

Word and Music Studies: Twelfth International Conference

“Make It Old: Retro Forms and Styles in Literature and Music”

May 29 – June 1, 2019, Karl-Franzens-Universität Graz

SECOND CIRCULAR

The beginning of our conference in Graz is now less than three months ahead, time for an update on the conference and some information in addition to the First Circular.

Travel to Graz and Accommodation

I hope that you have made arrangements by now. For transport from Graz Thalerhof Airport to the city centre and transport within the city please consult the First Circular.

Conference Structure

Please, see **Appendix I** for details of the planned location of the individual sections and the time schedule and **Appendix II** for the (slightly edited) abstracts of the contributions. Please note that this is as yet the provisional conference structure, but I hope that you are satisfied with the time allocated to you. My apologies for having taken the liberty of entering names for the various chairs; I would be very grateful if the persons in question accepted the responsibility of chairing a section (which entails getting into contact with ‘your’ speakers for the very short introductions you are supposed to give). Do not hesitate to contact me if there is any problem.

Handouts, Power Point Presentations

Conference speakers who would like to accompany their talks by

- a) **handouts** (which is highly recommended), please, **send them** as an attachment to an email (werner.wolf@uni-graz.at) **by May 14** so that we can print them out and photocopy them;
- b) a **Power Point Presentation** or the like (music examples!): please, store your digital material on a **data stick** for use in our Windows-PCs and do not forget to bring it to the conference.

Conference Activities

As mentioned in the First Circular, the conference will open on Wednesday, May 29, with an **opening concert** featuring music (in part illustrating the conference topic, “Make It Old”) and music-making mostly by WMA members. After the concert there will be a free buffet with food and drinks as a frame to a first informal get-together.

On Friday, May 31, afternoon and evening, as also announced, we are organizing an **excursion** to the attractive Southern Styrian wine-growing area, which will provide yet another

occasion for informal discussions during the trip, a **wine-tasting** in a modern winery providing excellent wines and a breathtaking panorama, and a convivial **conference dinner** (termed *Brettljause*, since traditionally served on a small wooden plate [*Brettl*]) among the vineyards with a no less spectacular view. The excursion (transportation, wine-tasting and *Brettljause*/rustic cold dinner, excluding drinks) is partly subsidized, but this does unfortunately not cover all the costs, so that an individual contribution of 25–30 EUR (depending on the number of participants) must be raised. In order to finalize the organization of this event I would like to ask you to

write me a short email (werner.wolf@uni-graz.at) **by March 25**, detailing

- a) whether you would like to participate in the excursion
- b) the number of persons for which you would like to make a reservation
- c) whether there are dietary restrictions (the *Brettljause* traditionally contains meat, but there are also vegetarian alternatives on offer).

Lunch, Restaurants

There are several restaurants in the vicinity of the conference venue (for their location see [here](#)), some of the most popular ones are:

- Wirtshaus Klöcherperle, Heinrichstraße 45 (traditional, no closing day)
- Gasthaus Zu den 3 goldenen Kugeln, Heinrichstraße 18 (traditional, with garden, no closing day)
- Restaurant Uni Eno, Heinrichstraße 51 (Italian, Friday only)
- Pizzeria Galliano, Harrachgasse 22 (Italian, closed on Thursday/holiday)
- Gasthaus Bier Baron, Heinrichstraße 56 (traditional pub, with garden, no closing day)
- Gasthaus Zum weißen Kreuz, Heinrichstraße 67 (traditional, closed on Thursday/holiday)

For a map with the individual locations click here:

<https://www.google.com/maps/d/viewer?mid=10QtMzfjntAv0gnWGSpcro7cAvTcfLtx4&hl=en&usp=sharing>

On behalf of my co-organizer, Walter Bernhart, and my team I would like to welcome you once again to Graz and am looking forward to meeting you here soon.

Graz, March 14, 2019

Werner Wolf

Appendix I

Provisional Programme

Venues:

0. Meerscheinschlössl, Mozartgasse 3, baroque festival hall
1. Department of English, Heinrichstraße 36, 2nd floor, seminar room 11.13
2. Department of English, Heinrichstraße 36, 2nd floor, seminar room 11.11
3. Lecture Hall, Heinrichstraße 36, ground floor, HS 11.01

Papers: All papers refer to the main conference topic, “Make It Old”, unless different notice is given.

Wednesday, May 29, 2019

venue 0

- 18.30 h Registration
 19.00 h Opening concert
 Buffet (food and drinks)

Thursday, May 30, 2019

venue 3

- 8.30-9.00 h Registration
Conference opening
 9.00-9.15 h Welcome address by Werner Wolf
 9.15-9.30 h Greetings from the Head of the Centre for Intermediality Studies in Graz (CIMIG), Prof. Dr. Nassim Balestrini

Section 1 (chair: Walter Bernhart)

- 9.30-10.15 h **Frieder von Ammon**
 “Sonst und Jetzt”: Negotiations of Past- and Presentness in German Music and Literature of the 1830s and 1840s
 10.15-11.00 h **Peter Dayan**
 Schwitters’s *Ursonate*: Making New Aboriginal Poetry from an Old Musical Form
 11.00-11.30 h coffee break

venue 1

venue 2

	<u>Section 2</u> (chair: Rolf J. Goebel)	<u>Section 3</u> (chair: Marion Recknagel)
11.30-12.15 h	Enrico Reggiani “I prefer Shakespeare to Jean Paul”: The Role of the Bard in Robert Schumann’s Make-It-Old Compositional Approach	Delia da Sousa Correa Old Music and Ancient Tragedy in George Eliot’s Fiction
12.15-13.00 h	Jessie Fillerup Classical Curios: Nostalgic Effect in Ravel’s Minuets	Ivan Delazari William H. Gass’s Piano Re-Vision of <i>Casablanca</i> : Experimental Narration as a Retro Form

13.00-14.30 h

lunch

	<u>Section 4</u> (chair: Delia da Sousa Correa)	<u>Section 5</u> (chair: Jessie Fillerup)
14.30-15.15 h	Gerfried Ambrosch “Back in the days / When I'd wait to see the old bands play”: Retro Styles and the Quest for Authenticity in Punk	Bernhard Kuhn Back to the Baroque: Salvatore Sciarrino's <i>Ti vedo, ti sento, mi perdo (In attesa di Stradella)</i> (2017)
15.15-16.00 h	Carsten Schinko Brand New, You're Retro, or, Why Retromania is Not the Problem (for Pop Music)	Ruth Jacobs The Detail of the Pattern is Movement: Caroline Shaw's <i>Partita for Eight Voices</i>

16.00-16.30 h

coffee break

	<u>Section 6</u> (chair: Bernhard Kuhn)	<u>Section 7</u> (chair: Frieder von Ammon)
16.30-17.15 h	Gerold Gruber Back and Forth: Theme and Variation in Music and Literature	Susan Reid Back to the Troubadours: Ezra Pound, Rachel Annand Taylor and D.H. Lawrence
17.15-18.00 h	Anne-Catherine Bascoul Literary Variations on Bach's <i>Goldberg Variations</i> : New Perspectives on the Old 'Theme and Variation' Form	Adrian Paterson Birds on a Wire: Ezra Pound and Troubadour Music

Friday, May 31, 2019

venue 1

venue 2

	<u>Section 8</u> (chair: Peter Dayan)	<u>Section 9</u> (chair: Michael Halliwell)
9.00-9.45 h	Albrecht Riethmüller Imagining the Music of 'Classical' Antiquity: The Song of Seikilos, Bruno Maderna, Film Music and Peter Ustinov	Marion Recknagel Traditional Musical Form as Constraint and Freedom: Ferruccio Busoni's Contradictory Conceptions of Form
9.45-10.30 h	Thomas Gurke Remix, Remediation and Retrofic(a)tion in Matthew Herbert's <i>The Music</i> (2018)	Pénélope Patrix Neo-Realist Fado: Appropriations of Fin-de-Siècle Realist Repertoire and Style in the Contemporary Fado Scene

10.30-11.00 h

coffee break

9.45-10.30 h	<p>Michael Halliwell “An old song re-sung”: Contemporary Opera and Its Past</p>	<p>Ingeborg Jandl Vasya Oblomov Featuring the Sounds of Soviet Optimism, Post-Soviet Openness and Political Ice Age since 2000: With Intermedial Remarks on Russian Politics and Lifestyle through Classic Literature and Cultural Artefacts</p>
10:30-11:15 h	<p>David Urrows Rubbra, Brahms, Händel: How Retro Can It Get?</p>	<p>Francesco Teopini Terzetti Casagrande Baroque Retro Style on Modern Classical Guitar: A Performer’s Approach to Bach’s “Ciaccona” BWV 1004</p>

