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International Conference

Musical Interpretation and Performance from the 19th to the 21st Century

Bergamo, Sala Pietro Antonio Locatelli
10-12 November 2023

In collaboration with

MIA
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CENTRO STUDI
OPERA OMNIA
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INTERNATIONAL CONFERENCE

Musical Interpretation and Performance from the 19th to the 21st Century

organized by

Centro Studi Opera Omnia Luigi Boccherini

Palazzetto Bru Zane – Centre de musique romantique française

in collaboration with

Fondazione MIA

IAM – Italian Institute for Applied Musicology

**Bergamo, Sala Pietro Antonio Locatelli
Palazzo MIA, Via Arena 9, Bergamo Alta
10-12 November 2023**

Scholarly Committee:

- ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)
 - ÉTIENNE JARDIN (Palazzetto Bru Zane, Venezia)
 - MASSIMILIANO LOCANTO (Università di Salerno)
- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)



Keynote Speaker

- RÉMY CAMPOS (Conservatoire de Paris / HEM – HES-SO)

FRIDAY 10 NOVEMBER

8.45-9.15 **Welcome and Registration**

9.15-9.30 **Opening**

- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini / IAM – Italian Institute for Applied Musicology)
- ÉTIENNE JARDIN (Palazzetto Bru Zane – Centre de musique romantique française, Venice)

9.30-10.30 **Recordings**

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- DAVID CHUNG (Hong Kong Baptist University), *What Recordings of 17th-century French Harpsichord Music (1980-2020) Tell Us about Interpretative Strategies and Embellishment Styles*
- ANNA QUARANTA (Fondazione Accademia Internazionale di Imola 'Incontri col Maestro'), *Le prime registrazioni della Fantasia Op. 17 di Schumann (1905-1955). Un'analisi comparata*

11.00-12.30

- INJA STANOVIĆ (University of Surrey), *Austro-German Revivals: (Re)constructing Acoustic Recordings*
- MASSIMO ZICARI (Scuola Universitaria di Musica – Conservatorio della Svizzera italiana, Lugano), *Early Recordings of Donizetti's Operatic Arias: Reconstructing a Living Tradition*
- ZSOMBOR NÉMETH (Budapest Bartók Archives, HUN-REN RCH, Institute for Musicology), *Rudolf Kolisch's Two Recordings of Bartók's String Quartet No. 5*



14.30-16.00 Musical Work between Text, Oral Tradition and Performance

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- DAVID ROWLAND (The Open University, Milton Keynes), *Composers, Engravers and Piano Music Texts in the Long Nineteenth Century*
- CHRISTINA GUILLAUMIER (Royal College of Music, London), *Curation, Assimilation and Deconstruction: Consequences of Editorial Approaches to Performance*
- CHIARA ANTICO (CESEM – Research Center for Aesthetics and Sociology of Music, Lisboa), *Bach's «Ciaccona» in Birkenau: Missing Sound for Preservation*

16.30-18.30 Musical Experimentation and Happenings in 20th and 21th Century

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- YUSUKE NAKAHARA (Budapest Bartók Archives, HUN-REN RCH, Institute for Musicology), *A Composer-Pianist in Despair: Bartók's Early Adventure with 'Experimental Music'*
- MANUEL FAROLFI (University of Leeds), «*The Actual, Visible Manipulation of the Machines*»: *Live Performance Elements in John Cage's Electronic Music*
- ALESSANDRO MASTROPIETRO (Università di Catania), «(De)Textualizing»: *orizzonti e traiettorie della performance musicale sperimentale a Roma intorno al 1970*
- NOGA RACHEL CHELOUCHE (Tel Aviv University), *Alternative Performance of Western Classical Music in the 21st Century through Installation and Performance Art*

SATURDAY 11 NOVEMBER

9.00-10.30 Panel. *How They Used to Sing Verdi*

(Chair: **Marco Beghelli**, Università degli Studi di Bologna)

- DANIELE PALMA (Università degli Studi di Bologna), *Urli, dolcezze, falsetti. Come si cantava Verdi nella Londra vittoriana*
- MARIA BEATRICE VENANZI (Università degli Studi di Bologna), *Come si cantava Verdi in Francia (secondo i recensori)*
- ROBERTO SCOCCIMARRO (Università degli Studi di Bologna), *La ricezione verdiana nelle recensioni della stampa tedesca nell'Ottocento: questioni estetiche e interpretative*

Respondent: ALESSANDRO ROCCATAGLIATI (Università degli Studi di Ferrara / Istituto Nazionale di Studi Verdiani)

11.00-12.30: **Technical Skills and Musical Interpretation**

(Chair: **Étienne Jardin**, Palazzetto Bru Zane)

- PIERRE GIROD (Université Rennes 2), *Vocaliser la musique de Haendel en France (1827-1927) : le cas de l'agilité « di bravura »*
- MARIA BIRBILI (Humboldt Universität Berlin / Universität des Saarlandes), *The Importance of the Singers: Virtuosity and Formal Structure as a Means of Characterization in the Operas of Rossini and Donizetti*
- ÂNGELO MARTINGO (University of Minho / CEHUM), *The Rationality of Expressive Communication: Structure, Performance, and Music Reception*



14.00-15.00 **Keynote Speaker:**

- RÉMY CAMPOS (Conservatoire de Paris / HEM – HES-SO), *L'interprétation historiquement informée de la musique : un problème sans solution ?*

15.30-16.30 Piano Music and Gesture

(Chair: **Rémy Campos**, Conservatoire de Paris / HEM – HES-SO)

- INÈS TAILLANDIER-GUITTARD (Université d'Évry – Paris-Saclay, RASM-CHCSC), *Le geste sensible : mouvement et expression pianistiques au XIX^e siècle*
- ARABELLA PARE (Hochschule für Musik Karlsruhe), *Whose Music? Interpreting Authorship and Identity in Brahms's Variations on a Theme of Robert Schumann Op. 9*

17.00-18.30

- LINA NAVICKAITĖ-MARTINELLI (Lithuanian Academy of Music and Theatre), *Performer Hero: The Gestures of a Virtuoso*
- LUÍS BASTOS MACHADO (CESEM – FCSH, Universidade Nova de Lisboa), *The Concept of Craftsmanship as a Reaction to Modernity in Germanically-Trained Pianists during the First Half of the Twentieth Century*
- CHAO DU (Université Paris-Cité), *Au bout des doigts : les partitions de Yvonne Loriod*

SUNDAY 12 NOVEMBER

9.00-10.30 Musical Interpretation and Musical Narrative

(Chair: Étienne Jardin, Palazzetto Bru Zane)

- HECTOR CORNILLEAU (EHESS, Centre Georg Simmel, Paris), *Penser l'interprétation dans les encyclopédies et dictionnaires de musique sous la Restauration : le cas de l'« Encyclopédie méthodique » de Panckoucke*
- PETER ASIMOV (University of Cambridge) – CHRISTOPHER BRENT MURRAY (Conservatoire de Paris / Université libre de Bruxelles), *Performers at Work on Webern's «Variations» Op. 27: The Places of Analysis in Interpretive Practice*
- HILARY METZGER (Pôle Aliénor, Centre d'études supérieur de musique à Poitiers), *Reconciling Written Performance Instructions with the Playing on Early Recordings: A Literary Analysis of the Works of Carl Flesch*

11.00-13.00 Performance and Society

(Chair: Massimiliano Sala, Centro Studi Opera Omnia Luigi Boccherini)

- GIULIA BRUNELLO (Institut Interpretation, Hochschule der Künste Bern), *Performance nei salotti: spazio domestico e ruoli di genere*
- GALLIANO CILIBERTI (Conservatorio 'Nino Rota' di Monopoli), *Dirigere Bach, Händel e "musica barocca" a Dresda nella prima metà del XIX secolo*
- MAGDALENA OLIFERKO-STORCK (Independent Researcher, Bern), *Between Europe and America: Public Concert as a Product on the Market in the First Half of the 19th Century*
- SANDRINE COYEZ (SciencesPo / EHESS, Paris), *American Crooners On Air (1930-1950): Cultural Meanings and Business of Vocal Intimacy*



15.00-16.00 Performance Practice

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- GUILLAUME TARDIF (University of Alberta, Edmonton), *Intentionality, Directionality: Exploring the Art of Phrasing (in Violin Playing)*
- ROBERT DE BREE (Royal Conservatory The Hague), *The 19th-Century Improvised Fantasia for Wind Players*

16.30-17.30

- NIR COHEN-SHALIT (New York University), *(Un)interpreting the Romantics: Historically Informed Practices Through the Study of Annotations of 19th-Century German Orchestras*
- SZABOLCS ILLÉS (HUN-REN RCH, Institute for Musicology, Budapest), *The Beginnings of the Early Music Movement in Hungary: Performances and Their Reception from the Long 19th Century*

Keynote Speaker

• RÉMY CAMPOS (Conservatoire de Paris / HEM – HES-SO), **L'interprétation historiquement informée de la musique : un problème sans solution ?**

