

Society for Music Analysis

TAGS 2017

**Theory & Analysis Graduate
Students' Conference**

Saturday 18th to Sunday 19th February, 2017

**Mathias Hall, School of Music
Bangor University, College Road
Bangor LL57 2DG**



Saturday, 18th February

14:00 Vice-President's Welcome

14:15 **Session A: Romantic Music**

Maddie Kavanagh Clarke (Durham University): 'Exposition and Recapitulation Correspondence in Mendelssohn's String Quartets'

Frankie Perry (Royal Holloway): 'Analysing the Afterlife of Schubert's Symphonic Sketch Fragments D.936a'

Oliver Chandler (Royal Holloway): 'Elgar's *Introduction and Allegro*: Brief Thoughts on Musical In-between-ness'

15:45 Coffee Break

16:00 **Session B: Musical Diversity**

Juliano Abramovay & Michalis Cholevas (Codarts, University of the Arts, Rotterdam): 'Unveiling Taksim: Analytical Procedures Regarding Improvisational Forms on Makam Music'

Karishmeh Crawford (Independent Researcher): 'Pop to Rave: Embodiment in Musical Analysis'

Liam Maloney (University of York): 'House Music: Reconstructing a Secular Christianity for the Gay Diaspora'

Daniela & Bernd Willimek (University of Music, Karlsruhe): 'Music and Emotions: Research on the Theory of Musical Equilibration'

18:00 **Conference Reception, Foyer of the School of Music**

19:30 **Optional Concert: *The Towers of Silence* (Fidelio Trio)**

Bangor Music Festival, Theatr Bryn Terfel, Pontio, Bangor LL57 2TQ

Programme

Sunday, 19th February

09:00 Morning Coffee

09:30 **Session C: 20th Century Music**

Jean-Baptiste Masson (Institute of Psychoacoustic and Electronic Music IPEM – University of Gent / Conservatory of Reims): 'To Weave Time: The Late Music of Feldman Through the Example of *Violin and String Quartet*'

James Savage-Hanford (Royal Holloway): 'Intuiting Form: Memory and Discontinuity in Enescu's Piano Quintet, Op. 29'

Özlem Yıldırım (Istanbul Technical University): 'The Place of Cengiz Tanc (1933-1997) in European Modernism'

Clare Wilson (Ulster University): 'André Caplet's *Mélodie*: Interpretation of a Blurred Language'

11:30 Coffee Break

11:45 **SMA Workshop**

Writing Reviews: Grasping the Essence

12:15 **Keynote lecture**

Professor John Rink (University of Cambridge): 'Playing with Structure: The Performance of Musical Analysis'

13:15 Lunch Break

14:00 **Workshop Performance *Shades of Pierrot***

Bangor Music Festival, **Prichard-Jones Hall**, Bangor University:
Chamber Choir *Cantamus*, directed by Matthias Wurz (Bangor University). The performance also includes Soprano Organ Prawang, Chris Atherton (violin), Yanmi Au (piano), Ellie Lighton (flute) and Sioned Roberts (clarinet).

15:00 **Session D: Early Music & Historically Informed Performance**

Rob Luke Jones (Bangor University): 'Is it Possible, in a Historically Informed Manner, to Perform Classical French Organ Repertoire on a British Instrument, and if so how?'

Adam Behan (Trinity College, University of Dublin): 'Gould's Variations on the *Goldberg Variations*: An Analysis of Glenn Gould's two Recordings of the *Goldberg Variations* BWV 988'

16:00 Break

16:15 **Session E: Opera**

Charlotte Danford (Bangor University): 'Chinese Influences in 1987 Operas'

Christopher Kimbell (Royal Holloway): 'Hans Sachs and the Concrete Universal in Wagner's *Die Meistersinger von Nürnberg*'

Emily Tan (University of Oxford): 'Transcendence as Pleasure in *Ariadne auf Naxos*'

17:45 **Group Discussion with Tea & Coffee**

'The Relevance of Analysis for Musical Performance'
Chaired by Kenneth Smith

Croeso i Fangor | Welcome to Bangor

It is with particular pleasure that I welcome you all to TAGS 2017! I would like to extend warm thanks to Matthias Wurz and all at the School of Music at Bangor University for hosting the event and for all their preparatory work, and to our Keynote Speaker, Professor John Rink of Cambridge University.