11.15-11.45 h

coffee break

11.45-13.00 h

WMA General Assembly and conclusion of the conference

Abstracts of Contributions

ABBOTT, Helen, and Nina ROLLAND

Towards a ‘Thick Method’ of Analysis for Song Research: Findings of the Baudelaire Song Project

A major research project at the University of Birmingham (UK) has set out to collate and analyse all the song settings ever of the verse and prose poems of major nineteenth-century French poet Charles Baudelaire (1821–1867). The Baudelaire Song Project (2015–2019) has collected a great variety of songs, which has led to broaden traditional practices of examining word and music relationships. The project has been framed by a theoretical question – What is song? – and a methodological one – How can we analyse song? This paper will offer an overview of recent developments and advancements made by the project as it has formulated new answers to these significant questions about how words and music intersect in song. Taking contemporary compositions as examples (Nicolas Chevereau’s *Cinq poèmes de Baudelaire*, 2016, and Adrienne Clostre’s *L’Albatros*, 1987), this paper will present:

- (a) a theoretical perspective on song as a networked product, an assemblage, which is reliant on a combination of (non-parallel) connections between words and music across five parameters:
 - (i) metre/prosody
 - (ii) structure/form
 - (iii) sound repetition
 - (iv) semantics
 - (v) live performance options

In the assemblage model, we are not simply looking for common ground or points of convergence between poetry and music. We understand song as being formed from a complex intertwining of bonds which cross multiple layers and voices, forming new connections between both the poem and the music which may be resilient and steadfast, or fragile and unstable (cf. Abbott, 2017: 29).

- (b) a methodological perspective on song proposing a ‘thick method’ which draws on a range of song source materials and phenomena including scores, recordings, performance information, and paratexts. Recent developments in the humanities from new historicism to musicology have sought to deal with “complex sensory phenomena” (Eidsheim 2015: 1; 181–183), by building on foundational work in ethnography (Geertz 1973) to develop a ‘thick analysis’ exploring the embedded networks and contextual source materials that underpin a work of art. The Baudelaire Song Project’s ‘thick method’ for analysing song has designed and implemented digitally-enabled techniques comprising four stages of analysis:
 - (i) schematic analysis

- (ii) statistical analysis (using an Excel spreadsheet proforma, devised and released by the Baudelaire Song Project team: www.baudelaire song.org/data-tables)
- (iii) Sonic Visualiser analysis (using open-source software devised initially for the analysis of historical/comparative recordings)
- (iv) contextual analysis

Counter to Agawu's claim that analysing song "is a potentially boundless activity" for which "[o]nly the practical requirements of writing and representation compel us to isolate some dimensions and ignore others" (1992: 13), digitally-enabled analysis allows us to pay attention – in the sense of "ecology of attention" proposed by Citton (2014: 254) – to the full array of song materials. Developing a thick method for song-setting of poetry means switching in and out of texts, scores, performances, recordings, and paratexts, and navigating between macro- and micro-level properties and parameters.

In this paper, we propose that the digitally-enabled 'thick method' analysis of a highly networked inter-artistic product combining words and music as 'assembled' song affords significant new insights, as well as provoking fresh questions. The research team therefore welcomes a debate about the next steps and possible new directions for song research.

AMBROSCH, Gerfried

"Back in the days / When I'd wait to see the old bands play":¹ Retro Styles and the Quest for Authenticity in Punk

Defining itself in terms of authentic countercultural expression, the broadly progressive punk movement, which began as a negation of the pomp, glamour, and sophistication of seventies rock 'n' roll – the cultural legacy of the hippie movement – and as a rejection of what appeared to be wilful ignorance of societal ills and current affairs on the part of contemporary pop performers, has, somewhat ironically, always looked to the past for inspiration. This artistic retrogressivity manifested itself early on in the Ramones's playful pastiche of hackneyed mid-century rock and pop clichés, which reflected the group's postmodern experience in an ironic yet authentic manner, and the Sex Pistols's dada-inflected, collage-like aesthetic, which made symbolical reference to the romantic anarchism of Shelley as well as to radical twentieth-century social and political movements – from fascism to the Situationist International – while drawing musical influence from fifties and early-sixties garage rock. Visually, musically, and lyrically, first-wave punk was an anachronism.

In the years that followed, the question arose whether or not – and if so, to what extent – punk authenticity was tied to the visual, musical, and lyrical signifiers and modes of expression established in the mid-1970s. A dialectic of progressive and

¹ This is a lyric from a song by the New York punk band Gorilla Biscuits, released in 1989. In the early 2000s, another group, Good Clean Fun from Washington, DC, adopted the lyric and changed it to "Back in the day – in the eighties – when the old bands would play", implicitly referring to its original context and meaning (intertextuality). Not incidentally, GCF played an 'authentic' retro style of punk similar to that pioneered by GB.

conservative approaches began to shape the still-young punk culture, creating a dynamic feedback loop continuously defined and informed by the movement's own past, be it as an ideal to which to aspire, or as a cliché from which to move away in pursuit of authentic expression. As a result, retro styles of punk music began to coexist with more advanced forms, leaving punk suspended in a state of internal contradiction. Arguably, punk's continued survival and continuous evolution as a musical-lyrical art form which generations of participants have experienced as an authentic expression of dissidence and alienation is due to its contradictory nature and the charged relationship between two (seemingly) opposed approaches coexisting within the same subculture: 'make it new' and 'make it old'. The proposed paper explores this peculiar dynamic as well as the conspicuous ways in which punk artists have exploited classical forms and themes in both their music and lyrics, going as far back as Milton and Shakespeare.

AMMON, Frieder von

"Sonst und Jetzt": Negotiations of Past- and Presentness in German Music and Literature of the 1830s and 1840s

With regard to the conference theme, the 1830s and 1840s seem to be particularly interesting, for in this decade a conspicuous number of works appeared in which an awareness and use of older styles and forms, and their relationship with the present gained new prominence and productivity, in music as well as in literature. The paper addresses this phenomenon by focusing on two significant works, Goethe's *Faust II* and Louis Spohr's *Historische Symphonie*, which both take the tradition of formal and stylistic historicizing in the arts to a new level.

BASCOUL, Anne-Catherine

Literary Variations on Bach's *Goldberg Variations*: New Perspectives on the Old 'Theme and Variation' Form

The Goldberg Variations (BWV 988), composed by Bach for harpsichord in 1740, has been a source of inspiration for many authors. From 1981, the date of Nancy Huston's novel *Les Variations Goldberg*, to 2018, when Robert Hainault published his novelistic version, we can find at least a novel founded on Bach's *Goldberg Variations* every several years. Starting from the 1980s, this presentation analyses one novel in each decade and discusses the way the authors use Bach's music. Studying Nancy Huston's aforementioned novel (1981), Richard Powers's *The Gold Bug Variations* (1991), Gabriel Josipovici's *Goldberg: Variations* (2002), and Andrew Grof's *The Goldberg Variations* (2013), I will explore how Bach's 'theme and variation' form, its use of repetition and change, and its counterpoint technique have been transposed in these contemporary literary texts. Finding common points and differences will also offer an opportunity to develop this perspective from a diachronic point of view. In my presentation, I will first consider Bach's *Goldberg Variations* by themselves and show why their specific musical pattern is of interest to so many contemporary writers. I will then examine the way in which each of the authors under consideration uses music, and the different functions which can be

attributed to the intermedial references to Bach. In conclusion, these novels will be set into their literary-historical contexts, and it will be shown that they are part of a specific movement in relation to realism, postmodernism but also hypermodernity, which consists in recycling the traditional form and style of Bach. Nevertheless, each author is unique and imagines a new *poiesis* for his/her narrative, a specific relation to time, contrary to a linear, chronological perspective, and a different mode of reading because “[s]uddenly, the past is the coming thing”.²

COOK COTTEAU, Karla

A Musician Who Writes Novels: A Brief Look at Music in Selected Works by Anthony Burgess

Anthony Burgess once wrote, “I wish people would think of me as a musician who writes novels, instead of a novelist who writes music on the side”.³ While Burgess is considerably more famous for his written works, which total to around 50 books and more than a thousand essays, he also wrote approximately 250 musical compositions. This quote is very telling of the type of novelist that Burgess was, though. His works are full of musical references and some are even structured in a way that imitates musical forms. In my paper, I plan to explore some of the ways Burgess uses music in a small selection of his literary works. For example, I will examine the transposition of the story of the assassination of St Thomas Becket from a religious context into a musical context in Burgess’s short story “Murder to Music”. I will also look briefly at the sonata form he tries to imitate in *A Clockwork Orange* and at some of the other musical references he uses throughout this novella, most notably, his use of Beethoven’s 9th Symphony. I plan to conclude with a short glance at *The Pianoplayers*, in which playing the piano is a central activity for various characters. Through these analyses, I hope to establish different categories of how Burgess uses music: as a symbol, as a metaphor, to make a joke, to create structure, as a pedagogical tool, etc. These categories can help to clarify the function of music in his works and eventually draw larger conclusions on aesthetics, religion, power, sacrifice, the artistic temperament, etc. as depicted in his writings.

