theory concerning the relationship between words and music. In order to do this, the paper first addresses the question of whether there is distinctively Brazilian theory in this field, and if so, what characterises it. First of all, the question is approached from the context of musicology. In the field of word and music studies, there are two concepts which link music with word: text-setting and text underlay. These two concepts are presented, exemplified in other cultures and then used to identify distinctively Brazilian theory. Following this, the paper explores features of Brazilian theory, including (1) the centuries in which it was

developed, (2) its particular characteristics, (3) whether there was a continuum in such studies, and if so their purpose, and (4) the current state of word and music studies in Brazil today. Finally, the paper looks at how this survey of the field can contribute as a ground or foundation to future studies in the area, and to support comparative research between related studies accomplished in the international realm.

**Jeppe Stricker (University of Aalborg, Denmark)**

**Musical Form in Literature: Beyond the Sonata Principle**

Throughout the history of academic enquiry into the workings of music in literature, sonata form has taken – or, I should say, has been given – the role as one of the primary devices that carry the function of reflecting on the formal structures of novels that, in one way or another, possess musical qualities. Similarities between sonata form and the novel have been researched in various ways, for various reasons, and with varying success (I am thinking of Robert Boyle, Don Noel Smith, Robert K. Wallace, William E. Grim, and Gerry Smyth amongst others); often, these endeavors have resulted in assertions that sonata form more or less successfully fits the bill of the formal scheme or narrative structure of a literary work, and the reader is then left to wonder what this may signify regarding the work in question - and indeed what it implies regarding our understanding of such works more generally.

One fundamental challenge we face in addressing this issue is that approaches to the notion of form in the arts is often founded in the spatial arts; musical form is fluid and esoteric by design, whereas literature and spatial arts are immanently stable. I believe we need to embrace these differences when we address musical form in literary contexts. Consequently, I propose to address sonata form (both in its own right and as a literary phenomenon) primarily as a dynamic way of organizing sound and a sense of direction, and I contend that musical form in literature is best understood, not as direct analogies, but rather as principles and gestures that influence the literary work; and if we dare approach musical form from this perspective, perhaps we will find that it is precisely the inherent formal differences between the two media, rather than the similarities, that makes musical form in a literary context worth paying attention to.

## 16.30–18.00 Parallel Sessions

### Silence, Absence and Ellipsis V

**Anthony Rooley (Schola Cantorum, Basel, Switzerland)**

#### **Interpreting the Conscious Use of Silence in All Parts in the English Lute Song and Madrigal Repertoires 1590–1620**

The central tenet of this enquiry revolves around the deliberate use of 'silence in all parts' to paint the 'music of the spheres', or the 'music held in the Divine Mind' (Marsilio Ficino). This neo-Platonic use of silence was widely understood, it is claimed, and that practice is supported by reference to the Emblem Tradition, and the textual context in the poems where the composer requires silence to be observed. The music of Dowland, Danyel, Ward is referenced closely - and others' use of silence is also embraced. How this consciousness of silence is transmitted in performance is a key concluding feature of the paper.

**C. Jane Gosine (Memorial University of Newfoundland, Canada)**

#### **Silence as Interpreter in the Sacred Music of Marc-Antoine Charpentier**

Baroque composers, theorists and performers recognized the potential power of silence to render music more meaningful. Through the temporal nature of music, silence was used as a tool in structural organization and mirroring punctuation, but it also served as an effective means of conveying and interpreting a range of emotions, feelings, metaphors and imagery. While 17<sup>th</sup>-century French theorists did not codify rhetorical-musical figures in the manner of contemporary German theorists, French composers' desire to express the passions or affections is seen both in their music and in their theoretical and rhetorical writings. Rhetorical devices associated with silence, such as *abruptio*, *aposiopesis*, *pausa*, *suspiratio* and *tnesis*, are commonly found in the music where they were effectively used to help communicate or expand upon the meaning of the text for the listener – in the manner of the orator and preacher. With a focus on the sacred music of the 17<sup>th</sup>-century French composer Marc-Antoine Charpentier, this paper examines the use of silence as a rhetorical-musical device, particularly in the context of Jesuit spirituality. For the worshipper whose understanding of Latin was limited, a sudden and unexpected moment of silence could draw attention to the significance of a musical or liturgical moment in a more powerful way than the text itself, or a fragmented vocal line broken up with rests could evoke a sense of sadness, yearning and loss more immediately than the simple recitation of the word,

allowing the music, through the performer, to speak directly to the worshipper – “to delight, to move and to instruct”. Since music includes the performer as intermediary in the interpretation of notation, the paper will address issues related to the shared role of the 17<sup>th</sup>-century composer and performer in their use of silence to convey meaning.

## **Silence, Absence and Ellipsis VI**

**Lorraine Byrne Bodley (National University of Ireland Maynooth)**

### **Silence, Absence and Ellipsis in Schubert-Berio *Rendering for Orchestra***

On the occasion of the 150th anniversary of Schubert’s death in 1978, a two-stave *particell* to Schubert’s last symphony in D, D.936A, which, by all available evidence, was never composed into a symphonic score, was re-examined in Vienna’s City Library. The experimental nature of this last fragment, popularly known as Schubert’s tenth symphony and composed in the weeks leading up to the composer’s death, immediately aroused the interest of musicologists and composers. Luciano Berio’s finely-imagined realization of these fragmentary sketches in *Rendering* (1989-1990) is radically different from conventional completions, which attempt to piece together fragments of the score to form a complete picture. Following those modern restoration criteria that aim at reviving the old colours of a fresco without, however, trying to disguise the damage that time has caused, Berio makes no attempt to hide the gaps of Schubert’s score.

The question of what Schubert’s score might have held is fascinating, like the figure from Keat’s “Ode on a Grecian Urn”, the “silent form” that “dost tease us out of thought”. So little is notated by Schubert, yet so much music is there. In Berio’s *Rendering*, the tension between what is represented and what is not, between the articulate and the “silent” is suggested by Berio’s realization, where Schubert’s “silence” is an essential aspect of the score. The lack of reality achieved in the musical no-man’s land of the *Lontano* bridge passages guarantees that no utopian window is thrown open to what is lacking in Schubert’s incomplete score. A polystylistic distinction is evident between sections which are tied to the fragments and to Berio’s abstract yet connective bridging passages. Berio has done a superb job of piecing together the symphony without losing Schubert’s voice; at the same time his technique of alienation prevents the illusion of lost beauty in Schubert’s score.