Depuis deux siècles, l'exécution des musiques du passé dans une perspective historique a suscité un nombre très important de propositions chez les musicologues aussi bien que chez les artistes. Le déchiffrage des signes anciens accapara d'abord l'attention des pionniers. Bien exécuter la musique ancienne, c'était lire correctement les partitions que l'on jouait généralement sur des instruments, avec des techniques vocales et dans des lieux de concerts modernes. Au cours du xx^e siècle, l'intérêt n'a cessé de croître pour d'autres documents (traités et méthodes, images montrant des musiciens en action, instruments conservés dans des musées, témoignages d'auditeurs, enregistrements sonores ou films) qui permirent de renouer avec des gestes anciens, avec des instruments ou des manières de chanter disparus ou encore avec des dispositions des musiciens dans l'espace dont l'usage s'était perdu. Plus récemment, des chercheurs ont recouru de plus en plus souvent au *reenactment*. À partir de connaissances historiques rigoureuses et avec le concours de musiciens spécialisés, ont été reconstitués des échantillons sonores ou des situations de jeu afin de les étudier comme s'il s'agissait d'exécutions anciennes miraculeusement conservées. Si le monde de la musique ancienne se plaît aujourd'hui à voir dans ces trois moments une tradition de redécouverte continue, les programmes historiques qui les sous-tendent sont pourtant très différents quand on les examine de près. Réapprendre à déchiffrer des signes oubliés n'est pas de même nature qu'incorporer des gestes instrumentaux tombés en désuétude ou se forger une oreille tolérante des timbres longtemps dépréciés. Insister sur la lecture ou sur les conditions de la performance sont des entreprises assez dissemblables. Quel point commun trouver entre des érudits ne jurant que par la philologie et des musiciens aventureux ayant fait de l'hybridation des répertoires folkloriques, extra-européens et anciens, la clef d'une bonne interprétation ? La confusion entre toutes ces approches est sans doute la conséquence d'une focalisation du débat à partir des années 1970 sur la seule notion d'authenticité qui éclipsa toute autre considération théorique. La communauté des musiciens concernée se réclama désormais d'une seule étiquette permettant de dépasser les dissensions internes : celle d'une « interprétation historiquement informée » dont chacun pouvait se réclamer sans renoncer à poursuivre une voie singulière. Dès lors, est-il encore temps, possible voire souhaitable, de construire un modèle historique en bonne et due forme ? En d'autres termes, quelles seraient les notions à définir et à articuler ensemble qui non seulement justifieraient le projet d'une restitution historique des musiques du passé mais aussi aideraient à penser leur pratique aujourd'hui, tant par les des exécutants que par les auditeurs, aussi bien au concert que dans les salles de cours ?

Contributors

Recordings

• DAVID CHUNG (Hong Kong Baptist University), **What Recordings of 17th-century French Harpsichord Music (1980-2020) Tell Us about Interpretative Strategies and Embellishment Style**

This paper explores interpretative strategies and embellishment styles of 17th-century French harpsichord music in recordings released during 1980-2020. Through a detailed

investigation of recorded performances, this study examines the ways in which modern musicians have re-interpreted harpsichord music over four decades, and how these interpretations have evolved over time. Since much of the 17th-century French harpsichord repertory has survived in manuscripts in which the notation is often incomplete, the art of embellishing both melodies and textures is crucial to the interpretation, and that a deeper understanding of this art is desirable for nuanced and effective performances. Generally speaking, the interpretative approaches and embellishment styles in earlier performances (before 2000) tend to discrete with a certain avoidance of blatant virtuosity and emotional excesses, while performances since 2000 tend to embrace more individualistic approaches to interpretation. In particular, the younger generation of harpsichordists such as Jean Rondeau and Justin Taylor expressly recreate pieces with a range of improvisation skills beyond historically-informed techniques. By exceeding the practice of deriving embellishments inspired by research, performances in post-2000 recordings demonstrate a notable shift of focus from historically-informed awareness to creative engagement with the music.

• **ANNA QUARANTA (Fondazione Accademia Internazionale di Imola 'Incontri con il Maestro'), *Le prime registrazioni della Fantasia Op. 17 di Schumann (1905-1955). Un'analisi comparata***

Già qualche anno dopo la morte di Robert Schumann la Fantasia in Do maggiore era abbastanza nota attraverso le recensioni dello spartito, anche se non molto eseguita; Liszt l'aveva inclusa nei suoi recital tra il 1839 e il 1848; gli altri due paladini del capolavoro furono naturalmente Clara Schumann e Johannes Brahms, l'una dal 1866 (Gewandhaus di Lipsia), l'altro dal 1862 (Vienna). Nel mondo anglosassone la Fantasia si impose lentamente; decisivo fu il concerto tenuto da Ignacy Paderewski alla St James's Hall di Londra il 9 maggio 1890, durante il quale la sua esecuzione della Fantasia suscitò profonda emozione nell'uditorio, aprendo le porte a una fortuna pubblica duratura. Paderewski non ha purtroppo lasciato registrazioni della Fantasia; ma quindici anni dopo quel memorabile recital londinese, nel 1905, Teresa Carreño (1853-1917) la incise su rullo Welte, inaugurando una discografia oggi di dimensioni imponenti. Il presente contributo intende offrire un quadro della storia esecutiva della Fantasia esaminando le più significative tra le registrazioni realizzate nel primo cinquantennio del Novecento, a partire appunto da quella della Carreño, cui seguirono Walter Rehberg (due versioni, 1927 e 1928), Wilhelm Backhaus (1937), Edwin Fischer (1949), Adelina de Lara (1952), Yves Nat (1952), Benno Moiseiwitsch (1953) e Walter Gieseking (1955). In questa galleria di interpreti, che annovera alcuni tra i maggiori pianisti del secolo, fa storia a sé la registrazione di Adelina de Lara (1872-1961), una delle ultime allieve, e tra le più apprezzate, di Clara Schumann, che incise la Fantasia ormai ottantenne. Nonostante gli incidenti tecnici, nella sua interpretazione sopravvive qualcosa di una tradizione che si era formata per così dire nella casa stessa del compositore. L'evoluzione della performance sino agli anni Cinquanta sarà illustrata analizzando l'approccio dei vari interpreti in alcuni punti cruciali dell'opera, sulla scorta di parametri fondamentali quali tempo, rubato, dinamiche e fraseggio.

• **INJA STANOVIĆ (University of Surrey), *Austro-German Revivals: (Re)constructing Acoustic Recordings***

Early recordings are widely acknowledged as primary sources in musicological research within multiple academic disciplines, as they offer valuable insights into the aesthetic tendencies of

the late nineteenth and early twentieth century musicians. Crucially, they capture and preserve performance styles, traditions and musical approaches of an age that has long-since passed. This paper discusses mechanical recording processes in the context of a research case-study on Austro-German performance traditions, which was a part of a larger Leverhulme-funded project *(Re)constructing Early Recordings: a guide for historically-informed performance*. As the title suggests, the project focused upon the technologies used to produce early recordings and, more specifically, the ways in which those recordings reveal performance practices of the past. The project was highly practical: a series of performing musicians were invited to produce brand new recordings, albeit using early recording technologies, period instruments, and historically informed performance practices. The aim was to reconstruct and study the circumstances in which historic recordings were originally produced, in order that we might better understand what they reliably preserve of past performing musicians that are, nowadays, a rich source of inspiration for musicians of the present. This paper presents one of the case-studies, which focused on reconstructions of historic recordings by pianists Ilona Eibenschütz (1871-1967), Natalia Janotha (1856-1932), and Alfred Grünfeld (1852-1924), and violinists Joseph Joachim (1831-1907), Marie Soldat (1863-1955), and Arnold Rosé (1858-1946). All these musicians were, to some extent, linked to Johannes Brahms (1833-1897), a central figure in the Austro-German canon. The aim in reconstructing these historic recordings, and using mechanical recording technologies, was to reflect on the wider Austro-German performing traditions, and to explore the various ways in which the first recording musicians of Brahms' circles produced highly individualistic approaches to their instruments. Further to this, this paper points out a long-standing gap in our contemporary understanding of mechanical recording sessions, and the extent to which performing musicians adapted their practice when recording with mechanical technologies.

• **MASSIMO ZICARI (Scuola Universitaria di Musica – Conservatorio della Svizzera italiana, Lugano), *Early Recordings of Donizetti's Operatic Arias: Reconstructing a Living Tradition***

This paper reports on an ongoing investigation that explores the recorded interpretations of Luisa Tetrazzini (1871-1940). An analytical approach based on the transcription and the comparison of her modifications to the score was adopted to verify whether and to what extent her recordings can be understood as the audible evidence of what the so-called bel canto tradition sounded like at the outset of the century or if, instead, they testify to the individual style of a unique and extraordinarily talented diva. In particular, reference will be made to 19th-century textual sources and the way in which what they suggested can be found in Luisa Tetrazzini's recordings of Gaetano Donizetti's *Lucia di Lammermoor* and *Linda di Chamounix*. Tetrazzini made her first appearance in *Lucia di Lammermoor* on 21 November 1892 in Buenos Aires (Teatro San Martin), and Lucia is the opera that scores highest in her chronology; she sang this role in 113 productions over twenty years between 1892 and 1913. On the other hand, Tetrazzini sang Linda mostly in her early years and made her appearance in this role only ten times, until 1902. Her recorded interpretations are testament to a living tradition that still needs to be investigated.

