

Keynote Address

David G. Frey Distinguished Professor



Tim Carter (David G. Frey Distinguished Professor of Music) was born (1954) in Sydney, Australia, and studied in the United Kingdom at the University of Durham and then under Nigel Fortune at the University of Birmingham. His research focuses on music in late Renaissance and early Baroque Italy; on Mozart's Italian operas; and on American musical theater in the mid-twentieth century. He is particularly concerned with the development of appropriate historical, analytical and critical tools to deal with problematic works that sit on several cusps and forge new musical languages; the careful garnering and analysis of sources and documentary evidence; the elucidation of text–music relationships, with particular reference to the influence of poetic structures on musical form and process; and the embedding of contemporary performances (and performers) within surviving scores and the intertextual and performative issues that arise.

Prior to moving to the University of North Carolina at Chapel Hill in 2001, he taught in the United Kingdom at the Universities of Leicester and Lancaster, and at Royal Holloway and Bedford New College, University of London. He has held fellowships at the Harvard Center for Italian Renaissance Studies, Villa I Tatti, Florence (1984-85), and the Newberry Library, Chicago (1986), and has occupied various positions within the Royal Musical Association, the American Musicological Society, and the Society for Seventeenth-Century Music, of which he was President (2003-6). He was also joint-editor of *Music & Letters* (1992-98) and continues to service on numerous editorial and advisory boards. He was chair of the Music Departments at Royal Holloway and Bedford New College (1995-2000) and at UNC (2004-2009). He is also in some demand on the national and international lecture circuit.

Abstract

In May 2016, thirteen-year old Laura Bretan wowed audiences at the first-round auditions for *America's Got Talent* by her spectacular performance of Puccini's "Nessun dorma"

from *Turandot*. The judges gave her a standing ovation, and a golden-buzzer pass straight into the main competition. Of course, Luciano Pavarotti had already turned Puccini's aria into an anthem of triumph over adversity for the 1990 football World Cup; Laura Bretan, like countless other singers, simply took its divorce from the opera one step further, erasing all traces of its primary meaning (how many now know why Prince Calaf sings it?) and also, in the case of Sarah Brightman, Aretha Franklin, and numerous young women on talent shows, its original voice (Calaf is, of course, a tenor).

The practice of extracting arias from operas dates right back to the beginnings of the genre in the late sixteenth and early seventeenth centuries: it was one way for it to spread across various market places. My particular case-study, however, comes from 1711: "Lascia ch'io pianga" from Handel's *Rinaldo*, the first opera he wrote for London. This has a long history as a free-standing piece, but interest in it over the past two decades was revived in particular by its use at a doubly poignant moment in the film *Farinelli* (1994), where the eighteenth-century star-singer draws out his seduction of the audience with the aria, overlaid with flashbacks to the operation that gave him his powerful castrato voice. Several male countertenors and some tenors have since taken it into their repertory. The aria also has a curious history within recent arthouse cinema, having been appropriated by directors Michael Cuesta, Lars von Trier (on several occasions), Bo Widerberg, and others, almost always associated with intense, at times dangerous, eroticism.

The real Farinelli would never have performed "Lascia ch'io pianga": it was written for the lead female role, Almirena, in Handel's opera. Nor would the original singer, Isabella Girardeau, have sung it as the slow lament normally heard nowadays: the aria has a different function within its scene. My aim, however, is not to force putting "Lascia ch'io pianga" back where it belongs; nor do I insist on its being performed only in a historically appropriate manner. Rather, I am curious about how the same piece can become invested with such different, seemingly contradictory meanings despite the fact that we tend to have some kind of belief in the consistency and even veracity of music's inherent emotional content.

