



Study day: in search of the music of language

Wednesday 26 September 2018: 10.00am-5.00pm

Room G5, Ground Floor, University of London, Senate House, Malet Street,
London WC1E 7HU

Morning 10:00 – 12:30

- 10:00 Dr Paul Archbold (School of Advanced Study, University of London)
Composers in interview: the music of language

Afternoon 14:00 – 17:00

- 14:00 Klara Kofen, opera director and librettist
'i'-The Opera: Collaborating with non-human forms of artificial intelligence

- 14:30 Dr Nina Rolland, Baudelaire Song Project, University of Birmingham
Breaking Baudelaire to (musical) pieces

- 15:00 Marta Mateo, Universidad de Oviedo, Spain
The sound of multilingualism in opera translation: the case of Stravinsky's *Oedipus Rex*

15:40 BREAK

- 16:00 Prof. Fiona Sampson MBE FRSL, University of Roehampton and
Prof. Philip Grange, University of Manchester
Let's make a multilingual opera

Evening 18:45 – 20:15

- 18:45 Evening concert
Sing-a-lang!
New London Children's Choir and N10 choir
conductors: Ronald Corp, Lazina Gheyselinck
accompanist: Alexander Wells

A concert of song in languages from across the globe in celebration of the European Day of Languages

Conference organisers:
Paul Archbold, Catherine Davies, Caroline Potter

Abstracts

Paul Archbold

Composers in interview: the music of language

As part of the AHRC OWRI project 'Cross-Language Dynamics: Reshaping Community', Paul Archbold has worked with the film-maker David Lefeber to produce films of contemporary composers discussing their approach to language and music. Paul Archbold will present excerpts from filmed conversations with Sir Harrison Birtwistle, Brian Ferneyhough, Beat Furer and Hilda Paredes. The session will conclude with a filmed interview between Sir George Benjamin and Paul Archbold discussing Benjamin's three operas.

Klara Kofen

'I'-The Opera: Collaborating with non-human forms of artificial intelligence

Opera is a multi-modal – and therefore inherently collaborative – art form, which is also unique in its capacity to create sensual metaphors for the self and its relationship to the world. As we allow ever more advanced forms of technology to permeate and mediate our experience, it seems apt to use opera's collaborative potential to explore this increased role of artificial intelligence in our everyday lives. Drawing on my research into 18th century automata, and contemporary debates concerning artificial intelligence, I am going to discuss '*I'-the Opera*', - for which I co-wrote a libretto with an artificial neural network - and explore the ontological questions A.I. pose in terms of authorship, autonomy, and collaborative expression. I will discuss the potential of scientific research (into different life forms) as a constraint to develop character, in addition to comparatively looking at how operatic dramaturgy can be used to explore posthuman notions of subjecthood.

Nina Rolland

Breaking Baudelaire to (musical) pieces

Charles Baudelaire's poetry has been set to more than one thousand songs. From French *mélodies* of the end of the nineteenth century to contemporary rock songs, his poems have inspired musicians from across the globe. His poetic language – intensely evocative and rhythmically rich – together with the diversity of song settings, offer a rich platform to study the relations between music and language. There are as many uses of the poetic text as there are song settings, but some songs seem to purposely push French language to its limits by dislocating poems. This is the case of Adrienne Clostre's musical theatre piece '*Mise en pièce d'un Albatros*' (2002). Linguistic repetitions, interruptions, and puns become as musical as the singing melody and percussion accompaniment; in fact the frontiers between text, singing, and accompaniment are blurred. How do we tune in to a language when it is blurred in music performances? Can a song still be a coherent piece when Baudelaire's poetry is broken to pieces? Drawing on other examples collected by the Baudelaire Song Project, I will interrogate the relations between music and poetry in song settings which apparently disarticulate language.

Marta Mateo

The sound of multilingualism in opera translation: the case of Stravinsky's *Oedipus Rex*

This paper will first discuss some key issues that are raised by the translation of multilingual operas – relating to the relationship between text and music and the function of language in musical texts (particularly complex in plurilingual ones), the issues of meaning, voice and songfulness, or the advisability of translation; it will then focus on Stravinsky's opera-oratorio *Oedipus Rex* (in which verbal language plays a vital role), examining how translators for different translation modalities have dealt with the issue of bilingualism in this libretto, and looking into the various factors that may have influenced their strategies.

Philip Grange and Fiona Sampson **Let's make a multilingual opera**

Composer and librettist discuss their current work on the opera *Daedalus*, with examples. A look at the practical and creative processes of collaboration. How the work emerges, from the first idea through commissioning, planning, developing a way of working and creating a 3-Act structure, to writing and setting. Are writing a text for setting, and setting a text, reciprocal or differing practices? What are the particular challenges of setting languages other than English, and of creating a multi-lingual libretto where the use of languages other than English isn't merely arbitrary?

Concert: Sing-a-lang!

Wednesday 26 September 2018: 6.45-8.15pm

Chancellor's Hall, University of London, Senate House, Malet Street,
London WC1E 7HU

New London Children's Choir

Stölzel arr. Bach	<i>Bist du bei mir</i>	German
Couperin arr. Berlioz	<i>Consacrons</i>	French
Allan Naplan	<i>Al Shloscha D'varim</i>	Hebrew
trad.	<i>Jasmine Flower</i>	Chinese
Vivaldi	<i>Laudamus te</i>	Latin
Rossini	<i>La carita</i>	Italian

N10 choir

arr. Matti Hyökkä	<i>On Suuri Sun Rantas</i>	Finnish
arr. Lamberto Pietropoli	<i>A Tocchi A Tocchi</i>	Italian
Bepi de Marzi	<i>Signore Delle Cime</i>	Italian
Nurit Hirsh	<i>El Haderech</i>	Hebrew
Lajos Bardos	<i>Zsello Zug</i>	Hungarian
Karl Jenkins	<i>Adiemus</i>	Jibberish

Interval (20 minutes)

New London Children's Choir

trad.	<i>Esta noche</i>	Spanish
Bartók	<i>Ne hagyj itt!</i>	Hungarian
	<i>Huszarnota</i>	Hungarian
Sokolov	<i>Asters</i>	Russian
Schubert	<i>Coronach</i>	English
Turnage	<i>Kira kira hikaru from Hibiki</i>	Japanese
trad.	<i>Jul jul stralander jul</i>	Swedish
trad. arr. Nunn	<i>Tumba tumba shikaika</i>	Bulgarian

N10 choir

trad.	<i>Banuwa</i>	Liberian
trad.	<i>Senzenina</i>	Xhosa/Zulu
attrib. SC Molefe	<i>Amen Siakudumisa</i>	Zulu
Andries van Tonder	<i>Siyahamba</i>	Zulu
arr. Gibson	<i>Kente Hosana Nkosi Phezulu</i>	Zulu
trad.	<i>Honono</i>	Zulu

New London Children's Choir & N10 choir

Fauré	<i>Cantique de Jean Racine</i>	French
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