**Matthew Heap (American University, Washington, DC)**

**Silence and Ellipsis as Narrative Elements in Luciano Berio's *Sinfonia***

Luciano Berio's *Sinfonia* is one of the masterworks of twentieth-century music. Berio weaves texts by Samuel Beckett and Claude Lévi-Strauss (among others) into a compelling work that could be approached with a narratological framework. These texts are not presented in their entirety, however, but are fragmented into phrases, individual words, and even phonetic material.

A further barrier to understanding is raised by the use of silence and ellipsis, especially in the first movement. At times, the music pauses, as if the orchestra, or the composer himself, is regrouping. At other times, the orchestra violently cuts off the text, as if to prohibit the utterance of taboo subjects. For instance, at the beginning of the piece, the orchestra interrupts the speaker just as he is about to recount part of a myth in which a group of brothers rape their mother.

When the story re-emerges from the instrumental chaos, all of the tribulations suffered by the hero have been elided, and we are left with the more positive image of the brothers becoming clean and ascending to the heavens. However, in the fifth movement, which shares much with the first, the rape is explicated not once, but twice—the ellipsis is gone. How can we reconcile this treatment? It is my contention that the use of silence and ellipsis in the first and fifth movements of *Sinfonia* is part of a narrative structure that forms a frame which informs the second, third, and fourth movements. I propose that it is possible to read the piece as the story of a composer struggling with inspiration, and that the silence and omissions in the first movement in particular play a vital role in that story.

**Friday 9 August**

**10.00–11.00 Parallel Sessions**

**Working Papers I**

**Julia Dolman (Toronto, Canada)**

**The Performative Speech Act of the Unnamed Narrator: Uncovering Narrative Voice in the “Kreutzer” Genealogy**

In 1889, Leo Tolstoy's novella, *The Kreutzer Sonata*, initiated a lasting connection between literature and music by including a performance of Beethoven's Sonata No. 9 in A minor, Op. 47, at a key point in the plot. Tolstoy's narrative within a narrative, in which the wife-murdering Pozdnyshov

tells his story to an unnamed narrator on a train, has since been connected to several other artistic works, including Janaček's String Quartet No.1 (1923), the fifth song from Shostakovich's cycle, *Five Satires Op. 109, "Pictures of the Past"* (1960) and Margriet de Moor's *Kreutzer Sonata: A Novel* (2001). In this paper, I offer an interpretation of Janaček's String Quartet No. 1 that reveals the need to expand musicological approaches to uncovering narrative voice. Through Gérard Genette's categories of narrative perspective (1980) and J.L. Austin's speech act theory (1962), I posit an alternative to Carolyn Abbate's conception of the musical narrator as necessarily disconnected from the story's events and speaking in the past tense (1991). Rather, I argue that the haunting second violin melody that brings the work to a close suggests a unique moment of narration in which the narrator becomes an active character in the story through performative speech acts that condemn or forgive. A comparison with the conclusion of de Moor's novel, in which the narrator makes evident his discomfort at his inability to comment on the story of domestic violence, demonstrates that adding the unnamed narrator's voice into the discussion of the Kreutzer genealogy offers a new way of reading Tolstoy's literary text. As Janaček and de Moor emphasize the unnamed narrator's personal conflict, Tolstoy's novella becomes more than a sensational story, as it reminds the reader of the consequences of remaining silent.

**Jeannie Liu Lai-Ying (The Hong Kong Baptist University)**

**Pictures into Music and The Reveal of the Unsaid: Rachmaninov's *The Isle of the Dead*, Op. 29**

Owing to its specific medial nature, visual art displays unique medial modes and properties in representation. Painting, being a spatial art form, is regarded as a representational art with a high degree of visual imitation. On the other hand, music (instrumental music in particular), due to its limitation with respect to the 'hetero-referentiality' and its imprecise and abstractive nature, is largely perceived as a non-representational art form. However, the temporal and metaphorical natures of music give it strengths in narrative representation, which has the potential to supplement the static properties of the pictorial medium. This paper explores how music can function elliptically in conveying messages that cannot be articulated in pictorial art. Building on the theoretical studies by Werner Wolf, Siglind Bruhn, and the concepts of semiologists such as C. S. Peirce, I will discuss Rachmaninov's 1909 symphonic poem, *The Isle of the Dead*, Op. 29 (inspired by Arnold Böcklin's Symbolist painting, *Die*

*Toteninsel*) and demonstrate how music can deliver content latent in the original. In the words of Franz Liszt, such a musical work is not merely a ‘translation’ of the painting; the goal is not “to combine”, but rather “to unite” the poetic idea of two art forms and develop a new form of art. The research presented here seeks to reveal how musical signs describe the elements of the painting, as well as how they gradually acquire their own symbolic meaning that, in turn, ultimately allows them to transcend the visual images, and operate narratively to present the inner content of the painting, as expressed by either the painter or the composer towards the pictorial artwork.

## Working Papers II

**Korre D. Foster (Austin Peay State University, Clarksville, Tennessee)**

### **The Rhetorical Implications of Charpentier’s Use of Silence and Absence**

This paper seeks to show how the French Baroque style had its origins in the seventeenth century and its emphasis on organization and delivery as taught through rhetoric.

Rhetoric, the system that taught how to organize, construct, and deliver thought in order to affect a listener, influenced musical composition. Music, especially that of etiquette minding Parisian nobles, should be as organized as a well-planned oration. The study of rhetoric in music is important to understand the perlocutionary effect it is to have on the listener.

The use of rhetoric is easily seen in the music of Marc-Antoine Charpentier (1643-1704), today known as the most prolific French Baroque composer. He showed understanding of language in his *Règles de composition* when he described the use of the Phrygian half cadence, “...just as commas in discourse separate the subordinate clauses of a sentence.” Of the various musical-rhetorical figures of the time, Charpentier uses both silences and absences of text in his music.