I am helped by the fact that Handel had already used the music of "Lascia ch'io pianga" in other contexts. It started life as an instrumental *sarabande* in his opera *Almira* (1705), then was turned into an aria sung by the allegorical character Piacere (Pleasure) in his oratorio *Il trionfo del Tempo e del Disinganno* (1707): here Piacere seeks to persuade Bellezza (Beauty) to seize the day and pluck the rose ("Lascia la spina / cogli la rosa"). All this has often been viewed as a typical case of Handel "borrowing" his own music merely for the sake of expediency, although I shall argue that these prior uses became embedded in whatever one might identify as the meaning(s) of Almirena's version of the aria. In other words, there has always been a semiotic multivalence to "Lascia ch'io

pianga” that helps us better understand its function within *Rinaldo* in addition to what has been done to it since. The lessons for other such “favorite” arias are clear.

Conference abstracts and biographies alphabetically arranged:

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.

Biography

Lise is the Course Director of the Postgraduate Diploma/MA at Birmingham School of Acting. She relocated from Merseyside, where she trained actors for a decade at the Liverpool Institute for Performing Arts (LIPA). The recipient of directing awards in both the US and UK, she was a founding artistic director of Seattle’s first small specialist musical theatre company. Her West End credits include *The Witches of Eastwick*, *Coyote on a Fence* and *A View from the Bridge*. Other UK credits include the Royal Exchange Theatre, Bristol Old Vic, Birmingham Rep, Belgrade Theatre, Dukes Playhouse Lancaster, Bolton Octagon and collaborations with composers and choreographers. Her current research area is music on stage in the form of musical theatre and other forms. She recently presented at several *Song, Stage and Screen* conferences and is currently working on a research collaboration with pianist Kathryn Mosley on Liszt’s *Années de Pèlerinage*.

Daniel Blanco Albert (Moncada, 1993) is a Spanish composer finishing his studies in

composition at Birmingham Conservatoire and composition and trumpet performance at Conservatorio “Joaquín Rodrigo” of Valencia. He has collaborated with different associations and ensembles, including a commission for a piece for the inauguration of the XV Castile-León Theatre Fair, and the supervision of the edition of several pieces played by the clarinetist Joan Enric Lluna, the ensemble Moonwinds, the Manchester Camerata and the Andrés Segovia Chamber Orchestra. He composed the score for the UK premiere *The Sins of Sor Juana* at the Crescent Theatre, Birmingham and recently collaborated with town councils in Zamora (Spain) to bring to stage a traditional masquerade, *La Obisparra*.

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.

Biography

Educated at Reading University and trained at Guildford School of Acting, with a PhD in Eastern European performance from Anglia Ruskin University, Cambridge. Since 1993: a freelance theatre practitioner and director of over 140 theatre productions, co-founder of the Regenerator Theatre Company, resident director of the Theatre of the Wheel, and for

the past 20 years associate director of the Cambridge Shakespeare Festival. Currently lecturing in Performing Arts at Anglia Ruskin University.

Music on Stage as the Creation of Visual Dramaturgic Atmospheres in The Wardrobe Ensemble's *Eloise and the Curse of the Golden Whisk* (2016)

Luis Campos, Rose Bruford College

The work of the Bristol-based theatre company, The Wardrobe Ensemble, is composed by 9 performers, devisors and musicians who create interdisciplinary theatrical work that makes new plays exploring the “human condition in the 21st Century” through visual dramaturgies and storytelling, among others, “where the emotional and the intellectual collide” (TWE, 2016).

In their current piece, *Eloise and the Curse of the Golden Whisk*, the company integrates musical segments in its dramaturgical composition; these are explored using instruments, songs and the creation of a sonic environment with the use of technologies such as the loop pedal and acoustic sequences executed through a transformative use of stage objects.

This paper claims that the incorporation of these musical fragments can also be analysed from the critical point of view of dramaturgical visibility; that is, “the object of visual analysis is the way things become visible as a result of the practices of looking invested in them” (Bleeker, 2011, 2). Seen thus, the activation of visual landscapes enables the creation of dramaturgical atmospheres and the emergence of narrative inter-related occasions. Following Martina Löw, this paper also sees these atmospheric and visual spaces as: “spaces [that] develop their own potentiality which can influence feelings. This potentiality of spaces I call ‘atmosphere’.” (Löw 2008, 44). From this perspective of potentiality, and following Erin Manning and Brian Massumi, the argument claims that these potentialities amalgamate the objective and the subjective in the ontological mode of emerging and coming into being of the dramaturgical fragments.

