

PORTO, OCTOBER 20-22, 2022

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BILATERAL INTERNATIONAL CONFERENCE PORTUGAL/ITALY

THE BLUE KNIGHT:
CHARLES ROSEN
1927-2012

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BILATERAL INTERNATIONAL CONFERENCE PORTUGAL/ITALY

THE BLUE KNIGHT:
CHARLES ROSEN
1927-2012

The title of the colloquium refers to the title of a magazine of exceptional historical importance, *Der blaue Reiter*. Published during the first decade of the 20th Century, the magazine became an important vehicle for spreading new and radical ideas about art, a place for sharing experiences between Schönberg e Kandinskij, which was rich in aesthetic implications.

However, *Der blaue Reiter* is, firstly, the title of a figurative painting by the same Kandinskij, depicting a knight dressed in a blue cape riding within a sloping golden-green meadow. The Russian painter, invited to explain the meaning of the painting, claimed to have been fascinated by the myth of the medieval knight, and to have represented this knight as a symbol of the struggle of the spirit against materialism.

Rosen traversed the repertoire of classical music from Bach to Carter, basing himself on the idea that the masterpieces of the most different periods and styles all lie on the same ideal plane, thereby constituting the plural but unitary *thesaurus* of Western music. No one more than Rosen highlighted the repertoire of the 20th century, from the classical to the avant-garde, justifying it from the point of view of the phenomenology of music, the powerful dialectic of languages, styles, authors, and particular works, which form the delta of *Neue Musik*

With 2022 marking ten years since the death of the American pianist and musicologist, this colloquium is a good opportunity to pay homage to this exceptional figure, recall his musicological and artistic legacy, and to judge and to collectively appreciate the timeliness of his thought.

THURSDAY, OCTOBER 20TH

Fundação Eng. António de Almeida
Auditório 3

OPENING SESSION

15h00 - 15h30

Welcome address

Madalena Soveral (CESEM, PT)

Sara Zurletti (Conservatory of Messina, IT)

Pedro Sousa Silva (ESMAE/CESEM, PT)

SESSION 1

STYLES, CODES, REPERTOIRES

Chair: Pedro Sousa e Silva
(ESMAE/CESEM, PT)

15h30 - 16h00 Keynote lecture

Apology of Conventions

Sara Zurletti (Conservatory of Music “Arcangelo Corelli”, Messina, IT)

16h15 - 16h45

The Critic’s Style: Charles Rosen between Philosophical Aesthetics and Musicology

Larson Powell (University of Missouri, Kansas City, US)

17h00 - 17h30

Per maggior vaghezza: attractive and repulsive forces in Beethoven’s music

Andrea Francesco Calabrese (Conservatory of Music “Francesco Cilea”, Reggio Calabria, IT)

17h45 Reception Porto D’Honra

FRIDAY, OCTOBER 21ST

SESSION 2

MUSICAL FORMS. AESTHETICS AND ANALYTICAL APPROACHES

Chair: Eduardo Lopes (University of Évora, PT)

10h - 10h30 Keynote lecture

The aesthetic hermeneutics of Charles Rosen
Antonio Notario Ruiz (Universidad de Salamanca, ES)

10h45 - 11h15

New Formenlehre: cognitive/semiotic perspectives.
DUILIO D’ALFONSO (State Conservatory of Music “Santa Cecilia”, Roma, IT)

11h30 Coffee break

12h00 - 12h30

On the shoulders of a giant: about the Sonata Principle

Santi Calabrò (Conservatory of Music “Arcangelo Corelli”, Messina, IT)

12h30 - 13h00

Charles Rosen: the work of the pianist and musicologist as fundamental principles for understanding and performance of the Piano Sonatas by B. Bartok, S. Prokofiev, and C. Guarnieri.

Daniel Tarquinio (Brasilia University, BR)

13h00 - 15h00 Lunch

SESSION 3

RESEARCH AND PERFORMANCE

Chair: Sara Zurletti (Conservatory of Music "Arcangelo Corelli", Messina, IT)

15h00 - 15h30 Keynote lecture

Physical Pleasure, Intellectual Pleasure:

Reconsidering Rosen's Thoughts on Musical Understanding

José Oliveira Martins (University of Coimbra, PT)

15h45-16h15 *Charles Rosen as Performer of Bach's Goldberg Variations and Beethoven's Diabelli Variations. Interpretations of Cyclic Form in the Context of Performance History*

Majid Motavasseli (University of Music and Performing Arts Graz, AT)

16h15-16h45 Keynote lecture

From Rosen to the 21st century: Some thoughts on criticism, research, and music performance
Eduardo Lopes (University of Évora, PT)

16h45-17h00 *Coffee-break*

17h00 - 18h00 Round-table

Moderator: Sara Zurletti

Participantes: Santi Calabrò, Helen Gallo, Pedro Sousa e Silva, Eduardo Lopes, Andrea Calabrese.

