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Editorial Note

I extend a warm welcome to readers of this issue of *Music Research Forum*!

As *Music Research Forum* settles into its second year online, it continues to serve as a rich site of scholarship and professional growth shaped by the hard-working community involved in its production.

This journal provides exciting opportunities for young scholars to publish music-related research as well as for the graduate students at the University of Cincinnati's College-Conservatory of Music to engage in the editorial process. I am honored to have served as editor this past year to collaborate with so many young professionals in these capacities. I am grateful to the authors of this issue for sharing their ideas and contributing to the wider body of music scholarship. I thank the members of the editorial board for their insightful input throughout the editorial process. Serving as editor also gave me the privilege of collaborating with faculty, and I am very grateful for their support of *Music Research Forum*. I thank the faculty advisor, Professor Jenny Doctor, for her guidance throughout the creation of this volume, as well as the faculty consultants, Professors Jonathan Kregor and Scott Linford, for sharing their knowledge and feedback through the editorial process. Finally, I thank the University of Cincinnati Press representatives, Mark Konecny and Sean Crowe, for their invaluable assistance in the production of Volume 33.

Volume 33 presents two articles contributing to new trends in music scholarship. In the first, Suzanne Thorpe offers a post-humanist lens for ecomusicological analyses of site-situated sound art. Her article includes video, making use of the journal's new multimedia capability and paving the way for *Music Research Forum* to expand into the countless opportunities offered by its online platform. In the other article, Mike Morey explores the narrative created through Christopher Rouse's engagement with the past in his Symphony No. 1. This article was in the final stages of the editorial process at the time of Christopher Rouse's death on 21 September 2019. We offer this publication as a tribute to his memory. Finally, Maya Brlečić offers a thoughtful review of Cameron Pyke's *Benjamin Britten and Russia* (Woodbridge: Boydell Press, 2016).

I hope you enjoy the scholarship presented in Volume 33 and thank you for your support of *Music Research Forum*!

Best wishes,
Rebecca Schreiber

MUSICKING ECO-LOGICALLY: TOWARDS AN ENVIRONMENTALLY INCLUSIVE PRACTICE

Suzanne Thorpe

Abstract

The effect of the human species on Earth has carried such a heavy impact in the past century and a half that a growing number of scientists have correlated this time period to a geological age called the Anthropocene. As a result of this revelation of human impact, many have created new methods to examine our behaviors and inventory the effects of humankind on the natural world. Ecomusicology is one such realm that offers a variety of critical inquiries into relationships between music, musicians, sound, culture, politics, and the environment. Applying an ecocritical lens to the practice of site-situated sound art is particularly illuminating, as it reveals an emerging handful of artists whose practices engender relationships between music and the environment that effectively decentralize the human. Through analyzing site-specific compositions by sound artists Walter Branchi and Scott Smallwood, I illustrate what I call an eco-logical form of musicking, a mode of musicking that is environmentally inclusive and emphasizes material interconnectedness. Going forward, I discuss how eco-logical musicking is informed by improvisation, ecocentric philosophy, and agent-environment cognition. I outline my mode of analysis, through which I demonstrate that this approach to musicking fundamentally reorganizes the roles of composer and listener to deemphasize the human as singular and central. Through my analysis, I propose that eco-logical musicking expands concepts of a musicking system to highlight environmental impact and material interdependencies.

Keywords

Walter Branchi — Scott Smallwood — Ecomusicology — Musicking — Sound Art — Environmental Ethics — Anthropocentrism — Ecocentrism

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Introduction

The effect of the human species on Earth has been so significant that many scientists correlate this time period with a geological age known as the Anthropocene. The Anthropocene, which translates from Greek to "recent age of man," has exhibited notable changes in oceanic, atmospheric, and nutrient cycles as a result of human activity, changes which have in turn negatively impacted our social, political, and economic spheres.[1] As we take inventory of our repercussions on the environment, it seems necessary that we re-examine our adopted tools and methods for socio-ecological decision making. Many scholars have re-evaluated value systems that influence our environmental decisions, proposing alternative frameworks for problem-solving. Some environmental ethicists, such as Holmes Rolston III, point to anthropocentrism—a human-centered value system—as problematic. They argue that anthropocentrism hinders biodiversity and conservation by

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[1] Mark A. Maslin and Simon L. Lewis, "Defining the Anthropocene," *Nature* 519 (2015): 171.

reinforcing human exceptionalism.[2] Others, such as William Grey, posit that a position of anthropocentrism is actually the best approach to environmental ethics. Grey reasons that a non-anthropocentric view reaches beyond what humans can recognize, and therefore attempts to solve environmental issues from this perspective are ineffective. Instead, he proposes that environmental action is best advanced from a human perspective, for it is from humanity's moral horizon that we best navigate our world.[3] However, Grey's proposal reflects what critical theorist Rosie Braidotti calls a "Universal Eurocentric Humanist" view of the world, one that reifies human/nature binaries and maintains human primacy.[4] According to Braidotti, dualisms and views of human superiority in regard to nature enable our habits of environmental dissociation and support the narratives of dominance that facilitated many of the geo- and socio-political problems we find ourselves in now.

Those who problematize anthropocentrism refer to ecocentrism as a viable alternative. Ecocentrism interprets the world as a holistic interrelated whole, proposing that all species have intrinsic value. It decentralizes human primacy in favor of a non-hierarchical position that includes all environmental participants and emphasizes interconnectedness to support equality and sustainability.[5] Taking a cue from the growing field of ecomusicology, whose theorists frequently analyze music through philosophies of ecology, I have discerned an emerging musical practice that embraces principles of ecocentrism. Among site-specific sound artists, a few composers are intentionally environmentally inclusive. Their creative approach transforms their role as singular authors to environmental co-operators. The effect of this shift decentralizes the human to render compositions that arise out of interconnected environmental elements, human and non. I call this method "eco-logical musicking." Going forward, I illustrate how the concept of eco-logical musicking is informed by frameworks of improvisation, ecocentrism, and agent-environment cognition. I propose parameters of analysis for eco-logical musicking and apply this mode of analysis to site-specific works by composers Walter Branchi and Scott Smallwood. Observing the approaches of these composers reveals their sensibility of ecocentrism enacted through eco-logical musicking; this sensibility, in turn, engenders a broader perspective of environmental inclusion and human interdependency.

Ecomusicology and Ecological Sound Art

Music has a long history of depicting humanity's reverence and fear of nature, and some people propose that music may actually embody the affects and vitality of nature itself. Ecomusicology in particular focuses on convergences of nature, music, and culture, with frequent emphasis on issues of environmentalism. Earlier scholarship correlates music and environmentalism, such as Mitchell Morris's 1998 analysis of the work of John Luther Adams.[6] However, ecomusicology was not featured as a coalesced field until the Summer 2011 issue of the *Journal of the American Musicological Society*. In this issue, editor Aaron S. Allen qualified the term ecomusicology in the introduction and presented a compendium of essays representing the emerging field. Allen later co-edited a more substantial anthology, *Current Directions in Ecomusicology: Music, Culture, Nature*, which features more recent scholarship analyzing nature-focused music through the lens of

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[2] Helen Kopnina et al., "Anthropocentrism: More than Just a Misunderstood Problem," *Journal of Agricultural and Environmental Ethics* 31, no. 1 (February 2018): 110.

[3] Kopnina, "Anthropocentrism," 110.

[4] Rosi Braidotti, *The Posthuman* (Malden, MA: Polity Press, 2013), 52.

[5] Patrick Curry, *Ecological Ethics: An Introduction* (Malden, MA: Polity Press, 2006), 44.

[6] Mitchell Morris, "Ecotopian Sounds; or, The Music of John Luther Adams and Strong Environmentalism," in *Crosscurrents and Counterpoints: Offerings in Honor of Bengt Hambræus at 70*, ed. Per F. Broman, Nora A. Engebretsen, and Bo Alphonce (Göteborg, Sweden: Göteborgs Universitet, 1998), 129.

environmental philosophies such as ecofeminism and conservation.[7] However, barring the occasional review of works by composers such as John Luther Adams or R. Murray Schafer, much of ecomusicology focuses on pieces that create interpretations or imitations of nature—music that is separate from the environment it references.

However, there is a growing group of sound artists that feature the environment as a prominent participant in their work. Their sound art is made up of elements from the environment or embedded within it, thus directly incorporating the environment in their work. This sub-genre has become so populated that researcher and sound artist Jonathan Gilmurray advocated for a cohesive name: ecological sound art.[8] To create ecological sound art, some artists ground their work in acoustic ecology. Attributed to the World Soundscape Project, acoustic ecology is a methodology that uses soundscape to know an environment's behavior and evaluate ecological balance between humans and the rest of the biosphere.[9] Other projects that intentionally address environmental issues through sound art include Annea Lockwood and her sound maps of the Danube, Housatonic, and Hudson Rivers; David Dunn and his compositions featuring field recordings of ants, beetles, and bats; and Leah Barclay and her various sound installations that use hydrophones to amplify the sonorous life of the aquatic world.[10] However, the way in which environmental sound artists figure themselves in the production of their work varies. Are they documentarians? Is their sound art a product of an ecosystem in its entirety? Or do they frame their work as a self-authored composition? Among those composing site-situated sound art—which I define as music that arises out of specificities of place and the situated encounters in that place—a growing number of artists position themselves as environmental co-operators. And it is in the work of these practitioners that I observe an ecocentric, or eco-logical, approach to musicking.

Eco-Logical Musicking

To generate the term eco-logical musicking, I drew from traditions established by musicologist Christopher Small and by improviser and scholar George Lewis. Small formalized the phrase "musicking" to shift the word "music" from a noun to a verb. This move directs our attention to the dynamic process of music-making, as opposed to the fixed object of music. The semantic transformation also proposes that meaning in music arises out of its making. According to Small, musicking includes the composer, performer, and listener, which he frames as an ecosystem of its own: "musicking is an activity in which all those present are involved and for whose nature and quality, success or failure, everyone present bears some responsibility."[11] Small mainly focused on human participants with the term, but I couple the phrase with the expression "eco-logical" to encourage a materially-expanded concept of musicking.

The term "eco-logical" references a precedent set by George Lewis, who crafted the phrases "Afrological" and "Eurological" to describe different practices of improvisation. Each phrase points to "musical belief systems

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[7] *Current Directions in Ecomusicology: Music, Culture and Nature*, ed. Aaron S. Allen and Kevin Dawes (New York: Routledge, Taylor & Francis Group, 2017). This anthology is an examination of the complex perspectives that comprise ecomusicology. It features twenty-two authors including Sabine Feisst, who presents an ecocritical analysis through an ecofeminist lens in her essay "Negotiating Nature and Music through Technology: Ecological Reflections in the Works of Maggi Payne and Laurie Spiegel" (245), and Alexandra Hui, who examines aural autonomy through conservation ethics in her essay "Aural Rights and Early Environmental Ethics: Negotiating the Post-War Soundscape" (176).

[8] Jonathan Gilmurray, "Ecological Sound Art: Steps towards a New Field," *Organised Sound* 22, no. 1 (April 2017): 32–41.

[9] Kendall Wrightson, "An Introduction to Acoustic Ecology," *Soundscape—The Journal of Acoustic Ecology* 1, no. 1 (Spring 2000): 10. The World Soundscape Project was founded by R. Murray Schafer, and included Barry Truax, Hildegard Westerkamp, Howard Broomfield, Bruce Davis, and Peter Huse. It was based at Simon Fraser University. Bernie Krause and David Monacchi are also contributors to this field.

[10] This is a small sample of a rich community of sound artists that compose work with, and about, the environment. Others include Garth Paine, Andrea Poli, Cheryl E. Leonard, and Ximena Alarcon. For an introduction to environmentally focused sound art, see *Environmental Sound Artists: In their Own Words*, ed. Frederick Bianchi and V. J. Manzo (New York: Oxford University Press, 2016).

[11] Christopher Small, *Musicking: The Meanings of Performing and Listening.* (Wesleyan University Press, 1998), 9.

and behavior which… exemplify particular kinds of musical logic" to inform a certain type of improvising.[12] The phrases situate musicking in a social and cultural location; an Afrological form of improvisation draws upon the African American experience, while a Eurological improvisation embodies a Eurocentric experience. In a similar vein, my introduction of the term "eco-logical musicking" points to musicking informed by understandings of ecology. Specifically, I refer to frameworks of ecology that understand an ecosystem (biotic or abiotic) to be a complex, generative, interconnected system of many parts. It is defined within a parameter that indicates its own totality and recognizes the interrelatedness of its components. It also has the ability to display emergent properties: the combined effect of individual agents to produce a whole greater than the sum of its parts. The frameworks I refer to include ecocentric philosophies that understand an environment—encompassing all its inhabitants—to be an emergent, diverse, interrelated body. I also incorporate theories of agent-environment cognition to situate meaning-making for participants. These theories propose that knowledge-making is an environmentally-embedded phenomenon that emerges out of the various ecosystems within which we are located. Thus, a composer whose work I identify as eco-logical knows their musicking to be a dynamic, generative system of multiple bodies, with meaning evolving out of participants' engagement. Their musicking is an interaction of heterogeneous groupings within a dynamic totality. The many participants are mutually impactful, and the musicking has the potential to display emergent qualities.

