The Sins of Sor Juana - Collaborative Interaction

Daniel Blanco Albert and Lise Olson, Birmingham Conservatoire and Birmingham School of Acting

This paper will aim to explore the organic process of collaboration between theatre director (Lise) and composer (Daniel), using the template of the European premiere of The Sins of Sor Juana, a Latino play by award winning writer Karen Zacarias as the basis for our study.

We will look at the various steps taken for the interdisciplinary nature of the task, from international correspondence, instrumentation for the past/present continuum of the script through leitmotifs of character and musical underscoring to support dramatic action.

With both of us present during the rehearsal process, we were able to achieve a delicate interplay of music and dialogue, always focusing on the storytelling necessary for the understanding of this complex text that traversed the life of Sor Juana de la Cruz in nonlinear form. The Sins of Sor Juana is based upon the life of the real Sor Juana De La Cruz (female dramatist and poet) whose early life was as a member of the Viceroy’s court in New Spain (Mexico) in the late 1600’s. We were both keen to contextualize the period and yet bring the music up to date for a modern theatrical retelling. To achieve this we used both period and contemporary instrumentation and utilized the film technique of underscoring dialogue.

The paper will be written from both perspectives of the director and composer and music will be available during the presentation as a demonstration of our working process.
The “Easthetics” of Laibach

Simon Bell, Anglia Ruskin University

Emerging in the wake of Tito’s death and shaped by the break-up of Yugoslavia, the performance art collective Laibach are Slovenia’s most famous cultural export, with a global following and an international and domestic history of controversy. Since their inception in 1980, they have released 26 studio albums, and are currently on a world tour. In August of last year, Laibach became the first Western group to play in North Korea.

Championed by Slavoj Žižek for their subversive strategy of over-identification with the totalitarian spectacle, Laibach performances are a dialogue with ideologically charged spaces. In interrogating ideological provocation as a state of being, every Laibach and NSK performance necessarily becomes site-specific.

Each album release differs significantly in genre, and is a study in subjectivity, from the martial-industrial and the atonal, to the orchestral, to digital bricolage and re-codings of Bach. They first attained notoriety in the West for their re-codings of Western “rock anthems”. Laibach’s musical agency in the West functions as a disruptive element challenging hegemonic Western forms and the cultural given of rock music as an antithesis to authoritarian power-structures.

This paper explores the method by which this performance art group articulates not only an East-West nexus as the interplay of texts, but in returning to the rejected faecal matter of European history, fulfils the function of Michael Taussig’s notion of the sacred, and in the process negotiates the determinants of advanced-capitalism.
Measuring the Beautiful

Russell Burdekin, Independent Scholar

Recordings have now been available for well over 100 years but their academic use has usually been restricted to gaining greater understanding of particular performances or performer(s) in which any analysis or comparison is often subjective. However, given packages like Audacity it is now a simple matter to measure with a good degree of confidence aspects, such as length, of a musical piece and of individual phrases within it and thus to explore whether broader, more objective statements could usefully be made and what insights might be gained.

Donizetti’s Maria Stuarda is a typical bel canto opera in which performers have considerable latitude about their approach and their tempi. It is atypical in that modern performances only began in 1958 yet within 15 years it had established itself in a modest position in the repertoire. The final cabaletta, with its repeated verse, was measured and the time for the first run through compared against the second for over 60 performances. The results showed a diverse set of timings in the earlier years which tended towards a particular view by the end of the 1990’s only to change fairly abruptly to the current view, which is around a quarter slower. On the other hand, other numbers did not show such a change. Possible reasons for these findings and the significance of some individual performances are discussed. Finally, other aspects that could be explored are suggested.
Scripting Characters Into History: Appropriation of Baroque performance platforms as a plot device in writing the stage adaptation of Vivaldi’s Mistresses

