

Music on Stage

Volume 2

Music on Stage Volume 2

Edited by

Luis Campos and Fiona Jane Schopf

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INTRODUCTION

JANE SCHOPF

Performance by its very nature embraces many constituents the theories of which have developed into discreet disciplines as on-going research deepens our understanding and knowledge of them. Concomitantly there continues to grow a greater interlinking, fusion and blurring of discreet boundaries between traditional genres—a feature which is a notable aspect of the papers presented here. Holistic approaches to the body in performance and social contexts surrounding the genesis of historical pieces all emanate from the same desire to look at the total picture and not abstract a work/performance from the intellectual and physical milieu from which it emerged. Research in all the various theories of physical disciplines is beginning to impact on every performance genre breaking down the barriers on very immediate, practical levels. This fusion of aspects illustrates the total immersive nature of recognised interdisciplinarity within the arts.

Luis Campos's chapter on intermedial performance examines the performance of the album *Nude* by the band The Irrepressibles. Considering the various mediatised and non-mediatised elements in their performance (following Boenisch and Roesner) Campus suggests that musicality (when used as a dramaturgical concept in conjunction with the concept of affect) not only highlights a “disruption of notions of compositional entirety” through the “intertwining of the human and non-human [participants] during the performance” where all elements are co-dependent including that between performers and spectators but also emerges as a live event. He therefore sees it as “a dramaturgical enabling in the work of The Irrepressibles.”

The following two chapters interrogate the physical body in opera performance and how this “instrument” dictates movement and character. In “The emergence of the operatic”, Daniel Somerville argues that embodied movement (i.e. movement which arises from the physical act of singing, as opposed to action directed/controlled by others) often dictates a singer's actions and is at variance with the demands of theatre directors aiming at naturalism. Embodied movement frequently receives the

pejorative label “operatic”. He researches the difference on movement between piano and full orchestral rehearsals quoting singers’ views about their experience of involuntarily embodying music, and of being enveloped by the orchestra, unable to resist what the music dictates. He argues that the description of a performance as “operatic” in terms of movement and gesture arises from the intersection of all the various disciplines required in performance, as well as unconscious kinaesthetic empathy within the body of the singer, rather than it being a constituent of either the individual disciplines or the actual genre of opera itself.

Erin McHugh’s “Beyond the spectacle of the Diva” cogently argues that the embodiment of the voice has a huge impact on the actual creation of female operatic characters which goes beyond gender stereotypes; she cites Elektra as an example. McHugh posits the theory that Strauss “sonically empowers” Elektra (and his other strong female characters) by placing her music in the dramatic soprano *Fach*, giving an “audible expression of [her] power” and cutting across the cultural perception of her role as a *femme fatale*, as opposed to the more traditional vocal gestures written for lighter characters such as Zerbinetta. McHugh discusses Barthes’ concept of the ‘grain’ of the voice (the presence of the body in the voice) and the usefulness of this nomenclature in releasing analysis from gendering sound.

Karl Katschthaler’s chapter “A world in between: staging brain-damaged patients and human dignity” broadens out the area of physicality from the internal focus on the performer to theatrical frames in which an aphasic person can be staged, using Hans-Thies Lehman’s “postdramatic” (dis- and re-embodiment) concept of theatre. Brain trauma alters everyone’s relationship to the sufferer and their body as the handicap is perceived as all-enveloping, affecting their whole social being, unlike purely physical injuries. Using damaged bodies in live performance raises deep ethical issues and challenges for the audience. Katschthaler maps the sensitive process by which patients’ participation evolved in Castellucci’s two productions of *Orfeo* where Euridice’s sojourn in the underworld is associated with someone with minimal conscious state (Vienna) and with someone with locked-in syndrome (Brussels), both presented on stage via video link from their hospital beds. In this way the phenomenal bodies of the women are not staged, but represented through the medium of the electronic image. Both women participated in the performance by listening to the live music through head phones. This “virtual communion” between audience and patient, Katschthaler argues, “legitimizes the gaze of the audience”.