"Is there a moment in history when a work receives its ideal interpretation? Or is negotiation always required to preserve the past and accommodate the present? "

Debate on interpretive issues, as suggested by Charles Rosen in his collection of essays *Freedom and the Arts*, in which he makes a

set of reflections on the relationship between the artist and tradition, and the challenges of interpreting art in present times.

SATURDAY, OCTOBER 22ND

SESSION 4

INTERPRETATIVE PRACTICES

Chair: Daniel Tarquinio (Brasilia University, BR)

10h00 - 10h30

The Nightmarish Anxiety of Early-Twentieth-Century Style: Charles Rosen's Schoenberg (1975)

Lucy Li (University of Melbourne, AU)

10h45 - 11h15- *The pianist in a trap: Charles Rosen's view on virtuosity*

Helen Gallo (São Paulo State University, BR).

11h15 -11h45 *Coffee-break*

11h45 - 12h15

The Romantic fragment in music and cinema: Charles Rosen's analysis as a key to understanding David Lynch's idiosyncratic approach to screen narrative

Daniel Moreira (ESMAE, PT)

12h - 30 Closing Remarks

ABSTRACTS

THURSDAY, OCTOBER 20TH

SESSION 1

STYLES, CODES, REPERTOIRES

Chair: Pedro Sousa e Silva
(ESMAE/CESEM, PT)

Sara Zurletti

(Conservatory of Music "Arcangelo Corelli", Messina, IT)

Keynote lecture

Apology of Conventions

The paper discusses Charles Rosen's essay *Tradition without convention*, where the great musicologist analyzes the role of conventions in various repertoires. There are two types of conventions: external ones and internal ones, the latter drawing more of Rosen's attention. External conventions act from outside the musical form, disappearing once the score is completed, while internal ones still show themselves in music as formulas derived from Baroque virtuoso passages. Internal conventions, as Rosen writes, are very important, because they have a "stuffing" role for the form, letting the tension concentrate in other passages. They also help the auditioner to

organize his perception, because they establish a hierarchical difference between what bears more the meaning, and what bears it less. The golden age of conventions is the Classical Style: especially in Mozart we can see a great number of formulaic phrases. During the first romantic generation – Chopin and Mendelssohn’s one – the decay of conventions begins, going further with Brahms and Wagner and arriving at an end with XXth Century Modernism.

Sara Zurletti obtained a PhD in Musicology/Aesthetics at the University Paris 8, where she taught “Theory of musical interpretation”, as well as teaching Aesthetics of Music at the Suor Orsola Benincasa University of Naples. She currently teaches History of Music in the Conservatory of Messina, and has edited books about Musical Performance, Contemporary Musical Aesthetics and Contemporary Composition, such as *Ars Nova. Ventuno compositori italiani di oggi spiegano la musica* (2017). She wrote several books: *Il concetto di materiale musicale in Th. W. Adorno* (2006), *Le dodici note del diavolo. Ideologia, struttura e musica nel Doctor Faustus di Th. Mann* (2011), *Amore luminoso, ridente morte. Il mito di Tristan nella Morte a Venezia di Th. Mann* (2016) and *Famiglia, Dove, Onore. Anatomia del Trono di Spade* (2019).

Larson Powell

(University of Missouri, Kansas City, US)

The Critic’s Style: Charles Rosen between Philosophical Aesthetics and Musicology

Charles Rosen was a paradoxical, Janus-faced figure, a conservative modernist, outside the

musicological mainstream and unsystematic in his criticism. He adhered to a pre-Kantian stance of connoisseurship, continuing to use terms like “taste” which the discourse of German aesthetics, after Kant, systematically eliminated, along with “enjoyment” and “style.” Among his models were not only Empson but also Bernard Shaw. He affected to take no notice of literary-critical trends after Jakobson. To build any system out of his work would be misguided; but one may reevaluate his intellectual sources as has been done with Tovey, his model, and Hanslick, many of whose books were, as Rosen’s, compilations of reviews.

A key term to unpack is style. Joseph Kerman, admiring but skeptical, termed Rosen’s “Classical synthesis” “a powerful but not an easy concept, which shades readily from the demonstrable to the mystical;” Leo Treitler similarly was chary of a “mystical notion of a ‘style’ with a life cycle that follows its own immutable laws.” James Webster was still more categorical: “the traditional concept of “Classical style” is anachronistic, inherently ambiguous, and shot through with conservative aesthetic-ideological baggage.” Modernists have disliked the term style, from Schoenberg (*Style and Idea*) to Boulez to Adorno; Julian Johnson has recently argued against style history as a model. This is due to the term’s normative associations. Yet Kerman saw Rosen’s style concept as “ideal rather than normative;” Rosen himself called it a “fiction.” Even Rosen’s nemesis Adorno cannot do without the style concept. Musicology (since Adler) took its model of style history from art history, once heavily influenced by Hegel. Although Rosen disclaimed philosophical influences, his claims are linked – as with Tovey and Hanslick – to philosophical aesthetics, to

which criticism is tied without being identical to it. The “classical style” often sounds like an actor in Rosen, when he writes of “the impetus of the style,” or that “the classical style is capable of very slow tempi,” and “a clear hierarchy of tonal strength was demanded by the classical style.” “Style” behaves here like a collective subject – almost like Hegel’s *Geist*; at times, it seems to have the agency Adorno attributed to musical material.

