

2011 MCGILL MUSIC GRADUATE SYMPOSIUM  
SCHEDULE OF EVENTS

*Friday, March 11th – Clara Lichtenstein Recital Hall (Room C-209)*

17:30

❖ **Opening Remarks** ❖

17:35 **Analysis and Performance I: Schoenberg, Webern, Berg**

Emily Westrell, Schulich School of Music, McGill University

**“Reconsidering Conventional Techniques in the Performance of the Violin Music of the Second Viennese School” (Violin Lecture-Recital)**

The music of the composers of the Second Viennese School – Schoenberg, Webern, and Berg - is among the most studied music, but some of the least performed, due largely to the fact that very few pedagogical materials are available specifically for performers to understand the technical issues that result from a new musical language. Schoenberg famously declared that his music “is not modern, it is just badly played.” This presentation will seek solutions to this problem, which still exists sixty years after Schoenberg’s death, through linking theoretical ideas with practical performance and opening up possibilities to reconsider aspects of violin technique based on the ever-developing musical styles of the twentieth and twenty-first centuries.

The violin music of the Second Viennese School is still among the most difficult of all violin music for performers and listeners to understand because of its unique musical language. Only four major works were written for violin and piano or orchestra, by the composers of the Second Viennese School. These display three of the main artistic techniques employed by these composers. Alban Berg’s *Violin Concerto* contains moments of tonality juxtaposed with the twelve-tone method, and serves as a good starting point for understanding the links between the music of the Second Viennese School and music of the tonal past. Schoenberg’s *Violin Concerto op. 36* and *Phantasy op. 47* are built on hexachords and tone rows, and offer some of the most challenging technical requirements in violin music to this day, while Webern’s *Four Pieces op. 7* are atonal and require extended techniques in bowing for timbral and gestural effects. My lecture-recital will explore the theory behind these compositions from a performer’s point of view, providing implications for changing one’s technical approach when playing these pieces. I will challenge preconceived notions of fingering, bowings, gestures, and training methods, to allow for more clarity of meaning in performance through a clearer understanding of the unique musical language of the Second Viennese School.

18:30

❖ **Wine and Cheese Reception** ❖

9:00 **Compositional Strategies I: Baroque Approaches (Corelli and Handel)**

Mark McDonald, Schulich School of Music, McGill University

**“Palindromic Constructions in Corelli’s Sonata XI, Op. 1”**

The two collections of trio sonatas of Arcangelo Corelli from 1681 and 1689 represent a culmination in the development of the trio sonata in the late-seicento. In particular, the collections show a synthesis between the strict sequential formulas of the Bolognese tradition and the long, drawn-out developments of his Roman contemporaries. The most consistent Roman element in the sonatas is the concluding finales which are often the longest, most developed movement. While most of the final movements are like this, the one exception is the concluding movement of Sonata 11, a mere 18 measures, emulating a traditional Bolognese finale. Unlike the drawn-out dance-like final movements of the other sonatas in opus 1, the finale of Sonata 11 is extremely compact: five short phrases featuring a series of contrasting motives over a continuous eighth-note bass line. On investigating this apparent anomaly in Corelli’s first opus, I came across a consistency in the use of these highly-compact motivic materials not only in the unique final movement, but also across the other three movements of the sonata. Even more intriguing, the motivic structure across the entire work reveals a consistent use of palindromes as a means of organizing the motives. This paper identifies these inter-linked motivic structures in Sonata XI, Op. 1 as well as the palindromic organization employed by Corelli as a means of demonstrating his exceptional control over the motivic structures of his compositions.

Regina Compton, Eastman School of Music, University of Rochester

**“The Significance of the “Sinews”: A Study of Handel’s Recitative Language”**

In their extensive study of Handel’s operas, Winton Dean and John Merrill Knapp focus on the content and interrelatedness of arias. Recitative, as a musically significant event and a dramatic tool, goes unnoticed. Dean and Knapp interpret Handel’s recitative passages as last-minute creations and as the tendons holding together the meat of the opera—the arias. This mode of analysis is not uncommon; in Handel scholarship, aria-centric analyses are the norm. Consequently, there is no comprehensive, or even cursory, study of Handel’s treatment of recitative in opera seria.

