

Actio! Actio! Actio! II: Musicians Are Actors

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October 20th, 2024

Emile van Leenen Pianos, Concertzaal
The Academy of Creative and Performing Arts
Universiteit Leiden

Actio! Actio! Actio! II: **Musicians are Actors** **Symposium Schedule**

10:30-12:30

Session One: Methodologies and Mimicry

Enrico Coden (Anton Bruckner Privatuniversität):

Embodying the Affects: Flute Music, Rhetoric, and Expression in Lorenzoni's Vicenza of the 1770s

Eduardo Gaspar Polo Bader (independent scholar):

'From differing natures marvelously mix'd': Using Gilbert Austin's *Chironomia* (1806) to Retrieve Affect through Gesture

João Carlos Santos (Universiteit Leiden):

From Bach to Gesture and Back

João Luís Paixão (Universiteit van Amsterdam):

Mimicking the Past: A Caricature Study of Two Georgian Comedians

12:30-13:30 Lunch

Session Two 13:30-15:00 Research *through Acting*

Laila Cathleen Neuman (Universiteit Leiden):

'I am not mad': Historically Inspired Decorum versus Freedom in a Mad-Scene Monologue

Annelies Andries (Universiteit Utrecht):

From the Parisian Page to the Bavarian Stage: A Performative Approach to Opera Translation

Emma Willems (Universiteit Leiden):

Act One Play

Tea 15:00-15:30

Session Three 15:30-17:00 Gestures Physical, Gestures Musical

Michael Burden (New College, Oxford):

Mingotti, Hasse, and Metastasio: An Intersection of Operatic Meetings

Anders Muskens (Eberhard Karls Universität Tübingen) &

Rachael Beesley (Koninklijk Conservatorium Den Haag):

Towards a Methodology of Expression in the Performance of Two Mannheim Ballets

17:00-17:30 Drinks

ABSTRACTS:

Annelies Andries: From the Parisian Page to the Bavarian Stage – A Performative Approach to Opera Translation

My presentation investigates Bavarian translations of early nineteenth-century French operas, and in particular Spontini's *La Vestale*, 1807 (as *Die Vestalin*, 1812) within local performance practices and contexts. It draws on insights from workshop-experiments in which I 'learned to perform' these translations as a performative and embodied historical research technique. Three consequences of this technique are examined. First, I propose an alternative method for analysing opera libretti, their musical settings and translations, which focuses on embedded affective gestures. Second, I show how this technique highlights opera translation as a locus for negotiating emotional practices and norms across linguistic and generic boundaries. Third, the project explores formats for an embodied, performative engagement with historical materials, while also pondering the opportunities and limits of such experiments in terms of knowledge formation and scholarly outcomes. By combining these three strands, this paper seeks to add to the recent reevaluation of opera translation and to underscore the potential of 'learning to perform' as a historical research technique.

Eduardo Gaspar Polo Bader: 'From differing natures marvellously mix'd' – Using Gilbert Austin's *Chironomia* (1806) to Retrieve Affect through Gesture

In this lecture I propose a systematic methodology for studying the fragments of texts accompanied by gestural notation that appear in Gilbert Austin's *Chironomia* (1806). Rather than starting by memorizing and coordinating the gestures with the text, the process begins with deciphering the gestures, not for immediate memorization, but as a guide to determine the passions Austin may have intended for each line. The gestures are also analyzed to define the direction of vocal inflection on the words they accompany. Once the basic affective framework of the text is established, the gestures and text are memorized together, ensuring that they arise organically from the chosen passions. The goal is to integrate the meaning of the text and the gestures in a fluid, cohesive manner. This might allow for a clearer understanding of how to choose appropriate gestures to emphasize the passions in a text.

Michael Burden: Mingotti, Hasse, and Metastasio: An Intersection of Operatic Meetings

The images that survive of the soprano Regina Mingotti illustrate the way the singer contrived to establish aspects of her character. Two of these were by Francesco Ponte and show in two of her roles, the breeches part of Publio from *Attilio Regolo* and Emirena from *Adriano in Siria*, both set by the composer J A Hasse; they show her established in opera seria, the key genre which, to their author Metastasio, represented classical tragedy in music. In fact, the librettist Metastasio had thought of writing parts for her, as both a skilled performer and a formidable intellectual, characteristics referenced by Anton Raphael Mengs in the early 1750s; he showed her holding a rolled paper representative of her skills as composer and as musician. Her period in Madrid with Farinelli, who was insistent on proper characterization and staging, brought her into contact further with Metastasio. Intertwined with these images, are the opera roles which were made and re-made by Mingotti in her own image. We know little enough about aspects of mid-18th -century operatic practice but enough survives to show how Mingotti developed roles for herself, and the care she took in their performance.