For Treitler, “the terms of a theory of criticism” must be “the terms of style and genre.” Yet style is not only the critic’s object, but also the critic’s form. Rosen was hinting at his own approach when he wrote in his Ph.D. dissertation that the “ability to deal non-systematically and flexibly with ideas was given to La Fontaine through his mastery of style:” *de te fabula narratur*. Style is thus the key to the genre of criticism itself, so often seen as a desideratum by musicologists. Kerman lamented that “we do not have musical Arnolds or Eliots, Blackmurs or Kermodes, Ruskins or Schapiros” – but this was Rosen’s critical aspiration. We might even compare him here to Friedrich Schlegel, whom he often quotes, and who also – between Kant and Hegel – saw criticism as kin to, but distinct from, philosophical aesthetics.

Curators’ Distinguished Professor at University of Missouri (Kansas City), **Larson Powell** published three single-authored books (*The Films of Konrad Wolf*, *The Differentiation of Modernism*, *The Technological Unconscious*) and edited two (*German Television*, *Classical Music in East Germany*). He has published more than forty articles in German, English, French, and Polish on Stockhausen, Carter, Boulez, Wolpe, Ferneyhough, Martinu, Enescu, Ives, Prokofiev, Adorno, and film music, film and media theory.

On advisory board of *Musik und Ästhetik* (Freiburg) and of Stefan Wolpe Society. Invited contributions to *Adorno-Handbuch*, *Oxford Handbook of Adorno*. Visiting DAAD University Professor of Film, Mainz/Germany, 2016.

Andrea Francesco Calabrese

(Conservatory of Music “Francesco Cilea”, Reggio Calabria, IT)

Per maggior vaghezza: attractive and repulsive forces in Beethoven’s music

This speech is oriented towards Beethoven’s absorbing of typically Kantian idea of attractive and repulsive forces, which the composer defines *Bittender Prinzip* and *Widerstrebender Prinzip*. Moreover, formal conceptions of late Eighteenth century will be discussed, particularly concerning theoretical works of Galeazzi, Koch and Riepel. Galeazzi’s *vaghezza* is similar to *Bittender Prinzip* and to Riepel’s idea of *Seitensatz*. Our focus is on the future concept of *looser regions* in sonata forms, as defined by Ratz and Ratner. The goal is trying to define the status of the Second Group, preventing the risk to standardize it. Such risk is avoided by Charles Rosen. His essays suggest some possible ways of understanding the precious varieties within macrostructural units.

Composer, conductor and pianist, **Andrea Francesco Calabrese** was born in 1965 in Reggio Calabria. He won several prizes in piano competitions, playing concerts in Italy and abroad as a soloist, in chamber ensemble and with orchestra. As a conductor, he performed symphonic and operistic repertoire. His compositions have been performed in Italy,

Great Britain, Russia, Malta, and South America. He has published several books, essays and articles regarding Musicology (*Trattato di armonia tonicale*, 2008) and Literature. His last book, concerning Dante Alighieri's *Divina Commedia*, has been published in 2020. Andrea Francesco Calabrese is Professor of Harmony and Analysis at the Conservatory "Francesco Cilea" of Reggio Calabria.

FRIDAY, OCTOBER 21ST

SESSION 2

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MUSICAL FORMS. AESTHETICS AND ANALYTICAL APPROACHES

Chair: Eduardo Lopes (University of Évora, PT)

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Antonio Notario Ruiz

(Universidad de Salamanca, ES)

Keynote lecture

The aesthetic hermeneutics of Charles Rosen

In this presentation I show the possibility of developing an aesthetic hermeneutics based on the texts of Charles Rosen. Although there is no express statement by Rosen on the elaboration of a musical aesthetic, it is possible to elaborate it from the joint reading of his texts. The three areas of research and reflection on which this aesthetic is based are: listening, the piano experience and musical forms. Supported by these three pillars, Rosen builds an aesthetic hermeneutics, that is, a

deep understanding, both intellectual and sensitive, of what the scores say and of what sounds when someone converts musical notation into sounds. The signs do not say the same thing to each person who reads them or to each instrumentalist who deciphers them. Therefore, the listeners will not hear the same thing every time either. Everyone, without exception, has a different relationship with people, things, and the world - also with themselves - by virtue of that experience of musical understanding.

Associate Professor of Aesthetics and Theory of the Arts in the Faculty of Philosophy of the University of Salamanca. Phd. in Philosophy. Piano teacher. Dean of the Faculty of Philosophy. **Antonio Notario Ruiz** has published more than sixty collaborations in books and specialised journals. Director of the *Pensamiento y Sociedad* Collection of Ediciones Universidad de Salamanca. He is a member of the Research Group on Aesthetics and Theory of the Arts (GESTA), part of the Institute of Iberoamerica. Co-founder of the Sociedad de Estudios de Teoría Crítica and of *Constelaciones. Journal of Critical Theory*: <http://www.constelaciones-rtc.net/>.