• **ZSOMBOR NÉMETH (Budapest Bartók Archives, HUN-REN RCH, Institute for Musicology), *Rudolf Kolisch's Two Recordings of Bartók's String Quartet No. 5***

Composed between 1908 and 1939, the six string quartets of Béla Bartók are classics of the 20th century musical repertoire. Although they were written at a time when sound recording technology was already available, only recordings of the First, Second and Fifth String Quartets survive from the composer's lifetime. The Second and Fifth, however, were recorded twice during this period. Of the Fifth (commissioned by the Elizabeth Sprague Coolidge Foundation in 1934, premiered by the Kolisch Quartet in 1935), we have a 1941 studio recording by the Kolisch Quartet, but in part with different musicians than in the premiere; and a 1945 live concert recording by the Pro Arte Quartet, an ensemble that also did much to promote the work in the thirties, and which was then led by Rudolf Kolisch. My paper will focus on these two recordings of the same work with the same principal violinist, made within a decade of the first performance. I will introduce the relationship between the Austrian quartet leader and the Hungarian composer, summarize the background of the genesis of the two recordings, discuss whether these two interpretations provide an authentic reading, and analyze how Kolisch's approach to Bartók's Fifth Quartet changed.

Musical Work between Text, Oral Tradition and Performance

• **DAVID ROWLAND (The Open University, Milton Keynes), *Composers, Engravers and Piano Music Texts in the Long Nineteenth Century***

Most composers during the long nineteenth century were careful to ensure that the *Stichvorlage* they sent to the publisher contained as much accurate performing information as possible in the hope that engravers would represent it in the printed edition. The engravers' stated aim was to reproduce composers' notation as faithfully as possible. However, other factors also played a part in determining the appearance of the final printed product, some of which proved misleading to performers. While aiming for textual clarity, engravers seem to have been primarily responsible for decisions regarding the vertical alignment of the constituent parts of piano music notation and to illustrate the resulting problems this paper will focus on three issues. The first concerns the alignment of simultaneous triplets and dotted rhythms. Up to the early decades of the nineteenth century engravers varied in their approach to these rhythms, but in the second quarter of the nineteenth century an orthodoxy emerged, based on the mathematical values of the rhythms, which dictated that the short note following a dotted one was always to be placed after the final note of a triplet group. During the second quarter of the nineteenth century this orthodoxy came to be applied consistently, whether or not it coincided with the composers' own notations or performance intentions. A second orthodoxy concerning alignment emerged at around the same time in pedalling notation, for which engravers adopted practices that were contrary to the norms of performance. And a third concerned the notation of small note ornaments consistently prior to the beat when in fact composers often intended the small notes to be played on the beat. These notational protocols have had significant effects on the performance of music, especially when notational alignment is interpreted as indicating temporal alignment in performance. The notational conventions established in this period have probably misled several generations of pianists into performing the repertoire in ways that the composers never envisaged.

• **CHRISTINA GUILLAUMIER (Royal College of Music, London), *Curation, Assimilation and Deconstruction: Consequences of Editorial Approaches to Performance***

This paper addresses the theme of the conference by focusing on a critical aspect of musical performance, that of edition selection. In performance situations, the choice of one edition over another has clear consequences on reception, performance practice and musical style. The present research paper scrutinises how editing can also be a subtle form of censorship, particularly, for example in the Soviet period, where no cultural or editorial practice escaped the scrutiny of the state. Although subtle, this motivated and directional form of editing often shapes an entire performing practice, creating a myth around interpretation that younger musicians find hard to deconstruct. One clear case study of this is the music of Sergey Prokofiev, whose music is published both by Western publishing houses, and by Soviet and later Russian ones. In the case of works where no autograph manuscripts or sketches can be found, as is the case with many composers living in tumultuous times, interpretative visions and editorial responsibility acquire a critical and sometimes controversial status. Furthermore, and more importantly, editorial practices can be both curatorial and gendered; they may support or deconstruct biases inherent in specific editions and performance practices. By referring to a particular edition of Prokofiev's work, edited by the author of this paper, and due for publication this year, this paper will uncover and discuss the anomalies, ambiguities and decisions that face an editor in this context.

• **CHIARA ANTICO (CESEM – Research Center for Aesthetics and Sociology of Music, Lisboa), *Bach's Ciaccona in Birkenau: Missing Sound for Preservation***

Holocaust Memorial Museums dedicate an important space to prisoners' artistic expression during and after the internment. Temporary exhibitions and permanent collections give the possibility of exploring artifacts, drawings, family pictures and every kind of object for historical truthfulness and remembrance purposes. This paper seeks to explore the case of music preservation within Holocaust studies, taking as the object of study Bach's *Ciaccona*, performed by a young talented Belgian girl in the beginning of August 1944 in Birkenau. The methodology used for this open research is an intertwined approach through musicology, aesthetics and memory studies. Due to ephemerality of music, performances of the past can't be heard in the original and authentic experience they offered, considering that – eventually – recordings are already a different materiality. Still, a musical performance is artistic expression, and every self-expression is very important for the Memorial preservation narrative and mission. Would the written and oral testimonies about music be enough for memory studies about music in Auschwitz? Testimonies about Bach's *Ciaccona* in Auschwitz appear only in two cases: first of all, in Hélène Wiernik's direct narration and, secondly, in Jean-Jacques Felstein's 2010 book, *Dans l'orchestre d'Auschwitz*. Music performance requires an embodied artistic creation which could be named as reenactment. On what level can new performances bridge the gap of time and honor the original performers? Eventually, how can today's performer be considered? Is he embodying the story of somebody else? Main aim of this paper is to analyze the two oral reports and open the discussion for different opinions about the intersection of historians' and musicians' research, thinking of music as an artifact but intangible object which can't be preserved in its authentic form.

Musical Experimentation and Happenings in 20th and 21th Century

• **YUSUKE NAKAHARA (Budapest Bartók Archives, HUN-REN RCH, Institute for Musicology), A Composer-Pianist in Despair: Bartók's Early Adventure with 'Experimental Music'**

The paper points to a unique aspect of one of Bartók's least known, youthful works, *Scherzo* Op. 2, that a particular concept dominates the work – later in 1943, the composer himself might have called such a concept as the spirit of the work. Even though this opus received his 'official' opus number, Bartók never performed the work in public, and it remained unpublished during his lifetime. He eventually seems to have dismissed the work: he did not take pain to send its autographs to Switzerland to save his work from wartime Europe. The *Scherzo* is a sort of piano concerto involving a full orchestra and a solo piano, and can be interpreted as an autobiographical work, intermingled with his aspiration for a bright future and pessimistic foresight – while the first main section of the *Scherzo* boasts heroic tones conveyed by virtuosic piano writing, the *da capo* section is full of sarcasm, and the soloist remains silent during most of the section. In other words, while the soloist – not other than the representation of the composer himself – communicates with the orchestra (that may represent the musical society surrounding him) and acts as its master, he eventually loses the connection with the orchestra – possibly embodying the society – and unable to participate in it. Thus, the representation of the incapable soloist on the stage may suggest that this is one of the isolated forerunners of 'experimental music' from the beginning of the 20th century. According to this reading, *Scherzo* poses manifold problems to the present-day concert practice (even though the work is very rarely performed): should it be admired and regarded as a youthful work from a great composer, or a conceptual work that questions the relationship between the artist and society?

• **MANUEL FAROLFI (University of Leeds), «The Actual, Visible Manipulation of the Machines»: Live Performance Elements in John Cage's Electronic Music**

Early instances of live electronic music can be traced back to John Cage's *Imaginary Landscape No. 1* (1939), in which performers are required to alter the pitch and rhythm of two records by varying the turntable speed, spinning the platter by hand, and dropping and raising the needle. With *Imaginary Landscape No. 4* (1951), the composer asked the performers to manipulate the controls of twelve radios according to movements notated in the score. These two works incorporated live electronics for both sonic and theatrical purposes. As Cage began to work with tape music in the early 1950s, this approach was initially abandoned. It was with *Fontana Mix* (1958-1959) that Cage would 'reinvent' the tape deck as a performance instrument. This new set of tapes was mostly performed as a part of 'ensembles' including other elements, thus marking the hybridization of Cage's tape music with vocal and piano music, dance, and poetry. These performances often saw the presence on stage of one or more tape machines together with a tape operator controlling them in view of specific scores. The tape operator was, in fact, transformed into a performer engaging with other performers. Nonetheless, as his correspondence shows, Cage's project was to stage concerts in which, by tweaking knobs on sound modifiers, parameters such as frequency, timbre, or amplitude could be manipulated. By 1961, Cage's idea of

live electronic music was formalised: «I think that the most important thing to do with electronic music now is somehow to make it theatrical [...] through introducing live performance elements. That is to say, people actually doing things [...] the actual, visible manipulation of the machines». By examining Cage's manuscript materials and scores, this paper deals with questions relating to the live performance of electronic music, with an emphasis on the composer's role in developing a new performing practice and, thus, a new type of performer.

