

a world-premiere during the EXPO2 Festival at the University of Oxford, built self-playing guitar robots in Norway, co-organised “The Classical Musician in the 21st Century” conference at the University of Cambridge, gave lecture-recitals in Hong Kong and Portugal, presented papers in Belgium and England, and performed in Ireland, Malaysia, and Singapore.

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Imaginary Music as Literary Soundtrack in John Steinbeck’s *The Pearl*

Musicology, together with Word and Music Studies, has, for the last few decades, explored and valued the connection between music and verbal language, insisting, as Lawrence Kramer so regularly does, on the need to reflect upon different types of discourse about music, for example in the form of informal ascriptions, critical descriptions, and literary references. Our purpose is to address a specific kind of musico-literary object which remains rather neglected from a theoretical and methodological standpoint: imaginary music, by which we mean those cases of description, reference, presentation or thematization of music in literature that concern themselves only with fictitious (or unidentified), and therefore inaudible, works. The study of imaginary music impels us to consider concepts such as *ekphrasis*, intertextuality and intermediality, but it mostly demands that we try to understand the importance of music as idea, the relationship between music, silence and meaning, and the role of the listener’s (or, in this case, reader’s) expectations and interpretations. In her analysis of the song of the Sirens in the *Odyssey*, Laura Odello takes this idea further and states that music is not just reduced to silence but “muted”, as a result of a “platonic gesture” that rids music of its dangers (its sound) and lets it act as “logical understanding”. We propose to discuss the meaning and the implications of this muted music through the analysis of the imaginary soundtrack that guides the narrative of John Steinbeck’s *The Pearl*, hoping to provide a better understanding of what is left of music when the sound is gone.

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and literature and aims to understand the concept and characteristics of imaginary music in the literary context, as well as the processes through which it is materialized in the case of cinematographic adaptations. She is a collaborator of CESEM (Centre for the Study of the Sociology and Aesthetics of Music) and has so far dedicated her studies to topics such as music in the poetic work of Fernando Pessoa and music and text in the art-songs of Portuguese composer Fernando Lopes-Graça.

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Musical Hermeneutics vs. Structural Music Analysis: A Re-encounter with Hugo Wolf and Eduard Mörike's "Begegnung"

Responding to one of this year's proposed thematic areas – “musical hermeneutics *versus* structural music analysis” – I would like to put those two in conversation, using as a case study a relatively little known *Lied* by the Austro-Slovenian master of the genre, Hugo Wolf: “Begegnung” (“Encounter”). The song is a setting of an eponymous poem by Wolf's favourite poet, Eduard Mörike. It has been neglected by musicology – unjustly, in my mind – probably due to its modest size (a total of 66 bars in a feverish $\frac{6}{8}$ time signature, taking no more than one and a half minutes in most performances) and, for Wolf, atypically – but deceptively, as I would argue – simple diatonic setting. The only sustained critical engagement with the song in musicology has been Deborah Stein's detailed Schenkerian analysis of it, which, in my view, imposes an unnecessarily one-sided reading both on Mörike's poem and Wolf's setting.

In my talk, I would juxtapose Stein's interpretation with my own hermeneutical reading of the song, which, as I would argue, does more justice both to Mörike's poem, with its typically ambivalent meanings, and to Wolf's song, which, like most interesting works of art, does nothing to resolve those ambivalences but only further complicates them. Perhaps most provocatively, Mörike's poem, Wolf's setting, and our interpretations of the song force us to confront some of our own interpretive biases, especially in terms of gender norms, 19th- and 21st-century alike.