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Duilio D'Alfonso

(State Conservatory of Music "Santa Cecilia", Roma, IT)

New Formenlehre: cognitive / semiotic perspectives.

Once presented a periodization of the theory of musical form, or Formenlehre, into three ages (through the 20th century, until now), I will argue that the still ongoing third period,

dominated by Caplin's Formal Functions Theory and Hepokoski/Darcy's Sonata Theory, is pervaded by a semiotic and cognitive conception of music listening and musical form. Listening to music is a data-driven experience, but with a strong orientation. Indeed, data-driven (bottom-up) listening is balanced by goal-driven (top-down) processes, based on listeners' expectations. This cognitive and, at the time, semiotic account of musical listening is susceptible to be interpreted as a meta-theoretical framework of Hepokoski/Darcy's Sonata Theory. Therefore, Sonata Theory, it will be argued, as theory of listening, is aimed at exactly outlining such (somewhat idealized) listener (musicians or amateurs), his formal, tonal, and rhetorical expectations, involved in the experience of the late eighteenth century instrumental music, i.e. the repertoire of the classical style. Borrowing the semiotic terminology from the Rhetoric of Group Mu, this set of expectations is conceived as the 'degree zero' of the 'Sonata norm', a set of knowledge and options about formal and tonal features of an instrumental piece. Composers of the classical period, and particularly Haydn, Mozart and Beethoven, established a sort of dialectical interaction with the norm, introducing deviations, compelling listeners' expectations. In this perspective, the listener plays an important role, insofar as he is required to perform a reduction of deviations, recovering the degree zero. The norm, considered by the authors of Sonata Theory comparable with a literary genre, is the background against which the singularity of the piece, its musical identity and aesthetical content, should be grasped. Ultimately, this is the task of interpretation, a task performed by the musical analyst too. The

only difference between listener and analyst is that only the latter, as music theorist, is entitled to revise the underlying norms, in order to adapt them to the growth of 'significance' of a historicized repertoire, throughout history of 'reception' of that repertoire. Indeed, I will suggest, classical repertoire can be investigated in the hermeneutic perspective too, an approach that takes into account its reception. This approach, however, is compatible, if not embodied, in Sonata Theory (despite the criticism), and not so far from the 'pragmatic' attitude always displayed by Charles Rosen. Finally, the 'structuralist side' of Sonata Theory as theory of form, never explicated by the authors themselves, can be highlighted by a parallelism between Sonata Theory and the Greimas' theory of narrative. Greimas' universal grammar of narration (in turn derived from the structuralist approach to fairy tales and myth, by Propp and Levi-Strauss), based on the well-known semiotic square of opposition, offers a 'meta-language' in which the Sonata Theory terminology can be effortlessly translated.

Duilio D'Alfonso took his degree in Philosophy at Rome University "La Sapienza" and his PhD in Philosophy of Language at University of Palermo. He graduated in Piano and in Composition at the Music Conservatory of L'Aquila. A number of his compositions has been performed in Italy and abroad, as well as being transmitted in various radio programs. He taught Harmony and Counterpoint in several Italian Conservatories. In 2020 he was appointed professor at the State Conservatory of music 'Santa Cecilia' in Rome. Since then, he has been teaching Harmony and Analysis, Acoustics, Music Psychology, and Philosophy of Music. As a music theorist, he addresses topics relating to

in Music Cognition, Schenkerian analysis, neo-Riemannian theory. He is also involved in theory of Musical Form (*Formenlehre*).

Santi Calabrò

(Conservatory of Music "Arcangelo Corelli", Messina, IT)

On the shoulders of a giant: about the Sonata Principle

The paper offers a contribute to the theory of the Sonata Principle, which is a fundamental structural principle for classical form, as it rules the relations between harmonic ground and melodic surface. This perspective is drawn from Rosen's observations and analyses, particularly because the classical form is defined in the contrast between T and D, and also through the role of other tonalities. Rosen shows how the circle of fifths clarifies the direction of each tone in relation to the implant's key, but also how the structural function of a subordinate tonality depends on the manner to arriving at it. Moreover, Rosen shows the importance to distinguish whether the theme is derived or completely new. The constant reference to these principles, as well as the development of further theoretical and analytical arguments, open a clear perspective on the relationships between Structural Dissonance and Sonata Principle. This can be verified in any classical sonata. We can consider correctly, according to Rosen, that some "irregular works" are extensions of a principle and not exceptions; by stating this, both Hepokoski's opinions - who says that the Sonata Principle doesn't exist -, and Caplin's - who declares that it is not a principle but a simple "tendence"- are contradicted.

Santi Calabrò, pianist and musicologist, born in Messina, followed compositions studies and graduated in piano and in Modern Literature at the Faculty of Humanities of the University of Messina. With several prizes in national and international piano competitions, he has played in recitals and concerts with orchestras in Italy, Romania, Portugal, Ukraine, and Bulgaria. He holds conferences and masterclasses in Italy and abroad. He published several articles and essays in specialized magazines and books. His publications range from Musical Analysis to Musical Dramaturgy, from History and Analysis of Interpretation to Methodology of Piano Technique. He is reviewer for academic magazines of Analysis and currently teaches at the Conservatory of Messina.