• **ALESSANDRO MASTROPIETRO (Università di Catania), «(De)Textualizing»: orizzonti e traiettorie della performance musicale sperimentale a Roma intorno al 1970**

Tra la seconda metà degli anni Sessanta e l'inizio dei Settanta, Roma è frequentemente il fulcro ideativo – se non il teatro – di performance, che coinvolgono una componente musicale chiaramente sperimentale in forme di combinazione/interazione mediale di vario tipo. Il fenomeno ha presupposti sia contestuali, sia nel seno degli orientamenti di poetica e di linguaggio della composizione musicale del tempo. Quanto al contesto, nella capitale italiana operavano fianco a fianco – anche condividendo alcuni spazi operativi – esponenti delle neoavanguardie in diverse discipline: arte, con le tante effervescenti gallerie, istituzionali e non; teatro, soprattutto nei numerosi spazi off-off delle cosiddette 'cantine'; cinema indipendente; letteratura, compresa l'editoria periodica; e ovviamente musica, spesso dentro organismi associativi o collettivi di composizione ed esecuzione. Sul piano della ricerca compositiva, tali spinte erano espresse in Italia da anni, nelle aree di pensiero musicale legate alla 'opera aperta' (processualità di composizione/interpretazione; compartecipazione creativa degli interpreti e degli astanti; riconfigurazione dei testi musicali in forme verbali, grafiche, miste) o alla riqualificazione compositiva del gesto e degli 'extra' in generale, in codificazioni allargate ad altri media, nell'area – insomma – della 'musica informale' e post-cageana: tutti casi che tendono a rimettere in discussione uno degli elementi più 'oggettuali' della composizione, ovvero il testo-partitura, nella sua tradizionale funzione di controllo più o meno puntuale della struttura temporale di un'opera. Nella casistica offerta dal quel contesto storico-geografico, si possono individuare due comportamenti maestri, nel rapporto processuale tra performance ed elementi di testo musicale ad essa collegati: 1) quegli elementi sono meri materiali, usati sovente in modo volutamente frammentario, a segnare un allontanamento dall'opera (per quanto aperta) d'origine, bruciando in modo quasi sacrificale quei frammenti sull'altare della performance, o indirizzandosi verso un dominio sfumato di opera-azione che fugge comunque una testualizzazione. 2) una testualizzazione 'aperta' viene generata entro una vicenda di test performativi a matrice improvvisativa, impiegando a volte frammenti testuali come in 1), però sostanzialmente trasformati nella loro ri-testualizzazione finale. Oltre a fornire un panorama complessivo del fenomeno, ci si focalizzerà nel paper su un case-study per ciascuna tipologia (*Après la Passion selon Sade* – 1967 – di Bussotti; *Diagonal* – 1970 – di Luca Lombardi).

• **NOGA RACHEL CHELOUCHE (Tel Aviv University), *Alternative Performance of Western Classical Music in the 21st Century through Installation and Performance Art***

Live performance of Western classical music has taken on various experimental forms in recent years, departing from the traditional concert format. Different musicians and orchestras,

as well as research institutions such as the MCICM (Maastricht Centre for the Innovation of Classical Music) and the ECR (Experimental Concert Research), relate to the conventions and practices customary at the concert hall, and suggest innovative performances and alternative listening forms. Other types of unique performances can be experienced through different multimedia artworks made by visual artists who explore classical music through Installations, performances, and exhibitions. Little explored within the field of Musicology, these multimedia artworks suggest new perspectives on classical music and the way it is heard and exhibited. With the utilization of visual means and innovative approaches to classical compositions, concert music is reinterpreted and heard in a new context. Contemporary artists such as Janet Cardiff, Marina Abramovic, Anri Sala and Annika Kahrs, to name a few, use classical music which is manipulated in versatile ways within their works. Through their installations and performances, a novel concert experience is proposed to new audiences. Less affected by classical music conventions, these artists create fascinating encounters with a repertoire that usually affords limited interpretation. Instead of the museal approach to musical works, contemporary artists who work with classical music often share the assumption that the composition has life long after its creation. In this paper I will discuss four artworks in which a musical composition is the point of departure: Janet Cardiff's installation *The Forty Part Motet* (2001) based on a motet by Thomas Thalys; Marina Abramovic's performance work *Goldberg* (2013) based on Bach's *Goldberg Variations*; Annika Kahrs' video *Strings* (2011) based on Beethoven's String Quartet Op. 18 No. 4, and Anri Sala's video and sound installation *Ravel Ravel, Unravel* (2013) based on Ravel's Piano Concerto for the Left Hand. Each example comprises different practices that create new possibilities of interpretation, performance and listening to classical music in the 21st century.

Panel: *How They Used to Sing Verdi*

Nel secolo scorso, la ricerca musicologica finalizzata alla prassi delle esecuzioni storicamente informate in relazione al recupero del repertorio musicale Sei- e Settecentesco nonché, in campo prettamente operistico, alle opere rossiniane, ha incontrato largo interesse, giungendo a risultati consolidatisi negli ultimi decenni. Per le opere di Verdi, il dibattito sulla questione della 'fedeltà' presenta invece contorni meno definiti. Da una parte si ha una linea interpretativa che difende la 'lettura' della partitura, dall'altra una tradizione esecutiva sviluppatasi nella seconda metà dell'Ottocento, nel lasso di tempo che va dalle prime rappresentazioni dei titoli verdiani fino all'avvento delle prime registrazioni sonore: in quanto vissuta dallo stesso Verdi, la tradizione esecutiva è dunque una tradizione che non può essere ignorata. Tenendo conto di questa seconda linea, che integra e supera l'usurato concetto di *Werk* quale depositario dell'unica 'verità' interpretativa con usi, a seconda delle circostanze, avallati dallo stesso compositore, il progetto *How they used to sing Verdi* (PRIN 2020) si propone di avvicinare i due 'partiti' e di fornire nuove conoscenze utili agli interpreti verdiani di oggi, creando maggiore consapevolezza interpretativa pur tenendosi lontano da atteggiamenti dogmatici. Nel nostro panel, ci prefiggiamo di presentare i primi esiti della ricerca, basati sullo spoglio delle recensioni giornalistiche riferite alle rappresentazioni e alla descrizione/critica delle voci impegnate nel repertorio verdiano nel panorama dei teatri europei. In particolare, tre distinte relazioni prenderanno in considerazione

i contesti anglofono, francofono e germanofono, con particolare attenzione per le seguenti questioni: l'emissione e l'uso dei registri vocali; la relazione tra modalità di emissione vocale e nuova estetica dell'opera verdiana; singole prestazioni di grandi voci e loro carattere paradigmatico; interpolazioni di numeri effettuate senza un preventivo accordo con il compositore; l'evoluzione della recitazione; il problema della formazione delle nuove leve e dei sistemi del loro reclutamento e inserimento nel mercato della produzione operistica.

• **DANIELE PALMA (Università degli Studi di Bologna), *Urli, dolcezze, falsetti. Come si cantava Verdi nella Londra vittoriana***

Nella lunga storia del teatro d'opera, i discorsi su canto e cantanti hanno teso a oscillare tra due poli dialettici: da un lato quello della tradizione, spesso intesa in chiave passatista e con tratti di aperta nostalgia per una perduta età dell'oro; dall'altro, quello dell'innovazione, descritta in termini di rotture o accelerazioni dovute a risultati individuali di carattere eccezionale. Di conseguenza, lo storico della vocalità è chiamato a misurarsi con fenomeni che sembrano funzionare contemporaneamente per progressione lineare e per cerchi concentrici: ogni nuova generazione di performer sembra spingere 'oltre' le possibilità vocali di *homo sapiens*, anche in risposta alle successive macro-trasformazioni nella scrittura operistica; tuttavia, questo 'di più' viene costantemente normalizzato da narrazioni che vertono sull'eterno ritorno di identici problemi – innanzitutto, quelli che riguardano l'emissione della voce, specie in zona acuta. Nella presente relazione mi propongo di guardare oltre la tensione tra passatismo e processi di normalizzazione, per delineare alcune ipotesi circa le trasformazioni nella fonazione lirica nel secondo Ottocento. *Casus belli* è il repertorio verdiano; il contesto, quello delle scene londinesi, attraverso il prisma della stampa periodica. L'analisi si concentrerà in particolare sulla gestione dei registri vocali in due ventenni: 1) dal 1837 alla metà degli anni Cinquanta, ovvero gli anni di affermazione del nuovo repertorio e delle idee teoriche di Manuel García figlio; 2) dal 1872 al 1890 circa, dunque da *Aida* ai primi vagiti veristi, oltreché gli anni di formazione della generazione carusiana. Lo studio dei periodici permette di constatare la varietà delle pratiche, e di mettere a fuoco alcune macro-fasi di trasformazione nei mutevoli equilibri sistemici tra mezzi espressivi. Così, se è vero che una fonazione eminentemente modale andò imponendosi nel codice vocale operistico, emissioni 'di testa' o di vero e proprio 'falsetto' sopravvissero fino al Novecento, spesso marcando istanze identitarie di vario genere, non ultimo il recupero di un 'belcanto verdiano' da opporre agli strepiti veristi.