Correlating eco-logical musicking with improvisation also engages existing paradigms that experiment with non-hierarchical forms in musicking, as well as dialogues that address expressions of self, community, collaborative action, and distributed creativity, which I will briefly visit in the following section. However, to summarize here, improvisation provides a reference point for immanently dynamic musicking through which "structure, meaning, and context arise from the domain-specific analysis, generation, manipulation, and transformation of sonic symbols."[13] Eco-logical musicking simply extends the musicking domain to include non-human elements. And, much like Afrological improvisation's practice of constructing its sonic symbolism around views of social instrumentality, such as race advancement and resistance to dominant white American culture, eco-logical musicking invites us to challenge notions of human supremacy and recognize environmental interconnectedness.[14]

Logics of Ecology

My understanding of environment as a complex system is partly informed by American author, scientist, and environmentalist Aldo Leopold (1887-1948). In contrast with the backdrop of increasing industrialization, expanding capitalism, and faster modes of media distribution, Leopold was a rural inhabitant and a strong advocate for environmental ethics in early- to mid-twentieth century America. From the setting of his farm in Baraboo, Wisconsin, he wrote the influential *A Sand County Almanac*, a landmark collection of essays that expressed his views on conservationism, ethics, and public policy in relation to the environment. The text was composed to advance the idea that human ethics should also encompass the natural world in which we live and its struggle for existence. The essay that most strongly moved this goal forward is "The Land Ethic," in which Leopold observes that an ethic evolves around the premise that "the individual is a member of a community of interdependent parts."[15] By extension, he reasons that a land ethic "simply enlarges the

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[12] George Lewis, "Improvised Music after 1950: Afrological and Eurological Perspectives," in *Audio Culture: Readings in Modern Music*, ed. Christoph Cox and Daniel Warner (A&C Black, 2004), 274.

[13] Lewis, "Improvised Music after 1950," 274.

[14] Lewis, "Improvised Music after 1950," 275.

[15] Aldo Leopold, "The Land Ethic," in *Environmental Ethics: An Anthology,* ed. Andrew Light and Holmes Rolston (Malden, MA: Blackwell Publishing, 2012), 39.

boundaries of the community to include soils, waters, plants, and animals, or collectively, the land."[16] In this statement we see a burgeoning concept of ecocentrism emerge, one that recognizes an ecosystem as an interdependent, heterogeneous community, of which the human is simply one part.

Another philosophy of ecology from which I draw is Deep Ecology, which indirectly advanced Leopold's definitions of an environmentally inclusive community. Deep Ecology was formally presented by Norwegian environmental philosopher Arne Næss in 1972 against the backdrop of the seminal United Nations Conference on the Human Environment in Stockholm, Sweden. In response to increasing destruction of the environment caused by industrialization and capitalism, Næss expanded Leopold's initiative to evolve society from consumption-oriented ethics to a biotic-inclusive value system. To achieve this, Næss built a decision-making framework to apply to environmental issues based on a cosmology of unity, one that presumes the universe is constituted by dynamic, interdependent entities and their relationships.[17] A deep approach to ecology features humans as one component of a totality that is an ongoing field of creation. It understands the world as intersecting and interdependent, with no "firm ontological divide in the field of existence."[18] Deep Ecology sees an ecology as an "enveloping community, a place in space, a process in time, [and] a set of vital relationships."[19] Through Leopold's and Næss's conceptions of ecology, I define a musicking ecology as evolving and generative, a broad and varied community of sound producers and influencers, of which the human component is just one part.

In addition to environmentally-focused definitions of ecology, I also draw from theories of ecological and enactive cognition that propose that knowledge-making is a complex system of many parts, including the environment in which a body is located. An ecological approach to cognition emphasizes active, contextualized adaptation that engages an environment in itself as part of knowledge-formation.[20] Enactive cognition also proposes that how and what we know is relationally brought forth in conjunction with environmental interaction. It emphasizes a being's mode of enjoining with the environment and sensorimotor patterns of perception and action.[21] Much like Næss's theory that posits that elements of an ecosystem, and the ecosystem itself, emerge out of interconnected complexity, ecological and enactive cognition theory see knowledge- and self-making as environmentally entangled and co-constitutive processes.

Enactive cognition and complex systems have been invoked to interpret forms of improvisation by scholars such as Edgar Landgraf, who framed improvisation as "a complex feedback process that builds forms out of contingent elements by relating present decisions to past decisions."[22] Musician and theorist Bennett Hogg is more specific in his explanation of musical-improvisation-as-complexity, describing it as a process of "complex and mediated sets of relationships between physical sounds, perceptual systems, personal associations, culturally significant gestures, bodily and emotional responses, observed actions and reactions,

[16] Leopold, "The Land Ethic," 40.

[17] Warwick Fox, "Deep Ecology: A New Philosophy of our Time?" in *Environmental Ethics: An Anthology,* ed. Andrew Light and Holmes Rolston (Malden, MA: Blackwell Publishing, 2012), 253.

[18] Arne Næss, "The Deep Ecological Movement: Some Philosophical Aspects" in *Environmental Ethics: An Anthology,* ed. Andrew Light and Rolston Holmes (Malden, MA: Blackwell Publishing, 2012), 262.

[19] Holmes Rolston, "Value in Nature and the Nature of Value" in *Environmental Ethics: An Anthology,* ed. Andrew Light and Holmes Rolston (Malden, MA: Blackwell Publishing, 2012), 145.

[20] Eric F. Clarke, *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning* (New York: Oxford University Press, 2005), 17.

[21] Evan Thompson, *Mind in Life: Biology, Phenomenology, and the Sciences of Mind* (Cambridge, MA: Belknap, 2010), 23.

[22] Edgar Landgraff, "Improvisation: Form and Event," in *Emergence and Embodiment: New Essays on Second-order Systems Theory*, ed. Bruce Clarke and Mark B. N. Hansen (Durham, NC: Duke Univ. Press, 2009), 191.

and culturally learned expectations."[23] These interpretations, among others, led me to apply elements of ecological and enactive theories of cognition to recognize the role that environmental contingency contributes to self-making for the performers and composers, as well as for the music, in eco-logical musicking. If we understand meaning-making to be environmentally contingent, then by extension we also understand a musical work's meaning to be environmentally entangled. In an eco-logically musicking engagement, a listener's conception of the music somatically arises along with a music's contingent development. In addition, applying agent-environment cognition theory to analyze eco-logical musicking allows for the subject to be located in an ecocentric experience. This placement of the subject supports human interdependence within the musical environment, countering the concern that ecocentrism may eliminate human perspective.[24]

By synthesizing these understandings of ecology and applying them to modes of musicking, a dynamic and inclusive practice of eco-logical musicking begins to emerge, one that emphasizes entangled, diverse musicking bodies of self-defined, yet flexible, parameters. An eco-logical musicking expands our sense of community to include all Earth inhabitants. Participants' knowledge of themselves—and of the music—as interdependently co-constructed emerges out of environmentally interconnected meaning-making.

Eco-logical Musicking Applied

To demonstrate my methodology, I will analyze works by Walter Branchi and Scott Smallwood that I posit exhibit eco-logical musicking. These works were site-situated, in that each piece arose in relation to its environment, and the composers demonstrated an a priori understanding that their musicking was environmentally entangled. The composers intentionally expanded their understanding of a musicking ecosystem to include the sounds, behaviors, and characteristics of the environment in which their work was embedded. They also employed distinct strategies to illuminate these components. As a result, these works effectively challenged notions of authorship and decentralized human production, which enabled them to emphasize environmental inclusivity and inter-material relationships. To highlight the presence of eco-logical musicking, I considered how each of these works engaged with the following:

- A philosophy of ecocentrism that includes understandings of diverse systems, holism, and interconnectedness.
- Inclusion of an environment's existing sonic output, such as acoustic and resonant potentials, animal life, or ambient noise and human activity
- Adaptation to environmental characteristics and their behaviors
- Narratives and cultural histories embedded in the place

Walter Branchi

The music of belonging is a music that goes beyond the concept of the world centered exclusively on anthropocentric values, but is based on ecocentric values (relating to the Earth). It does not necessarily have to be performed in specifically constructed, reserved, protected spaces, nor does it need those alternative spaces, such as airports, stadiums or churches. It is a music interwoven into a network of interdependent relationships with the world outside and therefore can happen anywhere. And when it does, when it reveals itself, it does not favor a unique and solitary relationship with man.[25]

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[23] Jakub Ryszard Matyja and Andrea Schiavio, "Enactive music cognition: background and research themes," *Constructivist Foundations* 8, no. 3 (2013): 354.

[24] Clarke, *Ways of Listening*, 22.

[25] Walter Branchi, *Canto Infinito: Thinking Environmentally*, ed. Michela Mollia, trans. Erika Pauli Bizzarri (Red Hook, NY: Open Space, 2012), 71.

Italian composer and improviser Walter Branchi (b. 1941) is a pioneering figure in electronic music. He was a member of the improvisation collective Gruppo di Improvvisazione Nuova Consonanza from 1966 to 1975, and he founded the electronic music studio Studio R7 in Rome as well as LEMS (Laboratorio Elettronico per la Musica Sperimentale / Electronic Studio for Experimental Music) in Pesaro. He is the author of *Electronic Music Technology* and worked with UNESCO to publish *Intervals and Tuning Systems* and *Toward Oneness*. Branchi teaches composition at the Conservatory of Santa Cecilia in Rome and the Conservatory G. Rossini in Pesaro, and he has held residencies at academic institutions internationally. He is also a gardener, a role that influences his conception of music and nature. Branchi is one of the leading experts in the world of roses, known for creating the Branchi Rose. His approach to nurturing this given strain of rose is to understand historical traditions and conditions in which the strain flourishes. From his practice as a composer and a gardener, he frames himself as a cultivator, stating that he does not create from nothing, but nurtures conditions for an idea, or seed, to become a musical composition, or flower.[26]

His compositions combine the electronic and acoustic, and he typically writes for specific places, spaces, or times of day. He characterizes his compositions as pieces that grow from the space and time of the moment and aspires that they be inseparable from that same moment. He conceives of music as arising with its surrounding environment and believes that the audience, composer, and environment all play an active role in a work. Branchi's self-assignment as environmental collaborator forced him to reconsider the meaning and methods of composition. As a result, he rejects narrative to instead favor a music without reference points, repetition, or themes. To accomplish this, he employs a systems approach to composition that gives rise to a music that is tied to its context, shifting a composition from "story to place, from time to space."[27] Composition, for Branchi, becomes the design of sound, and a system, that results in the sum of relevant properties assumed in a given time.

Ecstatic Static was a concert of Branchi's work, presented at the New York Friends Meeting House (a Quaker Meeting House) in New York City on 9 October 2008 (Figure 1).[28] The concert featured three works that are examples of Branchi's eco-logical musicking: *Sensibile, Ora, di Terra,* and *Shapes of the Wind (Volturnus – Favonius – Aquilo – Auster).* Inspired by the intensity of silent presence that occurs during a Quaker Friends meeting, Branchi set out to create a presentation of works that wove together the characteristics of a Quaker meeting, the sounds of the Quaker Meeting House, the dynamic cityscape which surrounded it, and the sounds he composed. To accomplish his goal, Branchi took several strategic steps. He discreetly hid speakers for the electronic components of the musicking throughout the Meeting House so that their sounds became part of the fabric of the room. Listeners were instructed to sit in silence in the square of pews, which mirrored the communally silent practice of a Quaker Friends meeting. The sounds of the cityscape were included in the performance through opened windows, which located the listener in the ongoing activity of New York City, as well as within the Meeting House. The sounds of the meeting space were folded into the compositional process through strategies of amplitude dynamics, and real-time processing of existing sounds in the room.

The first work in the concert, *Sensibile*, which means "sensitive," was composed of faint, ambient electronic sounds that were "non-invasive" and almost "impalpable."[29] At this quiet amplitude, the electronic components of the composition interwove with the sounds of the room, as well as with the sounds of the city beyond the room. The sound sources blended to such a degree that the origins of each component of the soundscape were nearly indeterminable. The unobtrusive amplitude of the piece also played an important role, as it inspired the intense contemplative listening practice for the audience customary to the Quaker House location.

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[26] Branchi, *Canto Infinito,* 31.

[27] Branchi, *Canto Infinito,* 42.

[28] On 9 October 2008 I attended Branchi's performance of *Ecstatic Static* at the Friends Meeting House in New York City. The following analysis is based on my experience of the presentation.

[29] Joel Chadabe, "Ecstatic Static," *Arts Electric*, Electronic Music Foundation, 2008. Accessed August 2014. http://www.emf.org/artselectric/stories/081006_branchi.html.

Figure 1: Advertisement for Walter Branchi's *Ecstatic Static*, presented at the New York Friends Meeting House in New York City on 9 October 2008 by the Electronic Music Foundation as part of their Ear to the Earth festival.