DA SOUSA CORREA, Delia

Old Music and Ancient Tragedy in George Eliot’s Fiction

For novels set in the past, allusions to music of earlier periods play an important part in ‘making it old’. In two of George Eliot’s works, the music of the past augments the historical setting and contributes significantly to the development of tragic themes.

Eliot’s novella *Mr Gilfil’s Love Story* of 1857 is set in 1788, the action taking place within a gothic manor. Its musical heroine, the singer Caterina Sarti, turns to

² Richard Powers (2004). *The Time of Our Singing*. London: Vintage Books. 506.

³ Walter Clemons (1970). “Anthony Burgess: Pushing On”. *New York Times Book Review* (29 November): 2.

compositions from earlier in the eighteenth century, by Händel and Gluck, to vent her jealousy and anger. Her sung repertoire establishes links with tragic opera and ancient myth. Meanwhile, frequent references to her harpsichord affirm that this sad tale belongs to the distant past, whilst nevertheless chiming with the pianistic experiences of the Victorian readership.

Eliot's novel *The Mill on the Floss* was published in 1860, the era of Darwin and Helmholtz, but was set three decades earlier in the late 1820s/early 1830s. The music invoked in the novel again belongs to yet earlier eras, to the late eighteenth-century (*Hadyn's Creation*), the early eighteenth-century (Händel's *Aecis and Galatea*) and further back still to the late seventeenth-century music for *The Tempest* attributed to Purcell. This is the music that takes possession of Eliot's heroine, its reverberations embodying both the latest theories of physiology and the biological inheritance of the pre-human past: making it old with a vengeance that realises and reinvigorates the ancient forms of tragedy. This paper will explore how Eliot's frequent allusions to music in the novel work together with those to Classical tragedy and myth and how they deepen her examination of the workings of memory, both individual memory and the involuntary and unconscious memories that go back to our distant ancestors and play a part in the impossible conflict between fate and volition.

DAYAN, Peter

Schwitters's *Ursonate*: Making New Aboriginal Poetry from an Old Musical Form

The *Ursonate*, Kurt Schwitters's poetic masterpiece, written between 1922 and 1932, explicitly borrows structural features from the classical sonata. It has, most obviously, four movements, of which the second is headed "largo", the third "scherzo", and the fourth "presto". Schwitters furthermore invites us to analyse it as classical music is traditionally analysed, by indicating the presence of a certain number of themes, which are repeated and varied as musical themes are held to be. These overt links to a tradition more than a century old are exceptional in Schwitters's work. One of the most radical and original artists of his time, he generally created without regard for established or traditional forms. His visual art continues to baffle by its lack of analysable structure. The poetry he wrote in German, Norwegian and English does occasionally make use of recognisable poetic forms, but always with an unmistakable ironic intent. The *Ursonate* is unique, in his output, in aligning itself on a macrostructural level with an old and recognised artistic form, without any apparent attempt to undermine the value of that form.

The *Ursonate* is also unique in his output, and indeed perhaps in all of Western literature (its nearest rival may be the contemporary *Finnegans Wake*), in the way it combines the construction of a poetry beyond any single language with the ambition to create a singular great universal work of art. I shall be arguing that Schwitters, in giving it roots in the old form of the sonata, was doing what he had to do in order to keep the very notion of the universal work of art alive in the era of modernism. Modern art is born of a refusal to accept that art is beholden to any analysable tradition. Its forms must always be new. And yet its value must always appear to us old, indeed aboriginal, as well as new; its works must find a way to root

themselves in the timelessness of art. The only sure way to achieve this, as Schwitters knew, is intermedially: between literature and music.

DELAZARI, Ivan

William H. Gass's Piano Re-Vision of *Casablanca*: Experimental Narration as a Retro Form

"Don't Even Try, Sam" was first published in *Conjunctions* 42 (2004) and collected in *Eyes* (2015) – the last book by America's legendary metafictionist William H. Gass (1924–2017). The story is told by the old piano that was filmed in Michael Curtiz's 1942 classic, *Casablanca*. The object talks to an invisible and silent interviewer, the reader's extension into the storyworld, who visits the Hollywood warehouse where the instrument is stored and stops to press its yellowed keys. The device of the inanimate character or narrator – *a la* Byron the Bulb of Thomas Pynchon's *Gravity's Rainbow* (1973) – is in line with postmodern experimentation of the 1960–70s, Gass's heyday. Non-human, 'unnatural' narrators date further back to earlier narratorial extravaganzas, such as Leo Tolstoy's storytelling horse theorized as a means of defamiliarization in Viktor Shklovsky's "Art as Technique" (1917/1965), as well as English 18th-century it-narratives (Blackwell 2007). In the 2000s, the cultural market for experimental fiction is rather limited. Social and political battles fought on the US literary scene starting from the 1980s have long eclipsed Gass's once celebrated formalism, while his writing "by the mouth for the ear" (LeClair and Gass 1977/2003) of the sonorous "music of prose" (Gass 1996) has become a token of aesthetic conservatism. In "Don't Even Try, Sam", the piano's grumbling about the old days and the making of the greatest cinematic romance is a series of anecdotal fragments focalized from the film sets. The narrator's implied bitter regret comes from the fact that its musical activities have always been minimal. In my paper, I will discuss this deprivation from and nostalgia for music as thematically correlating to Gass's stubborn perseverance with his elaborate style. I emphasize the piano's passivity in witnessing, rather than contributing to, art-making: this piano does not play – it sees and reports instead. I read Gass's use of object narration in "Don't Even Try, Sam" as a resort to retro forms, an aesthetic gesture to confront trendiness.

FILLERUP, Jessie

Classical Curios: Nostalgic Effect in Ravel's Minuets

Maurice Ravel's best-known minuet is from *Le Tombeau de Couperin*. Written during the Great War, the piece is often considered by modern scholars to bear the hallmarks of postwar neoclassicism – a chronological blunder further complicated by the tendentious musical rhetoric of *debut de siècle* France, when critics advocated for a 'new classicism'. Critical debates about Ravel's engagement with various styles of classicism have not fully explored the implications of the composer's longstanding penchant for antique styles and forms. He wrote at least six minuets in his career, beginning with the *Menuet antique* in 1895 and ending with the "danse compassée et grotesque" of *L'Enfant et les sortilèges* in 1925 (the latter the only minuet he originally wrote for orchestra). It seems that the stylized

archaism and chronological position of *Menuet antique* align with either new classicism or Stravinskian neoclassicism *avant la lettre*. But I will claim that all of Ravel's minuets are mechanisms for producing a particular kind of effect, perhaps rendering incidental their relationship to any contemporaneous notion of classicism.

While a twentieth-century minuet will inevitably be understood as retrospective, Ravel furnished four of his six minuets with titles or a *mise-en-scène* that make this association explicit. The minuet in *Sonatine* (1905) uses a procedure that, as Michael Puri argues, renders the music nostalgic: the cyclic return of a theme in a 'music box' register is superimposed over a slower-moving left-hand version of the same theme, supported by static harmony and pedal points. Together, these elements create the sort of nostalgic environment described by Svetlana Boym as dwelling on "the patina of time and history, in the dreams of another place and another time". I show how Ravel applies a similar technique to *Menuet antique* and the minuet from *Le Tombeau*, which both perform reflection and nostalgia at the phrase and section level. This technique is akin to the timbres and special effects (string harmonics, portamenti, harp glissandi) that Ravel uses to convey a sense of transport or transformation. When he orchestrated *Menuet antique* and *Le Tombeau*, Ravel left out these orchestral effects, partly because his minuets function as their own form of conveyance to another place and time. Ravel's minuets may exemplify certain qualities associated with both new classicism and neoclassicism, but they are best understood as idiosyncrasies, containing within them techniques that produce transportive and nostalgic effects.