Shorelle Cole, Playwright

Current conventions of stage writing prefer limited, if any, description of architectural or scenic design within a script. However what if such description were necessary to exact a fictional semblance of personal history, impacting theatre and performance histories? Julia Kristeva posits intertextuality as the borrowing of one art form (from its originally intended or created medium) by another. Intertextuality is determined when that which is borrowed is given semiotic value indicative of subjective purpose of utility. This paper explores the intertextual contexts of Seymour Kohl’s stage play, Vivaldi’s Mistresses which is set within the fictional Orphanage of Blessed Mercy (during the legendary composer’s real-life tenure as music tutor to an all-girl charitable home). Central to the script is the appropriation of transnational and transcultural orchestral performance within the stage play’s architectural and dialogic frameworks, to heighten theatrical receptivity through the simulation of performance practices circa 1730s Venice. Three artist narratives highlight the invisibility of exceptional female talent. Kohl uses the legislatively-required meshed grille women performed behind as both metaphor and signifier of the industry’s deliberate gender obstruction, a division of “female” from “musician”. Gerda Lerner notes that our perceived notion of history exalts male narrative and masculine rendition, resulting in the perception of female history as non-involved. The feminine narrative is pushed behind the scenes, rendering its story of exemplary courage, perseverance and intelligence blatantly inconsequential. Kohl’s play illustrates female competence behind male musical genius, providing strong women-centred, character-driven roles.
Representing the Beautiful/Insane: Pictorial Construction in the Staging of Ophélie’s Mad Scene from Thomas’s Hamlet (1868)

Melissa Gerber-Venter, University of the Free State, S.A.

Compared to the vast research on the phenomenon of the 19th-century operatic mad scene, the mad scene of Ophélie from Ambroise Thomas’s Hamlet (1868) – the only operatic adaptation of the Shakespearean Ophelia character – is oft-overlooked. This is significant given the fascination with Ophelia, evidenced in the myriad of Ophelia-inspired images in art, research investigating the character’s visual representation (Kromm 1994; Showalter 1997) and adaptations of the melancholic madwoman in other artistic spheres. As Ophelia’s ‘original’ archetype as innocent maiden has ‘grown and merged with others, such as the child, the heroine, the temptress and later the femme fatale...’ (Frazer 2012:2), the archetype as represented in Ophélie’s mad scene on the operatic stage invites inquiry.

In this paper depictions of Ophelia in 19th-century art and the representation of Ophélie on stage are compared. Following an analysis of the libretto and a visual analysis of Ophélie’s mad scene ‘À vos jeux mes amis...Partagez vous mes fleurs!... Pâle et blonde...’ from the Metropolitan Opera’s 2010 production of Hamlet, directed by Patrice Caurier and Moshe Leiser, production stills are juxtaposed with painted Ophelias of the Pre-Raphaelites to reveal the visual representation of the Ophelia archetype on the operatic stage. The research reveals that the depiction of Ophélie on stage draws heavily on the established 19th-century manifestation of the beautiful, ‘dying, self-sacrificial madwoman’ (Busato Smith 2010:136), yet, this modern-day representation is also informed by theatrical elements from other mad scenes, such as Donizetti’s Lucia di Lammermoor, alluding to other stereotypes of the 19th-century madwoman.
Between opera and theatre: the early operas of Sergei Prokofiev

Christina Guillaumier, Royal College of Music

Prokofiev is generally perceived to be a giant of twentieth century music: his works are still firmly in the performing repertoire both in the classical and popular domains. He is however, considerably less known for his operatic oeuvre, which includes eight completed operas. Apart from the established repertoire works like Love for Three Oranges and War and Peace, his operas are not often staged outside Russia. Intriguingly, these operas demonstrate a remarkable commitment to exploring the genre as a form of theatre. Prokofiev’s operatic vision is underpinned by three core principles drawn directly from the theatre: theatrical rhythm, declamation and characterization. This paper argues that one reason for this neglect is related to the way that his operatic output is rooted in the principles of contemporary Russian theatre, possibly making these works more challenging to produce for the traditional stage.