Biography

Luis Campos is an artist, a researcher and a lecturer. He lectures in European Theatre Arts at Rose Bruford College of Theatre and Performance. He has performed and directed in Spain, the US and the UK and has taught in New York City, Bilbao and London. Luis is one of the convenors of the Scenography Working Group at TaPRA and a fellow of the Higher Education Academy. He co-edited the last set of papers from the Music on Stage conferences with Jane Schopf.

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.

Biography

A member of the Society of Authors, Shorelle Cole is a professional playwright. Her teaching history began as a tutor and Board Examiner for Cambridge Arts and Sciences independent school in the areas of film, media and theatre. She conducted script analysis workshops for the University of Cambridge's Amateur Dramatics Society (of which a young student by the name of Rachel Weisz was one of her attendees!).

Shorelle also guest lectured in film at Cambridge, and was invited to conduct seminars on issues involving women in film (receptivity, the gaze, iconography, socio-cultural and political implications, feminist interpretations and associations).

She was a frequent member of panels comprising film critics and filmmakers at the annual Cambridge Film Festival.

The support of Chisenhale Dance Space's Reach Out! bursary, for the purpose of practice-based research in the community, provided Shorelle with the opportunity to lead choreographic workshops for 17-year old deaf students. Feedback found the students less anxious about the stigma of attending dance performances and going further to create their own movement works, in the possibility of becoming dance artists where their disability brought a particular approach to and understanding of the creative process.

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 nineteenth-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 often 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 nineteenth-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 blond" 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 nineteenth-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 nineteenth-century madwoman.

Biography

Melissa Gerber-Venter is a first year PhD student in Music at the Odeion School of Music, University of the Free State, South Africa, working under the guidance of Drs. Matildie Thom Wium and Anastasia Belina-Johnson (Royal College of Music, London).

Her research focuses on reception, representation and politics in late twentieth-century and contemporary South African opera. Further research interests include nineteenth- and twenty-first-century opera and art songs, philosophy in music, psychoanalysis, trans-medialization and visual culture. Melissa holds BMus (2012) and MMus (2016) degrees, both awarded with distinction, from the University of Pretoria and a Graduate Diploma in Vocal Performance (2015) awarded by the Royal College of Music.

“Playing it straight”: Subverting *Travesti* Identities in Chabrier’s *L’Étoile*

Elisabeth Honn Hoegberg, University of Indianapolis

Chabrier’s *L’Étoile* (1877) challenges nineteenth-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. Nineteenth-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 *fin-de-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.

Biography

Elisabeth Honn Hoegberg holds a Ph.D. in music theory and an M.A. in musicology from Indiana University, and a Bachelor’s degree in music history and piano from Illinois State University. Prior to joining the faculty of the University of Indianapolis as Assistant Professor of music theory and piano, Dr. Hoegberg held appointments at Indiana University and Oberlin Conservatory, where she also coached the rock ensemble. At the University of Indianapolis, Dr. Hoegberg teaches music theory, counterpoint, and music history. Her research interests include historical theory and pedagogy and late nineteenth-

century French piano music. She is an active solo and collaborative pianist, specializing in twentieth-century repertoire, and has appeared with the American Pianists Association, the Indianapolis Chamber Orchestra, and the Indianapolis Baroque Orchestra.

‘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 revue 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 twenty-first-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 twenty-first century.

Biography

Adam D. Howard is an Assistant Professor of musical theatre at Texas Tech University. Originally from Ohio, he holds a master’s in performance from the Royal Conservatoire of Scotland and a BA in Theatre from Kent State University. His career is a threefold mix of performing, composing/writing, and music direction in addition to teaching and scholarship. He contributed songs and much material to the musical *From Up Here* in conjunction with Perfect Pitch Musicals, London, and has performed all over the United States, Britain, Ireland, and Macau. He has presented singing workshops at several major theatre conferences in the United States, including the Southeastern Theatre Conference (SETC) and is delighted to be involved at the stellar Rose Bruford College “Music on Stage” conference!