GOEBEL, Rolf J.

Phonographic Retro: Intermedial Resignifications of the Gramophone and Record Player in Modern Literature, Film, and Performance Art

My presentation proposes that our understanding of retro styles in modern culture ought to include a critical interrogation of the multiple ways in which modern media and artistic genres evoke the visual and auditory aura of a seemingly outdated technology – the gramophone, phonograph, and record player – in order to interrogate the wide-ranging relation of human subjectivity to sonic reproduction. These intermedial negotiations cover the vicissitudes of memory, nostalgia, and mourning but also enable the ironic subversion of tradition and the critique of facile trendiness.

For Theodor W. Adorno, the technological progress in high fidelity is little more than an auditory illusion because, as he insists, older records sounded more authentic precisely by virtue of their technical limitations, which did not seek to hide their status as media of mechanical reproduction. Adorno's retro philosophy corresponds to a range of artistic explorations of the old-fashioned gramophone and the record player in performance art, fiction, and film.

Sound artist Christian Marclay recycles discarded vinyl records, imaginatively manipulating their materiality for new, collage-like sound effects in improvisatory settings. If this type of performance art deconstructs the auratic memory of gramophones and record players for the purpose of iconoclastic avant-garde

aesthetics, earlier artists employ retro modes in ironic or melancholic situations. In his skid "At the Record Store", the surrealistic comedian Karl Valentin disdains the ultra-modern, electrified record player with amplifier, preferring something more old-fashioned and untimely: an entirely imaginary machine powered by steam, perfectly designed to reproduce pure, abstract sound (the *Schall* of the *Schallplatten*). In the Danish writer Dan Turèll's crime novel *Murder in the Dark* (1981), a postmodern pastiche of the classical American hard-boiled school of detective fiction, the protagonist listens to a melancholic Johnny Cash album on his record player, imagining that the device is not merely a mechanical instrument of sound reproduction but is nostalgically endowed with a quasi-human subjectivity, which weeps for him as a proxy when he himself is too busy forgetting his wasted life and solving crimes. Reanimating the record player, Turèll offers a retro alternative to Friedrich Kittler's modernist theory of the gramophone as a device reproducing purely acoustic data without concerns for the speaking subject's intentions and emotions. Towards the devastating end of the Japanese animation movie *Hotaru no haka* ('Grave of the Fireflies', 1988), a highly detailed close-up shot shows a gramophone playing a vinyl record of the first stanza of the song "Home, Sweet Home". The old-fashioned recording apparatus and the time-worn, scratchy sounds of the voice and piano accompaniment create a striking contrast to the brutal state-of-the-art technology of the airplanes dropping fire bombs on the city of Kobe during World War II.

These references to the gramophone and other recording devices are less a matter of narrative content than elements of a formal aesthetics of intermediality, using retro effects for a sustained reflection on the ways in which newer media cite, frame, and resignify older ones. If these retro genres recycle old-fashioned media of sound reproduction to evoke or subvert sentiments of musical nostalgia, they also signal that such nostalgia is a desire that thrives on being illusory and unrealizable. This desire re-legitimizes the untimely and artificially old-fashioned in order to insert artistically productive elements of disturbance, discontinuity, and reversal in the seemingly uniform present, breaking up its ideology of the irreversibility of historical progress and naive pursuits of fashionable trendiness.

GRUBER, Gerold

Back and Forth: Theme and Variation in Music and Literature

Music history is full of retro forms and styles, especially when new styles need legitimizing against older traditions, or when compositional developments reach their highest 'sophisticated' levels. Such tendencies can be observed from the 14th century onwards and recur nearly every century. This paper will give insight into these processes in music and literature at the beginning of the 20th century, when 'developing variation' emerged as the main technique in music and had an influence on other arts such as literature, fine arts, film, etc., or when those features were created simultaneously in various arts.

Theme and variation conceptions will be analysed in key works of the Second Viennese School, such as Arnold Schoenberg's "Nacht" from the cycle *Pierrot lunaire* (1912, going back to traditions of the baroque era with rhetorical devices, besides the form of the passacaglia), Alban Berg's scene with the doctor and Wozzeck from

the eponymous opera (1917–1921, with another example of a passacaglia), as well as Anton Webern's *Passacaglia* op. 1 (1908) and his *Symphonie* op. 21 (1927–1928), second movement, another significant and exemplary model of theme and variation technique (going back to features established by the early Netherlandish school).

These analyses will be contrasted with works of literature, i.e., Arthur Schnitzler's *Der Reigen* ('*La Ronde*'), the highly controversial play of 1897 put on stage as late as 1920, Karl Kraus's "Das Ehrenzeichen" ('The Badge of Honour'), a satirical essay published in his famous magazine *Die Fackel* ('The Torch'), and Heimito von Doderer's novella *Sieben Variationen über ein Thema von Johann Peter Hebel* ('Seven Variations on a Theme by Johann Peter Hebel'). A later reception of this idea is Georges Perec's "35 Variations sur un theme de Marcel Proust", published in 1974 in *Le Magazine littéraire*.

GURKE, Thomas

Remix, Remediation and Retrofic(a)tion in Matthew Herbert's *The Music* (2018)

Matthew Herbert's *The Music: A Novel Through Sound* is a recent addition to the canon of musico-literary experimentation and within it presents an interesting case in point: first, it exhibits a rare example of a composer's literary creation, second, it uses a wide array of musical styles in its attempt to render sound as text. What this experiment shows is a remediation of sounds from the sphere of everyday life through the medium of literature which could best be described as a collage or remix of samples. At the same time, Herbert's text constantly alludes to more established forms of composition, such as the movements of larger symphonic forms (the chapters are headlined as "prelude", "andante", "adagio", etc.) as well as the avantgarde compositions and musical aesthetics of John Cage.

In this paper, I will discuss Herbert's novel with reference to the problematics of musical styles, forms and structural parallels in the medium of literature, as explored by Bernhart, Petri, Scher, and Wolf. At the same time, I will use current approaches on form "[i]n order to understand what happens when forms overlap and collide, as they are doing all the time" (Levine 2016), as well as Remix Theory (e.g., Lessig 2008, Navas 2012).

Herbert remediates sound through literature in a remix aesthetic by alluding to retro-forms and musical structures. Apart from this being rendered as a postmodern experiment that necessarily also questions the materiality of both music and literature, the question arises what functions are performed by this rather unique blend. How can these be categorised using the typology of intermediality? What affordances of form – musical and literary – are experimented with and explored in this novel?

HALLIWELL, Michael

"An old song re-sung": Contemporary Opera and its Past

"Every form of musical theatre played out within an opera house is [...] inevitably, a parody." Luciano Berio

Opera has often cannibalized itself by resurrecting old idioms and musical forms. The 20th century saw an increasing trend towards incorporating the old into the new through the rise of neo-classicism. The outstanding example is probably Stravinsky's *The Rake's Progress* (1951), which playfully engages with a variety of operatic genres and forms. This paper examines four operas which self-consciously use older stylistic forms. John Corigliano's *The Ghosts of Versailles* (1991) draws us back into the world of Mozart in the late 18th century using Beaumarchais's *La Mère coupable* as the basis for its libretto, but Mozart's *Le nozze di Figaro* is a constant ghostly presence as the world of opera is foregrounded. Dominick Argento's version of Henry James's *The Aspern Papers* (1987) creates two time periods – the first reflecting the time of Bellini and the 'business' of making opera, and the second sixty years later in the search for a lost score; an imaginary opera, *Medea*, is the focus of this quest. More recently two operas, both premiered in 2015, also engage with opera performance: Jake Heggie's *Great Scott* foregrounds a performance of a long-forgotten 19th-century opera, Vittorio Bazzetti's *Rosa Dolorosa, Figlia di Pompei*, a fictional work by a non-existent composer, as the basis for the exploration of the contemporary business of opera with the central character, Arden Scott, an opera singer. Jimmy López's adaptation of Anne Patchett's novel *Bel Canto* integrates a variety of older musical styles into a work dealing with terrorism; the central figure, Roxane Coss, one of the hostages, is an opera singer who also gives singing lessons during the crisis. *Bel Canto* includes a ghostly rendition of Händel's aria "Lascia ch'io pianga" as well as Donizetti's "Una furtiva lagrima". As with the earlier works, both these recent operas have as their central concept the idea of the opera performance as embodied by the opera diva; Heggie's opera is essentially comic, López's tragic. This paper will also investigate to what extent these works are infused with meta-operatic elements as they interrogate the operatic art form itself. This is also true of Alma Deutscher's *Cinderella*, in which the fairy tale is transformed into a story partly 'about' the business of opera, actually set in an opera house. However, a fundamental difference is that she does not incorporate older musical idioms into her work; what sounds like an older idiom is actually her own compositional 'voice'. The question is posed: is this meta-operatic element an intrinsic result of 'making it old'?