Moving from the physical body of the performer to an even wider social picture, interculturalism features in the following five chapters. Jenny Game-Lopata's chamber opera *The Aqueduct* set in Israel, synthesises Middle Eastern and Western traditions with the express aim of breaking down barriers and creating political harmony between the Jews and the Palestinians as well as creating new opera audiences. Game-Lopata sees this new work as a response to the global crisis in repertoire with few new works being commissioned and staged. The intricate eclectic score fuses a wide variety of styles including Arabic, Jewish, jazz and western art music to create a syncretic piece of drama aimed at re-presenting opera for the twenty-first century. By using score examples, Game-Lopata is able to illustrate how her use of ethno-musical constructs illustrates cultural mediation.

The synthesis of two western cultures is discussed in Alejandro Postigo's chapter which takes as its basis his Practice as Research project *The Copla Musical* to interrogate intercultural practice. What is lost when two cultures combine? What is gained? Is true synthesis ever possible? Resurrecting an old form of Spanish song, the *Copla*, he hopes to invigorate it to become an integral part of Anglo-musical theatre. He argues that a deep understanding of the inherent cultures is vital if true synthesis is to be achieved and both cultural identities are to be retained. He sought to enable this in his work by using an intercultural team of artists who shared and merged their traditions.

The question of maintaining and understanding intercultural ideas, politics and traditions between two western cultures is further addressed in Ann Peeter's chapter as she considers the rare non-Italian adaptation of Alessandro Manzoni's novel *I Promessi sposi* (1827) by the Danish Hans Christian Andersen as an opera libretto (1849). Peeters suggests that although Andersen's inability to fully read Italian was probably responsible for the altered ending of the piece, he nevertheless understood the novel's deeper spiritual meaning as he incorporated significant intertextual references which support this hypothesis. Peeters interrogates Andersen's understanding of the regional Italian customs he includes and concludes that although he might have misread regional traits for national ones at times, his basic understanding of these practices from his many trips through Italy were faithfully reflected in his libretto.

Intercultural issues do not have to be trans-global, they can occur between generations in the same cultural sphere as Adam Rush's chapter on *The Rocky Horror Show*, "It's just a jump to the past", illustrates. Rush's hypothesis is that *The Rocky Horror Show* "exists to refashion various popular depictions of conformity in its overtly intertextual nature."

Through interrogation of the 1970s text with its depictions of the 1950s, he maps the changing notions of Otherness, sexuality and the nuclear family in post-Second World War America and shows how the musical “destabilises various social norms [...] by promoting the power of transgressive individuality.”

Both intergenerational and transcultural issues are investigated in Maia Sigua’s chapter on Iannis Xenakis’s *Oresteia* exploring his setting of ancient Greek which she suggests could be said to solve the questions faced by the *Camerata de Bardi* in sixteenth-century Italy when speculating about ancient Greek drama and how text was set. Although they used Aristotle’s *Poetics* and found answers which satisfied them, even today no-one fully knows or understands exactly how words were set. By interrogating Aristotle’s principles and analysing Xenakis’s various techniques and styles of vocal intonation, Sigua makes the case that his comprehension of ancient Greek and musical speech is an original way of resolving the problems of articulation and singing at the root of opera.

The integration of folk music and eastern chant is explored in John Nelson’s chapter on Rimsky-Korsakov’s operas showing how, despite the machinations of the State, religious ceremonies embracing folk and ecclesiastical traditions continued and were an influence on his work. Nelson argues that Rimsky-Korsakov included this “two-faith” outlook in his operas influenced not only by his childhood experiences of hearing nuns and monks chanting and watching the rural festivities of the people, but also by his unique and deep understanding of the mind and mentality of the Russian *Volk*, derived in part from his two grandmothers who were respectively a priest’s daughter and a peasant.

Brian Ingliss’ chapter focuses on the interdisciplinarity of genre conflation in unaccompanied opera/monodrama, citing medieval forerunners and twentieth century straight- and musical-theatre examples. The “anomaly” of unaccompanied monodrama appears to arise more from the application of the word “opera” and what that has come to signify post Romanticism rather than a sense of any dramatic short-fall within such works themselves. Ingliss explores the role of the voice in a *cappella* monodrama highlighting its multiple roles as it “bears the whole weight of textual, musical, and dramatic expression”. Analysing his own composition, *The Song of Margery Kempe*, Ingliss shows how it reflects influence from previous twentieth-century theatrical monodramas yet explores historical musical resonances to create a powerful psychological drama of this hitherto unsung fifteenth-century mystic.

