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Love, the Body and the Dance in the American Songbook (1910-1960)

The main topic of the American Songbook was romantic love in all its aspects, from joy to despair, and every conceivable emotion in between these two extremes. The form of the songs was based in eight-bar phrases, often in a sequence of just four of them, but sometimes spun out to longer lengths. Within this tautly controlled form, song lyrics became more visceral, more psychophysical, and more related to everyday life in the modern world. The dances associated with jazz became part of this new type of love song, celebrating the new rhythms, based in syncopation, and generating a freer movement of the human body, both on stage and in the rapidly developing art form of sound film. This essay explores some of the most significant songs that intertwine the love song with the brashly modern lyrics, the jazz-inflected harmonies and rhythms, and the new dances that were associated with the songs and choreographed in unforgettable films.

Keywords: Song, lyric, love song, dance, jazz, Tin Pan Alley, Jitterbug, Terpsichore, tap dancing, musico-poetic structure, words and notes, Irving Berlin, Cole Porter, George Gershwin, Ira Gershwin, Dorothy Fields, Jerome Kern, Richard Rodgers, Lorenz Hart, Fred Astaire, Ginger Rogers, Betty Hutton, Gene Kelly, James Van Heusen, Sammy Cahn, Johnny Mercer, Frank Loesser, Frank Sinatra

The fado singer as a criminal body. A portrait of the *fadista* in Ramalho Ortigão's "A criminalidade em Lisboa e o fadista" (1878)

Literature offers rich material for the study of music. Novelists have written about music-making and about listening to music in ways that give us precious indications about musical experiences. 19th century Portuguese literature is especially replete with references to music and song, and in particular to fado, an urban popular genre of significant importance for Portuguese culture at that time, particularly in Lisbon. This paper interrogates how fado is represented in the modern imagination, by focusing on the art of the portrait of the fadista, the prototypical figure of the fado singer, in 19th century Portuguese literature, and the ways the body, the voice and the posture of this figure are depicted. Through the example of Ramalho Ortigão's satirical portrait of the Lisbon fadista, in his chronicle "A criminalidade em Lisboa e o fadista," published in the journal *As Farpas* in 1878, it explores how fado becomes indexical to criminality and the city margins through a sensual and organic description of the body of the fadista.

Keywords: fado, fadista, Portuguese literature (19th century), song, body, naturalism, criminality, music and literature

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Between Intangible and Corporeal: Word, Body and Music in German Romanticism

Some of the first German Romantic writers refer to the intangibility and incorporeality of music as qualities that distinguish it from other arts, arguing that it allows the spirit to access “the pure form of the movement of the heavenly bodies, freed from any object or material” (Schelling, *Philosophie der Kunst*, 1802/3). This paper explores how Novalis, W. H. Wackenroder, Johann Wilhelm Ritter and E.T.A. Hoffmann reinterpret this assertion: either by saying that music allows human beings to separate themselves from their bodies and thus reach an ethereal and harmonious state; or, on the contrary, by considering music a physical phenomenon that flows within the human body, visibly affecting it and leading to altered states of (self)awareness.

Keywords: Music, body, illness, Novalis, W. H. Wackenroder, E.T.A. Hoffmann, Johann Wilhelm Ritter

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O corpo e o pensamento metafórico em *Níobe Transformada em Fonte*: uma análise para a interpretação

Metaphoric thought has an impact on compositional and interpretative creation, which demonstrates specificities intertwined with 21st century music that should be subjected to an in-depth performance analysis. This research about *Níobe Transformada em Fonte*, a song for piano and voice based on Sophia de Mello Breyner Andresen's poem and composed by João Madureira (2002) focuses on three parameters: language processing of the poetic construction, its impact on the compositional resolution and its result in the creation of the interpretative narrative. With a poem based in the description of the petrification of Níobe's body, it is intended to reveal the interaction between the syntactic and semantic constructions and the composer's creative vision, showing Madureira's strong connection to the literary text and his stylistic use of metalanguage. The performer develops her language through a web of meanings within the poetic description of Níobe's body and its compositional achievement. The interpretative construction is therefore rationally and imaginatively embodied through metaphoric thought as a supporting element of the link between the piece being performed and the musician's body.