Silence in music is rarely, if ever, meant as a nonappearance of sound; it functions as a prolongation of time. In his *Messe pour Monsieur Mauroy* (1691), Charpentier uses both music notation and hand-written indications for both rhetorical figures *homoiototon* and *homoioteleuton*; silences for the listener to assimilate powerful text. The rate at which one speaks is crucial to the delivery of the text. The same must be said for effective communication in music, the rate (both speed and pacing) at which one performs is critical to the overall impact of the music.

In addition to Charpentier's use of silences, we also find use of *Palilogia*. These rhetorical echoes consist of repeats of music previously set to text. This wordless repetition has a psychological effect as the listener "hears the text" during the iteration. The importance of this rhetorical figure is found in the meaning of the words that have been omitted.

**Katherina Lindekens (University of Louvain, Belgium)**

**Words and Music in English Restoration Opera: *Albion* and *Albanius* Versus *King Arthur***

Musical drama for the English Restoration stage came in two guises: a handful of all-sung works *containing* recitative, and a considerable body of hybrid works *avoiding* recitative in favour of spoken dialogue. The former type has been described as 'all-sung opera'; the latter as 'dramatick opera', after a term coined by John Dryden. Surprisingly little attention has been paid to the word-books of these two operatic types. In particular, many questions regarding the structural characteristics of their verse await thorough consideration. Can recitative, song and chorus lyrics be distinguished in terms of versification, metre and rhyme? What are the formal differences between recitative poetry in all-sung opera and the spoken dialogue of dramatick opera? How did composers respond to the musico-dramatic blueprints designed by their librettists? And what does this tell us about the musical potential of different kinds of verse?

These issues are addressed in the present case-study of *Albion and Albanius* (1685) and *King Arthur* (1691). While the former work was originally conceived by John Dryden as an allegorical prologue to *King Arthur*, it was inflated into an independent, all-sung opera, set to music by Louis Grabu. *King Arthur*, by contrast, became a dramatick opera, set by Henry Purcell. A comparative analysis of the poetic structure of these two libretti – written by the same author but designed for different types of musical drama – allows us to develop a more detailed understanding of the literary material of Restoration opera. In his famous prefaces to the two aforementioned works, Dryden develops a tentative theory of English opera and allows us to catch a glimpse of his artistic interaction with the composers. By confronting the word-books with their musical settings, we gain further insight into this collaborative dynamic.



## Working Papers III

**Nicholas Jurkowski (University of California at Santa Barbara)**

### **Out of Context: Comparing Settings of Joyce's 'Strings in the Earth and Air'**

Removing a poem from the context of a larger collection naturally has a profound effect upon its meaning and impact – an impact which is heightened if the poet does not give clear indication of the collection's overall trajectory within the individual poem. Absence of larger-scale direction complicates the already ticklish work of setting a poem to music. Not only does the composer have to grapple with the usual issues surrounding how text and music interact, he or she must decide whether or not to reflect the greater work within the setting. How might a composer foreshadow the work's larger trajectory even if he or she is not setting the entire collection? If the composer treats the work in a more localized way, what is the effect on the poem's meaning?

James Joyce's poetry, while not read as widely as his prose, has proven to be a fertile ground for musical settings; over one hundred composers have set selections from Joyce's *Chamber Music* and *Pomes Penyeach*. In *Chamber Music*, Joyce relates the story of the bloom and dissolution of a relationship over the course of thirty-four poems. The first work in the collection, "Strings in the Earth and Air" sets the tone and feel for the rest of the cycle, though the individual poem does not give a strong impression of the collection's larger arc. I compare the formal and thematic structures of two dramatically different settings of this poem: one by Samuel Barber and the other by Luciano Berio. Through these analyses, we see that each composer treats the problem of removal from context in a very different way, either musically subverting or accentuating the work's formal features and its ties to the larger collection.

**Yi-Yin Wu (LMU Munich, Germany)**

### **More than what words can say: Intertextual and intermedial reception in the unaccompanied Lied for Soprano *Lady Lazarus* (Poem by Sylvia Plath) by Aribert Reimann (1991)**

Based on Hugo Riemann's lexicon the Lied should be a unified entity of language and music. According to him, however, the two components – melody and text - are paradoxically separable. This song "Lady Lazarus"—serves as a prime example that Lied in the twentieth century tries to dissolve its melodic dependence on metrics of poetry and gains an upper hand over it. It demonstrates a noticeable intertextual processing of the original poem. This

paper aims at scrutinizing how the poem was fragmentized, decontextualized, and re-accentuated by being set to music.

The poem itself has intrinsic musicality in it due to some obvious repetition of sentence pattern and key words as well as the contrasting effect of short sentences. Its characteristic is the construction of frequent enjambments into which a sentence is divided and the decontextualization of those enjambments, in that they often stand in no accordance with the stanzaic structure and therefore develop into imageries. What we can see in the Lied composition intertextually is the reorganization of the syntactic structure: the stanzas of the original poem are redefined as well as reconnected, and the semantic order is interrupted by the reappearance of some musical motif bounded with certain key words. Besides changes of the form the contents of the poem gain multilayered coloration through these widely used word-bounded motifs. In the composition there is no clearly acknowledgeable musical form. It is mainly constructed by melodic sentences with irregular length and pauses which usually don't correspond where the original poem pauses. The expressivity of the melody lies on the additional dimensions, such as unusual intervallic leap and unconventional use of motif, and the variability of singing techniques. These intermedial dimensions other than the verbal expression show, this song explores and challenges the interconnection with the poems.

## **11.30–12.30 Parallel Sessions**

### **Working Papers IV**

#### **Dina Lentsner (Capital University Conservatory, Columbus, Ohio) Farewell, *Dichterliebe* ...: Heine, Schumann, Dalos, Kurtág and the Intertext**

A post-modern concept of intertextuality allows for re-contextualization and re-interpretation of familiar and unfamiliar music, thus offering intriguing structural and semantic insights otherwise unapparent. In the focus of this paper there are two pieces, or two fragments: Schumann's "Im wunderschönen Monat Mai," the nostalgically naïve first Lied of his 1840 cycle *Dichterliebe* and György Kurtág's "Farewell, my beloved..." from *Requiem for a friend* (1982-86).