The operas performed at the King’s Theater in Haymarket during the 1722-23 season (*Floridante*, *Ottone*, and *Flavio*) provide a case study for understanding Handelian recitative. As demonstrated by these works, Handel’s recitative language contains features held-over from seventeenth-century opera (such as the use of a Phrygian half cadence at a question) as well as idiosyncratic musical gestures (such as dotted rhythms at emotional outbursts). The identification of such features offers a new toolbox for reading Handel’s characters. Complete character analyses, however, require equal consideration of both the recitative *and* the arias. Handel’s operas, I argue, must be read as unified wholes, not as collections of musically isolated set pieces; the recitative is not secondary to the arias, but rather profoundly contributes to Handel’s techniques of characterization.

10:00

❖ Break ❖

10:15 **Compositional Strategies II: Post-war Approaches (Pärt and Dallapiccola)**

Anabel Maler, Schulich School of Music, McGill University

**“Compound Tintinnabulation in Arvo Pärt’s *Tabula Rasa*”**

This paper addresses a feature of Arvo Pärt’s tintinnabuli music that has not been previously discussed in the scholarly literature: his use of compound melody to create multiple levels of tintinnabulation in his works. I analyze the two solo violin lines in the first movement of one of Pärt’s early tintinnabuli works, *Tabula Rasa* (1977). In his book *Arvo Pärt*, Paul Hillier’s analysis characterizes these solo violin melodies as merely “animated figuration based on the A minor triad,” disregarding the fact that the solo violin parts include notes foreign to the triad. These notes make up the “M-voice,” as opposed to the “T-voice,” which refers to a triadic or tintinnabuli voice. The notes of this triad may be placed in a variety of relationships to the melody: in first or second position, circling around the melodic voice (alternation), or resting above or below it (superior or inferior). In first position, the T-voice plays the notes of the triad that are nearest to the notes of the M-voice, while in second position the T-voice provides the notes that are nearest but one to the melody.

I propose that the solo violin lines in *Tabula Rasa* are actually comprised of compound tintinnabuli melodies that combine both M- and T-voices in opposition to the string orchestra. These compound melodies increase in complexity as the movement progresses: while they begin by combining an M-voice and a first position alternating T-voice, the figurations later expand to include multiple M- and T-voices with a rhythmic offset and multiple T-voice positions. By tracing the superposition of M- and T-voices and the resulting increase in complexity of the solo violin lines, I trace a narrative of playful battle between the string orchestra and solo violins. Lastly, I propose that other works by Pärt, such as *Wenn Bach Bienen gezüchtet hätte* (1976) and *Fratres* (1977), could be equally fruitfully analyzed in these terms.

Timothy Mott, University of Ottawa

**“Structure and Symmetry in Dallapiccola’s *Tre Poemi: I*”**

Like many of his twelve-tone works, Luigi Dallapiccola’s *Tre Poemi* (1949) is a tightly structured composition whose material is entirely generated by a single row. Perhaps the most natural approach to analysing such a work is to consider its structural relationships at the lowest and highest levels: those between the elements in the generating row itself, and those between the various manifestations of the row as they appear throughout the work. To this end, Brian Alegant and John Levey proposed in their 2006 article ‘Octatonicism in Luigi Dallapiccola’s Twelve-Note Music’ to examine the octatonic content in the rows used by Dallapiccola over the course of his twelve-tone oeuvre, in particular by studying the properties of the hexachords obtained by dividing each row into two equal parts.

While the lens chosen by Alegant and Levey allows broad historical trends to be seen on the surface level of Dallapiccola’s music, this necessarily comes at the cost of overlooking the characteristic features of individual pieces. I aim to rectify the approach of the above survey by focusing on the octatonic content of one piece, *Tre Poemi: I*. By dividing its row into a natural 5+7 partition rather than two hexachords, I will show that it exhibits a fractal-like self-similarity generated by a recursively applied transformation. In other words, remarkably, the same structural relationship in this piece recurs at every level, in both the vocal and orchestral parts, uniting the properties of the row with those of the greater architectonic plan. Along the way, I will discuss how these properties lend to a balance on the spectrum between variation and repetition, and I will also attempt to explain the existence of a mysterious “extra row” that appears in the orchestral part.