Keywords: Contemporary music, Performance analysis, Metaphoric thought and performance, Sophia de Mello Breyner, João Madureira

O corpo nas indicações de *performance* de Erik Satie

In some of his musical works, Satie subverts and reinvents the traditional sense of performance instructions – thus, opening an unprecedented field with respect to the main tradition of these directions. The performance instructions on the musical scores, which flourish during the romantic period, constitute a map of intensities and sound qualities. From *pianissimo* to *fortissimo* – by means of articulation, attack and movement directions –, these performance indications seek to guide the musical interpretation. However, on a less obvious perspective and only from the point of view of the interpreter's experience, these indications constitute a call from consciousness to the body. Taking into account the relationship between these instructions and this consciousness call to the body, the present article will aim (1) to look at the musical works in which Satie used this subversive procedure; (2) to perceive what actually occurs and which body appears in the often-disconcerting articulation of these words with the music whose execution they intend to guide.

Keywords: Erik Satie, performance instructions, body, artistic experimentation, immanence

O corpo do virtuoso: quando apresentar é representar

Ever since the beginning of the era of the virtuosos, the body of the virtuoso musician was seen as the dynamic embodiment of music. Franz Liszt (1811-1886), as pianist, and Hector Berlioz (1803-1866), as conductor, presented the highest qualities of the virtuoso musician, and, consequently, they were depicted and described as representatives of the highest fidelity to the musical art, all the more so, since they both were composers and thus presented their own compositions to the public, as performers of a single-voiced instrument (the piano) and of a multi-voiced instrument (the orchestra). The illustrations used are common examples of contemporary iconography and clearly show how in the body of the artist the work as professional musician conflates with his own temperament and character due to the redemptive and transforming power of music, a process that results in transfiguration of the artist during performance.

Keywords: virtuoso, virtuosity, body, iconography, H. Berlioz, N. Paganini, F. Liszt

Considerations of the Body in Handel’s *Samson* (HWV 57): The Body in Performance and the Body at Absolute Distance

George Frideric Handel’s *Samson* (HWV 57, 1743) is one of the composer’s oratorios based on a work of English literature, in this case John Milton’s *Samson Agonistes* (1671). Milton did not intend the dramatic poem to be staged, as he explicitly states in the poem’s preface. Handel’s oratorio was performed in the manner of Handel’s oratorios of the period – that is, without scenery, costumes, or enactment. The oratorio’s autograph score, conducting score, and wordbook (1743A), nevertheless, provide description that suggests reflection on the narrative with material representation. In the first scene of Act 1 of Handel’s *Samson*, Samson is described in the score as follows:

Samson blind and in chains

Chorus of the priests of Dagon, celebrating his festival at a distance

These indications appear in the score and in the wordbook (1743A) read by the audience with the exception of the “at a distance” qualification (which is contained uniquely in the score). Narrative content that occurs “at a distance” appears again at the conclusion of the oratorio, and the description appears in the score and in the wordbook (1743A). This initial description at the start of the oratorio, however, points to three different problems that illustrate the disunion between the body in performance and the dramatic (or narrative) content of music performed – namely, the dissolution of a direct relationship between the performing body and the oratorio’s narrative content: (1) Samson is blind and (2) in chains, and (3) there is a strong concept of bodies “at a distance.” The focus of our discussion will be on the physical impediments Handel is able to overcome in the oratorio when narrative content occurs “at a distance” from the singers onstage. This is especially relevant in consideration of how Handel’s oratorio performances did not portray action onstage in a normative (theatrical, or representational) way. Ultimately, we will determine how the materiality of the performing body dissolves within the notion of absolute distance in light of the content of Christian tragedy present in the *Samson* oratorio.

