

ANALYSING RHETORIC BEYOND FIGURES
Intonation and Discourse in Instrumental Music
from the 18th Century Onwards

organized by
Centro Studi Opera Omnia Luigi Boccherini
Italian Institute for Applied Musicology

Virtual conference
07-09 June 2024



INTERNATIONAL CONFERENCE

**Analysing Rhetoric Beyond Figures:
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Scholarly Committee

- JOAN GRIMALT (Escola superior de música de Catalunya)
- ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)
- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)
 - MASSIMILIANO LOCANTO (Università di Salerno)



Keynote Speakers

- JOAN GRIMALT (Escola superior de música de Catalunya)
- ROBERT HATTEN (Butler School of Music, University of Texas at Austin)

FRIDAY 7 JUNE

10.20-10.30: **Opening**

- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
- JOAN GRIMALT (Escola superior de música de Catalunya)

10.30-12.00 **Integration between Analysis and Performance**

(Chair: **Joan Grimalt**, Escola superior de música de Catalunya)

- GALATEA DASKALAKI (Aristotle University of Thessaloniki), *Unveiling Brahms: An Approach of Comprehension and Interpretation of the Intermezzo Op. 116, No. 2*
- ALON SCHAB (Bar-Ilan University), *The Rhetoric of Intimacy: Exploring 20th-Century Music for the Clavichord*
- VALENTÍN BENAVIDES (Universidad de Valladolid), *Music that Weeps: The Rethoric of Lament in José María Sánchez-Verdú's «Deploratio» (1997)*



15.00-16.00 – **Keynote Speaker 1**

- JOAN GRIMALT (Escola superior de música de Catalunya), *What do We Mean by 'Musical Discourse'?*

Coffee Break

16.30-18.00 **Rhetorical Theory and Musical Discourse**

(Chair: **Robert Hatten**, Butler School of Music, University of Texas at Austin)

- PAULO F. DE CASTRO (NOVA FCSH / CESEM, Lisbon), *Virtual Dialogues: Towards a Critical-historical Approach to the Concepts of Musical Topic, Topos, and Intonation*
- LODEWIJK MUNS (Independent Researcher, Almere, The Netherlands), *Quotation in Musical Discourse*
- MARTIN ČURDA (University of Ostrava), *Integrating Rhetorical Gestures, Virtual Agents, and Musical Topics in the Analysis of Eighteenth-Century Instrumental Music*

SATURDAY 8 JUNE

10.00-11.00 Instrumental Mimicking of Vocal Intonation

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

- MARJO SUOMINEN (University of Helsinki), *Voice Intonation and Rhetoric Discourse in Handel's Overture of the Opera «Giulio Cesare»*
- ANDREW WONG (Independent Researcher, Den Haag, The Netherlands), *Exploring the Unwritten Practices of 18th-Century French Baroque Vocal Traditions in Violin Playing*

Coffee Break

11.30-12.30

- VERONIKA VEJVODOVÁ – BARBORA ŠTEVANKA KADLÍČKOVÁ (National Museum–Antonín Dvořák Museum, Prague), *«Live Recitative without Words»: Symphonic Poems by Dvořák Based on Poems by K. J. Erben and Janáček's Theory of Speech Melodies as a Concept of Czech National Music at the Turn of the 19th and 20th Centuries*
- RYSZARD DANIEL GOLIANEK (Adam Mickiewicz University, Poznań), *Affect, Expression, Narration: Interpretation of «Empfindsamkeit» Music*



15.00-16.00 – Keynote Speaker 2

- ROBERT HATTEN (Butler School of Music, University of Texas at Austin), *Projecting Marked Moments and Expressive Trajectories in Performing Bach's Allemande from the Partita No. 4 in D Major, BWV 828*

Coffee Break

16.30-18.30 Deconstruction of the Traditional *Figurenlehre*

(Chair: **Robert Hatten**, Butler School of Music, University of Texas at Austin)

- MELANIE PLESCH (The University of Melbourne), *«Aposiopesis», Dysphoric Topics and the Performance of Sorrow in Carlos Guastavino's Guitar Sonata No. 1 (1967)*

- CAIO AMADATSU GRIMAN (Univerisdade de São Paulo / FAPESP), *Unveiling the Rhetorical Insights of Johann Joseph Fux's «Gradus ad Parnassum»*
- MARCOS KRIEGER (Susquehanna University, PA), *Aristotelian Kairos and the Performer's Agency in Delivering Rhetorical Structures: A Case Study of German Keyboard Compositions of the Early 18th Century*
- ROBERTO CORNACCHIONI ALEGRE (Universidade de São Paulo), *Music Improvisation and Oratory: The Case of Franz Liszt*

SUNDAY 9 JUNE

10.00-11.00 Integral Analysis, Including Temporal, Rhetorical, or Narrative Aspects

(Chair: **Joan Grimalt**, Escola superior de música de Catalunya)

- RAMÓN SOBRINO CORTIZO (Universidad de Oviedo), *Música, alegoría y discurso narrativo en el «Tríptico del Buen Pastor» (1954) de Guridi*
- ÁGUEDA PEDRERO-ENCABO (Universidad de Valladolid), *El estilo poético de Blasco de Nebra: figuras retóricas, tópicos y significación*