TAGS is a special event in the SMA's calendar. It is the Society's principal opportunity to support young scholars in the fields of music theory and analysis. It allows graduate students a platform for disseminating their work, for sharing best practices, and for gaining vital experience in the preparation and delivery of conference papers.

Above all, it exposes you to the discipline's diversity. It used to be said that theory and analysis were ethnocentric products of modernism, myopically concerned with the Western canon from Bach to Schoenberg, and focused relentlessly on notes and their abstract combinations.

But in our time, analysis has become a plural enterprise, as much interested in popular music as in Viennese classicism, and motivated by the gamelan no less than the string quartet. Its methodologies have become similarly diverse, embracing music psychology and alternative histories as well as *Formenlehre* and Schenkerian theory.

We hope you imbibe something of this intellectual cosmopolitanism at TAGS 2017; I wish you well in your future studies.

Julian Horton
SMA President

Abstracts – Session A

Maddie
Kavanagh
Clarke

Durham University

*Exposition and
Recapitulation
Correspondence in
Mendelssohn's
String Quartets*

In the post-Beethovenian era, Mendelssohn's compositions arguably represent one of the most prominent and fundamental engagements with sonata form. While this might suggest that Mendelssohn should play a pivotal role in any account of sonata form development, this has traditionally not been the case. Burdened by an unfairly classicist view (which emerged post-Wagner) as a composer entangled with the older, perhaps even dead traditions, only now in recent scholarship is this image being dispelled (for example, Wingfield and Horton, 2012; Taylor, 2011; Vitercik 1989, 1992).

This paper aims to contribute to this growing body of scholarship examining Mendelssohn's development of sonata form. This research gains critical urgency in light of the limitations of applying current formal theory (specifically *Formenlehre*) to the nineteenth-century, given that these models, led by William Caplin, and James Hepokoski and Warren Darcy, were designed for music of the late eighteenth-century. This paper is constructed as an empirical investigation of the strategies used by Mendelssohn to develop the sonata form in his string quartets, with specific attention given to the correspondence of material between the exposition and recapitulation. This paper provides in turn a commentary on Mendelssohn's novel sonata form practices, and the broader context of sonata form development in the early nineteenth-century.

Frankie Perry

Royal Holloway
University of London

*Analysing the
Afterlife of Schubert's
Symphonic Sketch
Fragments D.936a*

'Completions' of unfinished works by canonic composers were afforded considerable academic prestige within certain twentieth-century musicological climates. Such endeavours typically present an orchestration of short-score sketch fragments and a realisation of symphonic forms projected through careful harmonic and structural analyses of exemplar works. Brian Newbould's 1980 performing edition of Schubert's D major symphony, left unfinished at his death in 1828, does just this. Luciano Berio, whose 1990 *Rendering* utilises the same sketch fragments, was openly disdainful about musicological 'exercises in pastiche', which he viewed as 'operations of philological bureaucracy' (Gartmann, 1995).

Situating both reworkings within the rising sentimentality of Schubert reception in the period between the 1978 and 1997 anniversary years, I offer comparative structural analyses of Newbould's and Berio's first movements, revealing their complex interactions with Schubertian principles of sonata form. My paper

is concerned in particular with their markedly different incorporations of a B-flat minor sketch passage marked '*Andante*'. For Newbould, it opens the sonata's development—quite a shift from the S-theme's A major close—while for Berio, it appears much later in the movement, acting like a Mahlerian 'breakthrough'. Following Thomas Peattie's 2015 observations about *Rendering*'s second movement, and with Berio's two earlier engagements with Mahler's music in mind, I suggest that the first movement form can be read productively in light of the composer's assertion that the work is 'inhabited by Mahler's spirit' (1990). Further, I suggest that it acts as a commentary, through composition, upon convergences between certain Schubertian and Mahlerian musical 'fingerprints'.