Daniel Tarquinio

(Brasilia University, BR)

Charles Rosen: the work of the pianist and musicologist as fundamental principles for understanding and performance of the Piano Sonatas by B. Bartok, S. Prokofiev, and C. Guarnieri

In his book *The Romantic Generation*, Charles Rosen (2000) approaches works by composers such as F. Chopin and F. Liszt, through analytical procedures and knowledge of different areas, such as music theory and musical performance. This fact can be seen directly from the titles of some chapters of the aforementioned book: "*Music and Sound-Imagining Sound*"; "*Chopin: Counterpoint and Narrative Forms*"; "*Chopin: Transformed Virtuosity*"; "*Liszt: Creation as Performance*"; "*Berlioz: Liberation from Central European Tradition*".

In the titles, we can observe: 1) references to psycho-acoustics; 2) music theory (counterpoint) linked to semiotic issues (narrativity); 3) performance techniques and traditions as compositional elements; 4) social-historical aspects.

In the book *Beethoven's Piano Sonatas* (Rosen, 2006), the historical and structural knowledge, the performance issues such as slurs, articulations, trills, pedal use, phrasing, and keyboard extension are interrelated, building a knowledge about these musical works.

In the chapter *The coherence of musical language* from *The Classical Style*, Rosen (1998, p. 57) considers that one of the most evident elements to the creation of the initial classical style, is a short, periodic and articulated musical phrase. This definition of phrase, especially regarding the term "articulated phrase", has a direct relationship with the concept of phrase proposed by A. Schoenberg (2012, p. 29) in *Fundamentals of Musical Composition*: "*The smallest structural unit is the phrase, a kind of musical molecule constituted by a few unified occurrences, endowed with a certain completeness and well adaptable to the combination with other similar units. The term phrase means, from the structural point of view, an approximate unit of what can be sung in one breath. Its ending suggests a punctuation, such as a comma*".

In a first part, based on these observations, this lecture aims to situate, to relate Chares Rosen's thought with historical and conceptual issues of Musical Analysis and piano performance. In this way, this paper seeks: 1) to characterize Rosen's thought as epistemologically linked to the areas of Musical Analysis (and its history) and Musical Performance (and its history); 2) to

clarify the Rosen's concepts, procedures, and methodologies. Ian Bent (1987, p. 69) characterizes Rosen as an independent thinker, who provides penetrating musical analyzes in pungent prose.

The second part, starting from the systematization obtained in the first part, makes a comparative study of three Piano Sonatas of the 20th century: The Piano Sonata by B. Bartok (1881-1945), the Piano Sonata nº 7 by S. Prokofiev (1891-1953) and the Piano Sonata by Camargo Guarnieri (1907-1993). Applying Rosen's knowledge, the comparative study aims to contribute to the process of construction of the Sonatas' performance.

Pianist, Professor at the Department of Music at the University of Brasília since 1996, Doctor in Music at the Federal University of Rio Grande do Sul and Master at the Rimsky-Korsakov Conservatory in the city of Saint Petersburg-Russia in the solo piano class of Nadezhda Eismont, **Daniel Tarquínio** develops intense artistic activity as professor and research. As a pianist, he played, both solo and with orchestra, as well as various of chamber music in Brazil, Portugal, Sweden, Estonia, and Russia. He made video recordings for TV programs (UnB TV) and for different national and international conferences, such as Maratona do Piano 2021 e 2022 da Casa do Piano de Brasília, V Encontro Internacional de Piano Contemporâneo, and Congresso da Associação Brasileira de Performance Musical 2020.

SESSION 3

MUSICAL FORMS. AESTHETICS AND ANALYTICAL APPROACHES

Chair: Sara Zurletti (Conservatory of Music “Arcangelo Corelli”, Messina, IT)

José Oliveira Martins

(University of Coimbra, PT)

Keynote lecture

Physical Pleasure, Intellectual Pleasure: Reconsidering Rosen’s Thoughts on Musical Understanding

In this talk, I delve into Charles Rosen’s thoughts on the roles of music analysis and music performance as mediations for pleasure and understanding. Focusing on Rosen’s thoughts expressed in interviews and in his work of music criticism, I argue that Rosen’s readings masterfully combine insights of musical embodiment, historical style, and abstract thought, and continue to provide us with a model of criticism whose renderings are capable of articulating aspects of musical autonomy and meaning, through the exercise of musical imagination, emotion, and judgment.

José Oliveira Martins holds a Ph.D. from the University of Chicago in the History and Theory of Music. He is the current president of the SPIM, the Portuguese Society for Music Research, and the Director of the Center for Interdisciplinary Studies of the University of Coimbra (Portugal), where he is a professor on the Faculty of Arts and Humanities (FLUC).