Adaptation from theatre to opera forms the interdisciplinary aspect of Michael Reynolds’ chapter on the genesis of Strauss’s *Der Rosenkavalier*.

Reynolds succinctly argues the origin of Baron Ochs referring to hitherto unconsidered primary sources (Kessler's diaries for 1906-1912) which contradict the received wisdom regarding this character. Interrogating the prime source for his hypothesis, Artus' and Terrasse's stage piece, *L'Ingénu libertin*, Reynolds constructs a convincing argument showing that Ochs is a compilation of the Comte de Rosambert and the Marquis de Bay from this earlier work and not, as previously thought, Monsieur de Pourceaugnac from Molière's eponymous *comédie-ballet*.

An adaptation of Richard Strauss's opera between two different genres a little further removed from stage to stage, viz. stage (opera) to screen (film) is revealed in Paul Fryer's chapter on the 1926 film version of *Der Rosenkavalier*. Fryer explains the changes and additions necessarily undertaken to execute this transformation from the perspectives of the scenarist and script-writer, Hugo von Hofmannsthal, the composer, Richard Strauss, and the film director, Robert Wiene. He suggests that the prime motivation for both the composer and the film director was purely financial as Strauss demanded double fees (while protesting that money played no part in his artistic decisions) and the star singer, Michael Bohnen, had contractual arrangements that required a further role or fee in lieu.

The theme of adaptation between film and opera continues in Danielle Liang's chapter on Glass's "Cocteau trilogy". By applying Linda Hutcheon's theory of adaptation to Glass's *Orphée* and *La Belle et la Bête*, Liang seeks to achieve a deeper reading. For *Orphée* Liang highlights the significant changes that occur during the transformation process which illustrate Hutcheon's "palimpsestuous intertextuality." Glass's operatic version of *La Belle et la Bête* illustrates the process of re-interpretation and re-creation by reconfiguring the role of the father, foregrounding the notion of the artist's journey into himself. Liang argues that Glass's use of recurring motifs related to the characters and objects used by Cocteau gives them heightened symbolic meaning while equally assisting in decoding the symbolism found in Cocteau's images.

Intermediality in the performing arts is underscored by Jonathan Pitkin's chapter on the stage presence of electronically controlled sounds on the concert platform. Following Edward Cone's theory that instrumental performers need to be actors if their performance is to be believable, Pitkin questions whether electronically produced music, which often disrupts the "natural" sequence of sound production (as it can be heard when all performers/instruments are at rest) can also acquire such a theatrical dimension. Pitkin discusses two of his own works, *Con Spirito* for piano and *Disklavier* (where the *Disklavier* appears to have a mind of

its own after first aping the piano) and *Playing Up*, where the instruments behave in ways not anticipated by either the audience or the performers, thus nullifying any recognisable correspondence between actions and sounds. Both compositions, Pitkin argues, offer new kinds of live, performative “presences” and, thereby, theatricality.

Russell Millard’s chapter on Ravel’s ballet *Daphnis et Chloé* interrogates the tonal and rhythmic disruptions instigated by female characters—Chloé, the girls and Lyceion—in the light of traditional gender roles. Delineating the normalcy of the male gaze, Millard identifies Lyceion as a Salomé-like *femme nouvelle* who threatens the masculine *status quo*. Her subversion of gender roles and the re-placement of her episode early in the ballet (as opposed to its much later placement in the source material), ignites Daphnis’ sexual desire for Chloé allowing Chloé’s dance in Part III to be seen as “controlled by Daphnis’s flute”. He further concludes that the previous dances by Lyceion and Chloé all “exhibit increasing control [...] by male characters”. However, using Byron Almén’s theory of transvaluation, Millard explains the significance of the final mismatch of tonal and narrative closure concluding that Chloé’s dance is, in fact, an act of subversion: “The musical narrative thus effects a transvaluation by outlining a narrative trajectory that calls into question the values inscribed in the libretto.”