Keywords: George Frideric Handel, John Milton, Hans-Georg Gadamer, oratorio, *Samson*, *Samson Agonistes*, absolute distance, aesthetics, tragedy

A voz e o corpo performativo no “Compendio Musico” de Manoel de Moraes Pedroso

Compendio Musico (by Manoel de Moraes Pedroso, born in Miranda) was printed in 1751 in Oporto and has already been the subject of a few studies conducted specifically on this work. This work, comprised of four chapters (“Tratado de Cantoria”, “Tratado de Acompanhamento”, “Tratado do Contraponto” and “Pratica para se fazer huma Aria, Solo, Duetto, ou qualquer Concertado”) has been an important source for Portuguese music theory, having already gained international reach. It is not only important for learning Basso continuo, but also contains essential information about the way music should be interpreted. In the treaty there can be found several descriptions on body posture, voice and finger positions, in order to achieve a correct and easier performance of music: how to position hands, fingers, what sequence to use to play a scale, where to breathe or even the places where one should or not sing a cadence. The purpose of this article is not only to collect these descriptions, comparing them with some other works from that period, but also to look at some examples from the musical funds of the Cathedral of Évora to see in which way those descriptions can be observed – or not – on these manuscripts.

Keywords: Eighteenth Century, Musical Theory, Musical Interpretation, Musical Treatises, Cathedral of Évora

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Inspirational Value of Cooke's and Zarlino's Theories on Emotions in Music

The two theories about emotions in music analyzed here shall be considered as potential sources of inspiration to the musician. One is Deryck Cooke's theory (*The Language of Music*, 1959) in which he defends that each kind of music interval and tonal progression has a specific emotional content, which can be grasped through its relation to words. The other is the theory of Gioseffo Zarlino (*L'istituzioni armoniché*, 1558) explaining emotional effects of tunes through a similarity between its proportions and those of the body's substances that regulate our humors.

My aim is to identify the chief aspects of these theories that can account for their 'inspirational value', a concept borrowed from Richard Rorty (*Achieving Our Country*, 1998), supposed to mean 'the capacity to encourage action'.

Keywords – Inspiration, Emotions, Music, Words, Body

La musique avant toute chose

We will analyse the plan that began to be drawn in Duchamp's work between 1911 and 1915 and that will go through all his life – “La musique avant toute chose” (Verlaine). Plan of music composition that according to his words open to a new way of creation. Our research is based on *Sonate*, *Erratum Musical*, *Musical Sculpture* and *À bruit secret (Hidden Noise)*. We will try to show how the new way of composing of Duchamp accompanies and leads to the idea of the ready-made (sonorous ready-made). On the other hand, we will see how, by introducing chance and eliminating interpretation, Duchamp's new conception of composition will influence the music of the second half of the twentieth century.

Keywords: Duchamp, music, composition, Erratum Musical, ready-made

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As relações entre música, cura e tratamento em *História da Loucura* de Michel Foucault

This text intends to discuss the relations between music, treatment and cure of mental illness in body, soul and mind of mad people as problematized in Michel Foucault's *Madness and Civilization: A History of Insanity in the Age of Reason*. Music was part of mental illness treatment, according to principles that oriented the process of healing in the classical era. According to the principle of consolidation, music would serve to reactivate physical power, restore its equilibrium by awakening certain excitatory state capable of promoting communication between body and soul. The principle of healing by immersion leads to think the power of music as farmacon, since there would be something external to the body that would act on it against diseases, through the material virtue of the musical instrument. Music as a metaphor of the cosmos in contact with the body and soul of the subject represents, in the model of the regulation of movement, a means of promoting sensation and regulation in acts that are in disharmony with the rhythm imposed by the external world. The text concludes with the reaffirmation of Foucault's contributions to the construction of future studies in Music Therapy and musical (bio)politics.

Keywords: Madness, Music, Foucault, History of Music therapy, History of Music in Medicine

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Balance, Flow, and Space: Michel Fokine, Henri Matisse, Argentine Tango, Balinese Dance

The ways in which choreographers, genres, cultures, and visual artists define balance, organize the flow of movement, and sculpt bodies in space is the topic of this essay. The Russian ballet of Mikhail Fokine, Argentine tango, Balinese dance and the artistic vision of Henri Matisse all provide illustrations of how form is embodied in balance flow, and space. In particular, these examples share a similar aesthetic which is based on unconventional phrase length, off-center placement, and unorthodox use of space.