11:15

❖ **Break for Lunch (on your own)** ❖

13:00 **Keynote Address: “Haydn’s Solar Poetics”**

Professor Elaine Sisman, Columbia University

14:15 **Dean’s Essay Prize**

(for excellence in McGill graduate writing)

Awarded by Professor Eleanor Stublely, Director of Graduate Studies in Music

14:30

❖ **Break** ❖

14:45 **Spiritual Aesthetics: Phantasmagoria and Redemption (Beethoven and Bruckner)**

Deirdre Loughridge, University of Pennsylvania

**“Beethoven, E. T. A. Hoffmann, and the Phantasmagorical Sublime”**

In his review of Beethoven’s Fifth Symphony, E. T. A. Hoffmann argued that music reveals an “unknown realm” – a realm he populated with phantoms, spirits, and the fear of ghosts. While musicologists have identified many intellectual sources for Hoffmann’s critical approach to the Fifth Symphony, an important source for Hoffmann’s imagery has gone unrecognized: the hi-tech ghost shows of the late eighteenth and early nineteenth centuries, popularly known as phantasmagoria. Recovering the distinctive features of phantasmagoria reveals the materiality of the metaphysical effects of Beethoven’s Fifth by allowing us to recognize the motions of manufactured spirits in some of Beethoven’s most innovative (and seemingly abstract) musical techniques. In his orchestration of the main theme, we can hear the thunderous crash that signaled a ghost’s impending arrival at the start of a phantasmagoria show, as well as the spatial effects of an “optical ballet.” In the dramatic crescendos of the transitional passages, we can hear what Hoffmann described as “giant shadows that surge back and forth, drawing closer and closer in upon us.” Attention to Hoffmann’s use of phantasmagorical imagery also sheds new light on the type of aesthetic experience Hoffmann obtained from Beethoven’s music. Traditionally, musicologists have affiliated Hoffmann’s imagery of immensity and monstrosity with the Kantian sublime, an aesthetic experience in which the senses and imagination are overwhelmed, leading one to recognize the higher, transcendent power of human reason. Phantasmagoria, however, was an entertainment designed to overwhelm spectator’s reason in order to make them believe their senses and imaginations. Hoffmann’s phantasmagorical sublime raises the question of whether we truly encounter an “unknown realm” in Beethoven’s music, or whether this realm is an illusion manufactured by human skill and technology. The phantasmagorical sublime thus assigns a new place to reason in the experience of Beethoven’s Fifth: it is not the source of transcendence, but rather the faculty that distinguishes between mere appearance and truth.

Emma Cowell, Youngstown State University

**“The Past, the Present, and the Eternal: Anton Bruckner’s Faith and Music”**

Anton Bruckner spent his compositional career suspended between the conservative, modal world of his spiritual upbringing at the Abbey of St. Florian in Linz, and his later fascination with the newfangled chromaticism of Richard Wagner. At a time when the Catholic church’s suspicion of Romantic harmony and orchestration was manifested in the Palestrinian values of the Cecilian movement, Bruckner chose not to shun the excesses of late nineteenth century harmony, but to synthesize them with the liturgical music traditions he inherited. In so doing, he created a personal musical language which reflects Bruckner’s own intense religious feeling.

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In 1883-1884, Anton Bruckner produced two works that represented the integration of old and new styles both in their intrinsic organization, and in their structural relationship to each other. His *Te Deum*, a chant-inflected, text-driven piece approved by the Cecilian organization, reflects a vigorous affirmation of faith in God's eternal protection, particularly in the final fugue, with its repetition of 'Non confundar in aeternum' ('Let me not be confounded in eternity'). Bruckner weaves this same theme into the Adagio of his Seventh Symphony, a movement written as an elegy for Richard Wagner. He uses this theme, derived from a sacred, past-oriented and chant-inspired work, to create a narrative of redemption displaying his religious worldview in this Wagnerian symphonic context. This music demonstrates that the traditional language of sacred music and the chromatic and "secular" language of Wagner were not opposed in Bruckner's mind. Conservative religious musical expression and Romantic Wagnerian musical expression have been amalgamated to communicate Bruckner's attitude toward death and eternal life.