Oliver Chandler

Royal Holloway
University of London

*Elgar's Introduction
and Allegro: Brief
Thoughts on Musical
In-between-ness*

Discussion concerning Elgar's *Introduction and Allegro* often centres on one theme in particular: the 'Welsh Tune'. An analysis of the *Introduction* will aim to demonstrate that it can be conceptualised in three different ways:

1. As a 'grafted' Secondary Theme, inserted into the context of an Introduction (resembling something akin to 'left dislocation' in linguistics), which 'forecasts' certain expectations for its later inclusion in the movement.
2. As a 'suspension' (Adorno's term for the musical precursor to a 'breakthrough').
3. As a subsidiary element in the composing-out of a harmonic stasis, the theme's Eb major tonality being a decoration of scale-degree $\hat{3}$ in a large-scale *Anstieg* in G minor.

A set of three interpretations might be mapped on to these positions, which an analysis of the subsequent *Allegro* then works either to affirm or to negate:

1. The failure of the 'Welsh Theme' to appear in the body of the sonata creates an 'if only...' effect, as a direct negation of what was previously 'forecast'.
2. The 'Welsh Tune's' appearance in the Coda confirms this final G major presentation as a 'breakthrough' to the Introduction's 'suspension', saving us from an 'if only...'
3. The 'Welsh Tune' cannot constitute a 'breakthrough'. It functions instead as an intensification of (as opposed to an alternative to) the tonic major.

These readings serve to introduce a concept of musical in-between-ness, which suggests that questions of musical meaning are to be addressed at the vanishing point between multiple lines of methodological inquiry.

Abstracts – Session B

Juliano
Abramovay
& Michalis
Cholevas

Codarts, University of
the Arts, Rotterdam

*Unveiling Taksim:
Analytical
Procedures Regarding
Improvisational Forms
on Makam Music*

Taksim is a form of idiomatic (structured) improvisation performed by an unaccompanied soloist. It is one of the main elements of the *makam system*, a modal system of melodic types used in Turkish classical music that provides a complex set of rules for composing and performing. This paper discusses possible roles of musical analysis for the comprehension of *taksim* structures and, more importantly, how musical analysis can contribute to the practical learning of *taksim* improvisational elements.

Several analytical approaches have been used to study *makam*-based music, with those using computational models and algorithms applied to a large amount of compositions or improvisations being prominent in the last decades.

For the purposes of this event, we will present preliminary findings from a case study that uses a different perspective; the manual transcription of *taksim* improvisation on the *tanbur* (a Turkish long-neck lute) followed by the analysis of elements such as: intonation, ornamentation and phrasing. Far from being an objective task, the process of manual transcription obliges the musician to get familiar with information that is hard to be perceived by large-scale algorithm analyses. It is argued that the findings generated by this procedure carry information of great musical relevance that can accelerate and improve the quality of the learning process. Finally, with this information, we hope to introduce models that can be used for teaching *taksim* improvisation and, more broadly, other aspects of *makam* music.

Karishmeh
Crawford

*Pop to Rave:
Embodiment in
Musical Analysis*

In this paper-demonstration, I orientate an investigation of the relationship between performance and analysis around a selection of Western and Non-Western dance and pop songs by Erfan (Dobareh), Enrique Inglesias (Bailando), One Direction ('Same Mistakes', 'Story of My Life', 'Perfect'), among others, with the aim of generating new insights into an area of scholarship which has remained fraught with disciplinary tensions. So far, the vast body of popular music analysis has tended to emphasise text and/or context, without fully considering how its users (including analysts) actually absorb and perform this music, a point that is conspicuously absent in the otherwise powerful work of analysts such as W. Everett, A. Moore, R. Middleton and Ph. Tagg, to name but a few.

On the other side of the disciplinary divide is a vast body of scholarship that problematizes the relationship between musical performance and theory-based analysis, which has so far sidestepped popular, chart and dance music from East and West by remaining confined to the domain of Western art music. This paper aims to address these blind spots in current research: I present my voice-and-piano analysis of selected chart samples as a musically motivated response to Moore's 2016 video *Aspects of Popular Music Analysis*. For my actual demonstration, I employ Clayton's loose-knit theory of musical embodiment (Clayton, 2013) which allows me to scrutinise the ways in which the physical and sensorial aspects of popular song performance facilitate proper musical analysis of current pop music by taking into account the music's 'carnal', 'aural' and 'formal' properties. The application of Clayton's ethnomusicologically-derived theory of embodiment presents new possibilities for both performance and analysis, which remains sensitive to a type of conscious understanding unmediated by formal discourse on the one hand, yet acknowledges an acquired body of applied music theoretical knowledge on the other.