Ora, di Terra, which translates to "Now, of the Earth," also called for electronic sounds. The sounds were composed to transform and perform with existing sounds in the room, rendering a generative sonic entanglement with the smallest shift of anyone in the space, as well as creaking pews and walls, rain on the roof, car horns, and laughter or chatter from passersby that floated in through the open windows.

In *Shapes of the Wind (Volturnus–Favonius–Aquilo–Auster)*, for cello and electronics, the cellist (Madeleine Shapiro) performed from the corner of the room, which displaced the human performer from her typical central spotlight. This invited the listener to engage more deeply with the symbiotic system Branchi composed for cello and electronics as the musicking entangled with the environment.

The composition performed by the cellist was an "expression of a homogenous system of intervals" that created "a tonal continuum in which the cello becomes the soul–and the breath–of the composition" via the differentials created by subtle bowing techniques, inspired by the wind.[30]

Branchi's *Ecstatic Static* falls well within the parameters of an eco-logical mode of musicking. He describes his music as part of an expanded ecosystem of emergent complex systems, and he applied these concepts to his compositions through a number of strategies. Each section of the composition was a system that functioned as a node of sonic activity that could interact with the existing network of sounds in the Meeting House. The low amplitude and sound diffusion of the entire work afforded sonic entanglements that blurred the cause and origin of each given sound, and it obscured human-composed components. Authorship distinctions were further challenged in *Ora, di Terra*, which folded existing sounds of the space into the electronically produced aspects of the piece. Sounds that entered through opened windows also served to expand the parameters of the musicking ecology. Branchi explicitly challenged notions of performer/composer as central figure through the decentralized cello performer in *Shapes of the Wind,* as well as through the use of hidden speakers for the entire presentation. Lastly, Branchi folded cultural history and behaviors of the Quaker traditions into *Ecstatic Static* by encouraging participants to sit in the square of the pews in a posture of contemplative quiet during the performance, which was further supported by the quiet dynamics of the work. All of these strategies combined to create an eco-logical mode of musicking that expanded concepts of the musicking ecosystem, blurred distinctions of authorship, and highlighted interconnectedness. The ability of Branchi's system (his term for his part of the composition) to flexibly improvise with all sounds present acknowledged the generative and emergent aspects of the arising composition and invited listeners to engage their own meaning-making processes.

Scott Smallwood

Sound artist Scott Smallwood also demonstrates eco-logical musicking in his site-situated piece, *Coronium 3500 (Lucie's Halo).* Smallwood is an associate professor of composition at the University of Alberta. He also performs as a percussionist, pianist, and electronic musician, utilizing laptops, synthesizers, noise generators, and handmade electronic instruments. He collaborates as one half of the duo Evidence (with Stephan Moore), and he has performed and collaborated with many other artists and musicians, including Mark Dresser, Yanira Castro, The Jen Mesch Dance Conspiracy, Pauline Oliveros, Seth Cluett, and Matmos. He has written works for small and large ensembles, including recent works for Continuum Ensemble of Toronto, the Nash Ensemble of London, and the New York Virtuoso Singers. As a sound artist, improvisor, and composer, he designs installations and performances, creating work from a practice of listening, field recording, and improvisation.

Coronium 3500 (Lucie's Halo) was commissioned by Caramoor Center for Music and the Arts for their group sound art exhibition, *In the Garden of Sonic Delights,* held from 7 June through 4 November 2014, and again for a similar time frame the following year. *Coronium 3500* was a multi-voiced, generative, site-specific sound installation, which was powered—and in part composed by—solar-powered electronic sound-making devices. Installed in a tree-lined field at Caramoor, the twelve instruments were mounted on poles that formed an inner ring of four and outer ring of eight. All of the electronic instruments were circuits driven by solar panels that determined their output, producing what Smallwood calls "solarsonics," or sounds dynamically powered and activated by light.[31] The eight voices of the outer circle were capable of sound in low light, and the songs they projected changed drastically with the changing light of the day. The remaining four voices comprising the inner circle were only active in direct sunlight. The voices behaved

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[30] Chadabe, "Ecstatic Static," http://www.emf.org/artselectric/stories/081006_branchi.html.

[31] Scott Smallwood, "Coronium 3500: A Solarsonic Installation for Caramoor," Proceedings Paper, NIME, 2016. Accessed March 2018. http://www.scott-smallwood.com/pdf/coronium-nime2016.pdf.

differently because of the type of solar panels Smallwood chose to power the instruments. Instead of panels that buffered, or stored power, for steady long-term distribution, he used panels that output voltage in real-time, which allowed the instruments' frequencies and amplitudes to incorporate variables in direct relation to the incoming light. A separate light-controlled resistor sent another stream of information of incoming light to the instruments' circuits to determine tempo (See Figure 2 for video capturing sounds of the instruments).

The resulting generative composition featured melodic patterns based on an equal-tempered pentatonic scale that used 3500 Hz as a reverse fundamental. Each circuit, or instrument, performed independent parts that included small-stepped motifs and short, repeated intervals among other patterns to create eight unique melodies. Smallwood designed the circuits while listening to field recordings he gathered at the installation site. This approach allowed him to create melodies and timbres in dialogue with the existing busy soundscape of birds, insects, leaves, wind, frogs, and other components of the ecosystem. Through this process, Smallwood designed instruments that produced one of two types of voices: square waves that produced bird-like chirps or frequency-modulated sounds that resembled the buzz of insects.

Figure 2: Video capturing sounds produced by instruments in *Coronium 3500* by Scott Smallwood.
Video recorded by Suzanne Thorpe, 7 June 2014.

Smallwood also engaged with the site's local history by referencing Lucie Rosen in the piece. Lucie and her husband Walter built Caramoor, and Lucie, one of three influential theremin players in the 1930s and 1940s, founded the music program that continues at Caramoor today. To invoke her presence in the piece, Smallwood embedded a motive of Lucie's theremin performance into one of the melodic patterns produced by electronic instruments, found on a recording called *Gigolette* performed by Elliot Lawrence and his orchestra.[32]

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[32] *Gigolette* was recorded by Elliot Lawrence and his band, featuring Lucie Rosen, in late 1948 or early 1949, and released on Columbia records as a 78 RPM.

When Smallwood set out to compose *Coronium 3500*, he articulated four main goals that illustrated an intention to create an expanded musicking ecosystem that recognized emergent complexity and environmental entanglement:

> the piece should respond directly to the varying light levels in perceivable ways and should celebrate full direct sunlight, whisper at dusk, and sleep at night; it should have interactive components that could be discovered by visitors; it should sound like it belongs, and should work with the natural soundscape of the site; it should celebrate the life and art of Lucie Rosen.[33]

For Smallwood, this piece was about interdependency, highlighting the effects of one entity upon another. To achieve his goals, Smallwood designed a system of sounds that interacted with the behaviors and sounds of the greater environment to produce a dynamic, emergent composition. His instruments performed variables in frequency, amplitude, and rhythm in direct relationship to the behavior of the sun. If the day was cloudy, or if trees threw shade, the piece was quiet and subtle. When the sun was bright, the instruments sang a loud chorus, as the piece was "intended to celebrate the sun, or be elusive, as the sun can be."[34] The intensity of *Coronium 3500* also mirrored the activity of birds and insects in the surrounding forest, whose vocal activity corresponded to the sun's dynamism. The chorus effect of electronic music, birds, and insects was further amplified in Smallwood's choice of wave forms that resembled the animal world's sonorities and produced interesting melodic entanglements. In addition to behavioral and environmental contextualization, Smallwood acknowledged local history and narrative by including a reference to Lucie Rosen in the musicking. In these ways, he succeeded in decentralizing authorship and drew attention to the dynamic, complex environment as a whole. As he explains, "in one sense, this is a composition that interacts with its environment (and with people), and in another, it is a reminder of the careful balance of nature, and how fleeting and fragile it can be."[35] Listeners had the opportunity to wander in the field amidst the instruments, which invited an active sensorimotor engagement with the work in its environmental entirety and encouraged participants to directly hear, and feel, the fleeting yet impactful changes in their surroundings.

An Eco-logical State of Mind

I began my introduction to an eco-logical mode of musicking by noting that we now live in an age commonly referred to as the Anthropocene. The term points to the notable impact of humans on the Earth, as well as its possible cause, anthropocentrism. Through anthropocentrism, humanity "others" that which is not itself. This perspective diminishes and excludes the non-human, rendering entities outside of its center as separate and inferior.[36] As an antidote, some environmental ethicists have invoked ecocentrism, a view that positions humans as one part of a holistic, interconnected whole. However, other environmental philosophers worry that ecocentrism is an impossible position to achieve, believing it would require humans to reach beyond their available purview. But is that true? Could it be, instead, that ecocentrism simply asks us to recalibrate how we situate ourselves, as one being among a multitude of beings and things? With eco-logical musicking, we have the opportunity to consider this proposition through an experience that situates humans (composer and listener alike) as just one component of an expanded community of participants whose combined enaction create a composition.

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[33] Smallwood, *Coronium*, http://www.scott-smallwood.com/pdf/coronium-nime2016.pdf.

[34] Scott Smallwood, interviewed by Suzanne Thorpe, Skype, 13 February 2015.

[35] Smallwood, interviewed by Suzanne Thorpe, 2015.

[36] Val Plumwood, "Paths Beyond Human-centeredness: Lessons from Liberation Struggles," in *An Invitation to Environmental Ethics* ed. Anthony Weston (New York: Oxford University Press, 1999), 83.

Branchi's *Ecstatic Static* and Smallwood's *Coronium 3500 (Lucy's Halo)* invited us to locate ourselves within a broad, interconnected environmental community and offered us an alternative to our anthropocentric habits. They demonstrated an eco-logical mode of musicking, as informed by threads of environmental philosophy and theories of agent-environment cognition. Through distinct strategies, Branchi and Smallwood positioned their systems of sound within an environment with the intent to entangle with the many existing sounds and behaviors. Their works featured an a priori understanding of an expanded musicking ecosystem that decentralized the human, encompassed material agency, and recognized interconnectedness. As a result, participants were afforded the opportunity to experience a comprehensive, pluralistic, multilayered reality that was dynamic, shifting, interdependent, and free of anthropocentric primacy. By adopting techniques that I identify as eco-logical musicking, Branchi and Smallwood enacted a lived experience of a realigned self, one that is, as Branchi notes, "capable of including man in a joint relationship with nature, where he acknowledges the intrinsic value of all forms of life and their relationship of interdependence."[37]

About the author

Suzanne Thorpe is a composer, performer, researcher, and educator. She creates site-situated sound compositions that use a variety of media and technology, and she performs electroacoustic flute, expanded with digital and analog electronics. Thorpe's work draws upon traditions of acoustic ecology, soundscape, land art, and improvisation, and her research intersects feminist materialisms, systems theory, and environmental ethics. She is also a Deep Listening instructor, having studied in depth with American Composer and Deep Listening Founder Pauline Oliveros. Thorpe has performed and exhibited her work internationally and has a discography that features over 20 recordings. She has been the recipient of the Frog Peak Collective Award for innovative research in technology, as well as grants from Harvestworks Digital Media Foundation, New Music USA, and the MAP Fund. She is currently a Ph.D. Candidate at University California, San Diego, and co-founder of TECHNE, a national education initiative that aims to empower young women through creative-driven technology projects.

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[37] Branchi, *Canto Infinito*, 75.

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CHRISTOPHER ROUSE'S SYMPHONY NO. 1 (1986): HEROISM IN A LYRIC CONTEXT

Michael J. Morey

Abstract

Christopher Rouse's Symphony No. 1 (1986) not only helped secure his position as one of America's more prominent composers, but it also helped to elevate the Baltimore Symphony Orchestra's reputation as a welcoming venue to performances of challenging new works. Cast in the form of a single-movement adagio, the Symphony was meant to pay homage to those Rouse admired as composers of adagios—Shostakovich, Sibelius, Hartmann, Pettersson, and Schuman. However, the music of only one composer is recognizably quoted: the famous opening theme from the second movement of Bruckner's Symphony No. 7, which is performed in Rouse's Symphony by a quartet of Wagner tubas. While Rouse's Symphony is set in the lyric mode of the adagio, the cumulative quotation procedure provides a catalyst for the work's narrative listening potential.

      The lyric context offers analytical advantages to adagios as stand-alone movements. By applying portions of Karol Berger's lyric theory to Rouse's Symphony No. 1, I highlight the intersection of specific categories often associated with adagio rhetoric—such as color and timbre, a sense of atemporality, and melodic expansion and contraction—with more traditional narrative-like properties—such as the carefully prepared climaxes, periodicity, and the return of various materials at critical formal junctures. I conclude by noting that while the adagio rhetoric is present throughout most of Rouse's Symphony, the potency and referential content of the Bruckner quotation acts as the critical point of departure that counterbalances the lyric with narrative modes of perception. I also consider discourses of heroism and hero-worship referenced through the Bruckner quotation, asserting that the narrative potentials of Rouse's work are also due to the epistemic and energizing functions that heroic narratives provide for individual and collective audiences.