• **MARIA BEATRICE VENANZI (Università degli Studi di Bologna), *Come si cantava Verdi in Francia (secondo i recensori)***

Lo spoglio del *Journal des Débats* (1832-1863), della *Revue et Gazette Musicale de Paris* (1839-1980) e dell'*Art Musical* (1860-1894) rivela un panorama complesso e stratificato nell'accoglienza del pubblico francese alle opere di Verdi. Se i recensori si mostrano critici, soprattutto verso i suoi primi lavori, è proprio per la preoccupazione riguardo lo sforzo vocale richiesto ai cantanti, spesso in difficoltà nel gareggiare con le sonorità dell'imponente orchestra verdiana. Vedremo così Étienne-Jean Delécluze, scrittore di tradizione rossiniana e recensore degli

spettacoli al Théâtre-Italien per il JDD, deplorare il *faux goût* e il *bruit* del compositore del *Nabucco* alla sua prima parigina e, già nel 1852, affermare che i tenori si ritrovano la voce usurata (*éraigillée*) nel giro di pochi anni proprio a causa di Verdi, colpevole di sfidare «il dominio che il cantante non deve mai perdere». Particolarmente apprezzata dai critici francesi è l'arte delle mezze tinte (*nuances*), specialmente nel passaggio da un registro all'altro: per questo, l'utilizzo costante della voce di petto è generalmente considerato un eccesso, che priva la voce del suo potenziale espressivo. Il controverso 'do di petto' di Manrico in 'Di quella pira', attesissimo dal pubblico ma visto dai critici come un facile mezzo per strappare l'applauso, sarà sanzionato a più riprese fino agli anni Sessanta dell'Ottocento. Recensioni molto più favorevoli a Verdi si troveranno nell'*Art Musical* di Léon Escudier, editore di Verdi, che è scrupolosamente attento alla pubblicità e alla corretta esecuzione delle opere del maestro in Europa: l'allestimento di *Un ballo in maschera* al Teatro dell'Oriente di Madrid (1861) è lodato proprio perché vi figurano tre interpreti della prima del 1858 (Fraschini, Giraltoni e la Dejean). Molto più critici sono, invece, i commenti alle *performance* parigine della Alboni (Ulrica) e perfino di Mario (Riccardo), considerati come inadatti al ruolo nonostante le indubbie qualità vocali.

• **ROBERTO SCOCCIMARRO (Università degli Studi di Bologna), *La ricezione verdiana nelle recensioni della stampa tedesca nell'Ottocento: questioni estetiche e interpretative***

Il tema ricorrente che percorre la stampa tedesca impegnata a recensire le opere di Verdi e i cantanti verdiani è di ordine estetico. La critica germanica non comprende le ragioni dell'ascesa del nuovo astro e ne critica l'orchestrazione pesante, la scarsa originalità melodica, talora la concezione drammatica. Conseguenza sul piano della vocalità di tali novità stilistiche è l'allontanamento della tradizione belcantistica. Le nuove modalità tecniche non si esauriscono naturalmente nella diffusione del registro tenorile acuto con emissione di petto, esse si estendono agli altri registri vocali. Tra le conseguenze dello stile 'gridato', così spesso denunciato, vi sono la tendenza a un'intonazione crescente (*distonieren*) e al prematuro declino dell'organo vocale, con carriere che si concludono anche dopo soli pochi anni. Legato all'affermazione del nuovo stile vocale è poi il tema della formazione. A giudicare dalle recensioni, i maestri di canto talora lavoravano senza preoccuparsi dell'educazione musicale generale, buttando per così dire allo sbaraglio elementi di grande talento, presto divorati dalla giostra degli ingaggi precoci e dal ritmo di numerose recite settimanali. Il circuito formativo e produttivo stigmatizzato sembra avere dunque inizio nella nuova estetica dell'opera romantica, per attraversare lo stile vocale verdiano e toccare infine il sistema di reclutamento delle nuove leve. Accanto a tale questione di fondo, la stampa rileva a più riprese questioni concernenti la recitazione, in particolare l'influsso di modelli del teatro di prosa francese sull'arte scenica dei cantanti verdiani. Ultimo aspetto, solo occasionalmente rilevato dalle recensioni, è quello delle interpolazioni e degli interventi sul testo: si tratta di fenomeni talvolta eclatanti, oggi non più ammissibili. L'estensione dello spoglio fino allo scorcio del secolo, oltre a mostrare l'ulteriore sviluppo di tali linee di tendenza, permetterà anche di comprendere se il sistema di reclutamento e il latente cinismo che lo accompagnava fossero fenomeni diffusi anche fino all'inizio del Novecento.

Technical Skills and Musical Interpretation

• PIERRE GIROD (Université Rennes 2), **Vocaliser la musique de Haendel en France (1827-1927) : le cas de l'agilité *di bravura***

Un certain nombre de publications récentes permettent de suivre presque continûment l'évolution du chant haendelien après la disparition du compositeur et jusqu'aux premiers enregistrements sonores de ses œuvres. Émaillée de traductions et d'arrangements divers, la tradition vocale n'en demeure pas moins celle d'*arie da capo* prêtant le flanc à la mode ornementale de chaque époque et exigeant des exécutants une certaine agilité vocale. Comment formait-on les élèves à la vocalise ? Quels critères définissent une exécution réussie des traits les plus rapides ? Peut-on distinguer entre vocalise *di grazia* et *di bravura* des gestes fondamentalement différents ? Quelle valeur esthétique se dégage d'une pratique aussi profondément ancrée dans le *bel canto* un siècle après les dernières œuvres lyriques écrites pour des castrats ? Une synthèse des connaissances à jour sur l'école de chant anglaise viendra compléter l'analyse de quelques pages de méthodes françaises pour offrir une perspective nouvelle à l'étude du statut particulier dans l'histoire de l'interprétation et de l'enseignement des classiques promus par Viardot, Gevaert et Hettich.

• MARIA BIRBILI (Humboldt Universität Berlin / Universität des Saarlandes), **The Importance of the Singers: Virtuosity and Formal Structure as a Means of Characterization in the Operas of Rossini and Donizetti**

Rossini and Donizetti are well-known for creating elaborate virtuoso belcanto, yet their specific belcanto techniques have seldom been examined in depth, even today, during the so-called «Rossini Renaissance» and while most of Donizetti's Tudor works are frequently and successfully performed in opera houses all over the world. My paper will discuss the significantly active part singers played in the creative process of composing Italian opera. For instance, mezzosoprano Geltrude Righetti-Giorgi effectively 'stole' the cabaletta of the aria finale for the tenor from *Il barbiere di Siviglia* (Rome, 1816) and used it for herself for the aria finale in *La Cenerentola* (Rome, 1817). I'll discuss a precise typology I have identified that Rossini used solely in his Neapolitan operas, from *Otello* to *Zelmira*, in connection with the tenors at the Teatro San Carlo. Rossini cast lyric coloratura tenor Giovanni David for the part of the often misunderstood hero, as in Oreste in *Ermione* or the hapless husband in *Zelmira*. The arias composed for David are written in a stratospherically high register with the full arsenal of extreme *canto fiorito*. Baritenor Andrea Nozzari, on the other hand, was cast as the anti-hero (in *Otello*), the antagonist, or the superhero (Roderick di Dhù in *La donna del lago*). Able to cover almost three octaves, his arias are reminiscent of Mozart's 'Martern aller Arten', with the *solita forma* extended in four parts like in an ensemble or Finale. Additional instrumentation for Nozzari includes heavy brass, timpani and grancassa, plus a *banda sul palco*. I will also discuss Donizetti's initially planned cadenza with glass harmonica in *Lucia di Lammermoor* (Naples, 1835) and how Nellie Melba's teacher Mathilde Marchesi allegedly composed a new cadenza with flute, inspired by Meyerbeer's extremely virtuoso cadenza with 2 flutes in his opéra-comique *L'Étoile du Nord* (Paris, 1854).

• **ÂNGELO MARTINGO (University of Minho / CEHUM), *The Rationality of Expressive Communication: Structure, Performance, and Music Reception***

Although departing from a common object – notation –, no univocal relation has traditionally been systematised between rational analytical operations and the expressive performance decisions. Notwithstanding, Lerdahl and Jackendoff's (1983) *A Generative Theory of Tonal Music* has informed from late 20th century both perceptual studies and the study of recordings, showing phrase structure and the structural importance of phrases as key elements in the understanding of performer's expressive deviations macrostructure. The microstructure of performance expressive deviations, however, remained not fully explained. Building on generative theory, Lerdahl (2001) developed and quantified in *Tonal Pitch Space* notions of harmonic tension and melodic attraction that, given their numerical and no longer formal character, are particularly apt for empirical scrutiny, namely, as an instrument for enlightening expressive microstructure. In the study now reported, the tension and attraction values developed by Lerdahl for the first eight bars of the second movement of Beethoven's Waldstein Sonata, Op. 53, were correlated with the expressive deviations – dynamics and agogic – practised by 23 performers in commercial recordings of the work. Recordings in which expressive deviations and structural elements were found to correlate, and recordings in which no such correlation was found were then rated by expert and naïf listeners. It was found that both naïf and expert listeners assigned higher ratings to recordings in which expressive deviations correlated to tension and/or attraction. In this context, it is suggested that both performative decisions and their reception can be understood as resulting from the internalisation of musical structure.