Mike Searby explores both the textual and musical comedy found in Ligeti’s opera *Le Grand Macabre*. Searby locates the comic vein in Ligeti’s other works, suggesting this characteristic may be a reaction to the wartime experiences of the composer. Searby illustrates Ligeti’s musical wit by showing how his swapping of re-ordered trichords creates a serial work parody and his use of a baroque lament using words about the loss of a cleaner “undermine[s] th[e] musical expression to produce irony and black humour”. The humour serves to bring the characters to life as Ligeti believed they existed in both the words and the music which he saw as equal partners. Searby calls the opera “a huge collage of contrasting and varied musical sections” with Ligeti using a palette replete with quotation, allusion and various sound effects.

Luis Campos’ Afterword brings to conclusion this rich collection of papers by setting Interdisciplinarity—the common thread throughout—within the theoretical works of Moran and Deleuze.

CHAPTER ONE

MUSICALITY AS A MODE OF INTERMEDIAL STAGING IN THE WORK OF THE IRREPRESSIBLES

LUIS CAMPOS

This chapter examines *Nude*, one of the latest productions of the music-performance group The Irrepressibles. In their staging modalities, the band combines interdisciplinary aspects such as live art, theatrical performance and musical composition in a manner of presentation that can be categorised as intermedial performance. Following Chiel Kattenbelt and Peter Boenisch,¹ intermedial composition is broadly understood here as the impact of digital and analogue technologies upon theatrical performance, establishing complex relationships in physical-virtual spaces, a rich polyphony of spatio-temporal orchestration, and narratives that present a multiplicity of performative arrangements. Beyond the mere principles of composition, as discussed by Kattenbelt, the intermedial is explored in this chapter, following Boenisch, as the effect of combining medial strategies in performance; that is, the manner in which the incorporation of different mediated and non-mediated elements enables the dramaturgical emergence of mediation processes.

Through the examining of *Nude*, this chapter argues that in the work of The Irrepressibles the generation of such medialities can be best described

¹ Chiel Kattenbelt, "Theatre as the Art of the Performer and the Stage of Intermediality", and Peter Boenisch, "Aesthetic Art to Aesthetic Act: Theatre, Media, Intermedial Performance" and "Mediation Unfinished. Choreographing Intermediality in Contemporary Dance Performance", in Freda Chapple and Chiel Kattenbelt, editors, *Intermediality in Theatre and Performance*, (Amsterdam and New York: Rodopi, 2006), 29-39, 103-116, 151-166. Peter Boenisch, "CoMEDIA ElectrONica: Performing Intermediality in Contemporary Theatre" in *Theatre Research International*, Vol. 28, Issue 1 (2003), 34-45.

using the concept of musicality as a platform to fully account for the specificities of the group's mode of dramaturgical presentation. However, contrary to some traditional positions that simply regard the concept of musicality as the arranging manner of a set of given elements that create a sense of compositional coherence and a perceptual and phenomenal totality in relation to the musical cadences, what *Nude* shows us is that musicality as a dramaturgical conceptualising parameter may be best understood as an arrangement of affective planes of composition that highlight non-linear, non-centric and multi-polyvalent aspects and, in so doing, a disruption of notions of compositional entirety occurs.

From this perspective, the suggested hypothesis re-positions the term “musicality” using the philosophical concept of affect, as discussed by Erin Manning and Brian Massumi² among others, to conceptualise the work of The Irrepressibles as a dramaturgical structuring that orchestrates differential and intensive organization in a manner in which the attending variables re-compose in a series of dimensions and concretizations at the very moment of the event's activation. Hence, we suggest that the application of the term “affect” in relation to musicality will offer a much more nuanced account of the mode in which compositional multiplicity does not simply designate a combination of the dramaturgical elements, but rather an organism belonging to the inter-twining of the human and non-human participating agencies during the performance event. Simply put, the following paragraphs claim that musicality conceived as a dramaturgical machine of affects can suitably offer a stronger critical position to categorize the work of The Irrepressibles.