Coffee Break

11.30-13.00

- PANTELIS KOGIAMIS (University of Music and Performing Arts, Vienna), *Approaching Enigmatic Metronome Marks in Beethoven's Ninth Symphony through Metrical Prosodic Verse Pattern Analysis*
- SARA TABUENCA AGRAMONTE (Universidad de Castilla la Mancha), *Sonata Form as Narrative Discourse in Franz Schubert: Hermeneutic Analysis of the Sonata D. 959 (1st Movement)*
- CARLOS VILLAR-TABOADA (Universidad de Valladolid), *Rhetoric of an Invented Memory: José Luis Turina's «Fantasía sobre una fantasía de Alonso Mudarra»*



Keynote Speakers

- **JOAN GRIMALT** (Escola superior de música de Catalunya), **What do We Mean by ‘Musical Discourse’?**

The metaphor of music as discourse was a commonplace in eighteenth-century music theory. Today, music’s rhetorical power, especially when referring to instrumental music, draws on a collection of variegated senses. On the one hand, ‘rhetoric’ is often equated with musical signification, which makes it too general a term to be useful. On the other hand, musical rhetoric is often limited to the so-called doctrine of musical-rhetorical figures or *Figurenlehre*. Most of these patterns, however, reveal themselves as problematic in actual analysis. Excepting those figures that maintain a relationship to the tone of voice in singing or speaking, most rhetorical figures appear as intellectual constructs rather than as resulting from performing or analytical interpretation. My conception of rhetoric is instead motivated by considerations of how we make music, and from reflections about performance practice that involve both analysis and teaching. It aims to initiate a theoretical study of those rhetorical aspects of music that might be most useful for performers. The rhetorical observations that I offer are inextricably linked to topic theory and to music as dramatically conceived. A varied repetition, for instance, has quite a different expressive value whether heard as a rhetorical gesture (e.g., as a way to say something for a second time in a different tone), or solely as a structural event (e.g., doubling the length of a phrase or section). From this perspective, I introduce three rhetorical figures that do not appear as such in *Figurenlehre* or contemporaneous accounts: the *rhetorical fermata*, when a note is expressively enlarged; the *absence of a human presence*, as in the finale of the Chopin B-flat minor sonata; and the *subjective reaction*, as a musical mirror of the typically Western historical-aesthetic process of subjectification. Finally, I will propose a theoretical model of musical representation that appears to underlie these and other analytical findings.

- **ROBERT HATTEN** (Butler School of Music, University of Texas at Austin), **Projecting Marked Moments and Expressive Trajectories in Performing Bach’s Allemande from the Partita No. 4 in D Major, BWV 828**

In performing Bach on a modern piano, how might one make principled decisions about microtiming, dynamics, articulation, and the like, when specific indications are not precisely notated, and when historical treatises

on performance do not provide explicit instructions for such microstructural performance variables? Should our interpretive decisions be driven primarily by a *top-down* approach — determining an overall expressive trajectory that can direct the larger sweep of gestures — or a *bottom-up* approach — marking special or unusual swerves in the pitch-rhythmic details of the work? With examples drawn primarily from the Allemande of Bach's fourth keyboard Partita, I demonstrate how a judicious blend of both approaches can yield significant results, even when shifting from harpsichord to the medium of a modern piano. I include the more obvious but still important choices involved in deciding how much time to take to mark the *juncture* between phrases or the *reverberation* of a closure — drawing on concepts developed by Alexandra Pierce (2007). I also explore the less obvious choices involved in finding an appropriate mix of micro-structural variables (e.g., pacing, dynamics, articulation, quasi-*notes-inégales* rhythmic flexibility) to reflect the expressive significance of a variety of striking compositional details (e.g., an unusual harmonic or tonal swerve, a rhythmic transition, a textural stratification). The *rhetoric* implied by these decisions rests on a conception of Bach's music as *discourse*, with a strong analogy to language (just as we associate small caesuras and intonations with proper shaping and articulation of phrases and sentences in speech, and specific stresses to bring out key words). But whereas historically-informed performance practices can provide *general* guidelines for music as a *language* (or better, a *style*), we still need expressively-informed performance decisions that, while working within the general constraints of historical performance practice, can address the *unique* expressive designs of individual musical *utterances* (as reflecting individual *strategies* that may exceed those constraints). It is in this arena that we can develop a no-less-principled *hermeneutics of performance interpretation*.

Contributors

Integration between Analysis and Performance

• GALATEA DASKALAKI (Aristotle University of Thessaloniki),
Unveiling Brahms: An Approach of Comprehension and Interpretation of the Intermezzo Op. 116, No. 2

Composed by Johannes Brahms in 1892, the 7 *Fantasies*, Op. 116, the first of the last four sets of his piano miniatures, comprises some very lyrical, introspective and soulful character pieces, which appear to reflect aspects of his emotional

state, as autobiographical stories, through poignant melodies, rich harmony and symbolism. The second Fantasy of the opus, a deeply expressive Intermezzo in a minor, consists of a very poetic melody, the narrative nature of which will be explored through the perspective of *Figurenlehre*, to unveil conceptual meanings that are important for the analysis and interpretation of the piece. The present paper aims to demonstrate the importance of communication between the roles of both the analyst and the performer, in an attempt to delve into the essence and spirit of a musical work, but without imposing any univocal assumptions and conclusions about music itself, or its interpretation. Focusing on the Intermezzo Op. 116, no. 2, this proposal intends to uncover the internal meanings that appear to intertwine with the rhetorical figures detected on the musical surface of the piece, in order to decipher the expressive substances and intersections, as an analytical discourse that interrelates with the performer's intuition. An integral analysis will be carried out, focusing on the form, the expressive role of harmony along with the phrase structure, and the motivic ideas that generate the melody. Consequently, the focus will be on the identification of the rhetorical figures (e.g., *interrogatio*, *anabasis*, *katabasis*, etc.) that conduct the motivic material into the melodic lines and portray the musical plot. This detection will lead to a hermeneutic approach to the piece, which will interact with the performative observations and tendencies of the performer-analyst, in order to create an 'informed' interpretation.