Keywords

Christopher Rouse — Symphony No. 1 — Adagio — Lyric Mode — Narrative — Heroism — Quotation

<p align="center">§§§</p>

Introduction

When reflecting on his tenure as conductor for the Baltimore Symphony Orchestra from 1985 to 1998, David Zinman observed that one of his highlights was being able to commission, premiere, and conduct Christopher Rouse's (b. 1949) First Symphony (1986)—"a 25-minute, one-movement Bruckner-like adagio that hit the ear with genuine gravitas and emotional power"—a critical moment in Zinman's career which he referred to as "the most important achievement of [his] life."[1] Dedicated to John Harbison, the work became one of Rouse's most important earlier compositions. According to critic Steven Wigler, the recording of the First Symphony, along

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[1] Steven Wigler, "Ten High Notes As David Zinman Prepares to Leave the Baltimore Symphony Orchestra, Here's a Look Back at a Brilliant Run," *The Baltimore Sun* (7 June 1998). Zinman had been an early champion of Rouse's music since the latter's years as an undergraduate at Cornell University and later as a young professor at the Eastman School of Music. Moreover, he helped to secure Rouse's position as the Baltimore Symphony Orchestra's composer-in-residence during his first season as director.

with Rouse's Phantasmata, by the Baltimore Symphony Orchestra for the Nonesuch label helped advance Rouse's notoriety and elevated the orchestra's reputation as a welcoming venue to performances of challenging new works.[2]

While Rouse's Symphony No. 1 held great meaning to the composer and musical community, the piece holds within itself layers of musical and extra-musical meaning. The Symphony presents interpretive possibilities through a narrative hierarchy stemming from the casting and manipulation of the symphony genre markers themselves and from the signification potential of the direct quotation of the first three notes of the second-movement adagio theme from Bruckner's Seventh Symphony (the 016 motive). While the adagio as a genre is often considered a non-representational form not typically associated with narrative emplotment, an effective preparation, positioning, and insertion of a well-known quotation may suffice in tipping the scale towards a perceived hierarchy of musical events. Significantly informed by Karol Berger's work on lyric and narrative modes of enunciation, particularly the notion of time and causality in the two modes, I argue that the various insertions and manipulations of the Bruckner musical quotation in Rouse's Symphony can reveal that while the lyric context of the adagio contributes to the quotation's emotive weight and ultimately its "tragic tone," the development of the work's key structural features remain important in clarifying its narrative design. I then conclude with a consideration of the psychological function of the quotation itself in commenting on discourses of heroism and hero-worship.

The presence of the (016) fragment of the Bruckner quotation and its various guises in Rouse's Symphony can ostensibly help characterize the work to some degree as extra-musical, encouraging a different kind of listening experience. Rouse wrote his Symphony to provide a new context for an excerpt for strings that he had written in 1976.[3] He composed the piece in a one-movement adagio form, featuring "a mood more somber, even tragic, in tone," that would ultimately pay tribute to several past composers known for adagios—Shostakovich, Sibelius, Hartmann, Pettersson, and Schuman.[4] Rouse's Symphony also contains a recognizable quotation from the primary theme of the second movement of Bruckner's Seventh Symphony, thematic material which is played in both works by a quartet of Wagner tubas.

Considering the abovementioned composers to whom Rouse pays homage, in addition to Bruckner and Wagner as heroic referents, it seems that the Symphony maintains a degree of lineage with many of the accepted tenets of symphonic composition, which could perhaps be expected from any young composer's first attempt at the genre.[5] The symphonies by many American composers working in the late twentieth century have maintained most of the musical boundaries conventionalized by the great symphonists of previous centuries, making it now a genre that holds the keys to unlock the many progress narratives in instrumental music.

Rouse and Quotation

It must be noted that Rouse does not borrow indiscriminately or excessively, nor does he use quotation as a collage technique for an expressive effect or as a gesture to embrace any type of political or cultural ideology. Rather, quotation in Rouse's music is one of the many techniques he uses to imbue his music with symbolic meaning and serves as an important mediator to clarify the structural design of a work. Rouse writes the following about his interest in quotation as it applies to his First Symphony:

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[2] Steven Wigler, "Ten High Notes." See also; "Symphony no. 1 and Phantasmata," featuring David Zinman and the Baltimore Symphony Orchestra, 1992, Nonesuch Label, Compact disc.

[3] Christopher Rouse, "Program Notes to Symphony No. 1," accessed 1 March 2019. http://www.christopherrouse.com/sym1press.html. The previously-composed music begins at measure 219 of the final score of the Symphony. While composing the Symphony, Rouse came to think of it as a sort of companion piece to his earlier piece, *Gorgon* (1984).

[4] Rouse, "Program Notes to Symphony No. 1," http://www.christopherrouse.com/sym1press.html.

[5] Rouse was thirty-six years old at the time of his Symphony's composition.

> Usually [for me] a quotation does have a symbolic reason like the Bernstein [in the Trombone Concerto], and the Bruckner Seven—that is the inversion of the main motif of my piece [Symphony 1]; my idea was to turn on its head the nineteenth-century notion of heroism, so I turned around my principal motif and it becomes Bruckner, which is music for the death of his hero, Wagner.[6]

Due to more accessible online streaming methods, the recognizability of musical borrowings to a larger public has increased through the repeated advertising of distinctive themes, motives, rhythms, and so forth. The weighty discourses attached to these borrowings and their variety of functions—such as critiquing canons or engaging in an allusive tradition—have created a culture of quotations that encapsulates one key aspect of the postmodern condition: deriving meaning in music. As such, quotation has become elevated to the most prominent of musical actors that trigger narrative listening strategies in twentieth-century music, initiating the quest for musical meaning and establishing a more significant role for quotation in the formation of narratives *of* and *about* music.[7]

Writing on the orchestral music that Rouse had composed until the mid-1990s, American music critic Kyle Gann observed that quotation is only incidental to Rouse's music, noting that his compositional aesthetic has its primary foundations in the Great Romantic Tradition.[8] Observations like this can lend connotations of less deliberate and calculated types of borrowing methods, ones that are often framed through more recent intertextual approaches, a cautionary area of contextualization for Rouse's music.[9] Currently, quotations, allusions, and other borrowing methods—such as rewriting, modelling, and pastiche—can be found in varying degrees in nearly one-third of Rouse's total works list of nearly sixty pieces, making them important to his compositional aesthetic.[10] With the postmodern scholastic interest in the meanings and signification potential of musical borrowings, it may be no accident that analytical studies featuring pieces containing quotations and allusions currently serve as the primary area of interest on Rouse.[11] In a more nuanced classification, J. Peter

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[6] Christopher Rouse, "Program Notes to Seeing," Accessed 5 June 2018. http://www.christopherrouse.com/seeingpress.html.

[7] Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008), 229. Adapted from Eero Tarasti, Almén defines "actoriality" as "a discursive category involving semantic units that have acquired the status of anthropomorphized subjects in order to participate in a narrative trajectory." For Tarasti, the activity of musical actors—themes, cells, motives—function as narrative subjects and can allow for the articulation of a narrative design. They also appear to have more convincing correlates with literary narrative, which has often made them suitable for musical narratives. I suggest here that quotations in Rouse's music fall in this discursive category not only for their close relationship to thematic materials, but also for the various discourses and referential potential they possess when inserted into a new work. While quotations in modern music may at times play a secondary role to other parameters, their various historical connotations and methods of insertion can yield different perceptions of conflict and hierarchy in musical events. See Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994), 98-111.

[8] Kyle Gann, *American Music in the Twentieth Century* (New York: Schirmer Books, 1997), 248.

[9] Intertextual approaches could apply to an analysis of Rouse's quotation technique in his Symphony No. 1, which borrows specifically from Bruckner and alludes to Wagner, building associations which may inform interpretations. However, I do not wish to engage with intertextuality as an impersonal crossing of texts, styles, or genres, nor as a latent, unintentional borrowing of general conventions. Through my analysis, I seek to highlight Rouse's creative agency and unique musical language; his borrowing procedures employ specific melodic quotations meant to consciously serve critical structural and symbolic functions in his music.

[10] Rouse currently lists fifty-four total works in his website. However, the New Grove entry on Rouse includes a few extra works that are not catalogued on Rouse's website, making the total number of works around sixty.

[11] Laurie Schulman's article on Rouse is one of the first prominent pieces of scholarship to mention his interest in musical borrowings. See Laurie Shulman, "Christopher Rouse: An Overview," *Tempo, New Series* 199 (January 1997): 2-8. Aside from my own dissertation, "Allusions and Borrowings in Selected Works by Christopher Rouse: Interpreting Manner, Meaning, and Motive through a Narratological Lens," there have been two noteworthy analytical studies concerning borrowings in Rouse's music: See Burkhardt Reiter, "Symmetry and Narrative in Christopher Rouse's *Trombone Concerto* with *White Space Waiting* (An Original Composition for Chamber Orchestra)," PhD Diss., (University of Pittsburgh, 2005); and Matthew Baileyshea. "Alberich after the Apocalypse." *Indiana Theory Review* 32 no. 1 (2016): 85-119.

Burkholder places Rouse alongside several composers from the 1980s and 1990s, most notably Claude Baker and John Corigliano, both of whom "mix older music styles with newer ones in a rather seamless, un-distanced manner."[12]

The extent to which Rouse's musical borrowings comment on cultural discourses also assists in revealing new layers of meaning in his compositions. With the wide variety of musical languages available to composers since 1900, languages which have often been at odds with music that was previously understood as more narrative-like, quotations have entered the forefront as one of the most important musical actors to elicit narrative listening strategies and comment upon discourses about music. As David Metzer has demonstrated, quotations have proven to be a critical cultural agent in twentieth-century music in that they participate in and help shape cultural discourses; when a composer borrows a section from a different piece, he or she also borrows the cultural associations of that piece.[13] The Bruckner quotation in Rouse's Symphony calls forth an array of connotations and referents associated with heroism and hero-worship that not only inform the various narrative hierarchical perceptions of Rouse's Symphony, but also encourage and stimulate positive reflections on the psychological roles of the narrative impulse.

The Adagio as a Framework

Slow movements have occupied an important place in the literature of symphonic music, at times becoming stand-alone pieces featured on concert programs and recordings alike. Due to their flexibility of compositional design and the rigidity of those analytical models that may not sufficiently elucidate their nuances, slow movements have tended to be more resistant to traditional forms and models than the fast first movement that often precedes them. However, this lack of analytical attention has not prevented the stand-alone slow movements or those attached to multi-movement works from receiving a large public following, perhaps due to their ability to yield both lyric and narrative interpretations.

The term "adagio" has figured prominently in musical discourse since the seventeenth century and has been used in a variety of contexts in both instrumental and vocal music. Curiously, in its earliest application to music, the term did not refer explicitly to a slow tempo, but rather suggested that the particular portion of the piece should be executed at a freer tempo ("at ease").[14] Musicologist Richard Giarusso insightfully notes that while many of the earliest examples did not attach the word "adagio" specifically to tempo, they certainly suggest a sense of "ease" that would most likely be related to a slower tempo.[15] This indication gives more control to the performer, asking that they provide the appropriate amount of sensibility to sustain a sense of continuity. Meter, form, and thematic coherence may be present, but they are secondary to the sense of ease that should ultimately govern the performer's interpretation. It is this quality that contributes to the lyrical power of many famous adagios, for their fluidity upon performance allows the listener to become briefly or permanently lost in thought. Even if it does not fully induce reverie, the sense of ease may still encourage the perceiver to step outside the realm of subjectivity to enjoy the affect and the aesthetic structures that many of the adagios bring.

To say the least, the adagio has been defined in different ways since the term's entrance into the world of performance and scholarship. Giarusso asserts the treatises and dictionaries that have been used to define the term are more descriptive than prescriptive; the term's usage in musical discourse has brought with it various sets of meanings for each lexicographer, whose job has been to summarize the traits of the term with accuracy and

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[12] J. Peter Burkholder, "Borrowing, 13: Art Music after 1950," *Grove Music Online*, ed. Deanne Root. Accessed 15 November 2018, http://www.oxfordmusiconline.com.

[13] David Metzer, *Quotation and Cultural Meaning Twentieth Century Music* (Cambridge: Cambridge University Press, 2003), 2.

[14] Sources indicate that the term was first used in early seventeenth-century Italy. In his *Fiori musicali*, Frescobaldi instructs his reader that passages with trills or "expressive melismas" should also be played "adagio." See Frescobaldi's full text (in German and English) as it appears in Girolamo Frescobaldi, Orgel und Klavierwerke, Vol. V, ed. Pierre Pidoux (Kassel: Barenreiter Verlag, 1954).

[15] Richard Giarusso, "Dramatic Slowness: Adagio Rhetoric in Late Nineteenth-Century Austro-German Music," (PhD diss., Harvard University, 2007), 4.

concision in manner appropriate to the scholastic genre.[16] Considering the flexibility of the term's application, largely due to the variety of participants that have played prominent interpretive roles in its history, it is hardly surprising that the practice as conveyed in the dictionaries should have encompassed such a vast range of topics, each holding different definitional origins.