The group presents itself as:

Genre-benders / Art-Pop-Art colliders / Real emotions no lies. Music for the ears and visions for the eyes [...] The Irrepressibles are the Art-Pop orchestra / band / electro-project created by artist / composer / vocalist / multi-instrumentalist Jamie Irrepressible.³

They also describe how:

Nude (2013) fused modern electronica and orchestration with a dark retro aesthetic and has expanded the band's international fan base to the Americas, Eastern Europe and Asia with its boldness and beautiful honesty

² Erin Manning and Brian Massumi, *Thought in the Act. Passages in the Ecology of Experience*, (Minneapolis and London: University of Minnesota Press, 2014).

³ The Irrepressibles Facebook Page, accessed, 12.8.2015, www.facebook.com/TheIrrepressibles?fref=ts.

described by *The Independent* as “an act of bravery in a cowardly world” and applauded critically worldwide [...*Nude*] moves from intensely emotional minimalism to symphonic landscapes.⁴

In relation to the musical compositions in *Nude*, they discuss how the band toured the UK, US and Europe, “performing intimate sets in beautiful locations—Jamie’s crooner to countertenor voice surrounded by piano, acoustic guitar, violin, and cello with loop pedals”.⁵ Moreover, music reviewer Joseph Burnett wrote:

Nude is a remarkably varied and unpredictable album, veering from the hushed instrumental opener “Time Passing” to the driving dance-pop gloss of “The Ship”, [...] Whilst this eclecticism sometimes undermines the whole [...] at times the results border on the spectacular [...] these songs seem to fit a live format more than a studio.⁶



Fig. 1-1. The Irrepressibles⁷

⁴ Ibid.

⁵ Ibid.

⁶ Joseph Burnett, “Reviews—The Irrepressibles—*Nude*”, accessed, 10.7.2015, <http://thequietus.com/articles/10694-the-irrepressibles-nude-review>.

⁷ Copyright: The Irrepressibles. (All images used with permission).

From the “art colliders” perspective, it is proposed that the work of the group can be practically and conceptually positioned in dramaturgical areas of critical analysis that may be termed cross-pollination of/from performance; that is, the intersections of theatrical performance with other artistic fields of practice such as fashion, installation art, digital aesthetics and/or sonic environments.

Furthermore, drawing on the wasp and the orchid metaphor that Gilles Deleuze and Claire Parnet⁸ employ to explain processes of symbiosis, where there is a blurred process of territorialization between the ontological nature of the wasp and the orchid as a composite, we see this cross-pollination as a “double capture”. They write:

The orchid seems to form a wasp-image, but in fact there is a wasp becoming the orchid, an orchid becoming the wasp, a double capture since what each becomes changes no less than that which becomes. The wasp becomes part of the orchid’s reproductive apparatus at the same time that the orchid becomes the sexual organ of the wasp.⁹

Seen thus, the wasp and the orchid connect and are part of the same process of production, acting together to constitute an entity whose ontological essence is diffused between the parts and components of each of the given attending variables of the creating act. Extrapolating from this, *Nude* as a live performance event, in its cross-pollination mode and process of interdisciplinary practice, refuses to put any of its given disciplines in hierarchical isolation and brings forth a mode of aesthetic creation in and through which the participating elements are co-dependent.

The work of The Irrepressibles has developed a sense of a complete creative identity while engaging in co-relating dramaturgical parameters happening at the interstices of disciplines and modes of presentation. Since the start of their career, the band has explored a type of work that is situated at and within the aesthetic entanglements of the in-between of artistic layers of interdisciplinary expression where the compositional and modulating forces of creation and presentation capture the capacity for a multidimensional dramaturgical activation within the undulations shaped in the transitory forms of presentational relation.

⁸ Gilles Deleuze and Claire Parnet, *Dialogues II*, trans. H. Tomlinson & B. Habberjam, (New York: Columbia University Press, 1997).

⁹ *Ibid*, 2.