• **ALON SCHAB (Bar-Ilan University), *The Rhetoric of Intimacy: Exploring 20th-Century Music for the Clavichord***

Much of the music composed for early domestic keyboards such as the harpsichord, virginal, spinet, and clavichord, as well as for plucked instruments like the lute, was conceived as private music. It served as the most direct means of communication between players and themselves, between teachers their students, or between a performer and a selected audience gathered around the instrument. Early keyboard and lute repertoires therefore circulated mainly in manuscript, and they are exceptionally rhetorical in the way they communicate with the listener. With the revival of these instruments in the 20th century, modern composers started to experiment with the revived modes of communication facilitated by these instruments. Among these instruments, the clavichord stands out as the most intimate, offering a unique opportunity for composers to engage with the listener on a personal level. In my paper, I examine the music composed for the

clavichord by two 20th-century composers: Herbert Howells and Keith Jarrett. Howells, famous primarily for his church music, explored the clavichord in two collections — Lambert's Clavichord and Howells's Clavichord. Keith Jarrett, primarily recognized as a jazz pianist, released a double-album titled *Book of Ways* in 1987, featuring compositions for the clavichord. Both Howells and Jarrett's music for the clavichord attempts to address the listener personally, utilizing the instrument's intimate qualities to establish a direct connection. Through a close analysis of selected compositions from their respective collections, I demonstrate how their music constructs minimalist ideas with meticulous attention to rhetorical devices, creating a nuanced and engaging listening experience.

• **VALENTÍN BENAVIDES (Universidad de Valladolid), *Music that Weeps: The Rethoric of Lament in José María Sánchez-Verdú's Deploratio (1997)***

After the death of Francisco Guerrero Marín (1951-1997) — one of the most unique and important Spanish composers of the 20th century — several prominent Spanish musicians wanted to pay tribute to him by composing various works in his memory. Among them was José María Sánchez-Verdú (b. 1968), who wrote *Deploratio*, a short piece for cello. From the title itself, the author reveals the clear intention to connect his work with the Renaissance tradition of musical laments created as homage after the death of an important figure. Like all laments throughout history, this piece unfolds a series of musical resources whose obvious purpose is to express an emotion of sadness and pain. Among these resources are certain rhetorical figures that help enhance this mournful expression. Furthermore, the entire piece is conceived and functions as a demonstrative (or epideictic) discourse, composed as praise to Guerrero's figure. Indeed, *Deploratio* conforms to the essential characteristics of a rhetorical text in which all the musical materials are arranged according to the classical articulation of a discourse (*exordium-narratio-argumentatio-peroratio*), and where all the small musical gestures, rhythmic motifs, or harmonic resonances can be understood as authentic *verba* that materialize the *res* of the discourse, efficiently expressing the pain of Guerrero's loss. As Sánchez-Verdú points out in the score, *Deploratio* is to be performed with «the sound and gestural effect of a ritual». Thus, the cello becomes a mourner invited to Francisco Guerrero's funeral to intone a *nenia*, a wordless chant loaded with overwhelming and exaggerated emotion, a dirge constructed like a rhetorical discourse in which all elements are skilfully arranged to enhance an affect of sadness and anger.

Rhetorical Theory and Musical Discourse

• PAULO F. DE CASTRO (NOVA FCSH / CESEM, Lisbon), **Virtual Dialogues: Towards a Critical-historical Approach to the Concepts of Musical Topic, Topos, and Intonation**

The study of musical signification has been characterised by an extreme, almost perverse proliferation of theoretical models, terminologies and methods, which has contributed to a considerable lack of conceptual clarity and hindered the establishment of a reasonably consensual body of knowledge, only partially compensated by what Márta Grabócz has called ‘virtual dialogues’ between texts. This dialogical endeavour remains a task for the committed interpreter, since the different national traditions of semiotic theory and practice, with a few honourable exceptions, tend to ignore each other. Dialogical reading in this sense typically reveals that identical, or at least partially convergent musical phenomena have been successively conceptualised under different names, often using terminology borrowed from other disciplines, with ambivalent results. Among these conceptualisations are the notions of topic, topos and intonation, all of which are informed by rhetorical theory, but based on different premises and with somewhat different implications. The notion of the musical topic, for example, entered the vocabulary of musicology in the English-speaking world around 1980, with the publication of Ratner’s now canonical *Classic Music*. Although the term ‘topic’ is an anglicised form of the Greek τόπος (*topos*), and thus a borrowing from classical rhetorical terminology, Ratner seems to have initiated a more specialised use of the word, although his own definition of the musical topic is far from clear. Ratner, moreover, was not the inventor of the concept as such, and the fact that the older tradition of music-rhetorical scholarship tends to be ignored in modern discussions of topic theory remains puzzling. In any discussion of the subject, it is impossible to ignore the historical role of Ernst Robert Curtius in disseminating the concept of topos in a sense that was already somewhat different from that inherited from the ancient rhetorical tradition. Interestingly, Curtius himself emphasised the close links between rhetoric and music, showing an awareness of the pioneering work of Arnold Schering, among others. Other scholars, mainly working outside the Anglo-American tradition, have revived the concept of the musical topos as such, placing themselves in the intellectual tradition of Curtius and Schering, though usually only implicitly. In the growing literature on the subject, the concepts of musical topic (in Ratner’s sense) and musical topos, while obviously