The adagio that most audiences and performers understand today—a movement with an extremely slow tempo—was largely agreed upon by theorists and writers of the late nineteenth century. Hugo Riemann writes in his lexicon that adagio has come to mean "slow, even very slow," and notes that the association between adagio and *sehr langsam* was especially common in Germany.[17] Through his examination of conducting traditions, Giarusso astutely observes that many of the foremost German and Austrian conductors have had a strong influence on the interpretive trends of the adagio:

> The German understanding of Adagio as an extremely slow tempo seems to have had a broad influence on the general tempo landscape of some of these maestros, who grew up during the early decades of the twentieth century. Many of their recordings reveal a tendency towards more stately tempi, even in movements whose tempo designation would seem to suggest otherwise. The Beethoven and Schubert recordings of Wilhelm Furtwangler, among others, support this observation.[18]

The flexibility of the term as applied to performance reveals those works that have enjoyed a wide variety of performance practices and a flexibility in narrative framing and content generation. Performers, analysts, and audiences often base their perceptions of many musicological terms on the canonical repertoire with which that term is associated. While it may be more responsible from the historian's perspective to survey the various meanings that have been used in application with the term, this does not prevent audience members from basing their perceptions of the adagio on any slow movement of their favorite piece—one that may or may not contain the marking in the score—or perhaps from a group of pieces contained on their "greatest adagio hits" CD. Had a translation of the term held up in the English-speaking world— "slow"—it may have not generated as much narrative listening potential as the genre has brought to many aficionados of art music.

Lyric Mode of the Adagio

The current stage of musical narrative may be the most optimistic one yet, as it has provided both primary and complementary readings of musical works within several musical disciplines.[19] Several more recent scholars of narrative such as Edward T. Cone, Bryon Almén, Michael Klein, Fred Maus, Lawrence Kramer, Anthony Newcomb, and Karol Berger have revitalized musical narrative as a disciplinary entity by expanding its range of application and formal properties; they have also developed narrativity's role in understanding musical

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[16] Giarusso, "Dramatic Slowness," 13.

[17] "Adagio ... bedeutet im Italienischen: bequem, behaglich, hat aber fur die Musik im Lauf der Zeit die Bedeutung von langsam, ja sehr langsam ... besonders in Deutschland, wahrend in Italian zufolge des Wortsinnes auch heute noch Adagio mehr dem gleichkommt, was wir unter Andante verstehen." Hugo Riemann, *Musik-Lexicon* (Leipzig 1882), s. v. adagio. Taken from Giarusso. The translation given above is adapted from the English edition of the Riemann's Dictionary: See Hugo Riemann, *Dictionary of Music*, translated by John South Shedlock (London; Augener LTD1900), 9.

[18] Girarusso, "Dramatic Slowness," 15.

[19] Fred Maus, "Classical Instrumental Music and Narrative," in *A Companion to Narrative Theory,* ed. James Phelan and Peter Rabinowitz (Malden, Mass: Blackwell Publishing, 2005), 466-67.

works by providing more music-dependent models that consider phenomena specific to the activity of sound.[20] Furthermore, interdisciplinary contributions in the fields of psychology, social sciences, and critical theory have expanded the range of narrative's application in music by focusing on what musical narratives aim to accomplish; narrativizing about music is a fundamental organizational impulse that aids to serve our curiosities about music's *otherness* qualities. Musical genres may also have moments of more lyrical types of musical utterances, and it is this type of enunciation that pervades Rouse's Symphony in the various lyrical categories that will be discussed.

While the "lyric" has been used categorically to describe musical content (such as the lyric mode in Schubert lieder) and genres of music (such as *tragédie lyrique*) over the course of history, its conceptual foundations as related to music are at best vaguely defined. From an analytical mode of perception, it can refer to a theme as having a sense of balance, symmetry, or tunefulness, while from a performative standpoint, it can be associated with a sense of freedom of execution in a particular passage. For Rouse's Symphony, the "lyric" is best applied conceptually to aspects of temporality, formal designation, and subjectivity. Applied to the temporal sense—one of the critical parameters for narrative constructions—the lyric mode can refer to a sense of staticity or suspended time, often eliminating perceptions of causality between musical events. It is a musical world not entirely contingent on the generation of momentum, it tends to lack clearly demarcated sections, and its dramatic impact is to be felt rather than understood. The lyric mode can also describe a sense of formal looseness, blurring perceptions of closed and open sections.

Although the adagio-as-genre intersects with several applications of the lyric, the insertion of quotations and other kinds of borrowings within an allegedly non-representational form can allow for an overlapping between the lyric and story modes, permitting narratives to be found within the lyric. While the Bruckner quotation is alluded to throughout Rouse's Symphony in various guises and intensities, its final arrival functions like a resignation, giving the impression that a narrative hierarchy was present throughout the work, but only discovered through the reflective mode of listening that the lyric mode brings. Procedurally, this could be considered through Burkholder's classification as a quasi-cumulative procedure, yet Rouse chooses to state the theme in full in both the beginning and end of the work, and the quotation's final entrance functions more like an afterthought than an apotheosis. [21]

While the lyric as a concept does have loose etymological connections to the "song," it has acquired several new meanings and contexts through the work of literary theory. Karol Berger has observed that "systematic efforts" have been made since the early seventeenth century to classify the three modes of poetic expression—dramatic, epic, and lyric.[22] While the epic and dramatic modes facilitate storytelling, as the narrator's discourse foregrounds the plot material, the speaker's discourse in the lyric focuses more on

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[20]   Several scholars have put forth new approaches to the theorization of musical narrative in modern music. The seminal texts most often referenced in the scholarly dialogue are as follows: For examining music's initial capacity to narrate or reference a narrator, and often considered one of the foundational texts for thoughts on narrative and instrumental music, see Edward T. Cone, *The Composer's Voice* (Berkeley: University of California Press, 1974); for viewing narrative as a tracking of hierarchical relationships, see Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008); for viewing narrative as an unfolding of affective states, see Michael Klein, "Chopin's Fourth Ballad as Musical Narrative," *Music Theory Spectrum* 26 no. 1 (2004): 23-56; for seeing narrative as an object for composers to critique, see Lawrence Kramer, "Narrative Nostalgia," in *Music and Narrative Since 1900,* ed. Michael Klein and Nicholas Reyland (Bloomington: Indiana University Press, 2013), 163-188; for using narrative theory to reevaluate musical works, see Anthony Newcomb, "Once More between Absolute and Program Music: Schumann's Second Symphony," *19th-Century Music* 11 (1987): 164-174; for theorizing about narrative's causal components, see Karol Berger, *A Theory of Art* (Oxford: Oxford University Press, 2001).

[21]   J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*, (New Haven and London: Yale University Press, 1995), 137. Burkholder codifies a cumulative setting as "part of a cumulative form in that the principle theme is presented complete not at the beginning as in traditional forms, but near the end, and is preceded, not followed, by its development. In cumulative form, there is no repetition of long segments of music, as there is in ternary, sonata, rondo, and many other forms, but rather a continual development that leads up to the definitive statement of the theme." Similar examples can be found in other works by Rouse such as his Trombone Concerto (1991), the Violoncello Concerto (1993), "Iscariot," (1989) and "Thunderstuck." (2013). Similar works by other composers involving variants of this procedures are Charles Ives's "Fugue in Four Keys on The Shining Shore" (1902), Alban Berg's Violin Concerto (1935), and Richard Strauss's "Metamorphosen" (1945).

[22]   Karol Berger, *A Theory of Art* (Oxford: Oxford University Press, 2001), 191.

psychological events. The subjectivity often associated with the lyric mode of enunciation allows for great flexibility in how psychological states or events are meant to be interpreted by the perceiver. Poet and professor of literature Amittai Aviram explains the phenomenon of perception in the lyric mode:

> insofar as lyric poetry is a kind of game involving the recognition of the semblance of a speaking subject and at the same time the unreality of that semblance, lyric poetry works to the contrary of subjectivity, enabling the listener or reader momentarily to step outside the sincere—and transparent—realm of subjectivity, contemplating and enjoying its paradoxes as aesthetic structures of wit rather than as psychological or social problems.[23]

For critical theorist James Phelan, the primary goal of narrativity is to tell "that something happened" while that of lyricality is tell "that something is" and, perhaps more important for music, "what the teller thought about something."[24]

The adagio as a title marker in a symphony presents a critical irony: on the one hand, the genre is often associated with communal ideas, yet the expressive directness of the adagio context tends to lead listeners to places of isolated reverie, encouraging a more personalized listening experience, a contradiction that has been noted by several nineteenth-century writers whose observations on the lyric have proven to be influential to analysts, composers, and audiences today.[25] In his analysis of the "adagio rhetoric" in Bruckner's Seventh Symphony, Richard Giarusso argues that the work's adagio played a pivotal role in the reception of the adagio rhetoric in the late nineteenth century, writing that "symphony aesthetics became re-defined, and listening habits associated with the intimate realm of chamber music became aligned with the public genre of the symphony."[26] Building on Giarusso's analysis for twentieth-century symphonic repertoire, I would add that musical quotation can play a key role in balancing between both the lyric and narrative modes of listening.

The Context of Lyric Rhetoric as Applied to the Adagio Form

While lyric poetry has traditionally been opposed to narrative genres like "epic" and "dramatic," Gérard Genette has helped to modernize the map of genre theory by proposing the concepts of intertextuality and architextuality as ways in which texts allude to one another and resemble one another enough to be categorized as the same literary type.[27] He is also further credited with debunking the myth that the "three genres doctrine" (lyric, epic, dramatic) was actually codified by Aristotle, proving instead that the divisions have largely been clarified through the age of German Romanticism, which also coincides roughly with the cult of the adagio. In his *Theory of Art*, Karol Berger has reformulated Genette's theory, arguing that temporality and causality are the primary markers for any kind of formal framework to be perceived.[28] Narrative genres more or less contain sequences of locked events where clear beginnings, middles, and endings should be discernable. In contrast, the sequences of

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23   Amittai Aviram, "Lyric Poetry and Subjectivity," accessed 1 August 2018. www.amittai.com.

24   James Phelan, *Experiencing Fiction: Judgments, Progressions, and the Rhetorical Theory of Narrative* (Columbus: The Ohio State University Press, 2007), 22.

25   The following more prominent writers have included theoretical discussions of the lyric in art: see G. W. F. Hegel, *Aesthetics: Lectures on Fine Art*, Vol. II, trans. T.M. Knox (Oxford: Clarendon Press, 1975); see August Wilhelm Schlegel, *Kritische Ausgabe der Vorlesungen*, ed. Ernst Behler and Frank Jolles, Vol. 1 (Paderborn: Schoningh, 1989); see Friedrich Schlegel, *Kritische Friedrich-Schlegel-Ausgabe*, Vol. 1, ed. Ernst Behler, Jean Jacques Anstett and Hans Eichner (Paderborn: Schoningh, 1958); see William Wordsworth, *Preface to Lyrical Ballads, with Pastoral and Other Poems* (1802), re-printed in *William Wordsworth: The Oxford Authors*, ed. Stephen Gill (Oxford: Oxford University Press, 1984).

26   Giarusso, "Dramatic Slowness," 43; Giarusso's analysis also draws upon portions of Berger's lyric theory.

27   Gérard Genette, *The Architext: An Introduction*, trans. by Jane E. Lewin (Berkeley: University of California Press, 1992), 1-20.

28   Karol Berger, *A Theory of Art*.

individual events contained in lyric genres possess a sense of "mutual implication;" that is, no one event has been determined by a preceding event—the constituent parts are reversible.[29] He clarifies the idea of mutual implication, noting the following:

> [I]f a whole is to be constituted from these parts, then the presence of part *a* makes necessary or probable the presence of part *b*, and the reverse. In other words, if there are only two parts ... a whole will only result if the parts imply one another in some way, if the presence of one implies, necessarily or probably, the presence of the other.[30]

Berger's notion that narrative genres contain events with causal relationships while the events in the lyric form are seemingly interchangeable is helpful for the examination of temporality in the adagio, and it is the effective use of timbral variety (most notably with the use of the Wagner Tubas) and fluctuating temporalities that largely foreground the initial lyric mode of Rouse's Symphony No. 1.

Counterbalancing the Lyric and Narrative in Rouse's Symphony No. 1

One of the most striking features of Rouse's First Symphony is its timbral variety and registral compression, which can be seen in the opening violin gesture (Example 1). The semitone oscillation in a high registral extreme with waves of dynamic contrast gives the impression of staticity before the arrival of the E-minor sonority, which Rouse then prolongs for six measures.