Fig. 1-2. The Irrepressibles¹⁰

In relation to the above-mentioned understanding of dramaturgy as a multi-dimensional activation of elements—and to clarify the explored terms from the beginning—dramaturgy is here defined as a relational mode of theatrical “composition”, “structure” or “fabric”, stressing the mutual relationships between the enabling and participating elements in a performance and the production of performance processes at the very moment of the performance event.¹¹ Dramaturgy is also employed to specifically highlight the operative strategies that make possible the realization of a given intermedial performance event as an assemblage of narrative lines, points of connections and an intertwining of divergent dramaturgic materials into a compositional scaffolding that emerges at the moment of the encounter between performers and spectators.

In relation to this encounter, and in this context of a phenomenological and an ontological reading of theatrical performance, Erika Fischer-Lichte states, “the central focus [in conceptualising performance lines is] on the bodily co-presence of actors and spectators and the so-called “liveness” of

¹⁰ Copyright: The Irrepressibles.

¹¹ Cathy Turner and Synne K. Behrnt, *Dramaturgy and Performance*, (Basingstoke: Palgrave, 2008), 3.

performance”.¹² For her, “it is necessary that actors and spectators assemble for a particular time-span at a particular place and do something together”.¹³ From this perspective, she also posits that:

[t]he bodily co-presence of actors and spectators [are] the fundamental, essential defining factor, between and through which the performance happens as well as the bodily actions which both parties perform. This dynamic and, in the end, unpredictable process, during which unplanned and completely unforeseen things arise, excludes the notion of representation, expressing and mediating given meanings from elsewhere.¹⁴

As described in the earlier paragraphs, *Nude* as a mode of dramaturgical staging can be discussed as intermedial performance. In relation to intermediality in theatrical performance, one aspect of the concept is always agreed upon in all definitions, that is, the mutual influence and interaction between media. Kattenbelt discusses how:

with respect to those co-relations between different media that result in a redefinition of the media that are influencing each other, which in turn leads to a refreshed perception [i]ntermediality assumes a co-relation in the actual sense of the word, that is to say a mutual affect.¹⁵

Also, with regard to the intermedial debate, Liesbeth Groot Nibbelink and Sigrid Merx discuss the dramaturgy of intermediality regarding spectatorial addresses and staging modalities in terms of different and multiple perspectives and aesthetic implications. They write:

First, intermediality allows for a particular way of structuring the stage, employing aesthetic strategies such as montage (spatial, simultaneous) and collage, doubling, difference, framing and interactivity [...] A second aspect is related to the dramaturgy of spectatorial address: the structuring of the encounter between the stage and the spectator. Both principles organize the performance as process, and, in doing so certain themes emerge by which

¹² Erika Fischer-Lichte, *The transformative Power of Performance: A New Aesthetics*, (London: Routledge, 2008), 67.

¹³ Erika Fischer-Lichte, *Theatre, Sacrifice, Ritual: Exploring Forms of Political Theatre*, (New York: Routledge, 2005), 23.

¹⁴ *Ibid*, 25.

¹⁵ Chiel Kattenbelt, “Intermediality in Theatre and Performance: Definitions, Perceptions and Medial Relationships” in *Culture, Language, and Representation*, Vol. 6 (2008), 25.

intermedial performance—as a theoretical object—reflects on its position within a digital culture.¹⁶

By contrast, Peter Boenisch appropriately posits the idea of intermediality in performance as no longer reducible to the concept of using different technologies in live performance.¹⁷ Earlier he wrote:

rethinking the “inter” in the debate on intermediality and foregrounding instead the basic mediality of theatre, we may come to understand theatre no longer as something trans-historically fixed and stable, which in present days, all of a sudden, is challenged by new media—but will rather acknowledge that theatre itself constantly challenges its own history as a traditional medium of literate culture.¹⁸

Furthermore, he describes intermediality as “an effect performed in-between mediality, supplying multiple perspectives and foregrounding the making of meaning rather than obediently transmitting meaning”.¹⁹ Moreover, he writes:

The message has not already been made and is waiting in the wings to be decoded; signs do not represent, but only ever more forcefully present their yet undecided meaning: intermediality is indeed mediation unfinished. It becomes clear that the inter of intermediality is not performed in-between dance and technology, in-between live theatre and mediatized screening, but touches directly on the very process of mediation.²⁰