Enrico Coden: Embodying the Affects – Flute Music, Rhetoric, and Expression in Lorenzoni's *Vicenza* of the 1770s

My artistic-scholarly research project explores the impact of historical rhetorical and acting techniques on historically informed flute performance, particularly in the context of the repertoire associated with Antonio Lorenzoni.

Lorenzoni was an amateur flute player and author of a flute method, the *Saggio per ben sonare il Flautotraverso* (Vicenza, 1779). As a professional lawyer and expert in rhetoric, he embraced the eighteenth-century belief that musicians, like orators, should express affects to move their audience.

In order to investigate the potential impact of historical rhetorical techniques on musical expression, I will first study the *Saggio's* performance practice indications to develop and record an interpretation of pieces from Lorenzoni's preferred repertoire. I will then deepen my knowledge of eighteenth-century rhetorical techniques by consulting the available primary sources. This will lead me to experiment with their possible applications to musical performance, examining aspects such as posture, punctuation and the expression of affect. I will then test the effects of this process on my performance by re-recording the same compositions in order to document, analyse, and interpret the results.

Anders Muskens & Rachael Beesley: Towards a Methodology of Expression in the Performance of Two Mannheim Ballets

On October 23, 2024, Das Neue Mannheimer Orchester, under the direction of Anders Muskens and Rachael Beesley, will premiere two monumental *ballets en action* by Christian Cannabich from the golden age of the Mannheim Court Orchestra, whom Burney described as 'an army of generals.' The composers of the Mannheim school were at the helm of a revolution which brought instrumental music to the forefront, exploring the dynamic relationships between music, drama, dance, acting, and 'tone painting'. Due to limitations in the scope of our project, there will be no dancers, and we will present the ballets as programmatic music. In order to supply the context of the story, João Luís Veloso Paixão will declaim a narration, adapted from the original summaries in the score, supplemented with materials from the French opera libretti upon which they are based. In this presentation, we will present ourselves as joint directors, illuminating aspects of our preparations for the artistic exploration before the project officially starts. This will give us the opportunity to evaluate our hypotheses and processes after the concert and recording. Firstly, we will discuss how we prepared to direct: engaging with the sources surrounding these works, and how we connected dramatic action to musical expressive devices in our interpretation. This will also be assessed against various dramatic effects we wish to achieve. Secondly, we want to explore how all this can work within the context of an 'army of generals': our flexible leadership system is inspired by accounts of the original Mannheim orchestra and similar groups during the 18th century. We dispense with top-down control in the manner of the modern symphony orchestra in favour of a more flexible and adaptable hierarchy. We will outline how such governance can be conducive to the freedom required for individual orchestra players to dare to engage with their own sensibilities, placing emphasis on the individual imagination and creating a flexibility conducive to 'play' within the 'body' of the orchestra itself.

Laila Cathleen Neuman: 'I am not Mad' – Historically Inspired Decorum versus Freedom in a Mad-Scene Monologue

In this presentation I share my work in progress, as I search for a historically inspired approach to staging a mad-scene-monologue from the monodrama *The Captive*, written by the English novelist and dramatist Matthew Gregory Lewis (1775–1818).

In doing so, I make use of the published and unpublished sources by Dutch actor and painter Johannes Jelgerhuis Rienkzoon (1770–1836), building on my experience of transforming written and visual information into practice, both through training and onstage.

In the context of a mad scene, however, the rules of decorum and usual stage practice must be bent. As my usual process of creating a roadmap of passions (a logical sequence of passions to be followed in the scene) for this monologue, has proved, up until now, unsatisfactory and

constraining, I am currently searching for ways to allow for improvisation, in order to create for the audience and myself a flow of the expected and unexpected.