Example 1. Christopher Rouse, Symphony No. 1, mm. 1-3, violin part. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.
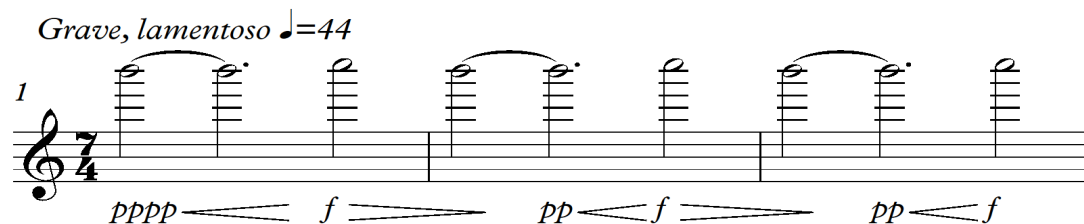
This sets the stage for the temporal form of the musical lyric, a form that Berger defines as "usually deliberately simple, not to say simple-minded, because what matters for its comprehension is not the recognition that its phrases form an ABA or similar pattern, but rather the recognition of the mutual appropriateness of the melody and the accompaniment, of the motivic, rhythmic, and harmonic details, to one another."[31] This opening sonority is then contrasted with the dark, muddied colors produced by a quartet of Wagner tubas in measure 10 that quote a derivative of the primary (016) melodic material of the Bruckner adagio theme (Example 2). By inserting Bruckner's music alluding to Wagner, Rouse introduces a symbol which may be understood to be the referent of heroism which he is "turning on its head."

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[29] Karol Berger, "Time's Arrow and the Advent of Musical Modernity," in *Music and the Aesthetics of Modernity: Essays in Honor of Reinhold Brinkmann*, ed. Karol Berger and Anthony Newcomb (Cambridge: Harvard University Department of Music, 2005), 13-19.

[30] Berger, *A Theory of Art*, 195.

[31] Berger, *A Theory of Art*, 202.

Example 2. Christopher Rouse, Symphony No. 1, mm. 10-20. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

The Wagner tubas play several critical roles in the balancing act between lyric and narrative time in Rouse's Symphony. To begin, the first appearance of this melodic and harmonic material bears a strong resemblance to the introduction of Bruckner's Adagio with its similar contour and pitch class (Example 3). Rouse's primary theme, however, inverts the ordering of the first three pitches of the Bruckner theme by beginning with a descending semitone followed by the descending augmented fourth leap, hence his notion of "turning heroism on its head."

Example 3. Anton Bruckner, Symphony No. 7, mvt. 2, mm.1-4. © 1944 by Ernst Eulenberg, edited by Hans Ferdinand Redlich.

The orchestration also evokes a Wagnerian sound world, specifically the *Trauermarsch* in Act III of *Götterdammerung*. Since their entrance into the Wagner orchestra from the inaugural performances of the *Ring cycle,* Wagner tubas have been noted to carry a quality of nobility and provide an additional dimension to the orchestral sound palette.[32] In describing the tone of the instruments, composer and musicologist Cecil Forsyth described them as "less bullocky, quieter, and more otherworldish."[33] Well-known American composer Walter Piston has noted that they "are strange and individual, impossible to describe, and not to be forgotten, once heard."[34] Some of the best-known excerpts containing the instrument, such as Bruckner's Seventh Symphony and Wagner's *Trauermarsch* chorus, feature them employed as quartet, functioning on their own as a four-part choir.

The opening appearance of the quartet of tubas in Rouse's Symphony explicitly references the primary (016) motive of the second movement of Bruckner's Seventh Symphony, and Rouse's work, like Bruckner's, is largely suggestive of the *topos* of Wagner's sound world. In addition to the thematic material, the music also possesses a sense of delayed harmonic prolongation and chromaticism so characteristic of Wagner. Richard Giarusso argues that Wagner's sound world is a point of lyric departure for the adagio movement of Bruckner's Seventh Symphony; the opening of Bruckner's Adagio might be said to establish Wagner (or at least a Wagnerian soundscape) as a "subject" or "landscape" for the subsequent elaboration that constitutes the rest of the movement.[35] The very particular low brass sonority and the chorale texture invoked by the tubas in Rouse's Symphony juxtapose one very stable timbral environment with its preceding introductory material, giving the impression that the work may proceed in groupings of distinctly unified sound worlds. The quartet of Wagner tubas accompanied by a standard orchestral tuba creates a remarkable homogeneity and richness in sound. Rouse's Symphony follows the models of Wagner and Bruckner in employing the Wagner tubas as a complete quartet, often in the absence of other instruments. Like Bruckner, Rouse brings them early into the temporal framework, and this introduction combined with the early juxtaposition of instrumental timbres lays the foundation for the adagio rhetoric in the work.

In addition to the compression and interiority associated with the lyric framework, the presence of the subjective is also a key component for the conception of lyric. The Wagner tubas in Rouse's Symphony act as one of the doorways into this dimension. While the poetic focus of epic can be understood as the "broad flow of events as an action complete in itself," the lyrical content "is not based on the object, but the subject, the inner world, the mind that considers and feels, that instead of proceeding to action, remains alone with itself as inwardness, and that therefore can take as its sole form and final aim the self-expression of the subjective life."[36] While the intent of the lyric may not relate to actual events, it can emerge with greater explicitness when an actual situation provides the poet with an occasion for expressing his thoughts about it.[37] The twentieth century has witnessed several works in which borrowings are not only used to bring together different layers of historical time, what Berio referred to as the present, the past, and maybe a Utopian future, but also narrative and lyric conceptions of time.[38] Rouse merges the temporal worlds of Bruckner and Wagner with his own, using this as the

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[32] See, for instance, *The Stage*, 15 February 1894: "The Grand Wagner-Mottl concert at Queen's Hall in April will be remarkable for the introduction in this country of the bass trumpet and four tenor-tubas, which are required for the Fauer (sic) -marsch. On former occasions at St. James's Hall the passages assigned to these instruments have been played by a trombone and four horns. The difference will be very marked, for the tenor-tubas [i.e. Wagner Tubas] are very noble instruments." Quoted in Clifford Bevan, *The Tuba Family*, 2nd ed. (Winchester: Piccolo, 2000), 463.

[33] Cecil Forsyth, *Orchestration* (London: Macmillan, 1914), 153.

[34] Walter Piston, *Orchestration* (New York, 1955), 294.

[35] Giarusso, "Dramatic Slowness," 86.

[36] Georg Wilhelm Friedrich Hegel, *Aesthetics: Lectures on Fine Arts, Vol II,* Translated by C.M. Knox (Oxford University Press, 1975), 1037.

[37] Hegel, *Aesthetics*, 1115.

[38] Simon Emmerson, "Luciano Berio talks with Simon Emmerson," *Music and Musicians* 24 (February 1976): 88.

key stimulus to provide "self-expression of the subjective life."[39] In addition to Rouse using quotation as form of play, as the main motive in his own words "turns on its head the nineteenth century notion of heroism," he also emphasizes the subjective by merging contrasting temporalities (lyric and narrative) and sound worlds.[40]

      The rhetoric of slowness that the Wagner tubas provide acts as a kind of orchestral "cement" to the harmonic world in Rouse's First Symphony, particularly with the chorale-like passages and the first definitive entrance of the quotation. This slowness is one key contributor from the Wagnerian sound world. Giarusso has observed that the Wagner tubas literally "slow down" the sound of the merged section of horns and tubas in Bruckner's Seventh, and their slower vibrating sound waves caused by their burnished, lower sonority provide the foundation of the Wagnerian orchestra.[41] In m. 115, Rouse uses two Wagner bass tubas combined with low sonorities from the winds and strings to state the (016) motive of the Bruckner theme (Example 4).

Example 4. Christopher Rouse, Symphony No. 1, mm. 115-22. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

[39] Hegel, *Aesthetics,* 1037.

[40] Christopher Rouse, "Program Notes to Symphony No.1." Accessed 1 March 2019. http://www.christopherrouse.com/.

[41] Giarusso, "Dramatic Slowness," 89.

Due to the repeating ostinato gesture of the xylophone, English horn, and oboe, the quiet dynamic marking, and the emphasis on a low registral sonority, the borrowing does not feel declarative. Instead, it serves as a preparatory function, for it lays the melodic foundations that prepare the work for its first series of brief climactic areas (mm. 139-146, 166-169, 178-204). The preparation of these climaxes in the Symphony caused by the intensification of dynamics, dissonance, and stratification between the orchestral parts aid in the disruption of the lyric context. Rouse also uses the tubas in the preparation of these climactic sound regions in a more intrusive way; at this point, the tubas suspend their "cement" function and instead pierce through the repeated note gesture to create an increasingly dissonant environment (Example 5).

Example 5. Christopher Rouse, Symphony No. 1, mm. 123-27. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

This dissonant environment will eventually be tempered by a rapid fall in dynamics and a descending scale gesture at the end of first two climactic regions (m.145, m.169). While the chorale-like introduction sensitized the listener to the timbral sonority of the Wagner tubas, displaying them as supporting, self-effacing instruments, their thrust to the forefront during the preparation of the climactic material reveals their capacity to turn the orchestra inside out by submerging the melodic and harmonic materials of the other instruments into the background. This balancing act of timbral interiority and exteriority in the Wagner tubas throughout the work acts to expose the narrative within the lyric context of the adagio framework.

The various allusions of the quotation assigned to the Wagner tubas as well as other unified instrument groupings give the impression of orchestral balance and a kind of circularity that aids in the linear momentum throughout the work. Rouse intensifies several key parameters throughout the Symphony, such as ratio of and distance between consonance and dissonance, dynamic range, textural density, and registral extremes, providing contrasts which suggest narrative patterning to the perceiver. On the other hand, the regularity of the various transformations of the melodic, harmonic, rhythmic, and timbral profile of the quotation provides a sense of something unchanging or always sounding; thus the quotation acts as a kind of eternal refrain. The insertion of the Bruckner quotation appears primarily in various guises throughout the work's foreground material, yet its full identity as the Bruckner/Wagner heroic referent does not seem to be entirely revealed until its arrival in m. 320, in which the second violins play the critical (016) motive with the original pitch ordering as contained in Bruckner's theme over a quarter note drone figure on D (Example 6). The Wagner tubas not only aid in preparing the entrance of the quotation beginning in m. 320, but they follow it as well. This balances a carefully planned cumulative arrival that signifies a narrative with an impression of open-endedness that disavows a linear passage of time.

Example 6. Christopher Rouse, Symphony 1, mm. 314-25. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

Several lyric passages throughout the Symphony before this arrival at the recapitulation are counterbalanced with various sections that aid in the preparation of brief climactic points. Following the opening quartet of Wagner tubas that supplies the work's primary motive materials are three brief sections that expand the dissonant harmonic environment and propel the work to a cadence in E minor in m. 57. The first of these sections (mm. 21-31) contain many properties that turn our ears towards an emplotment of musical events, as it features a gradual intensification of dynamics combined with a steady registral climb in nearly all the instruments in the orchestra. The second of these brief sections (mm. 39-43) again contains this steady intensification of the foreground material cast in a 9/8 meter (Example 7), only to be tempered briefly by a lyrical passage containing a transformation of the work's primary (016) motive featuring the bassoons and violins.

The last brief section is the final aggregate of the momentum generated from the first two, making the definitive E minor cadence in m. 58 feel part to a causal chain of musical events. Rouse then follows this prolonged cadence with a brief canonic imitative section in the strings beginning at m. 65, regenerating the impression of goal-directedness. At this point, it seems that the lyric adagio context may be working at odds against the narrative. Imitative sections in the standard symphonic repertory have traditionally been used more often in the inner and finale movements as moments for contrapuntal display. The musical profundity they can generate has the capacity to shift the listening experience from being based on expectations of formal delineations of traditional symphonic rhetoric towards a more contemplative or meditative experience that perceives the ensuing musical events as more open-ended. The weighty academic connotations of certain imitative procedures such as a canon or a fugue can elicit to the well-informed listener a certain mode of seriousness that can change the listening strategy when placed between two passages with relative stability. The imitative section in Rouse's Symphony (Example 8) behaves in a manner more similar to that of a brief canon; it does contain the developmental procedures often common of strict fugues, but its subject's close association to the primary melodic material of the work suggests an element of coherence within the lyric framework, one key property of narrative constructions. The section that follows this brief canon resituates the work within the more familiar tenets of adagio rhetoric, with the repeated antiphonal "rocking" gesture cast as background material to an inversion of the Bruckner fragment played by the cellos and basses and contrabassoons in m. 93. The two environments—the canonic section and the lyric section—create a subdued context for the first complete arrival of the Bruckner quotation at m.115. As such, this treatment of the quotation seems to be developmental material rather than a definitive arrival, perhaps a reference to the hero's identity before his full appearance.

The longest section that features a suspension of linear time and prepares the final climax of the Symphony begins at m. 218. Its interiority is cloaked in the strings, the only other unified timbral group outside of the quartet of Wagner tubas. The predominantly tonal background, focusing around a tonal axis of D, evokes a higher degree of harmonic staticity; this staticity combined with the harmonics in the first violins suggests a sound world that transcends the confines of time (Example 9).

The contour and rhythm of the primary (016) motive is contained in the three bars of the first violin, which maintains that this section is still not completely absent of narrative associations. However, replacing the primary motivic material with consonant intervals along with the 3/2 meter change disguises the quotation (m. 218). Furthermore, the balance between the lyric and narrative is present by formal placement of this section within the Symphony, which effectively tempers the intensity of the previous *tutti* section containing a C pedal point and gives an impression of causation. As the longest section of lyric time within the Symphony, it induces in the listener a trance-like state; it reminds us that musical narrative is completely beholden to a temporal framework, yet musical lyric is "guided by the paradoxical ... ambition to neutralize time, to render it irrelevant."[42] The climactic point that immediately follows the lyric section is another strong disruption of the temporal scheme (Example 10).