Well begun is half done: A Comparative Analysis of Chorus Numbers as the Exposition in Ivan Caryl's *The Shop Girl* (1894), Sidney Jones' *A Greek Slave* (1898) and Arthur Sullivan's *The Grand Duke* (1896)

Sonja Jüschke, University of Koblenz

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 Caryl, Jones and Sullivan utilize the chorus in the aforementioned operas to introduce the plot and ensure the audience's attention.

Biography

Sonja Jüschke studied Musicology and German language and literature studies in Koblenz. One of her specialisms were English and Italian madrigals. After graduating in 2012 with a Master's thesis about Thomas Weelkes' Madrigals of Five and Six Parts (1600), she started researching Sir Charles Villiers Stanford's opera *Shamus O'Brien* Op. 61 (1896) for her dissertation. She is currently analysing and comparing the chorus numbers in this and other successful English comic operas / operettas in the 1890s such as the Savoy Operas by Arthur Sullivan or Sidney Jones' *The Geisha* (1896).

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 spaces 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.

Biography

Karl Katschthaler studied German language and literature and history in Innsbruck and in Regensburg. Currently he is an Associate Professor at the Department of German Literature at the University of Debrecen (Hungary) and teaches literature and cultural history, intercultural communication and translation. His main research interests are multi-, trans- and intermediality in literature, music and theatre, the aesthetics of music and the history of modernity. He has published studies on sound art (Anne Lockwood), new music (György Kurtág, Luigi Nono, and Wolfgang Rihm), music/performance/theatre (John Cage, Jennifer Walshe) and musical narratology as well as research on areas closer to literary studies like autobiography/autofiction, Shoah literature and ethnographical literature.

Recent publications in English:

“Absence, Presence and Potentiality: John Cage’s 4’33” Revisited”, in: Werner Wolf and Walter Bernhart (eds.): *Silence, and Absence and Ellipsis in Literature and Music*. Word and Music Studies 15. Rodopi: Amsterdam, 2016.

“What Is Autobiographical Authenticity in Music? The Question of the “Secret Vocal Part” in Alban Berg’s Lyric Suite Revisited from a Narratological Perspective”, in: *Amsterdam International Electronic Journal for Cultural Narratology* (AJCN) 7-8 (Autumn 2012/Autumn 2014), special issue ed. by John Pier, 2016.
“From Cage to Walshe: Music as Theatre”, in Fiona Jane Schopf (ed.): *Music on Stage*, Newcastle upon Tyne: Cambridge Scholars, 2015.

***Les Misérables* - 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 Misérables*.

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 nineteenth-century novel such as *Les Misérables* adds a number of layers to the collaboration. In the case of *Les Misérables* 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 “transadaptation”, 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.

Biography

Edward Lewis is a Fellow of the Royal Society of Arts, holds degrees from The Open, Lancaster and Cambridge universities, and has undertaken Forum Theatre training with Augusto Boal. Inspired by the RSC’s original production of *Nicholas Nickleby*, about which he writes in *The Greatest Shows on Earth* published by Libri, he has written and directed for the stage a number of adaptations including Margaret Atwood’s *The Handmaid’s Tale*, Aldous Huxley’s *Brave New World*, Dickens’s *Our Mutual Friend* and Emile Zola’s *Nana*. His most recent commissioned work is an adaptation of Pushkin’s *The Blizzard*, performed in Russian in Minsk, Belarus, under his direction. This project is a continuation of work which, for the last twenty years, has been created in contexts as varied as war zones, prisons, professional theatres and sites for political intervention.