Previous appointments include the Eastman School of Music of the University of Rochester and the University of Iowa. His recent work on the analysis of polytonal/polymodal practices in the twentieth century received a Musurgia prize (2019), commemorative of the 25th anniversary of the journal, awarded by the Société Française d’Analyse Musicale.

Majid Motavasseli

(University of Music and Performing Arts Graz, AT)

Charles Rosen as Performer of Bach’s Goldberg Variations and Beethoven’s Diabelli Variations. Interpretations of Cyclic Form in the Context of Performance History.

Johann Sebastian Bach’s *Goldberg Variations* and Ludwig van Beethoven’s *Diabelli Variations* are undoubtedly two of the most significant variation cycles in musicological discourse. Nevertheless, relatively few pianists have recorded both cycles in the course of their performance history, among them Charles Rosen (*Goldberg Variations*: 1967, *Diabelli Variations*: 1977). Based on a corpus of tempo data obtained through the FWF research project *Performing, Experiencing and Theorizing Augmented Listening* (2017–2020), consisting of 80 selected recordings of the *Goldberg Variations* (from Wanda Landowska 1933 to David Fray 2021) and 66 selected recordings of the *Diabelli Variations* (from Artur Schnabel 1937 to Imogen Cooper 2018), this paper aims at a deeper historical and analytical understanding of Rosen’s interpretations of these works.

First, both cycles are analysed through the lens of tempo choices, examining their respective

macro-formal structures of the works, and their potential implications for cyclic performance. This analysis shall establish interpretational tendencies and relations within the performance history of each cycle, and position Rosen's recordings within the corpora. For example, the data gathered for the *Diabelli Variations* reveal significant parallels of Rosen's interpretation to Schnabel's recording (1937), as well as to Schnabel's instructive edition of the cycle (1924).

Subsequently, Rosen's "Goldberg" and "Diabelli" performances are juxtaposed with a particular focus on cyclic interpretation, by means of examining potential tempo relations between the individual pieces within each cycle. For instance, his interpretation of the *Goldberg Variations* remarkably shows a tempo relation not only between the two arias, but also between variations I and XXX, highlighting the relationship between the beginning and end of the cycle (cf. Motavasseli 2021, Table 5). Similarly, his recording of the *Diabelli Variations* creates tempo relations between the first and last pieces of the cycle: between the theme (*Walzer*) and variation XXXIII (*Menuetto*), and between variations I and XXXIII.

Finally, this paper examines the connections between the "Goldberg" variation XXV and the "Diabelli" variation XXXI (both in a minor key), as well as between the "Diabelli" theme and the *Arietta* from Beethoven's Piano Sonata op. 111, as described by Rosen (cf. id. 1997 and 2002), thereby seeking to discern to what extent Rosen's interpretations correspond to his musicological writings on both cycles.

Majid Motavasseli, born 1984 in Iran, studied piano in Tehran, and music theory and piano education at the University of Music and Performing Arts Graz (KUG) and the University of the Arts Berlin (UdK). Since 2019, he is a PhD candidate at KUG, researching Gustav Mahler's late works with a particular focus on historical schemata. Until recently, he was research fellow for the projects *Performing, Experiencing and Theorizing Augmented Listening* (KUG/ FWF) and *Gleitende Tonhöhen auf klingenden Konsonanten* (UdK/DFG). Currently, Motavasseli works as doctoral researcher for the FWF project *Multiple Dimensions in Performances of Mahler's Symphonies* at KUG.

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Eduardo Lopes

(University of Évora, PT)

Keynote lecture

From Rosen to the 21st century: Some thoughts on criticism, research, and music performance

For some musicians and academics, Charles Rosen represents a good epitome of what a music performer should be, bringing together an excellent instrument technique, combined with thoughtful and well-founded interpretation choices. Having also tackled music and composers from the 20th century, is clear that his position as a musician (and academic) was largely centred on aesthetics "of the Classical-Romantic spirit" of Western culture. Assuming the inevitability that sociological issues of context and period intertwine choices, interpretations and even reception, in this talk I will reflect on some paradigms of music interpretation in and for the 21st century.

Eduardo Lopes holds a PhD in Music Theory from the University of Southampton, under the supervision of Nicholas Cook. He regularly performs and records with the most relevant Portuguese musicians and renowned international artists, such as: Mike Mainieri (Steps Ahead); Dave Samuels (Spyro Gyra); Myra Melford; Susan Muscarella; Kevin Robb, Phil Wilson; and Bruce Saunders. He is the author of several articles and texts on issues of performance, music and rhythm theory, jazz, and music education. He currently teaches at the Department of Music at the University of Évora; is Director of the Doctorate in Music and Musicology at the UÉ; and editor of the Brazilian musicology journal HODIE and the Portuguese Music Education Journal.