The concept of Fragment is essential to the aesthetics of Romanticism. Schumann's Lied is true Romantic musico-poetic fragment, with its structural clarity and intentional incompleteness, where the thought or emotion

expressed in Heine's text is musically suggested, but not insisted upon. Kurtág's "Farewell, my beloved..." set to a poem by Russian poet Rimma Dalos, reflective and tenderly lyrical piece, written in aphoristic and fragmentary Post-Webernian, Post-Bartókian style. While being very sensitive to the intrinsic structural characteristics of the text, Kurtág's offers his own musical reinterpretation of Dalos' work based on his creative reading of the poem. I argue that Kurtág's "Farewell, my beloved..." bears striking correspondence to Schumann's "Im wunderschönen Monat Mai."

Employing close structuralist musico-poetic analysis of both pieces and the concept of intertextuality, I suggest that Schumann's Lied and Kurtág's art song may be viewed as one timeless intertextual whole. The connectedness between the two pieces reveals itself, first of all, in their gestural content, but it extends beyond their surface to deeper levels of structure/semantics to form new intertext - a framework for interpretation of each song, separately and together. To paraphrase Michael Klein: as newly heard, each of the two fragments has no existence prior to one another. Intertext offers insights into Schumann's famous Lied while revealing the depth and beauty of Kurtág's art song.

**Mark Nixon (Birmingham, UK)**

### **Absent Subjects: Narratives of Realisation and Detection in Writing about Music**

When talking about music, particularly classical music, we frequently describe musical events in terms of expectation and fulfillment and this is as true of reviews or programme notes as it is of academic music analysis. This way of hearing or describing music generates a potential for narrative, but two models predominate. In the first case, the narrative reaches an expected goal (though gratification may be delayed) and whilst this narrative is common, there are also more detailed attempts at theorising this idea, such as Eugene Narmour's implication-realisation theory. The second narrative, which is explicitly invoked by authors as diverse as Edward Cone, William Caplin and Umberto Eco, relates the realisation of expectations (particularly those of tonal closure) to the structure of detective fiction. However, for these narratives to function they require a subject capable of expecting appropriately, such as when Lehrdahl and Jackendoff describe how they are modelling the 'musical intuitions of a listener who is experienced in a musical idiom'. This paper assesses these narratives and their 'readers' in terms of Slavoj Žižek's discussion of Jacques Lacan's 'Subject supposed to believe', the absent subject who enables belief

to operate. This then allows for the description of a ‘subject supposed to expect’ who allows us to structure and mediate our enjoyment of music in their absence.

## **Working Papers V**

**Florence Chi-Suen Cheng (The Hong Kong Baptist University)**

### **The ‘Natural Aesthetics’ of Human Voice in Music and Poetry: A Study in Daniel-Lesur’s *Le Cantique des Cantiques***

Vocal music is often described as among the most expressive of art forms as it carries both poetry and music. These share similarities in terms of rhythm of speech/music, expression, and emotional potential. However, the two art forms have their absent and fragmentary qualities that in turn create the conditions for complementarity. Vocal music becomes a ‘whole’ art form, with greater potential meaning than either poetry or music.

Through the study of French composer Daniel-Lesur’s 1952 choral work *Le Cantique des Cantiques*, I will discuss first of all, the use of fragmentation of texts, as the composer selected texts from different French translations of the Bible (the biblical book, *The Song of Songs*), Roman liturgy (Latin), and a few exclamations in Hebrew.. I will discuss how the composer paces the composition with all of its fragmented elements to reveal aspects of the poetic meaning of the content. Daniel-Lesur layered these fragmented texts and constructed music itself with a similarly fragmented range of modal and tonal scales. My research is focused here on fragmentary and sometimes contradictory elements, which nevertheless add up to an expressive unity, sometimes refined, sometimes implying a certain ‘primitiveness’.

**Clare Brady (Royal Holloway, University of London)**

### **Words, Music and Mutability of Meaning in Berio’s *Recital I (for Cathy)***

Luciano Berio composed the Music Theatre piece *Recital I (for Cathy)* between 1967 and 1972, in collaboration with mezzo soprano Cathy Berberian. The work can be seen as a ‘meta-recital’, that is a piece that takes as its material the phenomenon of the song recital itself. To do this, the work uses twenty one fragments of other vocal works, drawing together these disparate musical texts and words to create an entirely new musical and dramatic narrative.

These fragments, drawn from a span of music history stretching from Monteverdi to Berio himself, narrates not only a musical history, but a personal

and biographical one as well, that of the work's eponymous performer Cathy Berberian. As such, the piece is so inextricably entwined with Berberian's own personal and performative presence as to imbue the fragmented texts with very particular resonances and meanings, arising from Berberian's own life and career.

Given these circumstances, *Recital I (for Cathy)* highlights the very fundamental tensions that exist in vocal music recital between the musical texts and words of the work as presented on a page or score, and the inescapable inception of the performer's own presence and identity in their performance and realisation. *Recital I (for Cathy)* self consciously questions the apparently unshakeable meanings and interpretations of key pieces of the vocal recitalist's repertoire, to ask how these meanings can shift, change and be transmuted through the figure of the performer in each unique performance event.

In this paper I will examine the function of these disparate musical fragments in exposing the diffuse boundaries and tensions that exist between a work's score and its performance, between the words and musical texts of canonical pieces of vocal music, and the mutability of their meanings and significances through their realisation and continuing re-creation in performance.

## **Working Papers VI**

**Carly Eloise Rowley (Liverpool Hope University, UK)**

**Anthony Burgess as Adapter: from Telling to Showing in the Song Cycle – *Man Who Has Come Through***

The field of adaptation studies is a fitting theoretical framework through which to view the musical works of Anthony Burgess, as Burgess adapted a variety of works during his lifetime.