João Luís Paixão: Mimicking the Past – A Caricature Study of Two Georgian Comedians

In an advertisement for George Saville Carey's (1743-1807) one-man show *A Lecture on Mimicry*, Jerry Sneak, the comical character from Samuel Foote's (1720-1777) *The Mayor of Garret*, is announced to be playing the role of Richard the Third. A 1776 printed version of Carey's show reveals the scene in which this impersonation takes place: an aspiring actor, Jerry Dowlas, auditions before the manager of the company, Patent, with a passage from *Richard III*, and ends up being ridiculed for it. 'Dowlas' is a code name for Thomas Weston (1737-1776), the actor for whom Foote had written the role of Jerry Sneak, and 'Patent' is meant to represent David Garrick (1717-1779), famous for playing Richard the Third. Carey's scene thus has him mimicking Weston's Sneak attempting to mimic Garrick's Richard the Third, followed by a mimicry of Garrick mimicking back the failed attempt. In my presentation, I will use this dizzying game of mirrors to explore the stage personas of Thomas Weston and David Garrick. I will experiment with some of the gimmicks for which the two actors were known, at the same time as I attempt my own mimicry of Carey's scene.

João Carlos Santos: From Bach, to Gesture and Back

In this lecture, I would like to show how we can use historical techniques of declamation and acting to reverse engineer a musical composition back to a set of passions which might have served as its initial compositional impulse. In this process, I connect compositional material to declamatory expression used in historical acting, but also to the bodily movements that help to generate in the voice melodic inflexions similar to those of the composition. After explaining the relationship between sound, gesture and facial expression in historical acting techniques, I will show how connecting music to these three means of expression can afford a musician with insights about musical delivery, and how this process can give more depth to what Carl Philipp Emanuel Bach said about using gestures and 'fitting expressions' in a musical performance, or to what Leopold Mozart might have meant with 'One must play in a way that moves oneself'. This, I will argue, has to do not just with the visual element of performance, but also with the very sonic quality of musical delivery. I finish with a discussion about musical decorum and compare three possible situations in which acting and musical delivery are combined and contrast them with more traditional conceptions of musical delivery.

Emma Williams: Act One Play

Act One Play, a one-woman play in one act, invites you into the world of the Explorative Violinist as she navigates historical documents, perceived historical truths, biases and expectations, and the mind-body connection in embodying historical performance practices. Throughout history, vocality has often been deemed the height of musical expression. This was no exception for early-19th-century violinists, who were frequently encouraged to imitate singers when playing. Not only did early-19th-century violin techniques and expressive devices, such as portamento, tempo rubato, rhetorical articulation, and expressive vibrato, stem from the singing practices of the time, but they were in fact the natural outcome of a declamatory rhetorical way of speaking and acting, which required a complete physical, vocal, and mental embodiment of the affects. But how did early-19th-century acting, singing, and violin playing influence each other, and how does one engage with and embody these practices with creative autonomy now? There are no right or wrong answers, but the Explorative Violinist might have some ideas.

BIOGRAPHICAL NOTES:

Annelies Andries joined the musicology group at Utrecht University in 2020, following PhD studies at Yale and a postdoctoral fellowship at Oxford. Her research investigates how European musical culture developed in the wake of long-nineteenth-century military conflicts drawing on theories from cultural history, trauma and performance studies. She is writing a book on identity formation through opera in Napoleonic France. Her work has been published in *Cambridge Opera Journal*, *Journal of Culture and War Studies*, *French Historical Studies* and others. She is also active as a performance-researcher of nineteenth-century music and writes programme notes for European opera houses.

Eduardo Gaspar Polo Baader is an anglicist, composer, historical flute player, and independent researcher. His primary research interest is the study and application of the mechanisms of craft, particularly the use of domain shifts, i.e. tools or ideas that are used outside of their original realm which might generate new insights in the target realm. As a consequence, his work tends to be intrinsically interdisciplinary, both in its methodology and results.

Gaspar holds BA degrees in Classical Music Flute (Fontys Hogeschool voor de Kunsten, Tilburg, NL) and English Studies (Universidad Española de Educación a Distancia [UNED], ES), and an MA degree in Early Music Traverso (Koninklijk Conservatorium Den Haag, NL). He is currently studying for a Master's in Teacher Training at the UNED (ES).

Rachael Beesley is an internationally renowned Australian/British violinist, conductor, concertmaster, and educator specializing in the field of historically informed performance. She has performed with Europe's most distinguished HIP ensembles and orchestras as a guest concertmaster, including Anima Eterna Brugge, La Petite Bande, and the New Dutch Academy. As a guest director of Les Muffatti in Brussels and NZBarok in Auckland, she has performed in festivals and concert halls worldwide. Rachael features on over 50 album recordings and broadcasts for radio and television and is much in demand as a chamber musician and soloist. As a highly regarded educator and mentor, Rachael teaches and lectures at the Melbourne and Sydney Conservatoriums of Music, the Royal Conservatoire in Den Haag, The Netherlands, and at the Sir Zelman Cowen School of Music, Monash University.