SATURDAY, OCTOBER 22ND

SESSION 4

INTERPRETATIVE PRACTICES

Chair: Daniel Tarquínio (Brasilia University, BR)

Lucy Li

(University of Melbourne, AU)

The Nightmarish Anxiety of Early-Twentieth-Century Style: Charles Rosen's Schoenberg (1975)

It is rare in the course of history that one finds a pianist who is just as much an accomplished writer and critic as he is a pianist: Charles

Rosen. Devoting an entire tome to the elusive music of Arnold Schoenberg, Rosen sheds light on the composer's challenge to traditional musical forms. Rosen contends that Schoenberg's music is the most expressive ever created because, despite its atonality and dissonance, it offers a unique balance of form and emotion. The book examines Schoenberg's subversive relationship to both the core of Western music history and the intricate processes of modernism in a clear and approachable manner. Schoenberg's early involvement with expressionism is summarized by Rosen with his connection to *Der Blaue Reiter*, founded in 1911 by a group of Russian and German artists. Despite only being active for about a period of three years thereafter, the group played fundamental roles to the development of expressionism, which encouraged the introversion of art to discover an inner emotional truth. The goal of so-called expressionism was to revolutionize aesthetic judgement in art by discarding its conventional formalities. Modernism, epitomized by various art forms in the early-twentieth century, was an attitude that critically looked backwards and simultaneously towards the future, and predetermined the general artistic trend for decades to come, just as Schoenberg's proclaimed 'emancipation of the dissonance' broadly defined the trajectory of twentieth-century Western music.

Schoenberg's *Pierrot Lunaire*, Op. 21, described by Rosen as having a relative freedom of musical lines, exemplifies many facets of what we tend to associate with the musical characteristics of the early twentieth century: atonality, stylistic innovation, and an intellectual mode of conception. In terms of its harmony, texture, melodic construction, and

motivic structure, *Pierrot Lunaire* exemplifies Rosen's judgement of his aesthetics as possessing nocturnal, 'nightmarish' qualities underscored by the introverted emotions of expressionism. Through close readings of Schoenberg's *Pierrot Lunaire* (both of my own and Rosen's critical writings), and by taking into consideration various relevant primary sources, including the works' reception histories, and drawing comparisons with visual arts, theatre, and poetry, this paper will unravel musical features which might be considered 'modernist', 'expressionist', or 'nightmarish' in the works of Schoenberg. The wider social, philosophical, ideological, and artistic currents in early twentieth-century Europe will be acknowledged: expressionism and cubism, among others. I will underline Rosen's key thoughts on Schoenberg's expressionist roots and how they relate to the atonality system, shown also in the works of Berg, Webern, and Schoenberg himself in terms of performance, theory, and musical experience.

Having completed a Masters of Music majoring in musicology (film music) in Auckland, **Lucy Li** is currently studying towards a Doctor of Philosophy in Musicology at the University of Melbourne's Conservatorium of Music, with an interdisciplinary focus on film and the piano music of Frédéric Chopin. Her primary area of research is Golden-Age Hollywood between the mid-1930s to the 1950s, focusing on the socio-cultural aesthetics, meaning, and performance aspects of music in films from a variety of genres. Her other scholarly interests include the belle-époque, ballet, and modernism. Lucy also plays in a piano trio and teaches the piano in her spare time.

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Helen Gallo

(São Paulo State University, BR)

The pianist in a trap: Charles Rosen's view on virtuosity

Charles Rosen's experience as a pianist gave to his writings on performance a unique vision, as his ideas came not only from observation, but mainly from the experience of all the conflicts inherent to piano practice nowadays. Thus, this proposal aims to present Rosen's main analysis (2000, 2002) on piano performance today issues and that, according to him, stem from the concept of virtuosity forged from the end of the 18th century.

Helen Gallo has a postdoctoral degree in Music from the Universidade Estadual Paulista "Júlio de Mesquita Filho" (UNESP) and has a PhD, Master of Music and Bachelor of Piano from the same institution. She is the author of the book *Música de duas dimensões: correspondências entre os universos instrumental e eletroacústico* (Music of two dimensions: correspondences between the instrumental and the electroacoustic universes - 2015). Former Director of Training at the São Paulo Municipal Theatre Foundation, she is currently a member of the piano department's faculty at the São Paulo Municipal School of Music.

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Daniel Moreira

(ESMAE, PT)

The Romantic fragment in music and cinema: Charles Rosen's analysis as a key to understanding David Lynch's idiosyncratic approach to screen narrative

Charles Rosen's view on music's meaning was essentially autonomous or intra-musical, as seen in his claim that "[t]here is a total identity between the technical means a composer employs and what a work signifies" (Rosen & Temerson, 2020). This apparent formalism did not prevent him from investigating interdisciplinary relations between music and other arts, especially literature, with which he was particularly conversant (having even completed a PhD in French literature). One of his most fascinating explorations in this regard is the chapter on "Fragments," included in *The Romantic Generation* (1995). There he shows how composers like Schumann, Chopin and Liszt were able to recreate through purely musical means a number of aesthetical traits originally associated with the literary fragment, a form characteristic of the early Romantic movement in Germany around 1800. In both literature and music, the Romantic fragment paradoxically combined a balanced structure (suggesting completeness) with an ambiguous, irresolvable content (expressing openness). Another paradox was the idea of the fragment as *both* a self-contained form *and* one whose meaning could only be illuminated through its relation to other fragments.