15:45

❖ Break ❖

16:00 **Analysis and Performance II: Schenker and Bach**

Bonnie McAlvin, CUNY Graduate Center

**"An Exploration of Interaction: Schenkerian Analysis and Performance" (Flute Lecture-Recital)**

My study attempts to answer the question, "what is the nature of the interaction among a Schenkerian analysis and a performance?" My own model of inspired performance is based on the thesis that performers have—present in mind (although not necessarily verbalized or conscious)—several 'graphs', or several different versions of the structure of a piece, among which they can toggle, unconsciously, as inspiration drives them. More than one valid structural reading is present in much music. This plurality of interpretation affords a performer an analogous plurality of potential performances, from which to draw upon when under the influence of inspiration.

In my one-to-one model of the interaction between a graph and a performance, the structure you hear hangs upon the underlying structure the performer chooses to reveal, in that notes that are subservient on the graph are subservient in the performance. In general, a slur or a beam on the graph indicates an allegiance to the more structurally important pitch or pitch event to which it is connected. A performer has at their disposal several tools which can serve to reveal or suppress certain events within a piece of music: dynamic, color, vibrato, tempo fluctuation *or* stability, and articulation choices. Not all allegiances are equal: some are more remotely allegiant than others, and this dichotomy is realizable on both the local and middle-ground levels of a performance.

My proposal involves a performance-lecture of the first movement of J.S. Bach's Sonata in E Minor for Flute, BWV 1034. I will present several potential foreground graphs of the opening phrase, and realize each 'potential structure' in sound, using all the nuances at my disposal—to reveal what the graph asks me to reveal, and suppress what the graph asks me to suppress. I then present several middle-ground graphs of a larger section of the piece in the same manner.

❖ Conference Dinner ❖

9:00 **The Induction of Emotion in Music: Three Case Studies**

Juan A. Mesa, Katrina Roush, Chelsey L. Hamm, Indiana University

The question of how music triggers emotion in listeners has only begun to be formally researched in the last twenty years. Though no single model consistently accounts for the induction of emotion in disparate styles, we believe that pre-existing models can be combined to elucidate new ways of interpreting the emotional content of music and its effects on listeners. The aim of our panel is to present applications of these models to three specific works by different composers of contrasting stylistic periods and genres.

In our applications, we distinguish between perceived and induced emotions in the sense outlined by Marcel Zentner and Tuomas Eerola. We take Jenefer Robinson's persona theory alongside Robert Hatten's theories of agency, aesthetically warranted emotions, and expressive gestures as a point of departure for analysis. We also include ideas from David Huron (ITPRA model), John A. Sloboda and Patrik N. Juslin (mechanisms for emotional induction), Alf Gabrielsson (peak emotional experiences), and Elizabeth Hellmuth Margulis (musical tension). We examine such expressive features in Bach's "O Mensch, bewein dein Sünde groß," BWV 622, two arias from Puccini's *Turandot*, and the second movement of Ives's Orchestra Set no. 2, respectively.

The application and combination of the aforementioned models can effectively highlight those characteristics in the music that may trigger emotion. By examining salient musical parameters, text settings, and the works' historical and cultural milieu in light of these models, we glean insight into expressive musical meaning. This allows us to connect the expressed emotions on the surface of the music with those induced in the listener. In Bach's chorale prelude, music joins with text in suggesting emotional meaning to the Christian believer; induced emotions in *Turandot* help listeners identify with the characters; and in Ives's *Orchestral Set no. 2*, a complex emotional trajectory elaborates the underlying narrative of transcendence.