Liam Maloney

University of York

*House Music:
Reconstructing a
Secular Christianity for
the Gay Diaspora*

In Simon Reynold's history of dance music, *Energy Flash*, he suggests "house music offered a sense of communion and community to those whose sexuality might have alienated them from organized religion". Early house music was predominantly, almost exclusively, a gay culture, littered with religious references. Occasionally these links were subtle, but with constant exposure they became extremely overt. On the surface gospel singers, church organs, and club names, referencing a range of religious practice, can be identified. On a subtler, level lies a discussion of lyrical content, the role of the DJ, and the sense of euphoria that pervaded the scene.

This paper presents the findings from an 18-month qualitative research project focused on uncovering the connections between Chicago house, New York garage, and Christian iconography, and how these ideas intersect with the Black and Latino, gay or LGBT community (specifically from 1984-2001). Drawing on new primary evidence collected through interviews with renowned vocalists, DJs, authors, producers, and academics, the work offers an unexplored perspective of house music's history through the lens of musicological analysis and ethnographic study, and relates the importance of these musical constructs to marginalised groups.

Daniela & Bernd Willimek

University of Music
Karlsruhe

*Music and Emotions:
Research on the Theory
of Musical
Equilibration*

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 2,100 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.

The School of Music at Bangor University

Bangor University’s **School of Music was established in 1921**, and has been based in its present home on College Road since 1980.

The main **Music building was built in 1897** as the Bangor County School for Girls. The School of Music was **extended and completely renovated in 2016** at a cost of £2.5 million.

Today, it is one of the **best-appointed departments in the UK**, complementing its uniquely varied and wide-ranging Music course, its lively performance scene, and its **reputation for excellent student satisfaction**.



Abstracts – Session C

Jean-Baptiste Masson

Institute of
Psychoacoustic and
Electronic Music
IPEM - University of
Gent / Conservatory
of Reims

*To Weave Time:
The Late Music of
Feldman Through the
Example of Violin
and String Quartet*

There are only few analyses of Morton Feldman's music, especially for his last phase (Hanninen, 2004: 225), where he reaches a dramatic extension of duration, with pieces lasting three, four or five hours. Combined with his language focusing on repetition and scale, his music challenges listening and analysis and requires different approaches. We aim to show that:

- *Violin and String Quartet* follows a formal plan;
- a narrative path and dramatic constructions can be highlighted at key points;
- from the concept to its sonorous representation, the music of Feldman is extremely coherent.

To achieve this, an in-depth analysis of *Violin and String Quartet's* score will first revealed the basic material of the piece (patterns), the form and the compositional methods. Then, using the concepts of narrativity, we will put in light the strategies used by Feldman to maintain the interest on such durations and their effects on perception. Feldman has spoken about the musical inspiration the rugs gave him (Feldman, 2008: 336f). As an analogy with the weaving of patterns in rugs, we will adopt the perspective of a time weaved by the repetition of patterns. We will then see that the same produces the different.

Using many examples, both musical and visual, we hope to contribute to a better understanding of Feldman's music, with a method and results that can be extended to all his last phase. The score (Universal Edition, 1985), interpreted by Peter Rundel and the Pelegrini Quartet (hat[now]ART, 2002), and the writings of Feldman (Feldman, 2008) will be our major sources.

James Savage-Hanford

Royal Holloway
University of London

*Intuiting Form:
Memory and
Discontinuity in
Enescu's Piano
Quintet, Op. 29*

An unceasing preoccupation with modalities of pastness and with the recollection and transformation of past thematic and gestural material characterises many of George Enescu's later chamber works in particular. My aim in this paper is to explore the implications these mnemonic processes and effects have on the temporal and formal structuring of one such chamber work, the Piano Quintet, Op. 29 (1940).

My analysis traces some of the complex ways in which thematic and motivic material is reimagined, fragmented and synthesised over the course of the piece, treating the work (at least initially) as a particularly nuanced example of cyclic form. The extent to which perception and memory can create an experiential

continuity between past and present is mediated in the Quintet by memory's simultaneous capacity to create a sense of rupture or jarring, especially through contrasting lyric and progressive temporalities.