Drawing on archival materials, including the composer’s personal notebooks, unpublished letters and various versions of the operas, this paper will uncover Prokofiev’s unique exploration of the principles of theatre using his operas The Gambler and The Fiery Angel as reference points. The influence of Russian theatre is manifest in the use of interpolated scenes, deployment of visual imagery and driven through musical means such as his ostinato bass lines. The composer’s use of declamation and the role of characterization will also be discussed. Reference will be made to the recent groundbreaking productions of these challenging works by the Marinsky Theatre and Covent Garden.
“Playing it straight”: Subverting *Travesti* Identities in Chabrier’s *L’Étoile*

Elisabeth Honn Hoegberg, University of Indianapolis

Chabrier’s *L’Étoile* (1877) challenges 19th-century French opéra-bouffe expectations, offering a musical complexity foreign to popular opera. The opera also subverts social and dramatic operatic customs in its unusual construction of the *travesti* role of Lazuli the peddler. 19th-century breeches roles, almost exclusively secondary and minor characters, tended to divide into two categories: in serious opera they denoted chaste, powerless youths including the shepherd in Wagner’s *Tannhäuser* (1845) and Siebel in Gounod’s *Faust* (1859); in opéra-bouffe, however, these roles became parodic characters whose overt sexuality was stressed through allusion to inversion, such as Offenbach’s libertine Orestes (*La Belle Hélène*, 1868), and suggestively (un)clothed Cupid (*Orphée en enfer*, 1867). Chabrier’s Lazuli, however, overturns these tropes as the character is played “straight,” being neither comically perverted nor lacking in agency. Arguably the protagonist of *L’Étoile*, Lazuli matches King Ouf in dramatic centrality, moreover, it is Lazuli’s resistance of his authority that drives the plot: he escapes from the king’s prison—incidentally fleeing his lover as well—and concludes the opera by appropriating the king’s fiancée. This power equality, even when mediated by breeches, anticipates finde-siècle changes in *travesti* roles by at least two decades as well as broader revisions in gender relations. This paper will demonstrate the ways in which Chabrier references previous dramatic models, covertly underscoring his innovations.
This Is the Army’: The link between Yip, Yip, Yaphank, This Is The Army, White Christmas and Uncle Sam as a West End Producer

Adam Howard, Texas Technical University

Already popular composer Irving Berlin’s role in the US Army during WWI was defined by his assignment to write a review as a fundraiser for a community building. The subsequent revue Yip, Yip, Yaphank was so successful that its run was extended, it was revived in WWII and also was performed in London at the Palladium and elsewhere in Europe for the Allied troops. Much of this material and subject matter reappears in several places including the films Kid Millions and White Christmas, the stage version of which had its West End Run in 2014. The paper, which explores the now nearly 100-year link between music written for a WWI US military fundraiser and a 21st-century West End London show, draws from historical accounts about Irving Berlin, the theatres and venues where the work was performed, US Military archives, and interviews with modern producers, directors and casting directors. The paper ultimately seeks to identify the lasting influence the needs of the American military during WWI have on perceptions and conventions regarding ‘Americanism’ in the modern West End in terms of acting, singing style, staging and casting in the early 21st century.
Composers almost always choose a chorus number to perform the important task of explaining the often very complicated plot of an opera in the first number after the overture. British opera is no exception. The chorus, often representing the locals of the region where the opera is set, informs the audience about the main conflict and the characters involved. Furthermore, it is responsible for creating a suitable atmosphere for the first scenes. Singing the very first words on stage and therefore leaving the first impression of the vocal numbers is a function that carries a lot of weight. The number has to draw and to arrest the audience’s attention as well. Especially in comic opera the plot tends to be intricate and full of misunderstandings, therefore it is crucial for the audience to understand the initial situation. Musically, this can be realised in very different ways as the examples will show – with or without the involvement of soloists, in a very simple strophic form or in a complex segmented form etc., sometimes, the overture has even been reduced to a short instrumental prelude as in The Shop Girl. Arguably, chorus numbers became increasingly important in English comic operas in the 1890s, so a detailed comparative analysis seems to be a promising approach in order to understand this genre better.