related, are not necessarily synonymous. Another strand of theory with potential points of contact with the same intellectual tradition relates to Boris Asafyev's concept of *интонация* (*intonatsiya*, i.e., intonation), which has inspired a large body of musicological literature, particularly in Eastern Europe. However, the affinities between Asafyev's ideas on 'intonational vocabulary' and the music-rhetorical tradition have not been extensively explored, despite Asafyev's explicit acknowledgement in his work *Musical Form as a Process* that «rhetoric could not help but be an extremely influential factor in relation to music as an expressive language». In this paper, I will discuss some of the issues raised by each of the three concepts, and draw attention to their place and relevance in musicology, past and present.

• **LODEWIJK MUNS (Independent Researcher, Almere, The Netherlands), Quotation in Musical Discourse**

Musical quotation presents a focal point from which a wealth of issues related to the discursiveness of music can be explored. However, with few exceptions it has not been discussed in the context of rhetorical theory. The aim of this paper is to show the connectedness of these topics, and to contribute to an understanding of the literarisation of instrumental music in the later eighteenth and nineteenth centuries. (1) How should musical quotation be defined and identified? Despite the obvious differences between verbal and musical quotation, some insights can be drawn from analytical philosophy of language, which in some ways has succeeded traditional rhetoric; in particular, the fundamental distinction between the regular 'use' of an expression and its 'mention' in quotation. (2) For a quotation to be recognised as embedded within the flow of discourse, written verbal discourse makes use of quotation marks. Graphic quotation marks are irrelevant to music; however, quotation can be marked in speech by prosodic devices that have close parallels in music. (3) Any quotation refers back to its (supposed) source, which can be found either within or outside the current discourse. Recognizing possibilities of internal quotation opens up neglected referential functions within musical discourse. (4) As an intentional act — since quotational reference is intended to be understood — quotation can contribute to the notion of a musical 'speaker' as a persona, a virtual identity similar to that in literary fiction. The musical and literary persona can relate to the (historical) author and 'implied author' of the work in similarly complex ways. (5) The referential function of quotation also involves an appeal to, and a game

played with the listener's memory. Under certain conditions this could perhaps be interpreted as a representation of the process of remembering.

- **MARTIN ČURDA (University of Ostrava), *Integrating Rhetorical Gestures, Virtual Agents, and Musical Topics in the Analysis of Eighteenth-Century Instrumental Music***

The concept of musical-rhetorical figures was initially conceived in the context of vocal music. However, later writers transferred the principle to the realm of instrumental music. A substantial body of theoretical literature (Cone, Maus, Hatten and others) has been dedicated to the idea that instrumental music can be regarded as the representation of the utterances, gestures, and actions of a virtual persona, which is inscribed in the musical score (rather like a dramatic character in a script) and which is 'given voice' (embodied/enacted) by the performer, whose stage performance is dramatic, as well as musical. This approach yields particularly fruitful results when combined with the analysis of musical *topoi*, which offer a potent way of communicating complex meanings by alluding to different styles and genres of (not only) eighteenth-century music, thus invoking the corresponding cultural associations. The nature of the relationship between musical *topoi* and musical *personae*/agents is open to interpretation. Does the musical topic suggest a general 'backdrop' against which the expressive gestures of a virtual persona are to be interpreted? Is the topic 'external' to the persona, or is it an integral part of it? Is juxtaposition of contrasting topics to be understood in terms of an adversarial confrontation of two musical *personae*? What is the significance of the order in which successive topical elements follow each other? This paper is going to explore these questions through the analysis of selected instrumental works by Mozart and Beethoven. Reference will also be made to early eighteenth-century music for solo voice and an obligato instrument in order to illustrate the possibilities of transferring rhetorical gestures from the vocal line to the instrumental part and to question the nature of their mutual relationship.

Instrumental Mimicking of Vocal Intonation

- **MARJO SUOMINEN (University of Helsinki), *Voice Intonation and Rhetoric Discourse in Handel's Overture of the Opera *Giulio Cesare****

According to Charles Cudworth (1959), George Frideric Handel wrote different types of French Overtures. One of them was the Lully-styled

slow-fast-slow pattern and dance-like five-part scored version, and another the Italian sonata or symphony styled. I argue, depending on the emphasised intonation or rhetoric discourse of the performance, *Giulio Cesare's* Overture, can be experienced and identified as a French-, German- or Italianate-typed. I exemplify this via three performance versions: the majestic French-type Sarabande by the New York City Opera Orchestra, conducted by Julius Rudel (1967 BMG Music rec.); the heroic German-typed Gavotte or March by the Concentus Musicus Wien, by Nikolaus Harnoncourt (1985 Vienna Festival, live perf.); and the Italian-typed Adagio by the RAI Symphony Orchestra, by Ferdinand Leitner (1999 Opera d'Oro rec.). Handel's *Giulio Cesare* Overture is written in A major which according to the composer's peer Johann Mattheson is affecting and brilliant, inclined to complaining and sad passions. It refers in the opera to Cleopatra's character. Nevertheless, there are shady moments in F-sharp minor. These, according to Mattheson, are inclinations to languishing, amorous, unrestrained, strange, misanthropic or despairing/ revengeful, and doubtful moods, as also found in Cleopatra's aria 'Se pietà di me non senti', Act II, scene 8.