Michael Burden, FAHA, is Professor of Opera Studies at Oxford University; he is also Dean and Fellow in Music at New College. His published research is on the music of Henry Purcell, and on aspects of dance and theatre in the seventeenth, eighteenth, and nineteenth centuries. Publications include a collection of opera documents, the five-volumed *London Opera Observed 1711-1843*, a study of the London years of the soprano Regina Mingotti, and a jointly edited volume, *Staging History 1740-1840*. Among his recent articles are those on the Opera House activities of the artists Biagio Rebecca (in *The Burlington*) and Henry Tresham and others (in *The British Art Journal*). His on-going research project is the online calendar, *The London Stage 1800-1844*, <https://londonstage.bodleian.ox.ac.uk>. He is currently the Chair of The Society for Theatre Research.

Enrico Coden is a flute player, researcher, and teacher. He performs music from the Renaissance to the present day through the lens of historically and culturally informed performance practice. He played with ensembles such as Il Gusto Barocco & J. Halubek, Balthasar-Neumann-Ensemble & T. Hengelbrock, and Orchestra Frau Musica & A. Marcon. As a researcher, he focuses on Italian flute music between the 18th and 19th centuries and its performance practice. He presented his research with articles on Tibia and Falaut and lectures for the Utrecht Early Music Festival and the Indiana University Bloomington. Together with

Peter Schmid, he published the critical edition of Fogliani's flute concerto for Schmid & Genewein Verlag. He studied flute, historical performance and flute pedagogy at the Jacopo Tomadini Conservatoire in Udine with G. Marcossi, at the Anton Bruckner University in Linz with N. Girlinger, J. Dömötör, and C. Genewein and at the Royal Conservatoire in The Hague with K. Clark and W. Hazelzet. www.enricocoden.com

Anders Muskens is a Canadian early keyboard specialist, music researcher, and ensemble director, active as an international artist in North America and Europe. He completed a Masters in Fortepiano at the Royal Conservatoire of The Hague under Dr. Bart van Oort and Petra Somlai, with Fabio Bonizzoni and Patrick Ayrton for harpsichord. He is currently a doctoral candidate in musicology at the Eberhard Karls University of Tübingen, where he is researching the connection between rhetorical acting and music in the period 1740–1830. He has performed regularly at the Utrecht Early Music Festival, and has given performances at the Schwetzingen SWR Festspiele, Het Concertgebouw Amsterdam, the National Music Centre, the London International Festival of Early Music, the Salle Bourgie in Montreal, and many more. He is the founder of the ensemble Das Neue Mannheimer Orchester: an international initiative to revive the music of the Mannheim School in the second half of the eighteenth century.

Laila Cathleen Neuman is a performer and a PhD candidate at the Academy of Creative and Performing Arts, Leiden University. Having completed her singing studies with honours in Milan and Salzburg, she specialised in historical acting techniques, performing in historically informed productions since 2010. Her research focuses on the theatrical legacy of the Dutch actor Johannes Jelgerhuis (1770–1836) as a source of stagecraft for performers. She teaches at the Conservatory of Amsterdam is a guest teacher at the Royal Conservatory in The Hague.

João Carlos Santos dedicates himself to researching and performing historical musical practices. With different ensembles he performs musical styles ranging from the 15th century to the present days playing different historical models of flutes, singing and reciting. In 2012 he became a staff member at the Royal Conservatory of The Hague, where he currently teaches courses on performance practice, historical compositional, music theory, improvisation and philosophy of music. He is currently undertaking a PhD program at the Academy of Creative and Performing Arts (Universiteit Leiden) devoted to the interconnections between music-making, aesthetics, acting and declamatory techniques.

Netherlands-based Australian violinist, **Emma Williams**, performs with leading period instrument groups including Arcangelo, Anima Eterna Brugge, Orchestra of the Eighteenth Century, Australian Romantic and Classical Orchestra, and Australian Brandenburg Orchestra. Emma is currently researching the vocal nature of early-19C violin playing through embodying historical acting practices in her PhD through Leiden University. In 2018 she co-founded MusicBox, a collective that breaks down barriers surrounding classical music, which is both a concert series in The Hague and a podcast called Outside the MusicBox.



Front cover: David Bispham as Ludwig van Beethoven
Back cover: Alexander Moissi at home