Piano Music and Gesture

• **INÈS TAILLANDIER-GUITTARD (Université d'Évry – Paris-Saclay, RASM-CHCSC), *Le geste sensible : mouvement et expression pianistiques au XIX^e siècle***

Dans un ouvrage intitulé *Plaisir de jouer, plaisir de penser*, Charles Rosen déclarait : « Jouer d'un instrument est un plaisir physique, musculaire. On ne devient pas pianiste à moins de ressentir un plaisir intense à faire bouger ses doigts, et surtout à les mettre en contact avec les touches. » Or, cette délectation que procure le geste pianistique, de même que les sensations tactiles qui lui sont attachées, semblent difficiles à appréhender par les méthodes traditionnelles de la musicologie. Pourtant, relativement tôt dans le XIX^e siècle, on trouve les traces du « plaisir physique » évoqué par Rosen, certes en des termes quelque peu différents, car associé à une théorie de l'expression. Dans son *Traité du mécanisme de piano*, demeuré inachevé, Tellefsen condamne ainsi l'usage prôné par Louis Adam et bien d'autres d'éviter systématique tout mouvement superflu (des doigts, mais plus généralement de l'ensemble du corps), et argue de la nature essentiellement « mouvementée » de l'art musical pour légitimer la mobilité du pianiste. Or, le mouvement peut être ici compris dans une double acception. Il semble désigner d'une part les fluctuations expressives de la musique, d'autre part les gestes réalisés par le pianiste. Nous nous attacherons donc à montrer de quelle façon sont corrélés ces deux éléments, et dans quelle mesure ils amènent à concevoir le geste du musicien, mais aussi son toucher, comme l'expression d'une subjectivité et comme les vecteurs de l'émotion. En somme, il s'agira de considérer de quelle façon geste et toucher, au-delà de leurs enjeux techniques et en rupture avec le modèle mécaniste prévalant dans la première moitié du

XIX^e, deviennent des facteurs essentiels d'une sensibilité musicale d'autant plus profonde qu'elle s'incarne de multiples façons, au gré des vicissitudes du sentiment.

• **ARABELLA PARE (Hochschule für Musik Karlsruhe), *Whose Music? Interpreting Authorship and Identity in Brahms's Variations on a Theme of Robert Schumann Op. 9***

The Variations on a Theme of Robert Schumann, composed by Johannes Brahms in 1854 occupy the intersection of a complex web of biographical and musical relationships. Although Brahms had only met Schumann in the autumn of 1853, the musical and personal friendship between the composers was quickly established. Schumann's suicide attempt was deeply felt by the young Brahms, who soon began composition of Op. 9. In addition to the choice of a minor-key theme, the rhetoric, texture and musical treatment itself may be read as an homage to Schumann, as the cycle is much closer to Schumann's 'Fantasie-Variationen' than the later cyclical structures in Brahms's work. The variations display an intricate set of layered identities, both through referentialities in the musical text, and through explicit notation in the manuscript. Brahms integrated two contrasting musical personalities into the cycle: one, signed with a flourishing 'B', is more lyrical, and diverges from the extroverted and thematically more distant variations signed «Kr.» for 'Johannes Kreisler'. In the midst of this cloud of references, the concept of interpretation takes on a new significance. Brahms is, on multiple planes, distanced from his own authorial voice. He is engaged in what may be termed compositional interpretation. The aim of this paper is to examine these questions and place them in performative contexts. The physicality of performing is dependent on compositional individuality and identity. Alterations to this identity necessarily produce differences in interpretation and performance practice. Brahms is not 'varying' Schumann's theme in his own 'compositional voice', but differentiating his authorial identity by altering his strongly-characterised pianistic writing. In essence, does – or should – one aim to be performing Brahms, Schumann, or someone else entirely?

• **LINA NAVICKAITĖ-MARTINELLI (Lithuanian Academy of Music and Theatre), *Performer Hero: The Gestures of a Virtuoso***

This paper offers some reflections on expression and perception of virtuosity in the art of musical performance, mainly as related to the performers' gesturality. Importantly, musical gestures are not only those that produce sound, but also the non-sounding physical movements of performers. Intended or involuntary, musicians' gestural behaviour has a communicative power and 'shapes' the audience's reception of the performance. Several studies have shown that the listeners' experience of music is intrinsically linked to their experience of a performer's movement. It can even be claimed that many a listener actually grasps the expressiveness of the performance from the musicians' gestures rather than from the musical sounds. Moreover, the expressiveness and other types of information conveyed through musical gestures operate at the level of cultural agreement. Many contemporary pianists were educated through the prism of the Romanticist aesthetic paradigm suggesting the importance of charisma, the primacy of subjective expressivity, impressive artistic effects, and personal individuality. And even those who were not, have been affected by the prevailing stylistic requirements, standardized behavioural codes, and performance clichés related both to the creative output of a given composer and to the very situation of stage

performance. An intense level of intimacy vs emphasis on virtuosity, transcendental serenity vs broad dynamic spectrum, ‘musicality’ and imagination vs ‘magnetic’ eccentricity – these are all the features that the audience expects from a top level performance. Having this in mind, the hypothesis of the paper is that we can talk about a ‘gestural topic’ within a romantic performance. I suggest that among the several possible functions of the performer’s bodily gestures, especially under the public concert circumstances, there exist some archetypal patterns that communicate to the audience the culturally embedded meanings of the musical narrative, of the performer’s personality and of the stage persona – the romanticist convention as performer-hero/star/showman/virtuoso.

• **LUÍS BASTOS MACHADO (CESEM – FCSH, Universidade Nova de Lisboa), *The Concept of Craftsmanship as a Reaction to Modernity in Germanically-Trained Pianists during the First Half of the Twentieth Century***

The shocks of modernity in German-speaking lands during the second half of the nineteenth century originated what Marion Deshmukh has coined as an ‘ambivalent modernism’ in society and the arts: an acceptance of certain aspects and values of modernity together with a reaction against others deemed as incompatible with a genuinely German spirit. How did musical interpretation reflect this ambivalence? In the Germanic imaginary at the turn of the twentieth century, the glorification of craftsmanship was one of various axes on which the struggle against the ills of modernization rested. By incorporating traditional artisanal techniques and values in otherwise avowedly modernist aesthetics, some artists staged a resistance against the massification of industrialized production, in which the quality of dedicated individual work was lost with the mechanization of tasks. In this paper, we shall explore in which ways the thought of various Germanically- trained pianists born around the last two decades of the nineteenth century can be framed in a context of ambivalent modernism, specifically in what concerns the value of craftsmanship in their discourse and performance aesthetics. By relying on Richard Sennett’s conceptualization of craftsmanship, and drawing from writings and critical editions made by various performers, we propose an outline of this aspect of interpretive thought as it appeared among that early- modernist generation. Our study shows that the idea of craftsmanship presented itself in complex forms. Within a prevalent aesthetic paradigm of absolute music, ‘craft’ was often associated with the purely physical – therefore inartistic and insufficient – aspects of playing. The appreciation of craftsmanship can, however, be read chiefly as a rejection of formulaic and systematic interpretive solutions, emphasizing the need for individuation and the value of heterogeneity. A critical and dynamic engagement with the specific musical material at each moment was promoted, with important repercussions in the relationship with the notation.

• **CHAO DU (Université Paris-Cité), *Au bout des doigts : les partitions de Yvonne Loriod***

Yvonne Loriod était une pianiste d’une immense culture. L’école française du piano après la seconde guerre mondiale, sans elle, n’aurait pas été le même : elle l’a dotée d’un nouveau chapitre, musical, et surtout, par son enseignement, elle l’a gardée. On ne peut non plus imaginer

un monde musical de France voire de Europe du xx^e siècle sans la participation d'Yvonne Loriod. Professeur au Conservatoire de Paris, Messiaen fut titulaire de la classe d'harmonie (1941-1947), puis d'analyse et d'esthétique (1947-1966), enfin de composition (1966-1977). Ses cours, de confidentiels dans les premières années, sont bien vite devenus mondialement réputés et drainèrent vers le Conservatoire de Paris plusieurs générations de musiciens. Théoricien et compositeur avant tout, il a enrichi et renouvelé le langage musical. Les influences de la musique extra-occidentale, des harmonies et des rythmes nouveaux, des études très poussées sur les chants d'oiseaux, ont été autant de ferments qu'il a su exploiter dans ses propres œuvres. Il laisse un grand nombre de partitions dont beaucoup sont aujourd'hui devenues des classiques du répertoire des concerts. La pianiste Yvonne Loriod (1924-2010), élève de Messiaen au Conservatoire à partir de 1941 et devint sa seconde épouse en 1961, a été étroitement associée à la création du dernier. Elle a mis son impressionnante technique pianistique au service des œuvres de Messiaen qu'elle interprétait à travers le monde. Elle enseigna au Conservatoire de Paris et à Darmstadt pendant les années 1960-1970. Les documents contenus dans les archives révèlent qu'elle avait travaillé en tant que compositrice. Après le décès de Messiaen, Loriod décida de créer une Fondation afin de promouvoir les œuvres du compositeur, mais aussi dans le but de préserver l'intégrité de ses archives qu'elle avait entrepris de classer et d'annoter. Dans le cadre de la pratique de la performance, je souhaite parler le traitement du doigté de Loriod, à l'instar de la *Prélude, Chorale, et Fugue* de César Franck, autant que la *Fantasie en Do majeur* Op. 17 de Robert Schumann.