• **ANDREW WONG (Independent Researcher, Den Haag, The Netherlands), Exploring the Unwritten Practices of 18th-Century French Baroque Vocal Traditions in Violin Playing**

In early 18th-century France, musicians endeavored to imitate «the sighs, accents, and tones of the voice» (Dubos, 1719). This project investigates the possibilities of transferring stylistic elements of French Baroque vocal practices during this time to the performance practice of violin playing. Two areas are focused upon: the unmarked ornamentation such as the vocal accent and tremblement feint, and the practice of consonant doubling — the deliberate accentuation and elongation of consonants in aid of better intelligibility as well as amplifying the passions. While normally unmarked in printed music, annotated arias found in treatises such as Jean-Antoine Bérard's *L'art du chant* (1755) shed light on these now lesser used techniques. This paper presents workshops with early music singers developed to generate possible interpretations of these writings and to find application in the analogous 18th-century French violin repertoire. Consonant doubling is explored as a means to modify the timing and articulation of printed rhythms, and the often subtle and nearly-imperceptible quality of vocal ornaments are explored in violin technique.

• **VERONIKA VEJVODOVÁ – BARBORA ŠTEVANKA KADLÍČKOVÁ** (National Museum–Antonín Dvořák Museum, Prague), **«Live Recitative without Words»: Symphonic Poems by Dvořák Based on Poems by K. J. Erben and Janáček’s Theory of Speech Melodies as a Concept of Czech National Music at the Turn of the 19th and 20th Centuries**

The four symphonic poems *Water Goblin*, Op. 107 B195, *The Noon Witch*, Op. 108 B196, *The Golden Spinning*, Op. 109 B197 and *The Wild Dove*, Op. 110 B 198 were composed by Antonín Dvořák after his return from America in 1896-1897, based on poems by the Czech poet Karel Jaromír Erben. Its peculiarity is the method of composing instrumental voices according to the text of the poems as vocal lines, from which the composer removed the text in the final score. Unfortunately, the composer himself did not declare this concept in writing, although he was certainly aware of his experiment. We learn about it through his friend and composer Leoš Janáček, who made the first analyses of these symphonic poems and performed them himself as a conductor. This unusual concept may have stemmed from joint discussions between the two composers, as Janáček suggested in one of his feuilletons. Janáček then took this method of composition in his own way: from 1896 onwards, he began to systematically write down the speech melodies that were his inspiration for composing instrumental as well as singing voices in his operas. Both of these ways of using Czech texts in the composition of instrumental voices are distinctive concepts for Czech national music, which builds on the theory of the declamation of Czech speech by the music theorist Otakar Hostinský in 1886. While Dvořák used Erben’s poems, which are paraphrases of folk poetry, Janáček turned to living human speech, fragments of which he recorded in his notebooks in everyday situations. The paper puts Dvořák’s and Janáček’s concepts of Czech national music into a previously unknown context and draws attention to the efforts of both composers to use Czech texts to create an original musical form representing Czech music within the national cultural policy of the 19th and early 20th centuries.

• **RYSZARD DANIEL GOLIANEK** (Adam Mickiewicz University, Poznań), **Affect, Expression, Narration: Interpretation of *Empfindsamkeit* Music**

In the compositional and musical thought of the period 1755-1775, described by Charles Rosen as mannerist, a special role was played by the group of composers and theoreticians gathered around the Berlin court of Frederick

II the Great, later referred to as the so-called Berlin School. It was in this circle, that the principles of expressive musical communication were developed. The Berlin authors believed that the essence of music was to convey suggestive content and were convinced that the use of specific means of compositional technique, such as keys, registers, rhetorical figures, tempos, etc., can directly communicate emotions to the public. The proposed paper can be considered as an attempt at a practical reading of these affects and, as a result, a desire to reconstruct the specific history, tale or drama contained in the music of *Empfindsamkeit*. For this aim, Fantasia in G minor (for clavichord) Wq 117/13, H.225 by Carl Philipp Emanuel Bach has been chosen for analysis and interpretation. On the basis of structural analysis (with the use of Nicolas Ruwet's distribution method), six different patterns/paradigms can be discerned in the work. In the rhetorical and affective interpretation of the composition, the extra-musical key semantics and the relationship of the distinguished patterns/paradigms with Baroque rhetorical figures from the *emphasis* group have been taken into account. The succession of all these patterns allows for an expressive interpretation of the entire work, which seems to be extraordinarily dominated by the affective narrative. All emotions are presented in Bach's music in accordance with eighteenth-century understandings, i.e., without naturalism or exaggeration, but with the use of conventional principles of musical speech.