This paper will discuss how Caryll, Jones and Sullivan utilize the chorus in the aforementioned operas to introduce the plot and ensure the audience’s attention.
Pocket opera, the New Discipline and the public space: the intermedia composer Brigitta Muntendorf

Karl Katschthaler, University of Debrecen (Hungary)

As many other composers of the younger generation like, for example, Jennifer Walshe, Jagoda Szmytka or Falk Hübner (who gave a paper about the changing role of musicians in contemporary music theatre at the 3rd Music on Stage conference in 2010) Brigitta Muntendorf, who studied composition with Younghi Paagh-Paan, Krzysztof Meyer, Rebecca Saunders and Johannes Schöllhorn, also has an approach to music influenced by digital and interactive technologies, especially social networking websites such as YouTube, Twitter and Facebook. In her most recent series of compositions with the title Public Privacy she explores the musical and theatrical possibilities of the flourishing YouTube culture of self-presentations of amateur musicians covering songs on their respective instruments with different compositional approaches. In these compositions she demonstrates her conviction that the internet and the real world are not two different realities anymore, but there is only one “mixed reality” in several ways. In contrast to Hübner’s more structural approach, Muntendorf is strongly interested in the social implications of music and theatre and although there is seldom explicit social criticism in her music, she is not only aware of recent social developments, but deals with them in artistic projects in public space as in her ongoing project PUBLIC PRIVACY #CITY. On the other hand, similar to Jennifer Walshe, she too wrote several operas, three of them for the Pocket Opera Festival in Salzburg. It is this tension between more conventional forms of music theatre and new forms of compositions “being rooted in the physical, theatrical and visual, as well as musical” and labelled “the New Discipline” by Jennifer Walshe, which will be the focus of my paper.
Les Miserables - A Case Study of Adaptation as Collaboration in Musical Theatre

Edward Lewis, Falmouth University, Cornwall

While collaboration in musical theatre can take a number of forms: book-writer, lyricist and composer; audience and performers; producers, directors and ‘angels’, to name but a few, this paper examines the collaboration between a dead author and the living creative artists that adapting a classic novel involves. Although Lionel Bart’s 1960s classic Oliver and the lesser known Smike (based on Nicholas Nickleby) are but two examples both drawn from Dickens’s novels, this paper takes as its focus Boublil and Schonberg’s musical version of Victor Hugo’s Les Miserables.

All adaptations involve collaboration if only between differing media, novel to stage-play, play to film (or vice versa) and the like but an adaptation of a classic 19th century novel such as Les Miserables adds a number of layers to the collaboration. In the case of Les Miserables we are presented not only with medium change but also a collaboration between a dead author and his adaptors. Additionally the work may also be seen as a multiple ‘transdaptation’, the original novel and musical being written in French but the show given its most successful production in English. The paper will attempt to identify some of those multi-layered aspects of the process and assess their significance both for the show’s creators and for creating meaning for the audience.
A queer voice for a queer opera: Kathleen Ferrier’s interpretation of Gluck’s *Orfeo*

Alexandra Mathew, University of Melbourne

Wendy Bashant declared that *Orfeo ed Euridice* was one of the ‘queerest’ operas she knew: ‘Orfeo and Euridice do not bend gender. They transform it’, she wrote. The ‘queerness’ to which Bashant refers is not just in relation to homosexuality but in the opera’s deviation from cultural expectations of sex and gender. In 1762 Gluck composed the role of Orfeo for the Italian castrato Gaetano Guadagni, and almost two centuries later English contralto Kathleen Ferrier made the role her own. These two most ambiguously gendered voice types are associated with the role of Orfeo—the god of song—rather than a heroic tenor or deep baritone. (Gluck’s 1774 Paris Opera version, which starred a high tenor in the title role, has not found a place in the repertory). Ferrier, hailed as the last ‘great’ English contralto, occupied an unusual space on the classical-singing landscape, sitting somewhere between man and woman. Her portrayal of Orfeo further blurred these boundaries. Since her untimely death at the age of 41, Ferrier has developed an almost mythical and god-like status in the classical music world—she has become the legendary diva with the pure and the angelic voice, snatched from this earth too soon. Her voice is still worshipped for its beauty, otherworldly quality, and emotional power. Through analysis of Ferrier’s recordings and accounts of her performance of Orfeo, this paper traces the opera’s ‘queer’ history, and seeks to uncover Ferrier’s contribution to that history.
Among the many novelties that Diaghilev and the Ballets Russes brought to contemporary dance was the increased prominence of the male danseur. This was especially true of the company’s star, Vaslav Nijinsky, a figure who quickly acquired almost mythic status. One manoeuvre in particular came to be associated with Nijinsky above all others, his so-called ‘leap to fame’ in the ballet Le Pavillon d’Armide (1909). This celebrated leap was to reappear in a number of his subsequent ballets, such as Le Spectre de la rose (1911) and Daphnis et Chloé (1912). The sheer strength required of the gesture has been much commented on, yet, for some, there was a disconnect between the lower and upper halves of Nijinsky’s body: a lower body that demonstrated ‘masculine’ strength and control, and an upper body that emphasised ‘feminine’ ornament and delicacy.