Furthermore, literature and music were often produced simultaneously in Burgess' career, making him an ideal focus for discussions of an interdisciplinary nature. One such example comes from 1985, where Burgess celebrated the Centenary of D.H Lawrence's birth in a typical fashion: by publishing both a critical volume on Lawrence's work, *Flame Into Being*, and by composing a song cycle entitled *Man Who Has Come Through*, for the Centenary celebrations in Nottingham that year. The song cycle consists of four Lawrence poems set to music, with each work representing a different period of the poet's life: 'End of Another Home Holiday', 'Song of a Man Who

Has Come Through', 'Snake' and 'Bavarian Gentians'. Having previously composed for the Laurentian Chamber Players in 1978, Burgess utilized the same 'Laurentian' instrumentation of high voice, flute, oboe, cello and piano for this work. To date, little critical attention has been given to this song cycle, with Paul Phillips (2010) being the main contributor to this discussion. This paper will expand the existing criticism on Burgess' work as a composer by discussing *Man Who Has Come Through* in terms of adaptation theory, with particular reference to work by Linda Hutcheon (2012). Specifically, I seek to illuminate how Burgess' interpretation of the text manifests itself within the song-cycle form, whilst exploring ideas concerning the relationship between music and literature, as seen in the work of Peter Dayan (2011). In doing so, we will learn more about Burgess as a composer/adaptor, and subsequently the compositional decisions he makes whilst within this role.

**Anna Watson (University of St. Andrews, UK)**  
**Tears in the Music Lesson: Adolescence, Identity and Gender in Katherine Mansfield's 'The Wind Blows' (1915)**

Women's music lessons in fiction can be seen as a liminal space, playing a symbolic role in the construction of socially appropriate behaviour and emotions. Through her depiction of a female music pupil crying during her lesson, Katherine Mansfield's 'The Wind Blows' engages with and satirizes stereotypes surrounding the role of music lessons in preparing girls for their place in society as adult women. If the image of a young girl at the piano is an emblem of respectable middle-class femininity, the image of the female music pupil in tears suggests a crisis in the traditional role of music lessons in perpetuating established gender roles.

In this paper I offer a close reading of Matilda's music lesson in 'The Wind Blows', asking not only why she cries, but why she cries in her *music lesson* rather than in any of the other settings in the story. Discourse on women's music lessons from the nineteenth and early twentieth century argues that music instruction provides women with an emotional outlet to compensate for the limitations placed on women's freedom in other areas of their life; however, this outlet is seen to be strictly controlled by the teacher. Matilda's music lesson contains several indications of her teacher's attempts to exert control over her emotions, including details of the repertoire she plays and his response to her tears. However, Matilda's tears offer a form of resistance to such control, enabling her to avoid playing the notes which have come to symbolise for her the impending challenge to her identity presented by

adolescence. As a form of wordless expression analogous to music, Matilda's tears circumvent her music teacher's attempts to use music instruction to contain and control the formation of her adult identity.

## **12.30–13.15 Parallel Sessions**

### **Absence, Silence and Ellipsis VII**

**Jonathan Rees (Stella Mann College, Bedford, UK)**

#### **Between the Silences: Implications for the Listener at the Interface with Silence in Music from Haydn to Hip-Hop**

One could view musical works as interruptions of sound within a continuum of silence. This paper examines how different works manipulate the boundaries between sound and silence in various ways. Some use the *ex nihilo/ad nihilum* moments of emergence or disappearance of sound in meaningful ways, either programmatically or entirely musically, whilst others deny the silence by giving the appearance of having begun before emerging into audibility or the effect of continuing after audibility, like the ubiquitous repeat and fade in pop music. This paper discusses a range of music from Haydn, Wagner, Strauss, Mahler and Holst to Messiaen, Tavener, Peter Maxwell Davies and popular music to explore music's relationship to the silence that surrounds it and the implications that this relationship has on the role of the listener. Particularly interesting in this respect is the implication that the listener is only a part-time observer on something that is greater than the span of audibility or that the silences before and after the music sounds are given new meaning for the listener because of what occurs between these silences.

### **The Listening Experience Database Project**

**Robert Fraser (The Open University, UK)**

This session introduces the Listening Experience Database (LED) project, a major collaboration between the Open University and the Royal College of Music, awarded a £0.75m grant over three years from the Arts and Humanities Research Council. The main purpose of the project is to design and develop a database, contributed to and freely searchable by the public, which will bring together a mass of data about people's experiences of listening to music of all kinds, in any historical period and any culture.

The project is seeking essentially private and personal experiences of listening to music – rather than professional music criticism or reviews of

performances or recordings – from a wide variety of sources including diaries, memoirs, letters and oral history. The database will help inform a better understanding of the effect of music on listeners and the ways in which it is, and has been, valued and understood in society. Amongst other things, it will enhance our understanding of how recording and broadcasting technologies have affected people's relationship with music, and offer a new range of evidence of how music is studied and learned. It will also sharpen our insight into the settings and ways in which music has been performed – how, for example, it has been used in the home and in religious rituals.

The project team is led by principal investigator Professor David Rowland, and includes members from the Open University's Music and English Departments and its Knowledge Media Institute (KMi), and from the Royal College of Music. The project will also involve the general public by using crowdsourcing as one of the ways in which data is collected. The database will go live for public use on the project website in September 2013.

## 14.30–16.00 Parallel Sessions

### Silence, Absence and Ellipsis VIII

Mary Breatnach (University of Edinburgh, UK)

#### Silence and Music in *Un coup de Dés*

1861, the date of Baudelaire's essay 'Richard Wagner et *Tannhäuser* à Paris', marks the beginning of a period in France during which writers sought to establish a new aesthetic based on a hearing of the music of their time. Their wish to imbue literature with musical qualities went beyond the traditional attempt to give poetry a phonetically-based musicality through rhythmic subtlety, limpidly beautiful sound patterns and the use of musical themes and images. Taking Wagner as its primary musical referent, the aesthetic is more cerebral than sensuous. It proceeds from intensely analytical acts of listening and seeks to transfer the expressive power of music to literature primarily through a purposeful manipulation of syntax.

This is the aesthetic climate in which Mallarmé wrote *Un coup de Dés jamais n'abolira le Hasard*. The poem will be the focus of my exploration of his concept of poetry as music in which sound (the 'sonorités élémentaires' of conventional music and musical instruments) has been silenced, a concept Mallarmé formulated and nurtured through years of assiduous concert-going. As the starting-point of my argument, I shall discuss a series of statements from the preface to *Un coup de Dés*, namely that the blank spaces around the



words play an important formal role in the poem ('les "blancs" assument l'importance') and were created in response to the requirements of the versification ('la versification en exigea'); that they provide a frame or support for the text ('comme silence alentour'); finally that the poem as a whole constitutes a musical score: 'de cet emploi de la pensée résulte une partition'. I shall argue that as part of the poem's fabric, silence is at once a dynamic and a stabilizing force in a text which is demonstrably an elaborate example of the poetry Mallarmé called '*musique par excellence*'.