Keywords: Russian ballet, Argentine tango, Balinese dance, Henri Matisse, embodied knowledge, cultural conventions, flow, space, balance, stillness, asymmetry, clowns

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‘¡Mi patria en llamas será mi hoguera!’: el fuego y su simbología en *Troyanas* de Eurípides y la puesta en escena de Szuchmacher (Buenos Aires, 2005)

This paper aims to analyze the image of fire and its symbolism in two creative interventions about the fall of Troy: Euripides' *Trojan Women* (Athens, 415 B.C.) and its staging by Szuchmacher (Buenos Aires, 2005). In the Greek tragedy we witness the last day of Troy: the city has been sacked; the men, dead; the women, ruffled as slaves for the victors. The fire will configure a key element of destruction inasmuch as the very city is burned as the last victim in its funeral pyre. In the Buenos Aires version, the Trojan women appear seated at desks, passively watching TVs lit with scenes from the Iraq War that will continue to be projected throughout the whole play. The desks are vintage and refer us to a large office where a bureaucracy seems to have been installed, probably a reference to the ruin of the State and suggestive indication of the relevance of media in that situation. Burning a city on stage as closing of a play is, on the one hand, a singular fact in the classic tragedy but, on the other, it also implies a challenge for performance in both classical and contemporary theatre.

Keywords: *Troades*, fire, Euripides, Sartre, Szuchmacher, performance

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Cosmic Transgression

Rather than aborted, God spewed Man out of the primordial Garden into the world; God cursed Man with the eyesight of consciousness – one eye open (episteme), the other sewn shut (doxa). Aware of his own Historical facticity – born to die, Man used language to transgress against his given primordial origin; made anew – to cast a narrative in his own image that adheres to a mythology (A-history) of his doing; and in bad faith to commit violence against his being and the natural order of things. This meditation is grounded in Cioran's speculative pessimism (not to be confused with the existential nihilism of Sartre, Camus, et al.) as it explores acts of transgression and its symbiotic relationship to the image that articulates Man's being-in-the-world. What is possibly revealed by shedding shadow to the image is fourfold: (1) transgression as an eternal epistemic failing (the need to resurrect God/meaning from the dead) and the ontological provocation with being born; (2) the symbiotic relationship between A-history and gravedigging, Man's necrophilic relation to God; (3) Man's use of language to inflect violence on his being-in-the-world; and (4) indifference as a mechanism for mummification in which Man is no longer possessed or self-possessed.

Keywords: Transgression, Violence, Indifference, Necrophilia

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Evolução Semântica e Etimológica do Conceito de “Castelo” em Portugal e a Percepção de uma Imagética Cultural Relativa ao Chamado “Castelo Português”

Many people in Portugal use to identify the Portuguese castles with an image very similar to the Castle of São Mamede in Guimarães, also seeming to make a distinction of it concerning the castles from other countries. Nevertheless, Portugal has a wide range of different medieval (and modern) fortifications, many of them with the same characteristics of the ones from other countries. Therefore, why the general perception of a kind of “Portuguese castle” different from other countries? The present essay intends to understand this perception of a cultural image of the “Portuguese castle” by analysing the semantic and etymologic evolution in Portugal of the concept of “castle”, through the study of lexicographic works since the 18th century, examined in parallel with the 19th-century illustrated periodical press, and complemented by an online survey which validates the contemporary image perception. Besides the understanding of the Portuguese society’s mental culture concerning the studied issue, this essay allows the establishment of a basis to perceive other themes (as several processes of restoration of medieval castles in Portugal).

Keywords: Castelo português; imagética cultural; evolução semântica; etimologia

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Correlações pós-humanistas na era do antropoceno

The main topoi within post-human studies have been nature and technique, as both agents and victims of human action. Lying at the intersection between what is proper of the human nature and the effects human action has in the planet, post-human exegetic approach questions the way humans have pursued and exercised power. Literature stands as a privileged field and objet of research, because of its ceaseless insight on human behaviour, actions, ideas and views, as well as on the net of relationships humans establish with what transcends them. This essay aims at showing some of the problems affecting the age of the antropocene, but also at articulating these concerns with the works of some writers, in order to understand how literature can offer ample ground of research for the post-human studies.

Keywords: post-human, nature, technique, machine, anthropocentrism, hybridism