Ravel’s friend Calvocoressi suggested that one of Ravel’s earliest ideas for his ballet Daphnis et Chloé was directly inspired by Nijinsky’s ‘wonderful leap sideways’, and the discourses that surrounded Nijinsky provide possible interpretants for examining the significance of the character of Daphnis in Ravel’s ballet. The recent historiography of the period of the ballet’s creation emphasises the ‘crisis of masculinity’ experienced by contemporary France, following the country’s defeat in the Franco-Prussian War. This paper examines the musical portrayal of Daphnis and the manner in which the character may be understood to be performing a brand of masculinity problematic for French constructions of manhood at the fin de siècle.
What attracted Japanese musicians to European early music?

Hanae Ono, University of Tokyo

After World War II, a period known as the Early-Music Revival began to take off and became a fully established phenomenon by the end of the 1970s in Europe. This movement developed in close association with musicians’ search for their own identity. For instance, for some post-war pioneering specialists the Early-Music Revival meant rediscovering their own forgotten music to bring back the ‘good-old days’. In England, choral scholars-turned-early-music singers played a significant role in the revival, and their singing style – taken from the Anglican tradition – became accepted as a prototype for early-music singing. In addition, in the 1960–1970s the Early-Music Revival functioned as a counterculture to the mainstream.

In the 1980s, the Early-Music Revival reached Japan and stimulated a flourishing earlymusic scene. Some conservatories in Japan launched departments majoring in early music, and a number of Japanese musicians travelled to Europe to study early music. But why were Japanese early-music pioneers so attracted to European early music, despite coming from different traditions and backgrounds? This research aims to (1) provide an overview of the history of the Early-Music Revival in Japan and (2) clarify the mentality of Japanese pioneers, along with their motivations, as taken from interviews and earlymusic journals published in Japan.
Loud rock music? Live sound on stage, 1967-1973

Sergio Pisfil, University of Edinburgh

This paper aims to document the raise of the live sound industry and its connections to rock music. I will argue that 1967 was the year that rock bands started sounding at unprecedented levels. In the US, the Monterey Pop Festival highlighted the necessity of louder and more reliable sound systems (provided by McCune sound) and in the UK, the 7th National Jazz & Blues Festival, featuring mainly rock bands that year, introduced a 1000 watts WEM sound system that made bands sound like they had never sounded before.

The first part of this presentation will consist on revising these two important rock festivals from a live sound perspective to bring accurate information of the technology available and different practices onstage. My objective is to get clear soundscapes of both performances and compare how the live sound industry was developing on both sides of the Atlantic.

In the second part of my presentation I will document other developments in live sound during my 1967-1973 time frame to show how this industry built the foundations for the modern PA system. The experiments taken by the Grateful Dead, the portable systems of the Beach Boys, the sound of the Fillmore Auditorium and The Avalon in San Francisco and early experiences of roadies and sound engineers¹ were all part of new developments to bring better and louder sound to music on stage. My paper will trace that history and show how rock performances were transformed both sonically and socially.

¹ As part of my PhD I’ve interviewed more than 40 sound engineers working for rock acts during 1967-1973. My findings for this paper will be based on these interviews.
Light and Opera
Hansjörg Schmidt, Rose Bruford College

My paper will consider the relationship between light and opera. Using my own experience as a lighting designer for live performance and architecture, I will ask why lighting for opera, when compared to lighting in other areas of live performance, has changed so little, whilst lighting in other fields of live and recorded performance has gone through often dramatic changes, triggered by the arrival of new technologies and bold reimagining of spectatorship and theatre architecture. This absence of real change in the visual language applied to opera is even more surprising in the context of Richard Wagner and Adolphe Appia’s work. Light for performance as we understand it today was first applied and theorized within the opera genre.