**Helen Abbott (University of Sheffield, UK)**

**Performing Baudelaire *in absentia*: voicing absent texts in Alban Berg's *Lyric Suite* and *Der Wein***

Alban Berg's fascination for Baudelaire's poetry in the 1920s is manifested in his *Lyric Suite* (1926) and *Der Wein* (1929). Both works, however, treat Baudelaire's text *in absentia*. The *Lyric Suite* does this most explicitly: The score of the sixth movement of this overtly programmatic work for string quartet includes an annotated 'vocal' line with the text of Baudelaire's sonnet 'De profundis clamavi' in German translation by Stefan Georg. Although not explicitly scored for a voice, recordings have been made of this 'setting' of Baudelaire's poem, such as the version by the Kronos quartet with Dawn Upshaw. These voicings of an absent text are telling, and this paper sets out to analyse how bringing an absent text into the performance domain raises challenges for understanding more 'standard' models text setting. Berg's *Der Wein*, then, offers an important point of reference. Whilst the setting of three Baudelaire poems as *Konzertarie für Sopran und Orchester* seem to straightforwardly fit the mould of orchestral song (Annegret Fauser's work on French orchestral song will be a key reference work in this context (Fauser, 1994: 59-139)), in fact Berg's decision to set Baudelaire in German translation again here means that Baudelaire's text remains absent from both score and performance; the translation is both an elliptical mediation of Baudelaire's poetry, and a means of absencing Baudelaire's words from the musical environment. The purpose here is not to piece together or explicate the contextual background to these works, but to understand the implications of such compositions in the performance context. In this respect, this paper builds on the methodological developments in Word and Music Studies, notably by Lawrence Kramer whose work on absence in the domain of 'speaking melody' and 'melodic speech' is central to this approach (Kramer,

2006: 263-4). This paper thus sets out to bring the unheard, the absent, and the elliptical in Baudelaire and Berg into the critical domain.

## **Silence, Absence and Ellipsis IX**

**Blake Stevens (College of Charleston, South Carolina)**

### **Absence Effects and the Spectacular Imagination in the *Tragédie en musique***

The *tragédie en musique* from its inception in the works of Jean-Baptiste Lully and Philippe Quinault has been defined in both dramaturgical practice and theoretical reflection as a form of drama that achieves its characteristic effects through spectacle. Unlike the “regular” tragedies of Pierre Corneille and Jean Racine, the operas of Lully and Quinault range widely across spatial and temporal boundaries, rejecting the unity of place as postulated by classical poetics in favor of frequent set changes and transformations through stage machinery. The *tragédie en musique* thus heavily relies on the forms of physical immediacy and appearance that Hans Ulrich Gumbrecht has described as “presence effects.”

Musicological treatment of the *tragédie en musique* has largely neglected an engagement with the reverse side of spectacular display: the strategic concealment of actions and events that are only manifested onstage through narrative reference. The dichotomy between onstage and offstage spaces, of critical importance to accounts of French classical tragedy by Jacques Scherer, Michael Issacharoff, Michael Hawcroft, and John D. Lyons, is here suggested as a means of interpreting the *tragédie en musique*. Troping on Gumbrecht’s terms, I argue that Lully and Quinault engaged the imaginations of spectators through “absence effects” that articulate spatial boundaries through both music and dramatic discourse. These effects lend spatial and temporal density to the fictional worlds of the *tragédie en musique* by displacing events to the offstage space. Selected scenes from *Cadmus et Hermione*, *Atys*, *Roland*, and *Armide* illustrate how gaps in visual representation are both foregrounded and emended through musical narratives.

**Axel Englund (Stockholm University, Sweden)**

### **Rainer Maria Rilke and the Other Sides of Silence**

The German poet Rainer Maria Rilke claimed to be entirely unmusical, and unable to carry a tune despite having heard it thirty times over. He rarely went

to concerts, and in general seems to have much preferred silence to music. In fact, when his poetry addresses music, which it often does in its later phases, it is always as an idea, and much more frequently associated with silence than with sound. This paper traces the various constellations of silence and music in a number of Rilke's poems. At times, the two are pitted against each other, which typically leads Rilke to the conclusion that silence is a prerequisite for a spiritual attunement to the world beyond our senses, whereas sounding music is mainly an obstacle. Increasingly, however, Rilke comes to envision silence and music as each other's opposite sides rather than as mutually exclusive. Such coalescence, which may be as fatally dangerous as it is spiritually elevating, becomes the emblem of music's capacity to put us into contact with the other world. It is Orpheus, in Rilke's famous late collection of sonnets, who is finally unrestricted by the border between the physical world and the realm beyond our senses, thus enabling Rilke to arrive at a thoroughly affirmative image of music.

## **16.30–18.00 Parallel sessions**

### **Silence, Absence and Ellipsis X**

**Robert Samuels (The Open University, UK)**

#### **Silence Will Fall When the Question is Answered: Notes on Schumann's Unspeakable Interpretations**

The British science fiction television series *Dr Who* introduced in its 2011 series a race of aliens called 'The Silence', since agreed to be one of the most frightening of The Doctor's many foes in his 50-year televisual history. The Silence have the property that they are only perceived while they are actually viewed; as soon as they look away, the viewer forgets them utterly.

The terror of The Silence rests on the sort of psychological trick beloved of science fiction, ghost stories, and other tales of the uncanny. For the purposes of this paper, I wish to take these convenient alien beings as a way of linking the theme of the conference with the act of interpreting music through words. In addition, I want to suggest that allowing this silence to fall on our attempts to answer the questions posed by narrative instrumental music is a way of recuperating the hermeneutic insights of one of the most articulate of composer-poets, Robert Schumann. In the act of performance, musical texts are articulate, endowed with a plenitude of meaning; the instant the listener turns from the their musical unfolding to the task of explanation, their meaning returns to the realm of secrets.