IVANOVA, Giedrė

Words as Notes: Music in a Play by Kostas Ostrauskas

The plays of Kostas Ostrauskas (1926–2012), Lithuanian playwright and pioneer of absurdist and postmodern drama, are full of music: there are numerous references and allusions to musical compositions, inserted musical scores, some of the world's most famous composers appear as characters, and language is frequently used to imitate musical structures. Such a musicalization of fiction calls for a more active involvement on the reader's part as one is invited to take the role of a performer rather than a passive consumer and to discover the various shapes and forms of music in literature. One of the most ambitious examples of this can be found in the play *The Starling, or Piano Concerto in G major, KV. 453*, which, being only a few pages long, cleverly mixes verbal elements and musical notation, handwritten and printed fragments of different length of both the piano and orchestral scores for Mozart's work mentioned in the title, all incorporated into a fictional account of the

story of how the composer's pet starling allegedly inspired him to write the said piece. The formatting of the scores and use of language in the play (for example, setting text against staves) enhances and builds on musical expression: together, the two systems of signification convey concepts that would be perhaps inexpressible by musical notation alone. In addition, such a combination of *reading and hearing* highlights the potential of visual representation of music or music's visuality in general. But more importantly, the dialogue between text and sound that occurs in the play also underpins its main ambition – to show when and how words become music. The presentation will outline the implications of this intriguing musico-literary relationship and will hopefully serve as an introduction to Ostrauskas for those unfamiliar with his writings.

JACOBS, Ruth

The Detail of the Pattern is Movement: Caroline Shaw's *Partita for Eight Voices*

Composed in collaboration with contemporary vocal ensemble Roomful of Teeth, Caroline Shaw's *Partita for Eight Voices* received the 2013 Pulitzer Prize in Music. Written for eight acapella voices, each of the four movements retain core elements of the traditional baroque dances they are named after: "Allemande", "Sarabande", "Courante", and "Passacaglia". While Shaw stretches these forms by incorporating speech, whispers, wordless melodies, and audible breath work, I argue that these elements do not fundamentally alter the historical framework of the suite. Rather than altering the original form, Shaw experiments with both adding layers of texture and stripping it down to its core. In "Allemande", Shaw creates layers of spoken text, sung text, and wordless harmonies in order to emphasize the spatial nature of baroque dance music. "Passacaglia" is a set of variations beginning with a single chord that only gradually develops into a traditional chord progression. The score's inscription reads: "*Partita* is a simple piece. Born of a love of surface and structure, of the human voice, of dancing and tired ligaments, of music, and of our basic desire to draw a line from one point to another." "Allemande" includes rhythmic spoken text derived from square dance calls and directions from Sol LeWitt's technical wall drawings. As a violinist, Shaw was inspired by Bach's sonatas and partitas, and maintains that she was drawn to the way he "was abstracting already from these dance forms". Shaw beautifully captures the way these forms evolved from musical instructions for dance to purely musical works that still reflect the residue of physical movement. The opening words of the square dance call playfully remind us that these forms were originally musical instructions for dancing: "[...] and around to the side and allemande left and [...]". Shaw also points to other ways that form and movement inform one another, as the LeWitt quotations describe the exact location points drawn randomly on a wall – points that are then connected by lines and arcs. While the use of unconventional vocal techniques and texts make Shaw's work distinctly contemporary, *Partita* is also a return to the core forms of baroque dance – including their evolution from pure dance forms to more abstract reflections of movement. Shaw's work embodies this concept, as she generates musical rhythm from the repetition of T.S. Eliot's observation: "the detail of the pattern is movement".

JANDL, Ingeborg

Vasya Oblomov Featuring the Sounds of Soviet Optimism, Post-Soviet Openness and Political Ice Age since 2000: With Intermedial Remarks on Russian Politics and Lifestyle through Classic Literature and Cultural Artefacts

Vasya Oblomov is a contemporary Russian musician, primarily known for his political rap songs. His musical style and lyrics, however, differ from the common Russian music scene of this genre; the combination of different styles and interdisciplinary projects with other musicians, poets and political activists advances a formal and thematic openness, while his critical messages are always clear.

'Old style' can be found in Oblomov's oeuvre on several levels, with various effects and intentions. Many songs are accompanied by the accordion, which makes them sound traditionally Russian and rural. Such a self-portrayal is linked to the singer's life and origins in Rostov-on-Don, which he semanticises as an opposition to the capital Moscow and the Kremlin; besides the political implication, this self-portrayal is, however, ironic, as Oblomov is not uneducated but has completed degrees in history and law.

An intermedial statement on political history is, e.g., presented in the song "Walking the Streets of Moscow" ("Ya idu shagayu po Moskve"; 2016), named after a famous Soviet film of 1964. Oblomov refers to the final song of this film where the main character has lost his great love to his friend; he is not too sad, though, because he understands that it is an excellent opportunity to live in the capital and walk through Moscow. 'Optimism' is one of the main principles of Socialist Realism, which the film responds to. Oblomov reuses parts of the song and even a dialogue from the film in order to change the message: the video shows Moscow not in summer, but rather in winter and, more importantly, it is impossible to ignore the large police cars parked in a line when Oblomov himself walks through Moscow. It is therefore Putin's Moscow that the song refers to, and it is not staged positively at all. Another additional element is the chorus sung by a child, which is reminiscent of the final song from another film (*Brother 2* [*Brat 2*]; 2000) that reflects the increasing openness towards the West and sheds a positive light on post-soviet Russia. Within Oblomov's song, the children's voice outlines Moscow, on the contrary, as an inevitable place that one would like to avoid.

'Old elements' in Oblomov's songs are mostly recycled from films, classic literature, musicians (especially Vysotskij) and various periods of his own biography, through which they lend a concrete historical or private reference to the songs. Oblomov never uses the 'old style' per se, but rather includes it as a device by which he creates parallels or oppositions to the message of his rap voice. Thoughtfully or ironically, he uses 'old-fashioned' elements to reflect on current politics and historical topics such as propaganda, nationalism, the deportations to Siberia, the fate of many opposition artists and everyday life.

KIM, Joowon

In Search of a Poetics of Music Writing: The Genesis of Proust's Vinteuil Sonata Revisited

Proust's fictional composer Vinteuil, his *Sonata for Piano and Violin* and the 'little phrase' are key elements of the artistic discourse in *In Search of Lost Time*. While the genesis of these elements are relatively well known due to a number of investigations during the last four decades, its interpretation is still limited to examining the philosophical background of the sonata's role in the plot. This study aims at offering a wider historical examination of the entire genetic documents in a systematic way.

According to the documents preserved in the Fonds Marcel Proust of the Bibliothèque nationale de France, the genesis of Vinteuil's sonata comprises four stages: earlier sketches (1909), manuscripts of *Un Amour de Swann* (*Swann in Love*, early 1911), typescript with corrections (1911–1912), and a series of proofs (1913). These four years of intensive revising reflect not only a radical modification in the novelist's view on music, but also his endeavor for a new poetics of music description.

My analysis will proceed in four stages. First, I trace the evolution of a Proustian aesthetics of music that underlies the sonata episodes, from the psychology of romantic love mediated by music to post-Wagnerian modernism via the influence of Schopenhauer's metaphysics of music. Then, I try to contextualize each genetic stage in the French music history, focusing on the contemporary debates on Chopin, Debussy, Wagner and Italian verismo. Third, I examine the metamorphosis of the sonata itself. The work was *Violin Sonata No. 1 in D minor* by Saint-Saëns at the beginning, but later became a fictional music which was intended for a new and modernist model of classical art. Finally, I analyze the strategies of putting music into words, of which Proust could legitimately claim the title of a pioneer. Pursuing harmonizing the music's progress with the listener's conscience and synthesizing the existence of the work as a whole and the inevitably fragmentary nature of listening, he develops what we would call a phenomenological approach to a musical work.