Triangulating Music, Light and Spectatorship within the context of cultural and technological change, I will analyse three important opera productions: Max Reinhardt’s production of Der Rosenkavalier, John Dexter and Josef Svoboda’s Les Vêpres siciliennes, and Improbable’s production of Satyagraha.

The paper’s aim is to further our understanding of the way light is applied and connected to music, and how light can support and question established modes of spectatorship.
Imaging Wagner’s Leitmotives

Jane Schopf, Rose Bruford College
Film composers have frequently made use of Wagner’s Leitmotif technique in their scores. Their use has, amongst others, aided character identification (more akin to the reminiscent motif technique of Spohr’s Jessonda) and added a sense of unity in longer films. Some of the motifs used have, over time, become well-worn tropes easily recognisable to cinema audiences, such as open fifths to depict Indians in Westerns. In his bio-pic Wagner in 1983 the film director Tony Palmer adapted Wagner’s technique to the visual medium. This paper will discuss his use and investigate how he achieved this transmigration from an aural to a visual medium and the modifications required for the inter-semiotic transpositions between the two sign systems.
The French choreographer and dancer Xavier Le Roy created “staged concerts” titled as *Mouvements für Lachenmann* (2005) or rather its sequel *More Mouvements für Lachenmann* (2008), based on compositions of Helmut Lachenmann in which the (playing) movements of the musicians were increasingly liberated from their function of sound creating in order to overdo them by means of gestures or rather to choreograph them as independent expressive elements. In his performance *Le Sacre du printemps*, which Le Roy developed in between those two concert performances (2007), he applies this experiment also to the movements of the conductor, which are thus firmly theatricalised. Against this backdrop the relationship between bodily movement and sound production during music playing or rather conducting is fathomed out anew. At the same time established reception attitudes are questioned through perception irritations which throw listeners/spectators back to themselves, thus creating a self-reflexive audiovisual theatre. After all, what happens (with us), if the audible but not visible sounds are separated from the visible but not audible playing movements of the musicians and we see something different from what we are hearing (and vice versa) – or if we cannot hear what we are seeing or rather we cannot see what we are hearing? In my opinion these examples illustrate a specific kinaesthetic listening what I would like to explain in more detail in this paper, since it seems to gain in importance in the context of the perception of contemporary dance and music-theatre performances.
In early 2016 students at the University of Worcester were set the task of creating an adaptation of Verdi’s La Traviata, a work which they knew from having seen the production by Richard Eyre streamed live from the Royal Opera House, at the Odeon Cinema in Worcester. The majority of students attested that this was their first encounter with opera and many were not looking forward to the project. This paper will describe and examine the process of adaptation and will reflect on how the mediated experience of the opera informed the final live production. It will also examine how the devisers of a new work, called Violetta Undone, considered the inclusion of musical and dramatic themes from the opera, as well as how they considered matters of relevance to contemporary audiences. The paper will furthermore consider how this process of “undoing” the opera not only fulfilled the requirements of the module (to learn about the processes of adaptation) but also brought the students closer to opera as an art-form. The paper will reflect on how what was ultimately produced not only radically deviated from what we understand as opera (as represented by the production which acted as a stimulus) but simultaneously adhered closely to the theoretical notion of Gesamtkunstwerk which lies at the heart of opera theory. Additionally, questions that will be considered include: What lessons might be learned about educating drama students about opera? And how might “undoing” opera in a collaborative way inform dramaturgical explorations of operas?
Dream Interpretations: Korngold's “Pierrot-Lied” in Perspective

Kate Stringer, Boston University

The Viennese composer Erich Wolfgang Korngold (1897-1957) is known today primarily for his post-1938 career as an émigré in Hollywood, crafting sentimental, anachronistic film scores for Warner Brothers Studios. His popularity in the United States and his persistent use of a lush compositional language at odds with austere Central European Modernist aesthetics have contributed to an understanding of the composer as a kitsch artist out of touch with his contemporaries. Yet Korngold’s earlier work, in particular his 1920 opera Die tote Stadt, suggests a composer far more significantly aligned with Modernist sympathies than is generally acknowledged.