Dividing his time between Britain, continental Europe and further afield, Lewis combines university teaching and applied drama practice with theatre work as director, writer and actor. His most recent publication in book form is a chapter on British University Theatre in *Le théâtre universitaire. Pratiques et expériences* published by Editions Universitaires de Dijon. He is currently leading workshops outside the United Kingdom on the speaking of Shakespeare verse, most recently at the TURLg, Liège, Belgium and at the Georgian National Theatre in Tbilisi. Until last year, when the military situation in the region made it impossible for him to remain in Iraq, he was leading a new drama programme at Soran University in Kurdistan, and he is now Associate Lecturer in Theatre at Falmouth University, Cornwall.

Feminine Arms, Masculine Legs and Little Monkeys: Performing Masculinity in *Daphnis et Chloé*

Russell Millard, Royal Holloway, University of London

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*.

Biography

Since completing his BA and MPhil at St Catharine's College, University of Cambridge, Russell has worked at Charterhouse School, first as Composer-in-Residence, then as Head of Academic Music. He is currently undertaking a PhD part time at Royal

Holloway, University of London, supervised by Stephen Downes. His research interests include narratological and Schenkerian approaches to music analysis, with a particular focus on early modernism and the music of Maurice Ravel. He has presented his research at a number of international conferences, most recently at the International Congress on Musical Signification, and has written a chapter for *Music on Stage Volume 2* edited by Luis Campos and Jane Schopf. Russell is also active as a viola player, particularly with the chamber group, The Everard Ensemble.

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 early-music 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 early-music journals published in Japan.

Biography

Dr. Hanae Ono was born in Saitama, Japan. She received her Ph.D. degree in Culture and Representation from the University of Tokyo. Her current research interests include the acoustics of the singing voice, singer/listener perception and the early music revival. In addition to her research activities, since 2002 she has also served as opera coach and prompter for several opera houses in Belgium, U.K., U.S.A. and Japan including the Metropolitan Opera (N.Y.) and the New National Theatre (Tokyo). Through her experience in these opera houses, she has focused in her research on the interplay between theory and performance with a special interest in the singer and singing.

Loud rock music? Live sound on stage, 1967-1973

Sergio Pisfil, University of Edinburgh

This paper aims to document the rise 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 engineers were all part of new developments to bring better and louder sound to music on stage. 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. My paper will trace the history and show how rock performances were transformed both sonically and socially.

Biography

Sergio Pisfil is a PhD candidate in Music at the University of Edinburgh, working under the supervision of Simon Frith. He is looking at the history of live sound and its connection to rock during 1967-1973 and has been interviewing live sound engineers during that period, to document their practices. He is also interested in philosophy of music and the history of popular music

Imposing a star system: political influencing through the popularization of role models in the Spain of Franco

Alejandro Postigo, Anglia Ruskin University

The American star system of the mid-twentieth century became an influence to other star systems proliferating in the rest of the world. A popularization of white, upper-middle class, Christian and heterosexual role models in American society soon became ideals in other western societies like Spain, via the internationalization of the American film industry. While many societies adopted those ideals, Spain established a new star system to expose role models in tune with the political values of its own regime.

The development of musical theatre in Spain was decisively shaped by Franco's dictatorship (1939-75), and the strong censorship that resulted from the new regime's insistence on imposing its ideological agenda through the control of culture.

In Franco's Spain, the Spanish entertainment industry became a discourse represented by well-defined stereotypes, where only Spanish performers with national-Catholic virtues were allowed on stage. The dictatorial régime assumed the political control of musical revues and their cinematic treatment through the imposition and proliferation of its Fascist-model stars. This political control of the Spanish star system defined the development of musical theatre in Spain, yet it stemmed from the guidance of the American hegemonic star-system.

The influence of American musical theatre through its stars transferred from Broadway to Hollywood and beyond. This paper will compare and analyze the political role of the star-system in the development of musical theatre in America and Spain, and the artistic consequences of those developments.