Underpinning the work's structural aesthetic, then, is a dialectical question relating to form (rational plot) and poetic content, which could fruitfully be explored through two contrasting and historically resonant philosophies: Henri Bergson's (then regnant) notion of sheer, continuous duration, and what Gaston Bachelard polemically referred to as the instantaneity and inherent discontinuity of lived time. Both philosophers' alternative conceptions of intuition (as the essential product of imagination and desire, or something that allows for the influence of rational thought and is fundamentally the product of labour) allow us further to question the modes of intuitively (dis)continuous writing apparent in Enescu's music, and the role that memory plays in it.

Özlem Yıldırım

Istanbul Technical
University

*The Place of Cengiz
Tanc (1933-1997)
in European
Modernism*

Tanc is a one of the pioneering names, with his progressive break-through in contemporary music field in Turkey. He is all about constructing a synthesis without ignoring the twentieth century modernist trends. He said that our culture respectively lived through the synthesis of Asian-Turkish; Asian-Turkish-Islam; Anatolian-Seljuks; Ottoman-Islam and post-Republic Turkish-Western concepts, thus, he wanted his ideas and works to remain and contribute within this scope.

At this point, Tanc develops a system based on distinctive modal tetrachord (relation with kind of *maqams*), via Schönberg's Twelve-Tone Technique and this situation alienates him from being a typical folkloric composer. Thanks to his tetrachords, any *usul* (rhythmic cycle) or any *maqam* in his music can never be heard clearly. He makes all the modules be in the massive cluster chords. His first period was seen as traditional, in fact, it was seen that he moved his work to a different point via the cluster chords and dissonances that he used even in that period. He expressed that he wanted to continue the traditional approach, but his unique work leads to a paradox.

This study aims to be as a pre-work CV introduction to the life and composer feature of Cengiz Tanc. It is expected that more research and a detailed resource as a reference can be made ahead.

Clare Wilson

Ulster University

*André Caplet's
Mélodie:
Interpretation of a
Blurred Language*

Through utilising the interconnected processes of tonal rhythm and durational rhythm, the rhythmic structure of tonal music may be successfully analysed. These methods offer significant insight into the complexities of the musical fabric, its organisation, and fundamental design.

André Caplet is a composer in possession of ambiguity at the core of his musical language. Caplet's creative harmonic language offers much richness in terms of inventiveness and imagination, however within this voice lies a language that often resists clear analytical models and approaches.

Caplet composed *mélodies* consistently throughout his life, and through the lens of this genre, it is possible to see representative aspects of Caplet's style. The analysis of this musical language requires its own set of interpretive tools, adapted to suit the nature of ambiguity within the harmonic construction.

Throughout this paper, a perspective on interpreting Caplet's compositional approach to the *mélodie*, following a phrase rhythmic analytical methodology adapted from methods established by Schachter, Rothstein and Larson to name a few, will be discussed. Perspectives on the challenges and advantages that come with applying this form of interpretive analytical model will also be considered, with the inclusion of corroborative musical examples.

Caplet was a composer who favoured different musical processes and conventions; a consideration of his process through an adapted phrase-rhythmic model will offer a dual perspective on André Caplet's individual harmonic language and place within French musical modernism, and the methods useful for interpreting this form of tonally evasive and harmonically blurred *mélodie*.

**Main Arts Building
Bangor University**



**Professor
John Rink**

University of
Cambridge

*Playing with
Structure: The
Performance of
Musical Analysis*

Considerable scepticism has been expressed in recent scholarship about the mapping from structure to performance that was once considered ideal in the musicological literature. Clearly the interpretative practice of performers of Western art music involves a good deal more than translating notated symbols, theoretical constructs and analytical findings into sound, just as listening is not simply a matter of the ‘structural hearing’ valorised by certain authors. That does not mean that musical structure as conventionally understood is irrelevant to performers or listeners – only that the relationship is more complex and less exclusive than some have assumed.

One problem has to do with a reductivist tendency to regard musical structure as a single, seemingly static entity rather than as a range of potential, inferred relationships between the various parameters active within a work. Not only is it more accurate to refer to music’s structures, but the origin and dynamic nature of those structures must also be acknowledged. In that respect performers have a seminal role to play, creating rather than just responding to musical structure in each performance. This paper will explore the issues set out here with reference to select musical examples.