Boenisch also says:

Theatre itself is a media technology that utilizes, at its very heart, other media to transmit and store, while it highlights at the same time the process of processing information. Essentially theatre is a semiotic practice, which incorporates, spatializes, and disseminates in sensorial terms (thus:

¹⁶ Liesbeth Groot Nibbelink and Sigrid Merx, “Presence and Perception: Analysing Intermediality in Performance” in Chiel Kattenbelt, Sarah Bay-Cheng, Robin Nelson, and Andy Lavender, editors, *Mapping Intermediality in Performance*, (Amsterdam: Amsterdam University Press, 2010), 223-224.

¹⁷ Boenisch, “Aesthetic Art”, 103-16.

¹⁸ Boenisch, “CoMEDIA”, 44.

¹⁹ Boenisch, “Aesthetic Art”, 103.

²⁰ Boenisch, “Mediation Unfinished”, 161.

performs) the content and cognitive strategies of other media by creating multiple channels, and a multi-media semiotic and sensoric environment.²¹

It is through this manner of staging different modes of medialities as the effect of combining strategies of staging, following Boenisch's parameters, that musicality, we suggest, emerges in *Nude* as a live event. In relation to the term musicality, David Roesner, one of the main scholars in musicality as a critical and practical mode of enquiry, offers a standard definition of it as a noun by discussing how the term can be "almost exclusively used to describe a human talent, usually associated with a sense of appreciation and competitive comparison".²² He then expands its scope to include:

things, situations and processes, so that it becomes meaningful to speak of a musicality of the theatre, of a particular staging or lighting design, of a rehearsal or the musicality of an act of representation.²³

Furthermore, Roesner suggests that it is "possible to recognise musicality as a form of perceiving and thinking on the theatre stage, as a principle of praxis [...] a dramaturgical approach as well as a perceptive frame for audiences".²⁴ Moreover, he suggests that musicality can likely provide a platform:

to act as a catalyst between theatre and music [...] In this, the catalyst produces something that enables interaction [...] the catalyst also determines to a great extent how theatre and music interact and react with each other, for example, whether they emerge or remain distinct, whether they act as two very similar or dissimilar components.²⁵

Alongside these remarks, he also posits that:

the activation of the musical frame of perception during the creation process, necessarily works as an extension of the kind of attention one brings to the theatre: one becomes mindful not only of what is being told on stage, but how it is being told, [musicality embraces] a mode of

²¹ Boenisch, "Aesthetic Art", 113.

²² David Roesner, "Musicality as a Paradigm for the Theatre: A Kind of Manifesto" in *Studies in Musical Theatre*, Vol. 4, No. 3 (2010), 293.

²³ *Ibid.*, 294.

²⁴ *Ibid.*

²⁵ *Ibid.*

spectatorship, which is encouraged to oscillate between a theatrical and musical perception, or—in a conscious oversimplification—between sense and sensibility.²⁶

From this suggested perspective of the emergence of both different modes of perception and interaction between music and theatre as discussed by Roesner, the work of *The Irrepressibles* enables us to think of mediation in the music-theatre event as an emergent process executed at the very moment of the encounter between performers and spectators. Seen thus, musicality as a medial construction emerges in the flow of the performative doing while being afforded and created from within—happening and emerging from within the emergent parameters—the experiential moment of the creation of the dramaturgical scaffolding at the moment of the performative encounter, as Fischer-Lichte remarks. Regarding the notion of emergence, Experience Bryon offers a solid standard definition. She explains how:

emergence describes what parts of a system do together that they would not do alone, or how collective properties arise from the parts. It can also speak to a system's function in that it can describe what something might do in relation to its environment that it would not do by itself. In this way it is very much about the dynamic relationships between things.²⁷

In its emergent mode, musicality as mediality is brought forth through the activation of the aesthetic musical event, in which the attending practices to the dramaturgical phenomenon cross-pollinate to enable a relational mode of encounter—an encounter that fully considers the ontological and phenomenal mode of being of the musical practice. This is a medial encounter that fully creates the conditions for its own epistemic, phenomenal and ontological being to emerge. Put simply, mediality is understood here as being in the making, where the ontological and epistemic modes of being (both the organic and non-organic elements and the entanglement of agencies) are formed and experienced in, through and within the blossoming of the performative and relational execution.