Biography

Alejandro Postigo is a theatre artist and researcher with keen interest in musical theatre and intercultural exchanges. He is a PhD Candidate at the Royal Central School of Speech and Drama with a thesis in "Intercultural Adaptation of *Copla*" having obtained an MA in Music Theatre also at RCSSD. He lectures in Anglia Ruskin University and RCSSD in the area of musical theatre. Founder of the theatre company "HisPanic Breakdown", his creative practice explores hybridized forms emerging in contemporary musical theatre. Directing work includes *Men on the Verge of a His-Panic breakdown*, live art piece *Wondering thoughts* (River City, Bangkok) commissioned by NGO Peace Revolution, and theatre events such as the Dream Arts Gala, seen at the West End's Fortune Theatre. He has choreographed the musical *Nutcracker* at the Pleasance Theatre and the opera *The Merry Widow* at Wilton's Music Hall, and is also part of the creative team of *In The Heights* showing at the Kings Cross Theatre. Alejandro has worked in productions such as *Journeys of love* (Sadler's Wells), *Winter's Tale* (Royal Opera House) and the TV sitcom *Episodes* (BBC) and has regularly collaborated with the Royal Ballet since 2012. His PaR show *The Copla Musical* has been seen at Hoxton Hall, the

Roundhouse, and the Collisions Festival, and is touring internationally throughout 2016-17: www.thecoplamusical.com

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 re-imagining 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.

Biography

Hansjörg Schmidt is the Programme Director for Lighting Design at Rose Bruford College. He has been working as a professional lighting designer since 1998, and joined the college in 2008. Unusually for a lighting designer, Hansjörg's professional practice spans both live performance and the built environment. This has grown out of his studies on the BA Drama and Theatre Arts at Goldsmiths College (1993-96), and the MSc Built Environment (Light and Lighting) at the Bartlett School, University College London (2001-02).

As a lighting designer, Hansjörg works regularly with a group of UK based artists and theatre companies.

Recent lighting designs: *The Glass Menagerie* (Nuffield), *The Red Chair* (clod ensemble / touring), *Men and Girls Dance, Dusk* (fevered sleep / Young Vic Theatre), *Stink Foot* (The Yard Theatre), *Krapp's Last Tape* (Sheffield Crucible), *Zero* (clod ensemble / Sadlers Wells).

Imaging Wagner's Leitmotif Technique

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.

Biography

Jane Schopf is Programme Director for Opera Studies at Rose Bruford College. She initiated the "Music on Stage" conferences in 2006 and has edited three volumes of papers from these bi-annual conferences for Intellect Press and Cambridge Scholars Publishing, the last volume co-edited with her colleague Luis Campos. Her chapter on the four Wagner bio-pics: Carl Froelich (*Wagner*, 1913), William Dieterle (*Magic Fire*, 1955), Tony Palmer (*Wagner*, 1983) and Peter Patzak (*Wahnfried*, 1986) will appear in the forthcoming *Composers on Screen*, edited by Paul Fryer, McFarland Publishing, USA.

Otar Taktakishvili *Mindia*: Idea, Style, Tradition

Maia Sigua, Tbilisi State Conservatoire

In 1960, when the first signs of the forthcoming wind of change appeared in Soviet Georgian music, Otar Taktakishvili wrote his first opera *Mindia*. The composer belonged to the previous generation, now the so-called second generation of Georgian classics, whose opinions and values he shared.

In this paper the opera *Mindia* will be discussed in terms of idea, style, and tradition.

1. *Mindia*, the hero of old Georgian myths and folk verses, Vazha-Pshavela's poem *The Sneak-eater*) and Konstantine Gamsakhurdia's novel *Khogai's Mindia* represents a personal individualism, pantheism, differentness and new wisdom against the severe customs of the surrounding society. How were these ideas interpreted in the opera, which was written in Soviet times, when individualism and differentness was a dangerous feature?

2. How does ideology define the style of the opera's music and how is it possible to define a national musical style in it?
3. Apart of the traditions of the classic Georgian and European opera, does the tragic content of the old myth lead us to the traditions of ancient Greek Tragedy, described by Aristotle?