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[42] Berger, *Theory of Art*, 202.

Example 7. Christopher Rouse, Symphony No. 1, mm. 39-43. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

Example 8. Christopher Rouse, Symphony No. 1, mm. 65-87. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

Example 9. Christopher Rouse, Symphony No. 1, mm. 218-31. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

Example 10. Christopher Rouse, Symphony No. 1, mm. 263-65. © 1987 by Hendon Music, Inc. International copyright secured. All rights reserved. Reprinted by permission.

The formal placement of this climax—immediately preceding the quasi-recapitulation of the introductory material—suggests a rhetorical connection to more traditional symphonic conventions. This section contains a strong allusion to the (016) Bruckner motive with its descending melodic contour and similar rhythmic profile, which is also combined with registral extremes, loud dynamics, and stacks of chromatic pitch collections. It removes us from the lyric framework for a moment and reveals Rouse's indebtedness to the strategically planned high point—one of the critical discourses of the Romantic symphony.[43] This makes the (016) motive that returns in m. 320, as shown in Example 6, in the opening moments of the recapitulation, feel like an afterthought, referencing a hero full of resignation. The hero, or possibly antihero, has been present throughout the entire work, but he has not made himself completely visible until after all the action has taken place.

Turning Heroes on their Heads

Rouse's idea of turning the nineteenth-century notion of heroism on its head by transforming the principal motive of the work to resemble Bruckner's presents a potential direction for how the Bruckner insertion comments on the cultural discourse of hero-worship. To many listeners, Rouse's Symphony may signify a potential narrative of tragedy due to the saturation of various tragic *topoi*. However, the quotation itself is an act of homage to the dramatic soundscapes of Bruckner and Wagner, acting as a key cultural agent that carries multiple referents associated with histories of both composers. It is not my intention to propose a story that aims to identify the chain of referents through some of kind of process of elimination. Instead, I wish to show that the hero and antihero narratives maintain a key presence in Rouse's Symphony, and these narratives can fulfill key epistemic and energizing functions for individual and collective audiences, adding to the work's narrative potential.

While society has historically made room for heroes in all fields of human endeavor, heroism is at best a dubious quality:

> We admire heroes because they embody all that we consider most admirable in ourselves. Heroes are possessed of an excess of human energy, which has propitious effect on the world around them. They display greater courage than regular people do, they know what they want and are fearless in achieving it. Through their exploits we glimpse, however briefly, images of human perfection and, depending on our beliefs, of something divine. But heroes are not easy to lie with. The moment we try to incorporate heroism into our everyday lives, we play down whatever is individual about it and lay stress on its social virtues.[44]

The cult of hero worship surrounding Wagner has been in large part created from his own grandiose compositional achievements. Additionally, most of Wagner's works themselves are centered on heroes and antiheroes. For example, *Der Ring des Nibelungen* continues to provide a mirror for heroic ideals and for society's less-than-adequate attempt to measure up to them. Rouse does not specify which kind of nineteenth-century heroism has been turned on its head through the Bruckner quotation, but he does note that the quotation represents music *for* a hero. Bruckner became acquainted with Wagner's music as an attendee at a Munich performance of *Tristan und Isolde* in 1865, then later at the 1876 premiere of *Der Ring Des Nibelungen*. Bruckner's Third Symphony quotes heavily from the strings section of Wagner's *Tannhäuser*, and as previously mentioned, the quartet of Wagner tubas in the adagio from the Seventh Symphony is heavily influenced by the *Trauermarsch* in *Götterdammerung* from the *Ring* cycle. *Tannhäuser* is based on the prototype of the late Romantic hero, in which the protagonist is unable to resolve his inner conflicts and his relationship with the social world, leading his life to end in devastation. The hero is essentially an outsider in the *Ring* cycle, in which concepts of romantic and epic heroism compete in a tragic universe, while *Tristan und Isolde* incorporates the hero into society as a messianic figure.[45] Each of these forms of heroism determines the origins for the Wagnerian hero and the cult surrounding Wagnerianism, contributing to the narratological potential of the Bruckner quotation in Rouse's Symphony.

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[43] Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (Oxford: Oxford University Press, 2009), 61-73.

[44] Simon Williams, *Wagner and the Romantic Hero* (Cambridge: Cambridge University Press, 2004), 1.

[45] Williams, *Wagner and the Romantic Hero,* 3.

Most forms of heroism and hero worship in nineteenth-century literature largely pertained to the individual's power within a society. The wanderer, essentially an isolated Romantic hero who figured prominently in German literature, responds to the world by "feeling" rather than rational cogitation, preferring to understand the world through his own subjective truth. He creates in isolation, rarely travels with any fixed ideal or goal, and he may only have his mission realized after death. He maintains a heroic standing because he has the potential to transform the society of which he is, however tangentially, a member.[46] By contrast, the epic hero defines himself by action as opposed to thought. He tends to possess great strength and courage and tries to prove himself as superior to others. He connects humanity with the divine, on humanity's terms, not the god's.[47] Both types of hero figures were central to the nineteenth-century notions of heroism. Wagner not only shared many values and traits embodied in both kinds, but also centered many of his key works on them. Furthermore, they helped to form and inform many of the key hero narratives surrounding heroism in a variety of different disciplines in the twentieth century. Paying homage to a musical hero like Wagner through a quotation by Bruckner may have been Rouse's way of indirectly seeing Wagner and Bruckner (or their musical worlds) as individual heroes who have inspired his own compositional growth. Quotation and other allusory procedures have the ability to merge hero narratives from the present with the past, allowing the quotation in Rouse's First Symphony or any number of its referents to be seen as cultural agents of heroism.

As indicated in many of his writings on the future of music, Wagner certainly saw himself as a hero succeeding another hero—Beethoven. Portions of Wagner's aesthetic theories, most notably the *Gesamkunstwerk*, have influenced several notable figures in the arts. Wagner's displacing of the gods for the fully developed human as a hero would be one of his key contributions to the growing body of hero narratives, many of which no doubt resonate heavily with the perceptions of heroism that Wagner had of himself. Many of the surviving heroes from Wagnerian opera—Siegfried, Tannhäuser, Tristan, even Alberich as an antihero—have provided scripts for heroic actions. They can teach us how to behave in crisis situations, giving added insurance that we have made correct decisions, and they can help us unlock the secrets of those experiences that cannot seem to be understood with logical analysis. Scott Allison and George Goethals have observed that these kinds of experiences in hero narratives may include suffering, sacrifice, meaning, love, paradox, mystery, God, and eternity, all themes that pervade artistic creation; hero narratives furnish powerful symbols for these transrational experiences, which serve as metaphors for easing one's understanding of the mysterious and the complex.[48]

Joseph Campbell argued that the classic hero monomyth was able to reveal life's deep psychological truths in several ways. He believed that most readers of mythic stories remain oblivious to the meaning and wisdom they have to offer, for their insights on human nature and motivation exhibit great profundity and fundamentality while remaining hidden. The underestimation of the psychological power that hero narratives can bring led Campbell to proclaim that "mythology is misread as biography, history, and cosmology."[49] Allison and Goethals note that the classic hero narrative can send the perceiver into *deep time,* meaning that truths contained in stories enjoy a timelessness that connects us with the past, present and future.[50] The referential potential of the Bruckner quotation as contained in the context of the lyric rhetoric draws us into a timeless dimension, making the narrative attached to it last through the ages. The quotation becomes a rhetorical construction employed to ensure that the referent(s) have not perished; it is the device that forges great heroes in eternity.

The role of sacrifice in the hero's journey highly resonates with the act of quotation in Rouse's Symphony. The quest that Wagner set out to achieve in creating an artwork for the future and Bruckner's admiration of that quest provides a potential narrative of sacrifice upon identification of the theme's insertion. Rouse is not sacrificing creativity, but instead fulfilling a mode of historicism that became increasingly prominent towards

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[46] Williams, *Wagner and the Romantic Hero,* 12.

[47] Williams, *Wagner and the Romantic Hero,* 15.

[48] Scott Allison and George Goethals, "Hero Worship: The Elevation of the Human Spirit," *Journal for the Theory of Social Behavior* 46 no. 2 (2016): 190.

[49] Joseph Campbell, *The Hero with a Thousand Faces* (New York: New York Library, 1949), 256.

[50] Allison and Goethals, "Hero Worship," 192.

the latter part of the nineteenth century—specifically, showing compositional prowess through the historical awareness of masterpieces. The formation of the Western classical orchestral canon in the nineteenth century includes masterpieces that often fulfill "success narratives" or "triumph narratives." Quotation as an act of historicism is a form of sacrifice, as it gives the composer a chance to reveal his debt to past music (whether by taste, ideology, training, or another quality) while preserving his own personal voice. However, in contrast to the nineteenth century, a period where narratives turned to utopian vision and redemption, the modern era has been witness to stories that ironize the past and embrace contradiction. The beginnings of modern heroic literature in the United States in particular featured novels in which the nineteenth-century individualistic conception of a hero proved incongruent with the increasing demands of urbanization. [51] If we consider Rouse's intention of "turning nineteenth century heroism on its head," then we can picture the ironization of a hero who embraces his own fall from grace, or a hero who is destroyed because he has lost the individualistic foundations that gave rise to his existence. Rouse plays with the narrative by playing with the quotation, and this act of sacrifice reveals that hero narratives as they have mingled with modern and post-modern thought play a large role the signification potential in the First Symphony.

　　Recent work on hero narratives suggests that heroes and heroic action provoke unique emotional responses that Jonathan Haidt and many of his colleagues have called *elevation,* a term borrowed from Thomas Jefferson who used the term *moral elevation* to describe the feeling of euphoria that one gets upon reading inspirational literature.[52] This experience of elevation causes people to experience a mix of awe, reverence, and admiration for a morally beautiful act.[53] Haidt argues that the experience of elevation has a concomitant behavioral component, that is, it can "motivate people to behave more virtuously themselves."[54] I find this idea especially applicable regarding the various ways listeners' perceptions of the heroic in music may affect and interact with their emotional listening responses. Many of the traditional success narrative trajectories may be enough to trigger this kind of inspirational response; in other instances, borrowings that comment on the discourse of hero worship may be even more powerful for stimulating this response due to their ability to "stick out" in a particular passage. Our repository of heroes is now quite extensive and our ability to call upon them in the arts with forms of borrowing in a variety of media speaks to the times in which we live. The referencing of a hero may also influence the perceiver to believe that he or she is capable of prosocial action. While this mode of referencing does not require authorial intent, the perceiver may receive the reference as an implicit inscription containing moral, ethical, or musical instructions to follow. Thus, the (016) motive can be perceived through a chain of referents all engaging with heroic emulation, revealing that great works often need heroic models of success just as individuals and groups do.

　　For the composer, audience, and analyst, the energizing function of heroic narratives can promote great personal growth. Seeing the monomyth as hero, Joseph Campbell believed that the heroic journey parallels human development stages. Campbell argued that all young adults are eventually driven out of their familiar surroundings and into the fearful real world, and "the big question is whether you are going to be able to say a hearty yes to your adventure."[55] Erik Erikson's theory of psychological development includes the later-

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[51] Arthur Magon, "Urbanization in Fiction: Changing Models of Heroism in Popular American Novels," *American Studies* 17 no. 2 (Fall 1976): 71-75. Magon mentions that "The growth of urban lifestyles severed the link between individualism and benevolence, and undermined the popular conception of the individualistic hero…By 1880, the conventional heroic model was well defined. Whatever his style, whatever his milieu, the hero was expected to combine two traditions—one grounded in notions of public duty and "character," the other stressing individual success and power to control surroundings—and thus produce a hero who tempered individualism with personal virtue and a sense of public duty, and thus avoided selfishness. Yet increasingly, in the popular novels of the 1880's and 90's, the emerging urban culture proved an inhospitable environment for individualistic heroes. The nineteenth century's confident heroes gradually disappeared as a central convention in popular fiction."

[52] Jonathan Haidt, "Elevation and the Positive Psychology of Morality," in *Flourishing: Positive Psychology and the Live Well-Lived,* ed. C.M. Keyes and Jonathan Haidt (Washington D.C.: American Psychological Association, 2003), 275-289.

[53] Kurt Grey and Daniel Wegner, "Dimension of Moral Emotions," *Emotion Review* 3 (2011): 227-229.

[54] Haidt, "Elevation and the Positive Psychology of Morality," 276.

[55] Campbell, *The Hero with a Thousand Faces*, 43.

adulthood stage of *generativity*—the human desire to create things that will outlive one's self and give back to the society that fostered the early stages of one's growth. Erikson believed that personal transformation is key to reaching the stage of *generativity,* and ultimately, the apex of integrity.[56] In many of the mythic hero narratives, the transformation typically takes place upon discovery of an important inner quality that has hindered one's personal growth. This power of transformation is used not only to improve one's self, but also to transform the world as well. Regarding the applicability to musical discourse, referencing hero narratives may reflect the personal growth of the composer, or a key stage of compositional transformation whereby he perceives himself as having conquered a critical technical stage that will allow the next best version of himself to be revealed. While the heroic referents could be endless in Rouse's Symphony, the only referential specificity given to the borrowing as recorded by Rouse features a type of dialogue between one hero and another (Bruckner and Wagner), making it possible to suggest that the two figures mentioned or any of the tenets of heroism provide an opportunity for individual maturity.