In this paper, I propose a new interdisciplinary angle on the Romantic fragment, where I analyze some aspects of David Lynch's cinema through Rosen's reading of the concept. The

relationship between Lynch's films and the fragment has been explored recently by Anne Jerslev (2021), who claims that "the so-called Jena Romantics' famous fragments around the year 1800 provide an interesting background to understanding David Lynch's way of hardly telling a story or at least not telling a straight-out coherent story." While Jerslev shows how Lynch's cinema resonates with aspects of the literary fragment, I reveal parallels between some of his films and series and the musical fragment as analyzed by Rosen. I argue that the association between music and cinema is at least as interesting as the literature-cinema parallel to understanding Lynch's idiosyncratic approach to screen narrative, considering the central role played by music and musicalized sound effects in his films and series, as well as his notion that "films are like music" (Kermode, 1997).

I explore these music-cinema parallels in two different dimensions. I first interpret some of Lynch's films *as a whole* as fragments, in the sense that they involve both a cohesive, well-rounded, and precise formal structure, and extremely ambiguous narrative meanings that develop further with each viewing (suggesting that, however long it may be, the film is only a fragment of an ever-expanding world of which we only see and hear a part). More specifically, I show how Lynch's *Lost Highway* (1997) evokes a *da capo senza fine* form akin to the one famously detected by Rosen in Schumann's "Im wunderschönen Monat Mai." Then I explore how some of Lynch's works can be interpreted as cycles of fragments in a sense close to the one discussed by Rosen regarding Schumann's *Dichterliebe* and Chopin's Preludes. Specifically, I show how qualities of concentration, intensity, maximum contrast, and openness define and relate many

fragmentary scenes of *Twin Peaks: The Return* (2017) in ways comparable to Rosen's analysis of the Chopin Preludes.

Daniel Moreira is a Lecturer in music Analysis, Composition and Aesthetics at ESMAE – Politécnico do Porto and an associate researcher of CEIS20 - Universidade de Coimbra. He holds a PhD in Music Composition (King's College London, 2017) and an MA in Music Theory and Composition (ESMAE, 2010). As a composer, his music has been commissioned (among others) by Casa da Música, Festival Musica Strasbourg, European Concert Hall Organisation and Kölner Philharmonie. As a theorist, his work centers on issues of harmony and temporality in twentieth- and twenty-first-century music of both the concert and film traditions. Part of this research is published in *Journal of Film Music* (2022), *Music Analysis* (2021) and *Revista Portuguesa de Musicologia* (2016).

ORGANIZING COMMITTEE

Madalena Soveral is Coordinator Professor at the Superior School of Music and Performing Art, Polytechnic Institute of Porto. As a pianist, she played, both solo and with orchestra, as well as various of chamber music in Europe, Asia Middle East and South America. She has recorded more than a dozen albums and recordings, including the full piano works by Schoenberg and Emmanuel Nunes. In 2005 she concluded her Doctorate in Music at the University of Paris 8. Her doctoral dissertation was published by Presse Académiques Francophones (Sarrebrücken, Germany). Researcher at CESEM, Madalena Soveral has published articles in national and international journals. In 2016, together with Sara Zurletti, she published a collection of articles for Cambridge Scholar Publishing.

Sara Zurletti obtained a PhD in Musicology/Aesthetics at the University Paris 8, where she taught “Theory of musical interpretation”, as well as teaching Aesthetics of Music at the Suor Orsola Benincasa University of Naples. She currently teaches History of Music in the Conservatory of Messina, and has edited books about Musical Performance, Contemporary Musical Aesthetics and Contemporary Composition, such as *Ars Nova. Ventuno compositori italiani di oggi spiegano la musica* (2017). She wrote several books: *Il concetto di materiale musicale in Th. W. Adorno* (2006), *Le dodici note del diavolo. Ideologia, struttura e musica nel Doctor Faustus di Th. Mann* (2011), *Amore luminoso, ridente morte. Il mito di Tristano nella Morte a Venezia di Th. Mann* (2016) and *Famiglia, Dover, Onore. Anatomia del Trono di Spade* (2019).

Professor at the Superior School of Music and Performing Art, Polytechnic Institute of Porto, Doctor in Music at University of Aveiro (Portugal), **Pedro Sousa e Silva** has an intense career in the field of renaissance and baroque performance, having performed in numerous festivals in Portugal and Spain, France, Italy, Austria, Netherlands. He collaborated with world renowned early-music musicians such Amandine Bayer, Enrico Onofri, Riccardo Minasi, Jill Feldman and Laurence Cummings. As musical director and researcher, Pedro has been focused primarily on the rescue and promotion of Portuguese musical heritage from the 16th and 17th centuries. With his ensembles A Image da Melancolia and Arte Minima, Pedro was responsible for the first modern performance or recording of works by Pedro de Cristo, Estevão Lopes Morago, Manuel Rodrigues Coelho, as well as works by many anonymous composers.

Acknowledgements

The organizing committee express its gratitude to partners.