Deconstruction of the Traditional *Figurenlehre*

• MELANIE PLESCH (The University of Melbourne), *Aposiopesis, Dysphoric Topics and the Performance of Sorrow in Carlos Guastavino's Guitar Sonata No. 1 (1967)*

The rhetorical figure of the *aposiopesis* denotes an abrupt pause by the orator, suspending the flow of the discourse. Within the world of musical rhetoric, Walther (1732) defines it «in music a general pause, a silence in all the Voices». A meaning is hinted at but the speaker is reluctant to make it explicit or, overcome by emotions, is unable to continue. The latter is often found in depictions of funeral orations, such as the most quoted speech by Marc Anthony in Shakespeare's *Julius Caesar*. An orator whose voice breaks off mid-sentence overwhelmed with feelings, would nonetheless attempt to resume the discourse. Despite its significant potential to enhance an eloquent performance, this type of *aposiopesis* is difficult to identify in instrumental music, as it requires an awareness of the intended idea that has been truncated and the musical and

historical information that could support a hypothetical grieving context. The second movement of Guitar Sonata No 1 (1967) by Argentine composer Carlos Guastavino (1916-2000) provides a privileged case in point, since we can draw on both musical (topical) analysis and personal data to reinforce the hypothesis. In this paper, I attempt to bridge the worlds of musicology and music performance by examining the composer's rhetorical strategies and by providing a biographical and musical rationale to support the performative implications of the moment of *aposiopesis*. The strong *pathos* of the movement is built through the use of dysphoric topics, from the European *pianto* to the Argentine *vidalita* and *estilo*. The Argentine topics (which refer to traditional songs) are revealed by the instrumental emulation of its metrical verse patterns, as well as — in the case of the *estilo* — characteristic dactylic accompaniment figures. (Both topics are part of the musical rhetoric of 'Argentine-ness', constructed towards the end of the nineteenth century by composers such as Julián Aguirre and Alberto Williams and studied by this author in previous publications.) I then identify the moment of *aposiopesis*, which not only enhances the piece's rhetorical depth but also signals the transition to emotional transcendence. The paper concludes by connecting the analytical discourse about this work with its realisation in performance, highlighting how a nuanced understanding of rhetorical figures and musical topics can enhance interpretative practices.

• **CAIO AMADATSU GRIMAN (Univerisidade de São Paulo / FAPESP),
Unveiling the Rhetorical Insights of Johann Joseph Fux's *Gradus ad Parnassum***

This proposal endeavors to illuminate some of the often overlooked discourses within Johann Joseph Fux's *Gradus ad Parnassum* (1725), specifically those addressing themes of taste, styles, and rhetorical techniques in musical composition. Despite its historical significance, Fux's comprehensive treatise has frequently remained inaccessible due to limited translations and comprehension barriers. While widely acknowledged as a cornerstone of counterpoint pedagogy, Fux's work encompasses a substantial contribution to other aspects of musical composition that has largely gone unnoticed. Alfred Mann's seminal 1943 English translation, though a notable advance towards accessibility, only covered a fraction of the original Latin text, notably omitting the final book, where Fux delves into some aspects of musical composition linked to rhetorical concepts. To bridge this gap, this paper aims to explore Fux's original Latin manuscript

alongside contemporary translations, facilitating a thorough analysis of his insights into musical rhetoric. Through this endeavor, the presentation seeks to highlight Fux's discussions on taste, style, and rhetorical techniques, emphasizing how music aligns with text to evoke specific affects in listeners and the application of diverse styles in various contexts. The overarching objective of this proposal is to invite engagement with Fux's nuanced discourse on musical rhetoric, thereby enriching scholarly discourse and fostering a deeper appreciation of his seminal work. Moreover, the paper endeavors to catalyze further research into the sections of *Gradus ad Parnassum* that were not yet translated into English, potentially unveiling a more comprehensive understanding of Fux's theoretical legacy. By advocating for a complete and accurate translation of Fux's treatise, this presentation aims to bring attention to the overlooked rhetorical aspects of his work and ignite renewed interest in the application of his methodologies in contemporary musical discourse. Ultimately, the goal is to enhance our comprehension of musical rhetoric through Fux's timeless wisdom and ensure that his contributions to the art of music are fully recognized and comprehended within the English-speaking scholarly community.

• **MARCOS KRIEGER (Susquehanna University, PA), *Aristotelian Kairos and the Performer's Agency in Delivering Rhetorical Structures: A Case Study of German Keyboard Compositions of the Early 18th Century***

In his definition of *stylus fantasticus*, Kircher created a framework for instrumental music that addressed both compositional strategies and audience perception. Mattheson later interpreted Kircher's explanation as more pertinent to performance than to the compositional process, probably because of Kircher's acknowledgment that the audience's perception also defined the style. Mattheson grounded most of his explanations about musical rhetoric on the map of textual structures that should guide the composer; Kircher based his definition of *stylus fantasticus* on the absence of a text, i.e., purely instrumental music. Accordingly, the performer must understand the rhetorical figures of the 'wordless' musical text to engage the audience by their experiencing of the intellectual and emotional effects of the musical discourse. Such interaction, akin to Gadamer's aesthetic principle of *mitgesehen* (seeing-together-as), demands an understanding of the space and its acoustics. The identification of rhetorical figures in 18th-century keyboard music should be familiar to any performer of this repertoire. However, considering the literal manner of decoding notation learned by most modern performers, the

performer must intentionally apply the Aristotelian concept of *Kairos* as used in classical rhetoric (i.e., choosing the right time and context for using a rhetorical device) to make decisions about timing, agogics, and sonorities. These decisions must be reassessed within specific performance spaces and conditions. Especially concerning organ performances, the (often) immobility of the instrument and varied levels of reverberance in performance spaces compound the complexity of such decisions. This paper examines examples from early 18th-century keyboard German repertoire that require judicious performance choices in a manner that might contradict a literal reading of musical notation. However, by maintaining an awareness of the audience's perception, the performer should exercise *Kairos* to retain a faithful reading of the rhetorical structures in the composition.