The paradox, which is one of musical narration, was well recognised by Schumann in his reviews of new music, in which he both distrusted published programmes, and believed absolutely that to listen with intelligence was to impute programmatic meaning to instrumental works. This can be seen in his practice as a composer. To demonstrate this, the paper concludes with some analytical remarks on the Piano Quintet Op. 44, in which the demand to interpret and the fall of silence on the interpreter's words are maintained in tension.

**Bernhard Kuhn (Bucknell University, Lewisburg, PA)  
Fragments, Silence, and Silencing in Luigi Nono's Music Theater:  
Metareflection in *Al gran sole carico d'amore* (1975)?**

This paper studies the text, music, and performance of Luigi Nono's *Al gran sole carico d'amore* (1975) with particular attention to the significance of silence, ellipsis, and absence of textual, musical, or scenic elements. I argue that the functions of the absence of conventionally significant elements from this "azione scenica" are to create an alert audience, which actively takes part in seeking semantic meaning of the work, and to elicit a metareflection on contemporary music theater and art in general. While metareferences are recognizable in text and score, the potential of their actual identification depends to a large degree on the performance. Successful in this respect are for instance the performances directed by Katie Mitchell (2009 Salzburg, 2012 Berlin).

I first discuss relevant aspects of the libretto and score. The analysis will focus on presence of elliptical heterogeneous text fragments in the libretto, the musical collage of heterogeneous elements in the score, the silencing of the text through incomprehensible voices, the absence of dialogue, the silencing of the performer through the separation of body and voice, and on the interaction between performance and music, in particular during moments of silence and during moments of musical reflection without scenic performance.

I then reflect on relevant aspects of the performance of *Al gran sole carico d'amore*, focusing on Katie Mitchell's interpretations. She incorporates a second level of visual presentation in form of filmic live projections of scenes performed on stage in addition to screening other filmic material. While such a visually dominant performance influences the relationship between stage and music, it also highlights technical details of the work, such as the separation of character and voice, the fragmentary nature of the libretto and score, as well as role of media involved (including Nono's recorded music or Mitchell's

previously recorded film footage). Mitchell's interpretation thus not only asks the audience to reflect on the revolutionary moments of the past, but also elicits a reflection on the work itself and implicitly on the role of art and media in the 20<sup>th</sup> or 21<sup>st</sup> century.

## **Silence, Absence and Ellipsis XI**

**Beate Schirmmacher (Stockholm University, Sweden)**

### **Mute Performances: Musical Ekphrasis, Gesture and Performative Aesthetics in Diderot's *Le neveu de Rameau*, Eyvind Johnson's *Romantisk berättelse***

At first glance, silence does not seem able to play an important role in intermedial references to music in literature, as this kind of intermedial reference is often closely connected to acoustic foregrounding (Wolf 1999, 74). However, there are examples of musical ekphrasis (i.e. descriptions of fictitious or factual pieces of music, see Clüver, 1997, 26) that appear as "mute" and where it is not primarily the sound, but the performer's bodily presence that is stressed. This is the case in the musical pantomimes in Diderot's *Le neveu de Rameau*. The nephew of the famous baroque composer Rameau is not as talented and as famous a musician, so instead he excels in parody; his imitations of musical performance culminate in grotesque pantomimes. Another peculiar kind of "mute" musical performance features in *Romantisk berättelse* (1953, "A Romantic Tale") of the Swedish Nobel Prize Laureate Eyvind Johnson (1900–1976). Here, Beethoven's piano sonata *Appassionata* appears not as an experience of sound but mainly as a visual experience of the pianist's moving limbs, as they are perceived by a young working-class writer, Olle. Olle and Rameau's nephew both see themselves excluded from a musical community and, for both, this feeling of alienation results in deliberately non-acoustic descriptions of musical performance. Yet such absence of sound should not only be understood as some kind of deficit, for this mute kind of musical ekphrasis emerges in a context of performative aesthetics. It would seem, then, that one effective way to stress the presence of the performer and performance is simply to switch off the sound.

**Richard Kurth (University of British Columbia, Vancouver, Canada)**

### **Kurtág and the Vocality of Silent Amazement**

This presentation explores the presence and agency of vocality, and the supplementary articulation of silence and absence, in György Kurtág's *Attila*

*József Fragments* Op. 20 for solo soprano, and *Seven Songs for Voice and Cimbalom* Op. 22.

Like his other vocal compositions, Kurtág has selected fragmentary, aphoristic texts by József and Amy Károlyi that operate *in extremis*: elliptical expressions that accelerate from nowhere toward a flash that illuminates the human condition. These songs merit new attention for their contemplative concentration on vocality, explored without accompaniment in Op. 20, and with only cimbalom in Op. 22.

These are not dramatic works in the manner of the *Messages of the Late Miss R. V. Trousova*, or *Scenes from a Novel*. The Opp. 20 and 22 songs are simultaneously more intimate and more hermetic. The poetic texts combine affirmative amazement with inevitable mortality, and evoke extraordinary silence: "Amazed am I that I shall die" (Op. 20, nos. 6 and 12), "The water thickens, swelling into ice, and my sins gather into death" (Op. 20, nos. 1 and 19), or "Labyrinth. No Ariadne, no thread" (Op. 22, no. 5). Kurtág gives the texts distilled and enigmatic musical gestures, creating an intensified vocality that fulfills language as a form of amplified awareness, but also reveal its silence. The concentrated vocality creates a vacuum around itself — a silence both external and internal to the vocal presence, and a constant elliptical perforation of absence into the extraordinary aura of melodic utterance. In Op. 22 the cimbalom's delicately percussive gestures perhaps set the voice even more *in relieve* than the silence that surrounds it in Op. 20.

The presentation examines how the themes of silence, amazement, mortality, and memory are figured by the poetic texts, and by the subjective and physical aspects of the vocality Kurtág creates in these songs. Analysis of Kurtág's unique approach to vocal melody, and musical structure more generally, will be integrated into the hermeneutic to offer new observations about his musical idiom and creative voice.