KRAMER, Lawrence

Music and Unfinished Time

When a composer or other artist creates work that is deliberately old-fashioned, does doing so project a distinctive model of historical time? A group of case studies, two involving music alone and one involving words and music, suggests that the answer is yes, or at least that it can be. In 1784, Mozart was actively studying the works of J.S. Bach and Händel, music he described as being in the 'old' style. One of the results was his modernizing arrangement of Händel's *Messiah*. Another, which comes with a scruple of doubt about authorship, was a series of arrangements of fugues from Bach's *Well-Tempered Clavier* prefaced by preludes of his own – music in what he called the 'modern' style. The greater part of two centuries later, Shostakovich engaged in a similar process of hybridization. He composed a

complete set of twenty-four preludes and fugues in emulation of Bach, but in an idiom that, though strictly tonal, is one that Bach could never have employed. The link between these pieces and Mozart's is that both sets project, by compositional means, a conception of time as non-linear and intrinsically unfinished, in which the positions of past and present are reversible. Roughly contemporaneously with Shostakovich, Britten projected a similar conception in his canticle *Abraham and Isaac*, which combines a modern compositional idiom – though one derided by some modernists as not modern enough – with a medieval text. The conception of time formulated in these and similar works may be theorized by drawing on Heidegger's notion of 'retrieval' (*Wiederholung*) and on Bruno Latour's account of time as indivisible into an obsolete past and a present that has surmounted it. For Latour, the idea of a break with the past is a fallacy of modernism. Each of the works studied here may be thought of as anticipating Latour's maxim that we have never been modern.

KUHN, Bernhard

Back to the Baroque: Salvatore Sciarrino's *Ti vedo, ti sento, mi perdo (In attesa di Stradella)* (2017)

This paper focuses on the relationship between Salvatore Sciarrino's *Ti vedo, ti sento, mi perdo (In attesa di Stradella)* (2017) and the baroque period, in particular baroque opera. It takes into consideration Sciarrino's text and music as well as Jürgen Flimm's scenic realization at Milan's La Scala (2017) and the Staatsoper Berlin (2018). While the relationship with opera of the 17th century is obvious at the level of the 'histoire', more interesting is the relationship at the 'discours' level, where Sciarrino (within text and music) and Flimm (on stage) combine characteristic elements of baroque opera with their contemporary styles.

The main goal of this paper is an analysis of the baroque elements within Sciarrino's opera and an interpretation of their function. Reminiscent of many baroque operas, the text frequently refers to mythology, for example, the myths of Orpheus or Odysseus. Also the physical absence of the main character Alessandro Stradella can be interpreted as a mythological elevation of the baroque musician. Within the score, Sciarrino combines Stradella's music with his own. Instead of literally quoting a baroque piece, Sciarrino typically modifies the original, for example, by changing the instrumentation or by incorporating new elements. The result is a score that at times sounds modern and at times old. Furthermore, Flimm's staging incorporates several spectacular and artificial elements reminiscent of baroque opera.

Regarding the function of the transmedial, intramusical, and intraspectacular references to Stradella and the baroque period, *Ti vedo, ti sento, mi perdo* is an homage to baroque opera and baroque aesthetic. While the opera includes some ironic moments, by and large it celebrates Stradella's works and the creativity of baroque operas in general. By combining baroque elements with the unique characteristics of Sciarrino's music, *Ti vedo, ti sento, mi perdo* seems to suggest that Sciarrino's work stands in the tradition of Stradella's, and thus, on a meta-level, underscores the connection between baroque opera and contemporary musical theater.

LI, Xuemei

Chinese Modern and Contemporary Writers and Western Classical Music

There are many fans of Western classical music among Chinese modern and contemporary writers, such as Shen Congwen (1902–1988), Xuchi (1914–1996), Wangmeng (1934–), Xiao Fuxing (1947–), Acheng (1949–), Yuhua (1960–), Gefei (1964–), and others. They have been listening to music, writing about music, borrowing techniques from music and have created ‘composition with words’ (words by Shen Congwen); some of them have even written articles about Western music from a non-scholarly perspective. Interestingly, most of them cannot read musical scores, and some have little knowledge even about the basics of music. Nevertheless, they have interpreted music in the course of their lives and aesthetic experiences. Due to their influence on numerous Chinese readers, they have become unbeknownst disseminators of Western classical music in China, which is a special way of cultural communication.

For example, Xuchi was the most famous translator into Chinese of *Walden* by Henry David Thoreau, and he was also a pioneer of introducing Western music with three books (*A Stretch of Opera*, *Outstanding Musician in the World*, *Stories of Music and Composer*). Xiao Fuxing wrote a series of books about musical notes and has had a large readership for nearly three decades. Yuhua has published a book titled *Music has an Influence on My Writing*. In this book, a broad range of Western classical musical issues is being discussed in an amazingly sensitive style. He compares such elements as musical narrative, climax, negative, inspiration, colour with literature. He finds out that both music and literature may be suggestive of the aging and rebirth of time. One famous musicologist even said that Yuhua is the most expert fan of Western classical music among Chinese writers. Shen Congwen experimented with polyphonic techniques in fiction by using two different typefaces in order to express the struggle between internal self and external self. Such experimentation with the ‘musicalization of fiction’ is not unknown in English and German literature, but it was something quite extraordinary in the 1940s in China.

In my talk, I propose to explore some of the recent Chinese attempts at combining literature and music through various ways of verbal imitation of musical sound and form.

PATERSON, Adrian

Birds on a Wire: Ezra Pound and Troubadour Music

How Ezra Pound saw himself on arrival in London can be gleaned from a note in the *Evening Standard* so discerning it seems impossible he didn’t write it himself: “coming after the trite and decorous verse of most of our decorous poets, this poet seems like a minstrel of Provence at a Suburban musical evening”. But Pound’s interest in medieval music and its effect on his poetry was more profound than this. It would shape his entire aesthetic, and thus the aesthetic of modernism; although known as an ‘imagist’, for Pound music mattered more, and making it new was always remaking the old. Having lectured on troubadour verse in London (published as *The Spirit of Romance*, 1912) and scattering his poetry with troubadour tics,

Pound worked in Paris with composer Walter Morse Rummel, favourite pianist of Claude Debussy, on translations and adaptations (Pound called them 'reconstructions') of troubadour songs for voice and piano, published as *Neuf Chansons de Troubadours* in 1913. Surprising as it seems, Pound even assisted with the music. So Rummel recorded: "The writer with the help of Mr Ezra Pound, an ardent proclaimer of the artistic side of mediaeval poetry, has given these melodies the rhythm and the ligature, the character which, from an artistic point of view, seems the most descriptive of the medieval spirit". Pound considered that the music was in the words already, and it was up to the rhythmically discerning poet to find it. If this appeared to anticipate live performances, they were stymied by the "lack of a singer WITH the right equipment, intelligence, etc." and until his radio broadcasts and concert experiments with violinist Olga Rudge, and his championing of the rhythmic attention of George Antheil and Stravinsky, Pound turned instead to recasting ancient music theory for modern poetry. As he put it concisely: "vers libre exists in old music". Confronted again and again by music's rhythmic proficiency, poetry's slackness was observable by its deficiency in notation. Finally this meant rediscovering the mysteries of medieval musical notation, black dots perched on black lines like 'birds on a wire', recalling the stave invention of medieval theorist Guido d'Arezzo, which patterns recur again and again in *The Cantos*. Such poems even remembered the beginnings of polyphony: true counterpoint in a poem was impossible, but given the hint of spatial ordering, in memory a long poem might sound plural voices. Thus Pound's example and grumpy medieval aesthetics ensured modern poetry 'stayed news': long anticipating and with sharper definition than current 'retro-mania', his musical recoveries defined twentieth-century art.

PATRIX, Pénélope

Neo-Realist Fado: Appropriations of Fin-de-Siècle Realist Repertoire and Style in the Contemporary Fado Scene

A realist style can be found in fin-de-siècle Portuguese fado repertoires, just as in French chanson (also known as 'chanson réaliste') and in Argentine tango at the same period. Realist song can be described as a melodramatic, nostalgic subgenre, tainted with 'popular' markers (slang, lower-class elocution, familiar language and structures) and an appropriation of elements of literary realism, such as crude language, a brutal depiction of misery, a preference for outcast subjects and low-class tragedies. This realist style, also known as 'fado canalha' (or 'rabble poetics', see Patrix 2014), remains disregarded, although it had a strong presence in fado repertoires and discourses, from the second half of the 19th century to the 1920s.