Workshop Performance

The proposed workshop performance outlines the findings of an extensive research project into Arnold Schönberg's *Pierrot lunaire* (1912) and contrasts this pivotal 20th-century composition with a contemporary setting by Roger Marsh of the same *Pierrot lunaire* poetry (2002) by Albert Giraud, though in the French original. The performance contrasts a selection of movements from both settings in order to provide the audience with an audible stimulation of the findings.

The workshop opens with a 20-minute talk, outlining core aspects of the ongoing PhD research into Schönberg's *Pierrot lunaire* and its interdisciplinary context of *fin-de-siècle* Vienna. Thus, the talk aims to demonstrate how different approaches to music analysis, especially phenomenological and structural analysis (Leví-Strauss, 1958), which guided this musical performance, and as a consequence helped to formulate a unique concept for staging Schönberg's *Pierrot lunaire*.

The performance aims to apply some of those findings as well as illustrate performative aspects of the Sprechstimme and its theatrical use. The performance also engages with structural aspects of the fragmented narrative in *Pierrot lunaire*, which in turn added a specific ideas to the stage concept, inspired by C G Jung's reading of archetypes, condensed into Tarot imagery.

Matthias Wurz

Bangor University

Shades of Pierrot



Close to Bangor University: **Bangor Pier**, opened in 1896. With 1,500 feet (460 m) in length, it is the second-longest pier in Wales.

Abstracts – Session D

Rob Luke Jones

Bangor University

Is it Possible, in a Historically Informed Manner, to Perform Classical French Organ Repertoire on a British Instrument, and if so how?

This presentation looks into how one goes about performing Classical French Organ Music on British Instruments, and how it is possible to recreate what the score specifies. Organ scores of that period in France tend to have a great deal of registration markings, and how do you recreate those sounds on a British Instrument. The principle period I have been looking into is between c.1700 and 1800, predominantly studying one of the principle organists and composer of the time in France, Claude Balbastre.

Focusing on his work *Trio à trios mains (Trio for three hands)* from *Livre contenant des Pieces de different Genre d'Orgue et de Clavecin (A Book containing Pieces of Different Genres for Organ and Harpsichord)*, written and published in 1749. I use the original manuscript dating from that year when Balbastre was organist at Dijon Cathedral before moving the following year to Notre-Dame Cathedral in Paris.

Using recordings of a French organ of that period and recordings of four British Organs of various styles and standards, it is possible to discover how adaptable British organ are at performing these types of works. Other sources used include texts by organists, such as David Baker and Peter Hurford.

Adam Behan

Trinity College,
University of Dublin

Gould's Variations on the Goldberg Variations: An Analysis of Glenn Gould's two Recordings of the Goldberg Variations BWV 988

Traditional music analysis has predominantly treated music as a text-based art form, rather than one which is performed through time. Happily, recent trends in musicology have seen a broadening out of analysis to incorporate both the text and the process of music; as such, a dialogue has been opened between analysis and performance.

One of these trends is the study of recordings. This paper proposes an analysis of Glenn Gould's two recordings of J. S. Bach's *Goldberg Variations* BWV 988. Recorded in 1955 and 1981, these two interpretations are striking in their contrast. In an interview with Tim Page shortly after his re-recording, Gould explained his reasons for revisiting the *Goldberg Variations*; in particular, he highlighted his recently developed concept of 'rhythmic continuity'.

Using Sonic Visualiser and resources developed by the Centre for the History and Analysis of Recorded Music (CHARM), this paper will explore the tempo and tempo profiles of Gould's recordings, focusing in particular on his performance technique of rhythmic continuity. We know that Gould's two versions are

different, but exactly how are they different? Did Gould structurally conceive of the work differently in 1981 and, if so, how did he project this? Are there aspects of Gould's two interpretations that are similar? In answering these questions, this paper will shed light not only on Gould as a performer and on the Goldberg Variations as a piece of music, but also on how mutual consideration of the performance and the score opens up profitable directions in music analysis.