Musical Interpretation and Musical Narrative

• **HECTOR CORNILLEAU** (EHESS, Centre Georg Simmel, Paris), **Penser l'interprétation dans les encyclopédies et dictionnaires de musique sous la Restauration : le cas de l'*Encyclopédie méthodique* de Panckoucke**

Une trentaine d'années après l'importante entreprise éditoriale de l'*Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers* (1751), Charles-Joseph Panckoucke (1736-1798) entreprend une révision des savoirs et de leur organisation qui prend la forme d'une *Encyclopédie méthodique*. Les deux volumes consacrés à la musique traduisent l'intérêt accordé à cet art dans l'ordre encyclopédique de la connaissance. Entre 1791 et 1818, dates de leur publication respective, ces ouvrages témoignent d'une évolution sensible de la façon de penser la musique, oscillant entre collecte des savoirs théoriques et reflet des états de la pratique. Cette nouvelle démarche encyclopédique s'inscrit dans la tradition déjà ancienne de la *réduction en art* qui procède du rassemblement des savoirs pratiques et d'une synthèse de ceux-ci, impliquant sélection et réorganisation méthodique. La publication du second volume, auquel nous nous intéresserons en particulier, constitue le moment décisif d'une démarche qui intègre les pratiques performatives au sein du « cercle des connaissances ». Jérôme-Joseph de Momigny (1762-1842), un des principaux contributeurs, justifie clairement ce besoin d'actualisation : « La théorie de la *musique*, en retard de plusieurs siècles sur la pratique, demandoit depuis long-temps un législateur nouveau, capable d'apercevoir toutes les anciennes erreurs, & assez heureux pour avoir fait la découverte des vérités qui doivent y être substituées. »

• **PETER ASIMOV (University of Cambridge) – CHRISTOPHER BRENT MURRAY (Conservatoire de Paris / Université libre de Bruxelles), Performers at Work on Webern's Variations Op. 27: The Places of Analysis in Interpretive Practice**

The relationship between musical analysis and interpretation in performance was among the most debated topics in late twentieth-century music theory. The prescriptive approach of analysts seeking to demonstrate the practical applications of their field for music performance (Cone 1968, Berry 1989) came under increasing reproach by the end of the century through the emergence of musicology's 'performance turn' (Lester 1995, Rink 2002, Cook 2013a), and through practice-based and autoethnographic methods (Dogantan-Dack 2011). We approach performers' analysis from a descriptive, historicist perspective, taking as a case study annotated scores of Webern's *Variationen für Klavier*, Op. 27. Described as a «key arena within which postwar modernist values were negotiated» (Cook 2017), Webern's Op. 27 has been subjected to decades of analytical speculation, including debate over the implications of analysis for performance (Stadlen 1958, Wason 1987). More recently, the performance history of Op. 27 has been studied through recording analysis (Quick 2010, Cook 2017). To present, Peter Stadlen's annotated score has dominated discussions seeking to bridge score analysis and performance studies due to its status as a revelatory artefact of the composer's intentions (Boynton 2002). Expanding this corpus to scores annotated by Glenn Gould, Yvonne Loriod, Claude Helffer, Leonard Stein, and Jacques-Louis Monod, cross-referenced with available videorecordings, makes it possible to examine the nature of performers' analyses and weigh their implications for the working habits of different performers. These scores disclose a range of views regarding the importance of conventional twelve-note analysis for interpretation. We discover annotations which may be productively understood as modes of performer analysis – readings adapted for specific performerly needs. The comparative study of performers' annotated scores both complements and complicates prior debates regarding the relationship between analysis and interpretation – both narrowly, expanding the parameters of the debates about Op. 27; and broadly, offering descriptive insights into the historical utility of wide-ranging forms of analytical thought for performers of modernist repertoire.

• **HILARY METZGER (Pôle Aliénor, Centre d'études supérieur de musique à Poitiers), Reconciling Written Performance Instructions with the Playing on Early Recordings: A Literary Analysis of the Works of Carl Flesch**

This presentation will examine the written instrumental instructions by Carl Flesch found in *Die Kunst des Violinspiels* (1923, 1928). Instead of selecting specific performative issues (like vibrato, portamento, rubato...) I will first classify the written instructions according to three criteria of literary analysis: 1) Voice: Is the author casting himself in the role of teacher, performer, or observer/critic? 2) Tone: Is the language sarcastic, neutral, poetic (rhetorical) or strongly judgmental? 3) Originality: Are the words 'plagiarized' from earlier sources or are they original to the author? I will then compare the instructions to the playing heard on Flesch's thirty known recordings to see which types of language or literary constructs describe techniques that are more likely to correlate with the performative choices we hear. Other scholars have studied Carl Flesch: David Milsom and Robert Philip have discussed Flesch's performance style in both his writings and his recordings, but they have not systematically examined the ways in which the

two sources diverge. Stefan Knapik has written two excellent articles analyzing the language used by Flesch, Auer, and Joachim in their violin methods, illuminating their underlying philosophical and psychological roots and contradictions, but Knapik neither examines their recordings, nor engages in the kind of literary analysis proposed here. Dorottya Fabian has compared the recordings of three early 20th century violinists with the language in the critical reception of their live concerts, but she neither addresses their methods, nor talks about Flesch. This literary analysis of Flesch's work would allow us to better understand the real meaning behind the words of his contemporaries who did not record as often as he did, and could potentially help us interpret written instructions from earlier times more accurately.

Performance and Society

• **GIULIA BRUNELLO (Institut Interpretation, Hochschule der Künste Bern), Performance nei salotti: spazio domestico e ruoli di genere**

L'intervento, che prende in esame il contesto europeo nella prima metà dell'Ottocento, intende indagare in che modo la pratica musicale nei salotti definiva i ruoli familiari, dava forma ai sentimenti domestici, costruiva i ruoli appropriati di uomini e di donne nelle diverse fasi della vita. Le donne studiavano musica per riempire le ore di ozio in casa, per confermare il proprio ruolo e rispondere alle aspettative culturali, e per acquisire vantaggi sociali attraverso il matrimonio. Per gli uomini, che avevano una vita al di fuori della famiglia, la musica poteva svolgersi al contrario sia in casa sia in luoghi pubblici. Di conseguenza, quale diversa esperienza assumeva la stessa musica per uomini e donne? Come gli usi sociali degli strumenti musicali costruivano ruoli di genere nei contesti domestici? Dalle donne, in particolare dalle figlie prima del matrimonio, ci si aspettava che avessero charme ma non che sfidassero l'abilità degli uomini o che si esibissero davanti a un largo pubblico: la loro performance pubblica poneva infatti domande sulla loro condotta personale e sulla loro moralità. L'istruzione musicale delle donne faceva parte dell'educazione morale e non di un'espressione artistica. Le competenze musicali richieste alle donne erano perciò diverse da quelle richieste agli uomini? La ricerca, che si inserisce negli studi sulla sociabilità borghese in Italia e in Europa dell'Ottocento, prenderà in esame diverse fonti tra cui: manuali di comportamento e scritti di educazione della donna; narrativa; trattati di canto; programmi di studio dei conservatori; cronache nei periodici; epistolari di maestri di musica. L'analisi dovrà tenere conto che le fonti sono opera di autori uomini: ci si dovrà perciò concentrare sui pregiudizi, sulle aspettative culturali, sulle prescrizioni implicite e sugli stereotipi di genere insiti nelle pratiche musicali.

• **GALLIANO CILIBERTI (Conservatorio 'Nino Rota' di Monopoli), Dirigere Bach, Händel e "musica barocca" a Dresda nella prima metà del XIX secolo**

Tra il 1826 e il 1840 il giorno della domenica delle Palme la cappella reale di Dresda sotto la direzione di Francesco Morlacchi (1784-1841) eseguì oratori, composizioni liturgiche e sinfoniche di Bach (due volte la *Passione secondo Matteo*), Händel (*Messias*, *Jephta*, *Samson*), Graun, Haydn, Mozart e Beethoven. Queste esecuzioni ebbero un impatto impressionante nella stampa tedesca. Le esecuzioni bachiane suscitarono accese discussioni circa: il rapporto tra prassi esecutiva, competenze tecniche e interpretazione (l'impossibilità di trovare un suono per gli oboi

da caccia e d'amore o per la viola da gamba). Naturalmente il dibattito sul rapporto tra testo ed esecuzione (con organici imponenti) pervase nella totalità di tali allestimenti. Agli aspetti di prassi, di direzione e di organizzazione ne va aggiunto un altro molto importante: lo scopo umanitario di queste iniziative disposte per il fondo pensione delle vedove e degli orfani della cappella reale di Dresda. Un modo filantropico di sostentamento voluto da Morlacchi che implicò tutti quegli elementi sociali, identitari e culturali tipici di tali progetti.