Juan A. Mesa, Indiana University

**Case Study I - "Hearing Emotion in J. S. Bach's 'O Mensch, bewein dein Sünde groß' BWV 622"**

Though an enormous amount of analytical literature exists on the works of Johann Sebastian Bach, few attempts have been made to develop a systematic model for unravelling the expressive content of his choral preludes for organ. In spite of Albert Schweitzer's attempt to encourage such study at the beginning of the twentieth-century, the field of expressive meaning in Bach's works has remained largely unexplored. In this paper, I propose an expressive reading of Bach's chorale prelude "O Mensch, bewein dein Sünde Groß" BWV 622 that draws on current models of music and emotion as well as on current research in the field of music cognition as a whole. By building on these models and including them in my analysis, I glean insight into the expressive elements of this chorale prelude and articulate my own model to explain and interpret the features that make this piece an expressive work.

In my discussion, I build on Robert Hatten's theories of agency and expressive gestures and on Jenefer Robinson's persona theory; furthermore, I enrich the discussion with ideas from the theories of emotions outlined by David Huron, Elizabeth Hellmuth Margulis and Patrik N. Juslin. I additionally rely on the research of Jaak Panksepp and Colwyn Trevarthen for reference to current scientific research concerning the ways in which emotion is induced through music. I specifically focus on the interdependency of the musical surface of the chorale prelude and the text of the chorale. I argue that understanding this interdependency is essential for establishing an expressive reading of BWV 622; moreover, I propose that understanding the socio-religious context for which this piece was composed is crucial for interpreting its musical gestures as expressive of emotion. Finally, I propose a theoretical model which accounts for the ways in which emotion may be induced in a stylistically competent listener who is aware of the socio-religious context pertaining to this work.

Katrina Roush , Indiana University

**Case Study II - “Strong Emotions, Agency, and the Role of ‘Music Alone:’ Two Arias from Puccini’s *Turandot*”**

Although problems of attributing emotional agency in music often arise in instrumental works, there is little confusion regarding agency in opera, since text and drama indicate characters in the story as fixed internal agents. However, the role of music apart from extra-musical associations should not be overlooked in these less problematic cases of agency.

In this paper, I argue that purely musical features in opera can suggest agency, support the text, develop the characters, and elicit strong emotions in listeners. As a case study, I analyze Puccini’s paired arias “Signore, ascolta!” and “Non piangere, Liù!” from *Turandot*. I approach the works from two perspectives – that of expressed emotions and that of induced emotions.

This analysis employs the theories of agency discussed by Robert Hatten and Jenefer Robinson and the concept of aesthetically warranted emotions proposed by Hatten. In my examination of induced emotions, I apply Hatten’s theory of markedness and Elizabeth Hellmuth Margulis’s tension types. I also highlight responses linked to the human body as studied by Isabelle Peretz and Jaak Panksepp. Several marked moments in the works are strong enough to induce peak emotional experiences. I draw on Alf Gabrielsson’s research on peak emotions and produce musical evidence for such experiences during the climax of each aria.

By examining the music in these ways, one can find new insights into the characters themselves. For example, certain musical figures reveal the characters’ complexity more fully by drawing out the intensity of Liù’s grief and the depth of the Prince’s compassion. In addition, viewing musical agency separately from other extra-musical factors (e.g., the narrative of the opera) shows how the music supports the drama and even adds meaning to it. Finally, induced emotions allow the listener to develop an intimate relationship with the characters, drama, and music itself.

Chelsey L. Hamm, Indiana University

**Case Study III - “Towards Emotional Meaning in Ives’s Orchestral Set No. 2, III”**

The third movement of Charles Ives’s Orchestra Set No. 2, titled *From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose*, is one of the most emotional works in Ives’s mature output. Ives himself wrote about the movement in his *Memos*, describing its composition as the result of an emotionally charged reaction to a highly tragic event—the sinking of the Lusitania in 1915. Musicologists such as J. Peter Burkholder, Denise Von Glahn, Jan Swafford, and James B. Sinclair have provided convincing analyses of this movement, explaining the uses of and reasons for musical borrowing, the work’s form, the movement within the context of “the sounds of place,” and aspects of rhythm and pitch, but questions about musical expressive meaning have yet to be fully addressed by scholars. By exploring the perceived emotions in this work and their relationship to the musical parameters that evoke them as well as their relationship to the work’s form and Ives’s philosophical and religious beliefs, one can come closer to gleaning meaning from this poignant movement.