In this sense, the ontological and epistemic conditions of dramaturgical mediality in *Nude* that come into being do not refer uniquely to the specifics of what has been dramaturgically pre-set by *The Irrepressibles*

²⁶ Ibid, 295-296.

²⁷ Experience Bryon, *Integrative Performance. Practice and Theory for the Interdisciplinary Performer*, (London: Routledge, 2014), 14.

prior to the event to be experienced and activated by a viewer. Rather, through the understanding of musicality as a dramaturgy, we see the enabling as the process of constant cross-modal experiencing between the different agencies that the dramaturgy executes. In the context of categorising mediation as a process, Timothy Barker explains that mediation as a process “provides the conditions for media entities to take form”.²⁸ He also writes:

Mediation is a process that draws one media entity into a relationship with other pieces of media. By this it establishes a media ecology, where the relationships within the ecology direct the becoming of the singular media entity [the many become one] - the character of an entity it's gained through its involvement in a system.²⁹

Agreeing with Barker's position, we also stress that mediation as a process can be considered as a generation of processes of musicality because each new mediated entity sets “the conditions for the becoming of entities. This is a temporal process generating particular conditions for becoming”.³⁰ In this sense, the becoming flux of the process of mediation causes the media re-conditioning and musicality as dramaturgy to create an inter-twined composite of relational elements. Here, we understand the relational as proposed by Erin Manning who writes:

Relation is not union. It is no “thing” in itself. Relations are always relations of non-relation, as Deleuze would say. Relations are relational in emergence, not relational as an *entre-deux* of the already-existent. They are the binding agents of the not-yet. They will never be known as such, but everything that *is* known will have been constituted through the singularity of a field of relation [...] Relations do not tell the story—they activate it, pulse it into its telling.³¹

Furthermore, she continues:

²⁸ Timothy Barker, *Time and Digital. Connecting Technology, Aesthetics, and a Process Philosophy of Time*, (Hannover, New Hampshire: Dartmouth College Press, 2012), 11.

²⁹ Ibid.

³⁰ Ibid, 13.

³¹ Erin Manning, “Intimare” in *Etc.: Revue d'art contemporain* (special issue on nudity), No. 94 (2011), 28.

The challenge of relation [...] is to posit relation not as secondary to experience with the human as the central locus of activity, but rather to begin to understand relation as the force through which the very notion of witness can be thought.³²

Engaged in the suggested relational characteristic of the musical frames of *Nude*'s staging, the participant subject, understood as both audiences and performers, is affected by the activation of the dramaturgical effects created by the intermedial strategies, connecting with the mediated processes of spatio-temporal creation of the musical narrative, which serves as a catalyst—as an affective medium—for the emergence of processes of musicality. For instance, as Figure 1-3 shows, during the performance of “Two Men in Love”, a dancer performs in front of the band, while the big screen at the back of the stage projects flickering images of a moving human figure. At the same time a series of elongated light tubes positioned throughout the stage floor suitably focalise the scenic settings. Alongside these dramaturgical structurings, the musical staging becomes rather minimal, clearly highlighting through processes of focalization the musical elements of the concert (see Figure 1-4). In this sense, what we observe is an oscillating mode of presentation as Roesner suggests, between the ways in which the musical dramaturgy is activated and the manner in which the event may be understood and perceived. As *The Village Underground* reviewed:

The show features new films and arrangements for strings, piano and voice, expanding through the use of pedals from minimalism into larger organic orchestral landscapes; landscapes that hold the emotional weight of the raw confessional songs of *Nude*.³³

³² Ibid.

³³ “Nude Review” in *The Village Underground*, accessed, 12.9.2015, www.villageunderground.ticketabc.com/events/irrepressibles.



Fig. 1-3. The Irrepressibles³⁴



Fig. 1-4. The Irrepressibles³⁵

³⁴ Copyright: The Irrepressibles.

³⁵ Ibid.