• **MAGDALENA OLIFERKO-STORCK (Independent Researcher, Bern), *Between Europe and America: Public Concert as a Product on the Market in the First Half of the 19th Century***

The period from c.1750, along with the gradual emergence of the free market, the industrial revolution and the extraordinary social changes brought about by the French revolution, allowing the voice of the middle class, created exceptional conditions for the development of musical life. It enabled the emergence of a public space and an institution of public and semi-public concerts, which from then on was developing alongside the hitherto popular trend of music at the courts and among the aristocracy, which had been pushed to the margins. The patronage is taken over by the bourgeoisie, eager for the prestige associated with art, and music is getting to a mass product. At the same time, however, the culture of the elite is flourishing. The tactic of reaching the audience is both offering an elite product intended for a small group and one intended for the masses, guaranteeing quantitative success. The evolution of means of transport offers traversing hitherto inaccessible routes both in Europe and America, enabling great concert *tournées*. In my paper, based on case studies, I will present several outstanding virtuosos of the first half of the 19th century who traveled not only Europe, but also the United States during their concert tours: Louis Moreau Gottschalk, Henry Herz, Julian Fontana and Camillo Sivori. I will show the mechanisms of positioning music on the market in the first half of the 19th century, as manifestations of 'social traces' and 'social cause' in the history of music, concepts introduced by Jim Samson.

• **SANDRINE COYEZ (SciencesPo / EHESS, Paris), *American Crooners On Air (1930-1950): Cultural Meanings and Business of Vocal Intimacy***

1930s. American radio broadcasting made a new kind of singer: the Crooner. Rudy Vallée, Bing Crosby, Russ Colombo, Gene Austin and Frank Sinatra were main national idols during the first half century as they redefined popular song – and American musical identity. As opposed to a Wagnerian or Verdian triumphant tenor like Enrico Caruso, crooners were mostly young men who suavely sang love songs into microphones most popularly over the radio. Radio microphone exhausted every detail of their voice and breath, developing a kind of intimate relation between singer and audience that was very appreciated at a time of Franklin D. Roosevelt's Fireside chats were broadcasted into millions of American homes. Also, from the very first programs in which they appeared, at NBC and CBS, crooners were mostly often broadcasted under the sponsoring of mass consumer products which were symbols of the American Way of Life. This communication will analyse how and why American crooners tended to please everyone and especially female

audience, through the construction of a vocal and physical aesthetic. We will explore the cultural meanings and business of musical vocal intimacy and new masculinity to understand how crooners served commercial interests of sponsors, reaching mass audience through fandom. The special 'private' or 'intimate' relation between crooners and audience was not only always for musical pleasure. Ultimately, to question the representation of masculinity in music in the United States and to bring out the different socio-cultural and political meanings.

Performance Practice

• GUILLAUME TARDIF (University of Alberta, Edmonton), *Intentionality, Directionality: Exploring the Art of Phrasing (in Violin Playing)*

In the context of this conference on musical interpretation and performance from the 19th to the 21st centuries, I will consider the notion of 'phrasing' as a fundamental, deliberate, meaning-giving, and directional action on the part of performers. Taking as starting point that phrasing focuses on eloquently 'connecting', 'interpreting', or 'enlivening' the given notes – not only in intelligible formal units revealed or predicted in time but also on an emotional level, I will consider the performance practice literature of the period and discuss notational and improvisational expectations or subtleties associated with 'vital' or 'memorable' musical 'renditions' of a composer's 'intents'. The remainder of the presentation will focus on illustrative cases involving violin playing – from annotated scores, pedagogical texts, concert reviews, and audio and video recordings.

• ROBERT DE BREE (Royal Conservatory The Hague), *The 19th-Century Improvised Fantasia for Wind Players*

Although we know that at least some 19th-century wind players were able to improvise fantasias (for example the blind flautist Friedrich Dülon), we don't know exactly what they improvised and how they learned. This research brings together several strands of information to create a new methodology. The basic steps are inspired by Carl Czerny's *Anleitung zum Fantasieren* (1829). Czerny suggests a pedagogy starting from simple preludes, followed by bridges, cadenzas and variation techniques, before venturing to improvise fantasias, where all these elements come together. Czerny also advises taking the works of others as inspiration and luckily there are ample extant scores of preludes, cadenzas, variation pieces and fantasias for solo wind instruments. Taking these examples I can learn typical, contemporary figurations, forms and ideas for wind instruments and fill in Czerny's pedagogical path with more appropriate examples for me. Compared to Czerny's examples however, the solo wind versions are generally more simplistic. This is partly due to the mechanics of the instruments. But, I think this is also because they were mostly aimed at an amateur market. I think professional musicians would have had more knowledge of harmony and counterpoint, to be able to suggest imitations and richer harmonies, as we can see for example in the solo music for flute by Johann Sebastian Bach and Georg Philipp Telemann a century earlier. Can Czerny and my baroque knowledge inspire new paths as well? In conclusion: I learned from the existent repertoire for wind players, applied my findings to my period oboe and took Czerny's suggested route to the top of the fantastical Parnassus.

• **NIR COHEN-SHALIT (New York University), (Un)interpreting the Romantics: Historically Informed Practices Through the Study of Annotations of 19th-Century German Orchestras**

In *The Imaginary Museum of Musical Works*, author Lydia Goehr describes an inherent ambivalence in modern conducting, with conductors serving simultaneously as both servants and masters, balancing the «fidelity to the work specified by the composer» against their desire for a personal interpretation. The situation is further complicated for the HIP scholar-conductor, who, additionally, must negotiate historical practices that may contradict modern understanding of the score, obfuscate hidden meanings and the composer's possible performance expectations, or altogether limit the interpretative freedom. On the other hand, historical sources indicate that in 19th-century Germany, orchestral performance and conducting were guided by a different set of artistic expectations and conditions, that raise the question: did orchestras and conductors interpret the music they performed, in the sense we think about it today? The study of annotations in musical performance material is emerging as a critical source of knowledge about 19th-century performance practice. While most of such studies are limited to solo and chamber music (and seldom go beyond published annotated editions), my paper deals with performance practices by examining, for the first time, how conductors and orchestra players annotated their own music in 19th-century Germany. The annotations I have discovered reveal that orchestral performers, when preparing and adapting scores for performance, were taking liberties greater than we have been led to expect. The annotations also make a case for an aesthetic approach regarding temporal, expressive and technical uniformity and coherence, that is fundamentally different than our modern conceptions. Deviating from more traditional historical performance approaches, my research suggests a shift of focus from the score as a fixed text representing the composer's intentions, to the role of performers collaboratively manifesting the expressive possibilities of the musical act. This shift allows me to question the role of the conductor as an authoritative figure and sole (or at least main) interpreter of the music, as well as some of other fundamental paradigms regarding orchestral practices. In this paper I will present some of my preliminary findings after analyzing both scores and orchestral parts found in various German archives, including the estates of the conductors Hans von Bülow and Franz Wüllner, and the archives of the Düsseldorfer Musikverein, Hofkapelle Rudolstadt and Hofkapelle Sondershausen, and more.

• **SZABOLCS ILLÉS (HUN-REN RCH, Institute for Musicology, Budapest), *The Beginnings of the Early Music Movement in Hungary: Performances and Their Reception from the Long 19th Century***

In 1859, Gábor Mátray, one of the first Hungarian music historian-researchers, publishes his own transcription of the 16th century melodies found in the National Museum's codices, including the compositions of Sebestyén Tinódi, and presents them in concert with the students of the National Music Academy. After the suppression of the war of independence by the establishment of the Austro-Hungarian Monarchy the reorganization of the cultural life brought with it a revival of the periodically suspended music societies. Two of the most important of these, the Buda Academy of Music and the Budapest Music Lovers' Association, have been interested in the musical repertoire of earlier periods since their formation in 1867. After 30 years the first

performance of Haydn's oratorio *The Creation* in 1872, with its interesting contemporary press reviews, gives an idea of the changes in taste and style that were taking place during the period. From then on, Haydn's oratorios, together with similar works by Handel and Bach, which later joined them, formed part of the gradually developing early music repertoire, and were among the defining pieces of the oratorio cult that was established from the early 20th century onwards through the epoch-making work of the Choir and Orchestra Society under the leadership of Emil Lichtenberg until 1944. From the end of the 19th century onwards, performances by foreign guest artists and ensembles in Hungary also helped to foster interest in the music of earlier periods. Among these events were in 1863 and 1864 three historical music concerts of the harmonium virtuoso Leopold Alexander Zellner in Budapest, and the performances of the Société des Instruments Anciens and Wanda Landowska in the first decade of the 20th century. In my presentation, I will explore a little known aspect of this exciting period, which was rather defined by the efforts to develop characteristic national music, focusing on the revival of interest in the great works of Western European music history and pre-Romantic composers and the emergence of the oratorio cult, through the press and reviews of the period.