Biography

Maia Sigua obtained her PhD on generic significant of ancient Greek tragedy in twentieth-century music theatre in 2014. Her main research interests include genre issues of opera, ancient tragedy, interrelations of music and drama in twentieth-century music theatre and the music of Iannis Xenakis. Since 2009 she has been a co-organizer of an annual international conference-competition for students in musicology, as well as being a member of the organizing group of the international festival "Tbilisi: Contemporary Music Evenings". In 2015 she was a music consultant for the first international festival of chamber music "Salkhino Palace Camerata". Maia Sigua regularly takes part in various scientific conferences in Georgia and in other countries; her scientific publications have been published both in Georgia and abroad. She writes scientific-popular articles about Georgian music for teenagers. In 2010-2012, during her internship at the Georgian Public Broadcaster's Radio 1, she worked as an author and presenter of the programmes. Currently, at the Tbilisi State Conservatoire she leads the courses in the history of twentieth-century music, history of Georgian music, music aesthetics and the basics of journalism. She also teaches music at the private authorial music school. In 2015 she joined the staff of the State Opera House of Georgia as an editor of its webpage and publications and author and compiler of their programme books.

Violetta Undone: getting closer to opera by not making opera

Daniel Somerville, University of Wolverhampton

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?

Biography

Daniel Somerville is an artist practitioner, lecturer and practice researcher. His research interests lie in opera studies, with particular focus on the concept of the “operatic” and how this manifests in terms of movement. As an artist practitioner he has choreographed, directed and performed nationally and internationally and has been supported by Arts Council England. Daniel trained at Royal Central School of Speech and Drama and undertook his MA at Goldsmiths. His PhD research, “Body Opera: In Search of the Operatic in the Performance of the Body”, was supported by The Centre for Art and Design Research Experimentation (CADRE) at the University of Wolverhampton. Daniel lectures in Drama and Performance at the University of Worcester, where he specialises in using the models that opera theory and practice present as the impetus for creating devised and physical performance. Daniel is also an online tutor for BA Opera Studies at Rose Bruford College.

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 Wähnen,” 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.

Biography

Kate Stringer is Research and Public Information Administrator at the Howard Gotlieb Archival Research Center at Boston University. She received her M.M. in Musicology from Boston University in 2013, and focuses her research on issues of politics and identity in Austro-Germanic music of the early twentieth-century. As a classical music critic, she is a regular contributor to *The Boston Musical Intelligencer*. Kate is a veteran actress, lyricist, playwright and stage director, as well as a versatile mezzo-soprano. She has performed in venues across the United States and in Europe, including as an ensemble member in a performance of Verdi's *Requiem* at the former concentration camp in Terezín, Czech Republic, a concert that formed the basis of the 2012 documentary film *Defiant Requiem*.

Harems, Pashas, and Mistaken Identities: Mis/Appropriations of the Middle East in Adaptations of W. A. Mozart's *Die Entführung aus dem Serail*

Julia Szoltysek, University of Silesia, 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 “non-standard” 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 pre-conceived readings and receptions of Mozart's work, influencing, too, the audience's experience and the overall "message" of the opera.

Biography

Julia Szoltysek [julia.szoltysek@us.edu.pl], PhD, University of Silesia in Katowice, completed her doctoral dissertation at the University of Wrocław, Poland, in 2014. Her academic interests include literary, artistic and musical (opera) representations of the Middle East, travel discourses, and racial/ethnic theories. She is the recipient of the Peter Lang Young Scholars Award 2015. Her monograph *A Mosaic of Misunderstanding: Occident, Orient, and Facets of Mutual Mis/Construal* will be published in 2016 by Peter Lang. She is the co-editor of the monograph *Culture and the Rites/Rights of Grief* published in 2013 by the CSP, and the collection of articles *Faces of Grief* (forthcoming in 2017, University of Silesia Press).

Most recent publications:

"A spectacle which would make a hundred painters drop their brushes in astonishment: In the Harem with Lady Mary Wortley Montagu, Edmondo de Amicis, Jean-Auguste Dominique Ingres, and Daniel Chodowiecki," in: *Anglica Wratislaviensia LIII*, ed. by Ewa Kęłowska-Ławniczak, Wrocław: University of Wrocław Press, 2015, 89 – 102.