• **ROBERTO CORNACCHIONI ALEGRE (Universidade de São Paulo),
Music Improvisation and Oratory: The Case of Franz Liszt**

The growing of Early Music movement in the last century was deeply linked to rediscovering classical rhetoric's influence into music making during the Seventeenth and Eighteenth centuries. By trying to define better the music of that period, some musicians/musicologists tended to argue in a dialectical way: Bruce Haynes (2007), for instance, proposed to abolish the traditional music history labels — as baroque or classicism — and advocated that the music styles prior to nineteenth century should be called 'Rhetorical' as opposed to a later 'Romantic style'. Similarly, Harnoncourt (1990) argued that the «baroque music speaks, while the romantic paints», completely in line with a music-philosophical conception of romanticism as the age of aesthetics — and so music as *beaux-arts* (Lucas, 2007). At the same time, musicology tended to overemphasize the role of *Figurenlehre* by systematizing it and marginalizing other aspects of rhetoric's influence in music making. From this perspective, it could be a surprise to find during the nineteenth-century descriptions of Franz Liszt as 'an eloquent orator'. However, rhetoric was still fundamental to music making in nineteenth century, and commentaries like that can be easily found especially as relating to music improvisation (Gooley, 2018). In this paper, I will first show how during the nineteenth century the more generic term *improvisation* was borrowed from classical oratory and Italian poetry declamation to replace the traditional terms for ephemeral music making — such as extemporization, fantasizing or preluding. Then, I will argue that Franz Liszt's well known artistic/technical reinvention after watching Paganini playing had to do not with a cheap mechanical virtuosity

but a rhetorical improvement in the delivery of musical *passions*, particularly those related to improvisation. To support this argument, I will compare verbal descriptions of Liszt's gestures and pictorial satires to elements of historical acting and speech treatises (Hill, 1753; Paigon, 1846; and Vandenhoff, 1846), exemplifying what actors and poetry improvisers were expected to do to move their audience to various passions, as well as historical recordings of poetry reading (from actors such as Alexander Moissi).

Integral Analysis, Including Temporal, Rhetorical, or Narrative Aspects

• RAMÓN SOBRINO CORTIZO (Universidad de Oviedo), *Música, alegoría y discurso narrativo en el Tríptico del Buen Pastor (1954) de Guridi*

En 2024 se cumplen setenta años del estreno del *Tríptico del Buen Pastor* (1954), de Guridi, obra cumbre de la literatura organística española. Ganadora del concurso de Organería Española S.A de 1953, para la inauguración del órgano de la Catedral del Buen Pastor de San Sebastián, la partitura se articula en tres movimientos: I. *El rebaño*, II. *La oveja perdida* y III. *El Buen Pastor*, que 'relatan' la parábola del Buen Pastor (Lucas, 15, 1-7), una de las imágenes simbólicas más antiguas de Cristo. Federico Sopena (1917-1991), en sus notas al programa para el estreno del *Tríptico*, describe su carácter narrativo. Desde entonces no ha habido ningún análisis de la partitura que profundice en su naturaleza narratológica y programático, pues presenta escasas y escuetas indicaciones textuales. Maneja también recursos retóricos de hipotiposis, como la mimesis del ruido de la tormenta al inicio del segundo movimiento, el uso del registro de Voz Humana para la oveja perdida, y las onomatopeyas del balido de las ovejas al final de éste. Así, la registración refuerza la mimesis pero también deja margen al intérprete, que puede desarrollar elementos tímbricos que refuerzan el carácter descriptivo de la obra. Definida en su estreno como *poema sinfónico* para órgano, el *Tríptico* presenta un lenguaje nuevo respecto a la obra organística previa de Guridi, pues, sin renunciar a la tonalidad ampliada, incorpora motivos bitonales y politonales, y recurre a la atonalidad en su expansivo final. A pesar de su diversidad, sus tres movimientos presentan relaciones sintácticas de coherencia interna que el análisis pone de manifiesto. Planteamos, por tanto, un análisis integral, incidiendo en su sintaxis interna, siguiendo modelos analíticos propuestos por Dunsby y Whittall, y su carácter narratológico descriptivo, incidiendo, además, en la tímbrica organística buscada por el compositor y el papel del intérprete actual en su consecución.

• **ÁGUEDA PEDRERO ENCABO (Universidad de Valladolid), *El estilo poético de Blasco de Nebra: figuras retóricas, tópicos y significación***

El organista Manuel Blasco de Nebra (1750-1784) ha sido reconocido como uno de los compositores españoles más relevantes del siglo XVIII. Autor de tres colecciones de sonatas, que suman un total de 24, ha sido valorado por su capacidad expresiva, siendo nominado por Sutcliffe como «poet of the galant» (2014). En esta comunicación se propone una lectura de sus obras atendiendo a la estrategia retórica que presentan, más allá de los elementos de articulación de la forma-sonata o del uso de un fraseado irregular, que ya ha sido estudiado en otros trabajos — como el de Bryan Espinosa (2022). Partiré del concepto de ‘trayectoria expresiva’ de Hatten (2004) para definir la sucesión contrastante de tópicos musicales (como referentes signícos de elementos expresivos o extramusicales) por los que discurre la sonata. Una característica que destaca en el estilo de Blasco de Nebra es el uso de figuras retóricas, especialmente de repetición, anáforas y paronomasias, con las que refuerza el contenido expresivo del tópico, a la vez que modula la articulación sintáctica de la obra. Se propone por tanto un análisis de las figuras retóricas como parte integrante de la configuración de los tópicos, que actúan de forma sinérgica en la configuración semiótica de la sonata.