Interestingly, within the contemporary fado scene – including the innovative tendencies known as Novo Fado ('New Fado') – one can identify appropriations of this realist style, which I suggest can be referred to as 'neo-realist' (just as a neo-realist style has been detected in contemporary French chanson, see Lebrun 2009). Neo-realist fado, as I will show in this paper, can be defined as an imitation – better, an appropriation – of former realist fado styles, and more generally of realist aesthetics and, as such, be considered an example of a retro style. Various aspects of this neo-realist tendency will be analysed from an intermedial perspective, such as the lyrics, the singing styles, the instrumentation and the overall scenography of

the performance, to see how these songs sound or feel *old*. I will demonstrate how these different and embedded elements create peculiar significations and a variety of poetic stances, from homage and nostalgic celebration to irony and parody.

The paradoxical nature of this 'revival', i.e., the association between neo- and retro-tendencies it implies, will also be addressed. In doing so, I will consider a series of oppositions, tensions and discrepancies carried by this retro style, such as nostalgia vs. creativity, conservatism vs. innovation, reactionary vs. dissident, to see how they are aesthetically conjugated or opposed in performance.

PAULUSMA, Hippolyta (Polly)

Invisible Music: Angela Carter and the Prosodic Influences of Folk Song

It is a surprisingly little-known fact that Angela Carter was a folk singer in the 1960s second-wave folk revival. A newly unearthed archive reveals that she not only co-founded a folk club in the 1960s with her first husband, folk producer Paul Carter, but that she also sang there fortnightly for several years.

This paper firstly collates some of the evidence of Carter's folk singing praxis through the new archive, her diary extracts, album sleeve notes and a recording of her singing, and then goes on to examine some of the ways in which Carter's understanding of the topos of the 'greenwood' has influenced her short story "The Erl-King".

I will reveal prosodic rhythmic features such as dactylic canters in her syntax which evoke the gallop of songs of greenwood escape; then I will suggest ways in which pronominal and temporal shifts might correspond to Carter's way of perceiving modal shifts in folk songs.

This paper represents a small part of my ongoing PhD research, asking questions about ways in which Carter's folk singing praxis is interpolated within her imaginative output, in a bid to ask wider questions about ways in which musical performance imbricates itself in literary production more generally.

The presentation will of course include some audio recordings and a bit of audience participation!

RECKNAGEL, Marion

Traditional Musical Form as Constraint and Guarantee of Musical Freedom: Ferruccio Busoni's Contradictory Conceptions of Form

In 1916, Ferruccio Busoni published the second edition of his *Sketch of a New Aesthetic of Music*. He formulated his doubts about what, since the middle of the 19th century, had been called "absolute music" (5), because this had been defined by unspecified "lawgivers", as something that, according to Busoni, could not be compatible with truly absolute music. For him, music, "in which the form is intended to have the leading part", is just the opposite of the true character of absolute music, "on which was bestowed the divine prerogative of buoyancy, of freedom from the limitations of matter". The constraints imposed by form which had been

taught in the theory of musical form (*Formenlehre*) and prevailed as a prescribed feature of truly classical music since the middle of the 19th century, did not create absolute music in Busoni's opinion but merely "'architectonic' or 'symmetric' or 'sectional'" music. In contrast, Busoni calls for the freedom of music, because "music was born free; and to win freedom is its destiny".

Busoni's vehement rejection of the traditional form in music conflicts, however, with his surprising and ever so vehement demand for its revival. In an open letter to Paul Bekker, which appeared in the *Frankfurter Zeitung* on February 7, 1920, he writes that the time of stagnancy in the arts will be overcome by a new, "young classicism", which will be characterized by "mastery, examination, and exploitation of all achievements of former experiments: their inclusion to solid and beautiful forms". Thus, art will emerge that is "old and new at the same time".

Busoni realized his idea of an absolute music that sovereignly rules over its formal arrangement and even remains absolute when accompanied by text and stage scenery in his opera *Doktor Faust*. In this opera, 'old' forms are to be found, such as a rondo, symphony, fantasy, etc., with which Busoni shapes the plot. In my presentation, I will show by means of the analysis of selected scenes how Busoni connects music and text and simultaneously provides music with the necessary free space in which it can exist in conformity with his ideal: as an ethereal, immaterial art of vibrant air.

REGGIANI, Enrico

"I prefer Shakespeare to Jean Paul": The Role of the Bard in Robert Schumann's Make-It-Old Compositional Approach

"Were Romantic composers as little concerned with the traditions of musical craftsmanship as their detractors in the 19th century (and the 20th) have suggested?" In Robert Schumann's case, Plantinga's question meets an easily predictable negative answer. In fact, the genius from Zwickau (1810–1856) confirmed his highly personalized interest in "Alte Musik, die ich liebe" ('Old Music That I Love', 1849) in many different circumstances: for example, in 1835, when he opened his *Neue Zeitschrift für Musik* by stating that "our intention has been clear from the beginning. It is quite simple. We mean to recognize former times and their contributions, and to point them out as the only pure source at which present artistic endeavor can find renewed strength"; or, two years later, in 1837, when, showing his well-known passion for cultural-musical polemic, he stung "the recent champions of old music" because they "err especially in this: they always seek out that in which our forefathers were strong, to be sure, but which should be called by almost any name other than 'music', that is, all the categories of composition associated with the fugue and canon".

In this approach to "Alte Musik" ('Old Music', whatever he meant by this definition), Schumann's position may perhaps sound easily predictable. However, in this perspective, not so predictable is the cultural-musical and creative role of William Shakespeare, whom the "torn between disciplines" (Perrey) Schumann celebrated as a "Universalgenie" (1830), considered as "noch lieber" ('even dearer') than Jean Paul (1851), and entrusted with the task to support his life-long, characteristically

Romantic make-it-old creative practice and theoretical (musicological and poetological) reflections: “wer Shakespeare [...] versteht, wird anders komponieren, als der eine Weisheit allein aus Marpurg sc. hergeholt” (1843; ‘one who understands Shakespeare will compose differently from someone who has his wisdom only from Marpurg sc.’).

My paper will outline the main features and developments of Schumann’s Shakespearean make-it-old approach, thus further consolidating my ongoing research project on Robert Schumann’s Shakespeare, whose main results have been already summarized in three papers delivered at three different academic conferences: “Shakespeare e il pianismo schumanniano: la ‘Novellette’ op. 21 n. 3” (*XIX Colloquio di Musicologia del “Saggiatore Musicale”*, Bologna, 2015); “Schumann e la ricezione compositiva di Shakespeare ‘als Universalgenie’: per un’analisi cultural-musicale e musicoletteraria” (*XX Colloquio di Musicologia del “Saggiatore Musicale”*, Bologna, 2016); “Liederjahr = Shakespeare-Jahr: Robert Schumann e l’op. 127 n. 5 di (1840)” (*XXI Colloquio di Musicologia del “Saggiatore Musicale”*, Bologna, 2017).

REID, Susan

Back to the Troubadours: Ezra Pound, Rachel Annand Taylor and D.H. Lawrence

Pound regarded the troubadour as “the ideal poet [...] simultaneously writer and composer”. His early translations of Provençal troubadour songs were undertaken with reference to their musical scores, and later he composed his opera *Le Testament de Villon* (1919–21) to words by Villon in an attempt to create “an art that takes place in the limbo between speech and music”. Pound’s intermedial modernism was rooted in art forms that were far from new and his project also overlapped with two other poets in his London circle around 1910: these cross-currents are the subject of this paper.

Rachel Annand Taylor was then a well-known poet, with four critically-acclaimed collections to her name. Her poetry was admired by Pound and D.H. Lawrence, although Lawrence’s 1910 essay about her contains much of what constitutes the current record. Her taste ran to the music of the Italian Renaissance, of which she sang in the tradition of the nineteenth-century singer-poet while paving the way for her modernist successors.

In 1912, Lawrence’s attention turned to the German Minnesingers, writing that “[a] bookful of courtly, medieval love-song soon cloy[s] ... So the inclusion of coarse, harsh folksong among so much sugar-cream of sentiment is welcome”. Like Pound, he sought out the rhythms of the everyday, but in different places. His works of the 1920s often cast the writer as composer, culminating in the composition of ten pieces of music for his play *David* (1926) – a neglected but quintessentially intermedial modernist work that bears comparison with Pound’s opera.