Nowhere is this alignment more evident than in the second-act aria “Mein Sehnen, mein Wühnen,” commonly known as the “Pierrot-Lied.” Taking place within an extended dream sequence, the aria introduces a character without analogue in the libretto’s source material, Georges Rodenbach’s 1892 Symbolist novel Bruges-la-morte. In this paper I argue that a close textual and contextual analysis of the Pierrot-Lied reveals a veiled commentary on the state of Austro-German art at the close of the First World War. I explore the significance of Pierrot as a symbol of post-war Austria, showing evidence that the aria weaves satirical references to Viennese cultural politics within sensually evocative music and an intentionally enigmatic text. I suggest that assumptions made by translators, critics and artistic interpreters have diminished the aria’s significance and obscured the opera’s contributions to Modernist discourse. Finally, I explore the consequences of these obfuscations for Korngold’s reputation, both in his home country and abroad.
Harems, Pashas, and Mistaken Identities: Mis/Appropriations of the Middle East in Adaptations of W. A. Mozart’s *Die Entführung aus dem Serail*

Julia Szołtysek, University of Silesia in Katowice, Poland.

An operatic work comes into being through a joint effort of the composer and the librettist, thus, in a way, gaining two distinct but coextensive authors. An adaptation of an operatic work, however, complicates the issue further – also the conductor and the director may be perceived as creators of particular opera performances, not to mention the artists themselves without whose interpretation no opera character could be thought of as rounded and complex. These issues acquire specific acuteness in the case of operas which, as Ralph Locke observes in *Musical Exoticism*, “are obsessed in some way with the split between the Western/European/metropolitan Self and some kind of Eastern/primitive/rural Other. This split is sometimes presented in ways that seem ludicrous”. In consequence, the representation of distant lands, ‘foreign’ cultures, and the peoples belonging to these ‘nonstandard’ realms frequently suffers from stereotypes, sweeping generalizations, and reductionisms.

There are several reasons for which Mozart’s 1782 opera *Die Entführung aus dem Serail* – and its 2000 film adaptation *Mozart in Turkey* by Elijah Moshinsky – lends itself particularly gracefully to being investigated within the context of, on the one hand, post/colonial anti/exoticist discourse, and the feminism-smacking harem discussion, on the other. To uncover and explore them, I will focus on the opera’s main protagonists, their personal inclinations but also mutual relations, and the broader framework of dependencies within which they are implicated. Whereas the tensions along the male/female axis are immediately visible, the conflict of the ‘Self’ vs. the ‘Other’ plays itself out in a more nuanced way. As will be the main goal of the paper to prove, there is much more to it than the ‘usual’ East/West antagonism. The subsequent discussion will thus aim at a confrontation of the opera’s problematics with two concrete locations, in a tentative attempt to test how the symptomatic circumstances of the mentioned performances subvert the preconceived readings and receptions of Mozart’s work, influencing, too, the audience’s experience and the overall ‘message’ of the opera.
Analysing Theatre Music at the RSC
Millie Taylor, University of Winchester

As a result of the flow of ideas among the collaborative team in productions of Shakespeare plays at the RSC, it becomes almost impossible to separate what you hear from what you see - and this complicates any assessment of the functions of music in live theatre performance.

Many analyses of music or sound in theatre have focused on the moments in the play when sound and music are required: for entrances and exits, to cover scene changes, for underscore or at the finale. Another way of analysing music in theatre has been to consider the ways in which musical signification is added to dramatic signification and a composite meaning proposed. Thus music can signal mood or create atmosphere and contribute to the overall dramatic effect by its relationship to context. Guy Woolfenden, music director/composer at the RSC for 36 years, defined the two sorts of music he wrote as ‘music of the play, and music about the play’ to differentiate between the onstage diegetic music called for within the action and accompanying or filmic music (Beauman, 1976). However, as a result of a survey of productions of Macbeth over five decades, and consideration of the relationship with sound design, this paper proposes five functions of music in productions of Shakespeare plays at the RSC. What this broader categorisation adds is an awareness of the theatre performance as a sensory audio-visual event for performers and audiences, though this paper focuses on dramatic function rather than reception or affect.
The Interpretative Monopoly of Contemporary Opera Recordings