Building from the work of Robert Hatten, Jenefer Robinson (persona theory), David Huron (ITPRA expectation model), Elizabeth Hellmuth Margulis (tension types), and Marcel Zetner and Tuomas Eerola (nostalgia theory), I substantiate a claim for a four-part composed expressive trajectory (CET), or what Hatten calls “musical discourses that involve the intentionally conceived presentation, development, and interaction of expressive states,” within this movement. I demonstrate the plausibility of four complex, overarching emotions within this CET: tragic mournfulness, nostalgia, patriotism/triumph, and calm/transcendence. I also relate this emotional trajectory to the movement’s unique, processive form, designated by Burkholder as “cumulative form.” Finally, I relate my CET to Ives’s optimistic, Transcendentalist-influenced beliefs, which contribute to the underlying narrative of transcendence within this movement.

10:45 **Authenticity and Absence: Issues of Identity in Popular Music**

Daniel Stadnicki, Carleton University

**“Age as Signifier for Musical Authenticity”**

This presentation will discuss the role of *age* as a signifier of musical authenticity in a globalized, world music context. To illustrate this point further, I will examine the iconographic and nostalgic narratives that accompany three prominent world music groups: *Buena Vista Social Club*, *Taraf de Haïdouks* and *Staff Benda Bilili*. In each of these musical examples, ‘old-age’ functions as a marker of accessing or representing pre-colonial and pre-globalized histories. Aged musicians embody these nostalgic ideals, signifying relevant historical contexts and contemporary concerns with cultural globalization. According to the work of Anandam Kavoori (2009), this musical dialogue articulates the monopolization of “old-age” as a text of global post-modernity, situating the imagery of ‘old world’ musicians as part of a nostalgic desire to access the world’s “lost” localities -- Cuba before Castro, “darkest” Africa, and the imaginary Gypsy caravan. I argue that this is largely due to one of the key problems with the emancipatory politics (specifically, post-colonialism) that underlies this type of world music narrative: ‘post-colonial’ implies a nostalgic ‘pre-colonial’. In this context, the inclusion and privileging of subaltern subjects is defined by a narrative of *exclusion*: these musicians stand-in as relics of an idealized, ‘untainted’ past, governed by binary oversimplifications such as life/death, happy/sad, beauty/ugliness. They are positioned as constantly suffering, yet optimistically persevering in a harsh and changing world. Compounding this cultural misunderstanding is the free-association of musical meaning that develops into a false sense of ‘cultural solidarity’ with musical Others (as described by Laurent Aubert (2007). What occurs in this dialogue is a replacement of actual political and social change, as one can simply align themselves with charitable or sympathetic global initiatives by consuming cultural products.

Laura Risk, Schulich School of Music, McGill University

**“The Bronze Gypsy and Her Violin”: Writing A Biography of Ginger Smock”**

Los Angeles-based jazz and classical violinist Ginger Smock (1920-1995) is thought to be only the second woman ever to record “hot improvisations” on the violin for commercial release (Barnett 2005). She also toured nationally, was the musical host for several television shows – one of the first African American women to hold such a position – and was later concertmaster in top Las Vegas show orchestras. In spite of these successes, Ginger Smock has all but disappeared from jazz history. She does not appear in any of Leonard Feather’s encyclopedias of jazz, although she played for several sides of his 1940s *Girls in Jazz* project. Smock is also largely absent from woman-centered recuperative jazz histories such as *Swing Shift* (Tucker 2000) and *Some Liked it Hot* (McGee 2009).