The adagio is an ideal genre to make and find heroes. Its rhetoric, lyric context, and emotional gravitas make it suitable to participate in the mythicizing of heroes and the stories they bring to inspire, impart wisdom, and give meaning and hope. It is also a genre that is highly susceptible to multiple viewpoints regarding its hierarchical capacity, as its various modes of ordering musical events can elicit a variety of interpretive strategies. In addition to the more common symphonic genre markers that have the potential to disrupt the atemporal flow of arrival points to an alleged non-referential genre, it is my intention to demonstrate that musical quotation has the potential to be one of the strongest actors to elicit various narrative perceptions in the adagio-as-genre, narratives *of* and *about* music. While the Symphony's adagio rhetoric encourages the perception of lyrical mode of musical enunciation, the semantic and narrative potentiality of quotation reveals the potency of discovering narratives within the lyric. The allusions of the Bruckner quotation in Rouse's Symphony both temper and at times perpetuate the momentum of the more traditional sectional characteristics of a symphonic first movement, and the uses of the quotation offer to the perceiver a wide range of narrative discourses surrounding the hero and antihero, particularly the roles they play in our daily lives.

About the author

Mike Morey holds a PhD in Historical Musicology and a DMA in Guitar Performance from the University of North Texas. He has given conference presentations in the departments of Music History, Music Theory, American Studies, Performance, Composition, and Classics. Morey's primary scholarly interests include borrowing studies, improvisation, music and narrative, and the intersectionality between composition, classics, and musicology. As a performer, Morey has released four solo recordings of all original compositions and improvisations featuring the guitar in a variety of mediums. His recent projects include a book project that examines modern compositional engagement and reinterpretation of Ancient Greek Lyric in American art song as well as a forthcoming article on more recent interpretations of Gothicism in the song cycle. Additionally, his fifth solo album will be released this year and will feature recompositions of American outlaw songs and murder ballads.

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[56] Erik Erikson, *Life History and Historical Moment* (New York: Norton, 1975).

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BUILDING CULTURAL BRIDGES: BENJAMIN BRITTEN AND RUSSIA

Book Review of *Benjamin Britten and Russia*, by Cameron Pyke

Maja Brlečić

Benjamin Britten visited Soviet Russia during a time of great trial for Soviet artists and intellectuals. Between the years of 1963 and 1971, he made six trips, four formal and two private. During this time, the communist regime within the Soviet Union was at its heyday, and bureaucratization of culture served as a propaganda tool to gain totalitarian control over all spheres of public activity. This was also a period during which the international political situation was turbulent; the Cold War was at its height with ongoing issues of nuclear armaments, the tensions among the United States, the Soviet Union, and the United Kingdom ebbed and flowed, and the atmosphere of unrest was heightened by the Vietnam War. It was not until the early 1990s that the Iron Curtain collapsed, and the Cold War finally ended.

While the 1960s were economically and culturally prosperous for Western Europe, those same years were tough for communist Eastern Europe, where the people still suffered from the aftermath of Stalin thwarting any attempts of artistic openness and creativity. As a result, certain efforts were made to build cultural bridges between West and East, including efforts that were significantly aided by Britten's engagements. In his book *Benjamin Britten and Russia*, Cameron Pyke portrays the bridging of the vast gulf achieved through Britten's interactions with the Soviet Union, drawing skillfully from historical and cultural contextualization, Britten's and Pears's personal accounts, interviews, musical scores, a series of articles about Britten published in the Soviet Union, and discussions of cultural and political figures of the time.[1]

In the seven chapters of his book, Pyke brings to light the nature of Britten's six visits and offers detailed accounts of Britten's affection for Russian music and culture. Pyke describes the relationship between this affection and Britten's own work, focusing on Britten's connections with Russian musicians such as Dmitri Shostakovich, Mstislav Rostropovich and his wife Galina Vishnevskaya, and Sviatoslav Richter. In addition, each chapter peels back another layer of Britten's simultaneous cultural *Russophilia* and political *Russophobia*. Pyke uses these terms to distinguish between differing sides of the composer's views, and he carefully alternates between the two (paying special attention to the latter) to avoid making any political insinuations against the composer. While *Russophilia* encompasses an admiration of Russian people, their rich culture, history, and, of course, musical art, *Russophobia* alludes to the United Kingdom's ambivalent political engagements and conflicts with Russia which often resulted in sustained periods of tension.[2] The primary purpose of Britten's visits was to serve as a cultural ambassador between not only the United Kingdom and the Soviet Union, but also between an open Western Europe and an estranged, isolated communist Eastern Europe. Although Pyke's focus is on the historical and musical importance of Britten's multifaceted engagement with the Soviet Union, it is through these political backdrops that he delves deeper into the complexities which characterized the Anglo-Soviet relations during Britten's lifetime.

Pyke's thorough research of the origins and development of Britten's interest in Russia opens with *Russophilia* and suggests that Britten's copy of May Brown's children's book, *A Day With Tchaikovsky*, shaped

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[1] Cameron Pyke, *Benjamin Britten and Russia* (Woodbridge: The Boydell Press, 2016).

[2] Pyke, *Benjamin Britten and Russia*, 21. According to Pyke, Britten's genuine interest in Russian music and its rich tradition predominated over the political nature of his visits, which made the use of these opposing terms effective and helpful to clarify the difference between the two.

the composer's high esteem for both Tchaikovsky and Russia. In addition to offering insight into Britten's lifelong *Russophilia*, chapter one also examines the composer's musical tastes, his own brief accounts written while in Russia, and the thematic use of Russian tradition in his works. In chapter two, Pyke presents Britten's connections with Shostakovich, describing their mutual engagements and interests which fueled a creative relationship in each other's works. It is Britten's friendship with Shostakovich that scholars now increasingly recognize as an important aspect of Britten's creative persona during the last fifteen years of his life. Chapter three is dedicated to Britten's interest and relationship with the music of Sergei Prokofiev. Although there is no evidence that the two men ever met in person, Pyke suggests that there are various similarities between them, such as having "a powerful sense of melodic line and understanding of instrumental sonority, a significant number of imaginative works for children, an abiding interest in writing for the stage, and high-profile performance activity from formative years, both as a pianist and conductor."[3]

In contrast with these more positive connections, chapter four addresses both Britten's interest in Stravinsky as well as what might have caused the ambiguous and complex attitudes between them. This chapter introduces their interactions and explains how Britten's personal relationship with Stravinsky eventually deteriorated. At this point, Pyke turns to the lens of *Russophobia,* suggesting that Britten did not hide his dismay for certain Soviet actions, such as their refusal to allow Galina Vishnevskaya to sing at the premiere of his *War Requiem* in 1962, or the Soviet invasion of then-Czechoslovakia in 1968. Since any artistic discourse pertaining to the Soviet Union is almost impossible without including politics, Pyke titled chapter five "Hospitality and Politics," concentrating on Anglo-Soviet cultural relations of the time. This chapter also reflects on Britten's fourth and fifth visits to the Soviet Union (in 1965 and 1967), which "appear to have been essentially private occasions orchestrated by Rostropovich [and his wife] Vishnevskaya, only periodically interrupted by public performances."[4] While Britten's formal visits often focused on official commitments such as attending concerts, concertizing his own works, and socializing at receptions, his private visits were focused on networking with the artistic elite, maintaining personal connections, or simply enjoying some time off in the countryside. Here Pyke also provides insights regarding limitations on Britten's music within the Soviet Union until the mid-to-late 1950s, times when even the works of Mosolov, Prokofiev, Roslavets, and Shostakovich were coming under fire from Stalin's authority. Although the state continued to control artistic expression and moderate anything modern that came from the West, the Soviet cultural scene finally started to slowly open up through Khrushchev's and Brezhnev's somewhat more flexible attitudes following Stalin's death in 1953. This "tolerance" allowed for new cultural initiatives, but a controlled alliance between the Soviet Union and the West remained.

In chapter six, Pyke shifts back to *Russophilia* with Britten's use of Alexander Pushkin's poems in his song cycle, *The Poet's Echo*. Considered as "the most obvious expression of Britten's Russian affinities," the work offers even more evidence of the composer's keen interest in collaborating with Russian artists.[5] Britten's setting of Pushkin's work can further be interpreted as a "more calculated gesture, representing his response to the creative challenge of producing an authentic and highly condensed gesture of homage to Russia's great poet in a language with which he was unfamiliar."[6] In addition, the political backdrop of this chapter suggests that with this very song cycle, Britten was also making a statement of strengthening the Anglo-Soviet relationship, a statement which likely would have been appreciated in the unenviable post-Stalin era. Since the Britten-Shostakovich relationship is a key thread throughout the book, the final chapter reinforces their relationship, Britten's sympathy for the composer, and the ways the two perceived and engaged with each other's works even before their first official meeting in 1960.

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[3] Pyke, *Benjamin Britten and Russia*, 84. While there are possible links between their compositions (e.g., *Peter and the Wolf* and *Paul Bunyan*, or some of their piano works), these assertions are mostly speculative.

[4] Pyke, *Benjamin Britten and Russia*, 170.

[5] Pyke, *Benjamin Britten and Russia*, 188.

[6] Pyke, *Benjamin Britten and Russia*, 188.

In retrospect, Pyke's study shows how the complex pattern of Britten's engagements with Russia sprang from his constant personal curiosity for its cultural development within the realm of the overall complex and unpredictable political circumstances. He asserts that Britten's relationship with Russia was "a lifelong phenomenon . . . incorporating both musical and extra-musical elements . . . while [it was] also, to a degree, calculatingly professional and, perhaps above all else, artistically driven," implying that Britten's interest in Russia was primarily musical, but also unavoidably political.[7] In order to support this, Pyke turns to a variety of English and Russian sources and draws from the leading scholars on Russian music such as Donald Mitchell, Eric Roseberry, and Lyudmila Kovnatskaya. In the appendix, Pyke lists relevant letters and interviews that complement the entire research and offer an increased understanding of the contexts of Britten's visits to the Soviet Union and his reception.

Without a doubt, this comprehensive study provides ample insight into Britten's genuine interest in and engagement with Russian music and culture; however, deeper and more refined details could have enhanced Pyke's explanations. Pyke neglects to further address the Soviets' visits to the West, which were likely carefully crafted and controlled. If included, those insights would help to better demonstrate how the West-East tensions were handled and to what extent each side was allowed to interact with the other. Furthermore, a comparison of the differences between the mutual visits in the highly complex political arena of the time would help to clarify how the Soviet communist regime worked, especially to those who are unfamiliar with the reality of an ultra-controlling system. Given that Britten had strong ties to British political establishments, it also remains unclear if there were more layers of meaning behind Britten's activities that were organized through the Soviet Ministry of Foreign Affairs and the British Foreign Office. Since the British Foreign Office deemed that the political stance of the potential visitor to Russia was of critical importance, their choice to send Britten (Arthur Bliss, Michael Tippett, and William Walton were also considered) is telling; Britten was evidently the best fit, perhaps because his diplomatic and pacifist credentials coupled with his true interest in Russia, its history, and its music were bona fide and unpretentious. However, if Pyke could have provided deeper contexts of these accounts, the "uneasy relationship between cultural *Russophilia* and political *Russophobia*, which had characterized the United Kingdom's relations with Russia during Britten's lifetime" would have been clearer.[8]

Even without these more refined details, Pyke effectively transports us back to the 1960s and 1970s to demonstrate how Britten managed to build multiple bridges, serving as a high-profile cultural ambassador. More than that, Pyke stretches beyond this time frame to position Britten's role in a wider context of Russian history, beginning with an "abiding admiration for Tchaikovsky" and ending with the lingering popularity of Britten's music in post-Soviet Russia.[9] Pyke looks back to Tsar Alexander II's attempts in the 1850s to plant seeds of *glasnost*—"openness." Britten may be seen as a catalyst sowing these seeds of *glasnost* through the cultural bridges he built in the mid-1900s. Pyke then moves forward to speculate what Britten's thoughts might be about post-1990 Russia, after *glasnost* finally came into fruition in the Gorbachev era. While Pyke highlights the composer's role in Anglo-Soviet relations, his book can benefit readers beyond Britten or Russian scholars. Since *Benjamin Britten and Russia* encompasses broad historical, musical, and political contexts, the rich accounts within this book would spark the interest of any reader exploring the history and culture of Europe in the twentieth century.

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[7] Pyke, *Benjamin Britten and Russia*, 9. Here Pyke also notes that Peter Pears often accompanied Britten on these journeys. Pears also had an interest in the musical culture of Russia, and he was equally engaged in endeavoring to help build cultural bridges between the West and East.

[8] Pyke, *Benjamin Britten and Russia*, 9.

[9] Pyke, *Benjamin Britten and Russia*, xi.

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