Picking up some Welsh over coffee...

| | |
|-----------------------------------|--------------------------------|
| Good morning! | Bore da! |
| Good evening! | Noswaith dda! |
| How are you? | Su' mae? |
| I am fine, thanks. How about you? | Da iawn, diolch. A chithau? |
| Thank you (very much)! | Diolch (yn fawr)! |
| Can I have a coffee please? | Ga' i goffi os gwelwch yn dda? |
| Can I have a cup of tea please? | Ga' i baned o de plŷs? |
| With sugar. / With milk. | Efo siwgr. / Efo llefrith. |
| You are welcome! | Croeso! |
| Do you speak Welsh? | Ydych chi'n siarad Cymraeg? |
| Yes, a little. | Ydw, tipyn bach. |
| Goodbye! | Hwyl fawr! |
| Safe journey! | Siwrne saff! |
| Bangor University | Prifysgol Bangor |
| School of Music | Ysgol Cerddoriaeth |

Abstracts – Session E

Charlotte
Danford

Bangor University

*Chinese Influences
in 1987 Operas*

Within 20th century opera, the year 1987 offers unexpected coincidences, as two works in this genre were premiered in that year, with China being the main area of influence, with considerable success: Judith Weir's *A Night at the Chinese Opera*, and John Adams' *Nixon in China*. Furthermore, structural similarities are apparent, with both composers including an act or scene that takes the form of a 'play within a play'.

This paper discusses their similarities by exploring the conception of 'play within a play' in both works applied in both operas, and discuss similarities as well as differences in the compositional realisation. The papers also aims to explore the significance of the year 1987, and as to why China became such a focal point for 20th century opera. Additionally, I shall compare how both composers engage with traditional Chinese musical elements and styles and evaluate their effectiveness.

Christopher
Kimbell

Royal Holloway
University of London

*Hans Sachs and the
Concrete Universal
in Wagner's
Die Meistersinger
von Nürnberg*

A recurrent theme in *Meistersinger* scholarship concerns Sachs's role as the mediator of some concluding synthesis between various oppositions introduced at the opera's outset: innovation versus tradition, and individual versus community. The opera's culmination, with a superimposition of motifs heard also at the recapitulation to Act I's Prelude, is seen to frame the drama's antagonisms within a peaceful totality and offers a sense of inevitability to the eventual reconciliation of difference. Whilst it has generally been acknowledged that this restoration of order to Nuremberg society goes hand-in-hand with Sachs' renunciation of Eva, the implication that Sachs achieves peace through a *total* subsumption of the individual under an all-encompassing universal has done little to assuage critiques of Wagner and (particularly) *Die Meistersinger* as in some way 'proto-fascist'.

Through an analysis of Sachs's fixation on Walther's Trial Song and specifically its musical negation of tradition, this paper will advance a Žižekian reading of synthesis and universality in the opera. Rather than submitting fully to the collective in order to 'reconcile difference', Sachs will be seen to recognize the *primordial* condition of the split introduced by Walther's musical act – a move precipitating both his renunciation of Eva and the radical formulation of the universal proposed in his final speech.

Emily Tan

University of Oxford

*Transcendence as
Pleasure in
Ariadne auf Naxos*

Strauss's interest in self-reflexive 'music about music' is evident throughout his career. *Ariadne auf Naxos* (1916), whose dramatic premise rests on the juxtaposition and synthesis of *commedia dell'arte* and *opera seria* elements, explores this theme. In this opera I suggest that Strauss works towards an aesthetic of art music that resists social responsibility instead embracing a function as an elite pleasure commodity. This paper challenges the dominant view of *Ariadne auf Naxos*, espoused most recently by Bryan Gilliam, that Ariadne's transformation at the end of the opera brings her back from a place of isolation into society (Gilliam, 2003).

Combining tonal analysis with Lacanian psychoanalytic theory I suggest that *Ariadne* addresses a problem faced by the bourgeois liberal class of early-mid twentieth century: that is, the loss of an external transcendent Other on which its sense of self depends. Looking in detail at Ariadne's lament in the first scene of Part II, and examining the musical relationship between the characters Bacchus and Theseus, I suggest that this crisis is registered both in the operatic narrative and in Strauss's musical language. At the point of Bacchus's entry in the final scene of the work—the point at which an external transcendent figure emerges in the narrative—the on-stage drama and the musical drama diverge. In different ways, however, they both work to obscure the melancholia of bourgeois subjectivity: the former, by denial; and the latter, through cynicism.

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