• **PANTELIS KOGIAMIS (University of Music and Performing Arts, Vienna), *Approaching Enigmatic Metronome Marks in Beethoven’s Ninth Symphony through Metrical Prosodic Verse Pattern Analysis***

Beethoven’s Ninth Symphony continues to stimulate unresolved performance issues for conductors and musicologists. These issues have specifically to do with some enigmatic metronome marks. Although numerous articles, essays, dissertations and discussions by musicologists and conductors have offered interpretations of these ambiguous metronome marks (Stadlen 1967, Brown 1991, Buurman 2011, Noorduin 2016, Zander 2018, Kraus 2020, etc.), it still remains for a convincing explanation or even a solution to be found, one that would be generally accepted either from the musical or the musicological community. One of the most controversial metronome marks occurs in the final movement of the Ninth Symphony. In this paper I will argue that a metrical prosodic verse pattern analysis could constitute one additional important factor to further indicate which metronome mark could be closer to Beethoven’s intentions. Considering that none of the above mentioned studies accounts for this kind of analysis, I aim at valorising this approach as an extra analytical tool. Although

Beethoven himself suggested the metronome marks for the symphony, there are creditable suspicions that some of these metronome marks were transferred erroneously from the conversation book into other fundamental and influential historical sources. Therefore, the prosodic analysis of this mostly well-known but also culturally significant symphonic movement is both essential and revealing in at least two ways: a) Its capability to offer numerous insights, explanations and even evidence about what may Beethoven actually intended in regard to one of this work's most problematic metronome marks; b) We can reexamine and reconsider if the recording and performance tradition of the symphony is really doing justice to the prosodic as well as tempo architecture that Beethoven created in this work.

• **SARA TABUENCA AGRAMONTE (Universidad de Castilla la Mancha),
Sonata Form as Narrative Discourse in Franz Schubert: Hermeneutic
Analysis of the Sonata D. 959 (1st Movement)**

The aim of the present research is to ascertain the evolution of sonata form in Franz Schubert through the first movement of the Piano Sonata D. 959, as well as to discover the content of the work by means of musical rhetoric and relations with extra-musical elements. There are numerous analyses that approach musical compositions from an interdisciplinary and hermeneutic point of view, which have made it possible to offer a complete vision of their artistic content. These studies constitute a solid base from which to start, due to the existence of a previous methodology and the satisfactory results it offers. The Sonata in A major has gone more unnoticed, yet it contains some features that are worth analysing. This study presents the evolution of sonata form throughout Schubert's life, so it can be observed that there is a tendency to expand the form. In addition, the study considers the principal theories through which we have been able to analyse the work and considers some interdisciplinary issues. Once the foundations have been laid, an exhaustive musical analysis of the first movement of D. 959 is presented. The musical elements make sense when related to the extra-musical aspects mentioned in the previous section. The contribution of this analysis is a transdisciplinary view that sheds light on the logic of sonata form in Franz Schubert. If we look at the form from a narrative point of view, specifically from the dramatic genre, the musical elements can be better understood: The narrative discourse presented in the Sonata D. 959 is not a break with what came before, but a consequence of an intense previous work, of a concrete search for form and organicity, related to the romantic spirit.

• **CARLOS VILLAR-TABOADA (Universidad de Valladolid), Rhetoric of an Invented Memory: José Luis Turina's *Fantasia sobre una fantasía de Alonso Mudarra***

Dialogues with past repertoires define a central attitude in the works by the contemporary Spanish composer José Luis Turina de Santos (b. 1952). His music, eclectic, has earned him the Spanish National Prize of Composition in 1996. Often rich in ironic nods, it is inclined towards a *re-reading* of musical past, and stands out for its ability to masterfully reconcile into a solid discursive articulation with an expressiveness marked by its communicative effectiveness. Throughout his entire catalog, a consistent exploration of earlier music has served as his genuine source of inspiration from which to borrow materials, techniques, and poetic ideas for the creation of new compositions. In a manner that some critiques have classified as postmodern, Turina gathers these different musical (and cultural) horizons by means of varied semantic games, including quotation, generic and stylistic allusion, and intellectual hidden messages, always making them transcend the limits of their own times and places. From that perspective, the analysis of his *Fantasia sobre una Fantasia de Alonso Mudarra* (1989) is focused on different dialogues. Despite the title's suggesting just a reinterpretation of a Mudarra's piece (his 10th *fantasia* for vihuela, elaborated from a *folia* variant), Turina chooses to honor Mudarra with Mudarra's own composition in tribute to harpist Ludovico, suggesting several narratives. The *fantasia* is embraced as a compositional framework characterized by its freedom from traditional rules, allowing it to accommodate a triple shift, in genre, instrument, and style: from *folia* to *fantasia*; from harp and vihuela to the symphonic orchestra; and from renaissance music to contemporary eclecticism. The main objective of this paper is to demonstrate how drawing upon the past provides grounds for the development of new rhetorical devices, operative across multiple levels of articulation, and ultimately suggesting the sounds of a poetically invented memory.

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