Victoria Vaughan, Rose Bruford College

The empirical study of musical performance generally concentrates on the recorded output of the symphonic canon (Taruskin 1988 on Bach’s Fifth Brandenburg, Braun 1978 on Beethoven’s Fourth) and as such spans over a hundred years of orchestral recording. More recent articles have begun to examine the tempo trajectory of jazz standards and Rossini arias (Bowen 1996) but again these analyses draw on a wide array of material and media, and illustrate a significant breadth of interpretative performance choices.

This paper empirically investigates the impact of a single recording, the 1987 CBS ‘studio’ recording of Philip Glass’s Akhnaten (widely considered the CD Urtext of the opera) and discusses the range of problems its interpretative monopoly has established for subsequent productions of the piece. Principally, it looks at tempo choices within the minimalistic structure of the work by comparing the CBS recording to performances by the Indiana University Opera Theatre in 2013, and the BBC podcast from the English National Opera earlier this year.
Music and Emotions - Research on the Theory of Musical Equilibration

Proposal

The first part of this presentation is dedicated to our international studies which showed that children perceive the emotional impact of musical harmonies at a significantly consistent rate. The pieces used in the so called "Basic Test" were musical selections which had been reduced to their harmonic essence, with only a few additional parameters such as tempo and volume. The so called "Rocky Test" is a preference test which presents a musical fairy tale featuring various scenes with emotional content, such as feelings of comfort, despair, courage or weightlessness. This preference test has been held with over 2100 participants on four continents, predominantly with school groups of different ages.

On average, 87% of the answers correlated with each other, with the use of musical harmonies in songs and film music as well as with the premise of the Theory of Musical Equilibration. The second part of our presentation explains the main premise of the Theory of Musical Equilibration: music does not directly describe emotions but processes of will which the listener identifies with and interprets emotionally. Finally the presentation shows some examples of how to apply the Theory of Musical Equilibration to derive the emotional characters of chords.

Daniela and Bernd Willimek

Bernd Willimek

Born in 1954, studied maths and physics at the University of Karlsruhe before studying music at the Karlsruhe University of Music where he completed a graduate degree in music theory and composition under Eugen Werner Velte. Freelance work as a music theory expert and composer. Author of the "Strebetendenz-Theorie" (Theory of Musical Equilibration). In conjunction with his wife, Daniela Willimek, he designed and conducted international study on the emotional perception of musical harmonies.

Daniela Willimek

(Daniela Steinbach), who was born in 1962, studied music in Karlsruhe and Vienna with a major in piano performance. She completed her degree with honors. She has received scholarships from the German National Academic Foundation, the Richard Wagner Scholarship Foundation of Bayreuth and the Brahms Society of Baden-Baden. Winner of prizes and awards in national and international competitions. Initiator of a series of CDs entitled Faszination Frauenmusik featuring piano music by female composers. Lecturer at the Karlsruhe University of Music.
Orphic Endings
Jan Woloniecki, Independent Scholar

The plot of the first two operas for which the music has survived – Peri and Rinuccini’s Euridice (1600) and Monteverdi and Striggio’s L’Orfeo (1607) – is derived from the myth of Orpheus. However, both operas have endings which differ from the version of the story as told in Ovid’s Metamorphoses and retold in Poliziano’s pastoral Orfeo (1482). Euridice, written for the celebration of royal wedding, has a happy ending in which Orpheus gets the girl. L’Orfeo has two alternative endings for Act V and scholarly controversy has raged over which of the two was actually performed in Mantua: the version in the libretto printed (twice) in Mantua in 1607, which depicts Orpheus fleeing from the bacchantes and for which no music survives; or the one in score published in Venice in 1609, which features the deus ex machina appearance of Apollo and the apotheosis of Orpheus. Moreover, scholars have put forward various theories as to why the ending was changed. The question is reinvestigated from an interdisciplinary perspective, and a new theory is advanced as to who Orpheus in the 1609 version of the Act V finale may have been intended to represent.