"They call this 'organic shrapnel': Violent Closeness Between 'Victims' and 'Perpetrators' in Don DeLillo's *Falling Man*, and Mohsin Hamid's *The Reluctant Fundamentalist*," in: *Culture and the Rites/Rights of Grief*, ed. by Zbigniew Białas, Paweł Jędrzejko and Julia Szoltysek, Cambridge: Cambridge Scholars Publishing, 2013, pp. 108 - 123, ISBN (10): 1-4438-5059-4; ISBN (13): 978-1-4438-5059-0.

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.

Biography

Millie Taylor is Professor of Musical Theatre at the University of Winchester. She began her career as a freelance musical director and, for almost twenty years, toured Britain and Europe with a variety of musicals and pantomimes. Recent publications include *British Pantomime Performance* (Intellect, 2007), *Singing for Musicals: A Practical Guide* (Crowood Press, 2008), *Musical Theatre, Realism and Entertainment* (Ashgate Press, 2012/ Routledge 2016). With Dominic Symonds she co-edited the collection *Gestures of Music Theater: The Performativity of Song and Dance* (Oxford University Press, 2014), and the text book *Studying Musical Theatre* (Palgrave, 2014). She is co-editor with Symonds of two book series: *Palgrave Studies in British Musical Theatre* and *Oxford Critical Perspectives on Musical Theatre*. Forthcoming publications include the co-authored *British Musical Theatre Since 1950* (with Gordon and Jubin, Methuen, 2016) and the monograph *Music, Sound and Aurality at the RSC 1960-2010: Macbeth to Matilda* (Palgrave Macmillan, 2017).

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 *Akhmaten* (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.

Biography

Victoria Vaughan (Rose Bruford College Department of Opera Studies) has established herself as a leading director of twenty-first century opera, creating world premiere performances of Korczak's *Orphans*, *Hawaiian Tan Ratface*, and the acclaimed New York City production of *Feynman*.

A stage production veteran, Vaughan has a repertory of over one hundred operas, operettas and musicals, ranging from early French court, to twentieth-century British opera, to contemporary American music/theater works. As a Stage Manager she has worked numerous US and world-premiere operatic productions including Olga Neuwirth's *Lost Highway*, *Leave Me Alone!* (written by and starring Harvey Pekar) and *NOVA*, and has managed productions in London, NYC, Cleveland, and at the Teatro Colón in Buenos Aires.

Vaughan publishes widely in the fields of music analysis, and is the opera book reviewer for the American Library Association. She holds a Ph.D. in Musicology with an emphasis in pedagogy and has garnered several awards for her research and teaching techniques. Her forthcoming book, *A Performer's Introduction to Opera Workshop*, elaborates upon this extensive teaching experience. It is aimed at high school students and singers aspiring to Conservatoire training.

Music and Emotions - Research on the Theory of Musical Equilibration

Daniela and Bernd Willimek, Karlsruhe University

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.

Biography

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. He does freelance work as a music theory expert and composer. He is the author of the "Strebetendenz-Theorie" (Theory of Musical Equilibration). In conjunction with his wife, Daniela Willimek, he designed and conducted international studies 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 honours. She has received scholarships from the German National Academic Foundation, the Richard Wagner Scholarship Foundation of Bayreuth and the Brahms Society of Baden-Baden. She is the winner of prizes and awards in national and international competitions. She initiated a series of CDs entitled *Faszination Frauenmusik* featuring piano music by female composers. She is a 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.

Biography

Jan Woloniecki received his B.A. in Opera Studies in 2015, having started the Rose Bruford course in 2008. He has law degrees from University College London (LL.B.) and Cambridge University (LL.M.); he is a member of the bars of England and Wales and Bermuda, and a Fellow of the Chartered Institute of Arbitrators. He is Head of Litigation at ASW Law in Hamilton, Bermuda, and also practises as an international arbitrator from Brick Court Chambers in London. His two passions outside of the law are collecting antiquarian books and watching opera.