RIETHMÜLLER, Albrecht

Imagining the Music of 'Classical' Antiquity: The Song of Seikilos, Bruno Maderna, Film Music and Peter Ustinov

The Song of Seikilos was discovered as an inscription on a stele – most likely an epitaph – in the late nineteenth century and in a reproduction published in a collection of Greek epigrams found in Asia Minor. Subsequently, words and music of the song, which has a duration of approximately twenty seconds, entered the standard textbooks of music history, serving as a paradigm of the music of 'classical' antiquity. In the middle of the twentieth century, avant-garde composer Bruno Maderna based his orchestral work *Composizione II* (1950) on the melody. Sir Peter Ustinov, in one of his first famous roles – the emperor Nero – sings the melody as a manifestation of the 'artistry' of the eccentric imperial songwriter in the Biblical motion picture *Quo Vadis* (1951) – a tremendous box-office success at the time.

The little song is the only surviving example of a complete composition in the entire music of more than a millennium of Greek and Roman antiquity, notwithstanding a number of musically notated fragments. Among other things, the paper will also address the question of whether one can refer to the idea of retro in music if there is no evidence of how music sounded in antiquity, how it was performed, or what it was like. Can music historians reconstruct history or are they obliged to construct it?

SCHINKO, Carsten

Brand New, You're Retro, or, Why Retromania Is Not the Problem (for Pop Music)

'Retromania' is the buzzword haunting much of pop musicological scholarship of late. In his much applauded study of the same name, Simon Reynolds chastised pop for giving up on the future, a tendency with surprising parallels in all cultural production. Yet, do all fields of aesthetic production really follow the same logic as *Retromania* (2011) needs to suggest in order to boost its cultural pessimism? This is exactly what I want to scrutinize in my paper, focusing on pop music and literature as highly divergent arenas to make more plausible claims.

In the first part, I will introduce Reynolds's basic assumptions and compare his underlying modernist ideas of progress with early postmodern literary criticism, John Barth's twin essays, "The Literature of Exhaustion" (writing that has spent its means of innovation) and "The Literature of Replenishment" (writing that finds surprising new ways of de- and recomposition). Subsequently, I will use Diedrich Diederichsen's notion of pop as medial cluster (rather than as music with additional spectacles of style) to show why the retromania that Reynolds assesses might prove less of a problem if viewed from a different angle.

Finally, I will take a brief comparative glimpse at a set of pop musical and literary practices to support my claims. While pop music is best understood as indexical art, literature, for long stretches of its existence, downplayed this dimension. With more recent re-mediations and changes in the media environment a new segment of pop

literature might challenge these familiar semantics. Among the literary authors I will discuss are Jonathan Lethem and Bret Easton Ellis.

SERVATIUS, Cecilia

Anachronism as a Means of Eliciting Musical Humor

One of the simplest methods of humor elicitation involves incongruity; as Gilbert puts it, “our sense of the comic is aroused by unexpected, incongruous happenings; by unusual and sudden interruptions of the [...] customary order of things”. Of course, in order to have a “customary order of things” from which to deviate, norms must be well established and known to the intended recipients. For this reason, one of the ways in which humor in music can easily be achieved is by reaching back to older, well-established styles, so that listeners can readily grasp the violations (in contemporary styles, norms might not yet be well-enough established that incongruity is immediately noticeable; a necessary corollary being that the form chosen must also not yet be so far removed that the norms are lost). Thus, analysis of examples of musical humor elicited by means of an anachronistic style necessarily includes an evaluation of the earlier musical form(s) in questions and audience familiarity with them, irony markers, incongruities, as well as compositional and performance contexts. Additionally, anachronism in musical humor can take the form of quotations from works of an incongruent era’s style, thus making the humor hinge not only on anachronism but also on (broadly defined) intertextuality. Humor in musical anachronism can even provide composers with a handy ‘excuse’ for composing in supposedly obsolete styles: thus, incongruities in the form can be explained not as mistakes brought about by the inability of the composer to adhere to bygone forms, but as evidence of the composers talent for humorously combining the incompatible forms of old and new. Finally, in the case of comic songs, the use of an older musical style can also function as an initial signal that the ensuing song will not be meant in a ‘standard’ or ‘serious’ vein; use of an older, classical, or ‘high’ style as the musical underpinning of lyrics of a modern – particularly of a bawdy slant – can heighten the incongruity between form and content, and thus highlight the work’s status as a novelty, granting the performers extra humorous license.

TEOPINI TERZETTI CASAGRANDE, Francesco

Baroque Retro Style on Modern Classical Guitar: A Performer’s Approach to Bach’s “Ciaccona” BWV 1004

The *Six Sonatas and Partitas* BWV 1001–1006 (ca. 1720) by Johann Sebastian Bach (1685–1750) are considered by both professional musicians and music aficionados as some of the best musical works for solo violin. In particular, the famous “Ciaccona” from the *Partita in D minor* BWV 1004 is unanimously considered as one of the greatest achievements in Western music history, becoming an all-time favorite for many generations of violinists and also other instrumentalists. In fact, there is a long array of transcriptions of this piece made by non-violin players,

starting from the piano versions of Brahms (1877) and Busoni (1893) up to today's versions including instruments such as the saxophone and the marimba.

Classical guitar performers have been among the first transcribers of Bach's music since guitarists Francisco Tarrega (1852–1909) and Andres Segovia (1893–1987) spread the tradition of transcribing Bach's musical works and performing them in guitar recitals. In particular, Segovia's notorious transcription of Bach's "Ciaccona" published in 1934 took the guitar world by storm: since then, the "Ciaccona" is a standard repertoire piece for every professional guitarist, who usually plays it in his/her own transcribed version.

As a professional classical guitarist myself, I had the pleasure and privilege of recording my own transcriptions of the *Sonatas and Partitas* for the international Dutch label *Brilliant Classics*. My recording, titled *J.S. Bach: Sonatas and Partitas BWV 1001–1006 for Classical Guitar* (2016), includes a transcription of the "Ciaccona" executed in a rather non-traditional fashion: this was the result of a particular methodology primarily designed to interpret the "Ciaccona" through a personal, newly attained Baroque retro style which could compensate for certain problems of anachronism that the classical guitar tends to display whenever employed for the interpretation of a Baroque piece.

My paper aims to explain in detail the overall methodology I came up with for my recorded version of Bach's "Ciaccona". It will describe both my instrumental approach, thought out to justify the interpretation of a Baroque piece on a classical guitar (by thinking of the guitar as a hybrid between the Baroque violin and the harpsichord, on which to apply historical performing principles coming from those two instruments), as well as my musicological perspective on the "Ciaccona" based on the German Baroque's theories on musical affections and tempi.

URROWS, David Francis

Rubbra, Brahms, Händel: How Retro Can It Get?

In 1938, the British composer Edmund Rubbra (1901–86) made an orchestral version of the *Variations and Fugue on a Theme of Handel*, Op. 24 by Johannes Brahms (published 1862). Rubbra's choice was not popular among critics (in the United Kingdom, at any rate) and his orchestration was even condemned as a 'false move' on his part. The work proved to be more popular in North America, particularly after performances by Arturo Toscanini, and then by Eugene Ormandy, who made the first commercial recording (called by Rubbra a "brilliant performance"). In 1984, Rubbra's score subsequently became the accompaniment for the Jerome Robbins/Twyla Tharp ballet, *Brahms/Handel*, and thus reached a much wider audience (though their title suppressed Rubbra's role in it).

We may observe (and hear) in the two later works the 'backward glance' of both Brahms and Rubbra. Brahms, in this major contribution to serious variation sets of the Romantic period, explicitly 'made it old' by selecting a rather emotionless trumpet tune from an obscure keyboard suite of ca. 1717. But after the Theme, Brahms abandoned Händel until the Fugue, for with Variation 1 we enter the *Klangwelt* of Brahms.

I trace Rubbra's backward glance not so much towards Brahms, as back to Händel *through* and in some respects circumventing Brahms. Rubbra's genius was not only to look forward – to give the work to a 20th-century orchestra and to orchestrate out the implicit instrumental sonorities in the variations – but also to 'make it old' in realizing the implicit Baroque grandeur of the Theme and the Baroque-era genre references among the variations. In sum, the retro elements in Brahms are 're-retrofied' by Rubbra in this remarkable and enjoyable adaptation of an important work.