In this paper, I ask how one might go about writing a biography of Ginger Smock that foregrounds the disconnection between Smock’s considerable achievements and later-day readings of her career. I explore the potential of a “biography of absence” – that is, a biography linking Smock’s absence from jazz history to the lacunae, particularly with regards to recording, in her resume – as an entry into the gender and racial issues surrounding Smock’s career. I give particular consideration to the discourses on women, jazz and gender in Feather’s 1950s “Girls in Jazz” features for *Downbeat* and his autobiography *The Jazz Years: Earwitness to an Era* (1987), and to a 1951 profile of Smock by Feather’s *Downbeat* colleague Hal Holly (Charles Emge). However, while such a biography illuminates the restricted career available to a black woman violinist in the mid-century, it elides Smock’s own agency. I conclude by briefly considering two other biographical approaches, the first of which centers Smock in Los Angeles’ once-vibrant Central Avenue African American community and the second of which frames her as an autonomous musical voice.

11:45

❖ Break ❖

12:00 **National(ist) Aesthetics: Schumann, Takemitsu, and Cage**

Marc Weiser, Schulich School of Music, McGill University

**“Hüte-Dich!": Schumann's Prophet-Bird as Harbinger of a New Political Order"**

From John Daverio to Susan Youens, scholars have suggested that Robert Schumann's intense distaste for brute force did not preclude a strong nationalistic republican conviction. His role in the revolutionary uprisings of mid-nineteenth century Germany, they point out, should not be determined by his unwillingness to join the hoards that clamoured at the barricades of Dresden in 1849, but by the cultural messages contained in the body of work he produced during that period.

An important component of Schumann's late output, Hausmusik, or domestic music for the household entertainment of an enthusiastic bourgeoisie, has been largely ignored as a cultural force in discussions of mid-nineteenth century German nationalism, most likely because of its association with the domestic sphere and the Biedermeier sensibility.

Schumann's Waldszenen Opus 82 (1848-50), a cycle of nine short piano pieces based on forest themes, seems to fit neatly into the category of conventional Biedermeier Hausmusik. However two of the nine pieces in Waldszenen - "Verrufene Stelle" and "Vogel als Prophet" - pose problems to the notions of conviviality and political indifference that inform Biedermeier culture. The inherent difficulty of contextualising these pieces within a cycle of music revolving largely around the themes of sport and hunting have caused scholars to dismiss them variously as bizarre, inexplicable, weird and even naïve.

A discussion of the nationalistic import of the forest theme serves as the rationale for investigating allusions to pro-republican sentiment and nationalism in Schumann's Opus 82.

Examination of poetic references within the published version as well as an extant manuscript for Waldszenen reveals these enigmatic pieces in a new light: far from unassuming Hausmusik, "Verrufene Stelle" and "Vogel als Prophet" are respectively read as a republican call to action and a foreboding prediction of an imagined future for Germany.

Vivian Luong, McGill University

**“Reflections in a mirror”: Eastern and Western Aesthetics in Takemitsu and Cage"**

As one of the defining Japanese composers from the twentieth century, Toru Takemitsu wrote music that mirrors the complex social and cultural climate of Japan after the Second World War. Known also as an eloquent writer, he recalled how intense exposure to wartime Japanese nationalism led disenchanted artists and musicians to an ideological crisis; one that centred on their rejection of traditional Japanese aesthetics and simultaneous enthusiasm for and fear of Western musical practices. In their search for a new definitive musical style to call their own, the members of the Japanese avant-garde in the 1950s and 60s were especially fascinated by the innovative ideas of American composer John Cage. His adaptation of Eastern philosophical concepts from Daoism and Zen Buddhism in his creative work not only stunned experimental Japanese composers, particularly Takemitsu, but it also encouraged them to re-examine the value of their own traditions.

This paper explores the circular dialogue and influence between the East and West that is represented in the relationship between Takemitsu and Cage. I argue that this dialogue is evidenced directly in Takemitsu's compositions and writings about music. I will first examine his foray into graphic notation in works such as *Ring* (1961) and *Corona for Pianist(s)* (1962) which paved the way for his return to Japanese musical aesthetics and instruments in *November Steps* (1967) and *Autumn* (1973) to demonstrate the direct and indirect influence of Cage in Takemitsu's music. I will then build on this comparison by examining Takemitsu's philosophies about Eastern-Western influence which he likened to "reflections in a mirror" by using Cage and Takemitsu's different adaptations of Eastern philosophical concepts, as in the case of silence, as an example.