**Saturday 10 August**

**9.30–11.45 Closing plenary session**

**Silence, Absence and Ellipsis XII**

**Werner Wolf (KFU Graz, Austria)**

**How Does Absence Become Significant in (the Context of) Literature and Music?**

As generally meaning-seeking animals we humans tend to make sense of everything, not only of what is present, but also of what we become aware of as absent. However, when it comes to appreciate works of art such as literary texts or musical compositions, we would clearly invest Cage's "4'33"" or the silence following Macbeth's nihilist condemnation of life as "signifying nothing" with more meaning than analogous cases of a recital not taking place because of the illness of the pianist or a lacuna in a theatrical performance owing to the forgetfulness of the actor. Yet what induces us to react in this way? What alerts us to the potential meaningfulness of what is actually not there, of gaps in literary texts, of silence in music? My proposed contribution will address this fundamental problem of an 'aesthetic of absence' mostly from a semiotic and a recipient-response perspective. In particular, I will discuss some 'significance triggers' which apply in this respect, illustrating them with absences within but also surrounding literary and musical works. The examples chosen will predominantly contain aural and visual 'gaps' in chains of signifiers, since these (rather than gaps in chains of signifieds) are more conspicuous on the respective medial surfaces and thus offer themselves more readily for a transmedial comparison between literature and music.

The most basic 'significance trigger' is the application of the cognitive **frame 'art'**, since – in contrast to what we expect in non-artistic uses of signs – the premiss of art is that it is an intentional and meaningful communication in all its parts. We have learnt to apply this premiss to art by default, with the consequence that it makes us anticipate significance even where none is apparent at first sight because no signs are there. In addition, artistic **conventions and their fulfilment** also serve, albeit to a limited extent only, as significance triggers in absences, for instance when our cultural knowledge makes us expect blank pages between the individual parts or 'books' of a long novel or extended pauses between the movements of a symphony. More powerful – and, as a rule, more pregnant with meaning – are, however, **deviations from conventions ('foregrounding')** such as unexpected general rests or missing text chunks, since thwarted expectations sharpen our

attention for potential significance. The triggers mentioned so far may all function implicitly, i. e. without explicit markers alerting us to a particular significance of what is not there. Yet, explicit **markers** of absence, operating both on the para- as well as intratextual/compositional levels, must finally also be taken into account. Examples of such marking would be titles, even if they are apocryphical, such as *Pausensymphonie* (applied to Bruckner's symphony no. 2 in c minor), or the combination of words denoting absence (such as "nothing") with its iconic aural or visual (written) illustration in their immediate vicinity, as in the aforementioned passage from *Macbeth*.

While some of the significance triggers mentioned are equally applicable to both music and literature, inducing us to invest absences with more or less meaning, others, notably in the field of (verbal) markers, aren't. The contribution will thus not only shed light on how expectations of meaning generally arise in the arts even in the case of absences but will also illuminate some medial particularities of both musical and verbal art in this respect.

### **Michael Halliwell (University of Sydney Conservatorium of Music) The Sound of Silence: A Tale of two operatic Tempests**

Sound and silence are central to the meaning of Shakespeare's *Tempest*. "Be not afeared; the isle is full of noises" insists Caliban to the interlopers, while Prospero renounces his power: "I'll break my staff, /Bury it certain fathoms in the earth, /And deeper than did ever plummet sound I'll drown my book." Sound from a variety of sources as well as music function as a thematic thread throughout the work, and opera as a 'sounding' art form must meet these challenges on its own generic terms in any adaptation. Indeed, adaptation itself can be seen as a form of 'silencing' of the source work which itself then is an absence. There is a silence and a refusal to speak at the heart of *The Tempest*, particularly as reflected in the arch manipulator Prospero. His characterisation as well as that of the two indigenous inhabitants of the island, Caliban and Ariel, has evolved much in recent times, as revealed in many intermedial rewordings where frequently the potency of language and its silencing has been central. The language of the play is profoundly musical, constantly invoking the art of music, yet Shakespeare's text can be an obstacle in adaptation. This paper considers two recent operas which grapple with these issues in very different ways. In Lee Hoiby's (1986) version the original text is used with modification and shortening, but still exerting clear dramaturgical imperatives. Thomas Adès's (2004) opera completely reworks the original text: the libretto controversially silences much of the power and



richness of Shakespeare's text through an effective blend of heightened contemporary colloquial language redolent with occasional echoes of the original: a linguistic strategy engendering a creative tension in the response of the audience. There is thus both presence and absence in both these operatic texts.

**Lawrence Kramer (Fordham University, New York)**

### **Rosetta Tones: The Score as Hieroglyph**

As Heinrich Schenker observed in his edition of Beethoven's piano sonatas, clues to musical structure and performance may lie in the visual display of musical information. The first half of the nineteenth century produced a significant handful of scores based on the same visual model understood to govern Egyptian hieroglyphics. Unlike Baroque eye-music, these scores depict music, not what music depicts. They provide what Walter Benjamin called a "perfecting mimesis": their visual form "is, at heart, a demonstration" that shows a necessary gap between the symbol and its meaning—a trait widely ascribed to hieroglyphs even after the deciphering of the Rosetta Stone in 1825--and at the same time shows how the gap should be closed.

The sources of this phenomenon include the abandonment of figured bass, the growing commerce in printed scores, and the rise of the "work" as the musical object par excellence. Equally influential was the conjectural history linking the rise of civilization with the development of writing systems. This project involved an ideologically charged polarization of glyphic and alphabetical writing. Hieroglyphs were understood as a middle term between nature and spirit, the sensuous and the conceptual, the pictorial and the phonetic.

The hieroglyph and the score overlap in this respect. Like the hieroglyph, the score can be deciphered only by closing the necessary gap between symbol and meaning. With music this requires the action not only of a thinking subject but an embodied one, who interprets the symbol by animating it—giving life, as Liszt remarked, to the "still, lifeless notes" on the page.

Most hieroglyphic scores involve the piano, partly because of the instrument's iconic status in musical training and culture, and partly because its two-stave notation already offers a totalizing visual impression. The paper will examine the hieroglyphic dimension of several scores, including songs, by Schubert, and conclude by contrasting the absence in these scores to those in my song cycle *Songs and Silences to Poems by Wallace Stevens* which will be performed at the conference.

## NOTES

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