# INTERPRETING JOHN IRELAND'S BALLADE

*PhD* **Julian Hellaby**
*independent researcher*

## Abstract

A handful of John Ireland's works have become relatively popular and these have tended to attract the label "English pastoral", a stereotype which does not reflect the range of genres, styles and emotions that can be found in the composer's œuvre. The Ballade of 1929 is a case in point exploring, as it does, an array of moods, topics and emotions that are a long way from pastoralism, and it also features a structural economy and directional intensity which place the work in the tradition of 19th-century musical narration. It thus presents itself as a richly-endowed vehicle for both conventional and hermeneutic analysis, raising a number of research questions: how do structural and hermeneutic analyses interrelate? What role do topics and the composer's biography play in the musical narrative? How do the foregoing questions relate to a performance of the work? Answers to these questions form the substance of the article which concludes by offering thoughts on how the various strands may be projected in performance. The article is illustrated with extracts from the author's own video recording.

**Keywords:** *structural analysis, hermeneutics, interpretation, topics, performance*.

## Introduction

John Ireland (1879–1962) made a significant contribution to British piano repertoire, although his style is most often associated with English pastoralism, probably because of the relative popularity of pieces such as the Minuet from

*Culture Crossroads*
Volume 22, 2023, https://doi.org/10.55877/cc.vol22.439

ISSN: 2500-9974

CULTURE CROSSROADS

*A Downland Suite*,[1] and whilst there are plenty of piano pieces that fall within this category, there are others that do not, and which reveal a far broader imaginative and emotional world than that of country miniatures. One such is the composer's Ballade of 1929, a work of some substance and one which will be explored on four inter-related levels: structural, hermeneutic, biographical and performative.

The Ballade can be seen to follow on from the 19th-century tradition of ballade composition, perhaps showing more affinity with Liszt than with Chopin. In all instances there is a strong narrative quality, although no specific programme is ever stated. In the case of Liszt, narrativity is often brought about by, amongst other strategies, the technique of thematic transformation, his Ballade No. 2 in B minor being a striking example of such practice.[2] Ireland follows Liszt in that his Ballade's opening presents a theme, in this case, more cell than theme, which generates much of the subsequent material.

### Structural analysis

In terms of the Ballade's macro-structure, there is an evident ternary design: A (bars 14[3]–56); B (bars 57–122); A (bars 122[3]–141); with an introduction (bars 1–14) and coda (bars 142–186). The macro-structure, however, tells us very little about the effect of the music as heard and is too universal to have any particularity. Regarding the music as sound, Kofi Agawu writes tellingly of a work's high points as providing "some of the most memorable experiences for listeners" [Agawu 2009: 61]. Their opposites, low points, can, by extension, also be taken as musical signifiers since high and low points in opposition generate mutual markedness, and if this concept is applied to the Ballade, a better idea of its emotional trajectory can be perceived (Figure 1).

The Figure 1 graph draws on Ireland's dynamic markings but also on textural and registral considerations. The lower axis shows bar numbers, the upper shows dynamics but these are also a shorthand for degrees of intensity, not just for volume. Inevitably, subtleties and localised peaks and troughs are overlooked in favour of main blocks. It will be seen that low and middle points are offset by two high points, the first one built up to gradually, the second more rapidly. The graph thus gives a broad representation of the musical journey that a listener can expect.

---

[1] *A Downland Suite* (1932) was originally written for brass band but has subsequently been arranged for string orchestra and for wind band.

[2] Pianist Claudio Arrau believed that Liszt's Ballade No. 2 in B minor is a musical depiction of the legend of Hero and Leander, claiming that this interpretation was "well known in Liszt's circle" [Horowitz 1992 [1982]: 143]. One assumes that Arrau heard of this from his teacher, Liszt's pupil, Martin Krause.

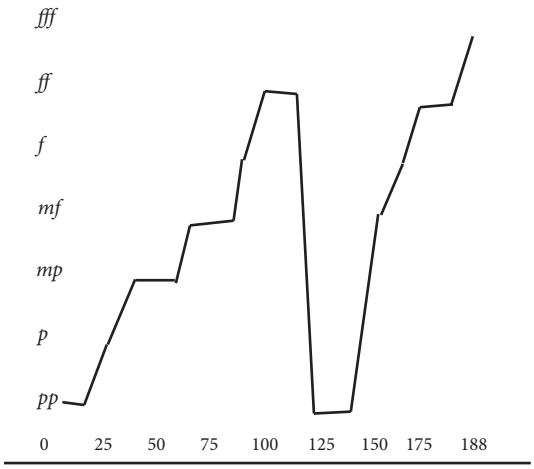
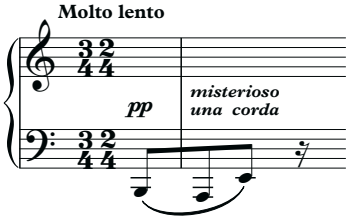


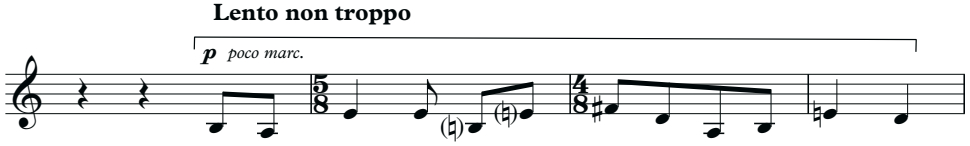

Figure 1. John Ireland, Ballade, high and low points.

There is, nevertheless, one immanent aspect that is worth examining in some detail given its vital role in the work's narrativity. Earlier I mentioned the music's cellular structure, and the first three bass-register notes that are sounded present the Ballade's principal generative feature (Example 1):



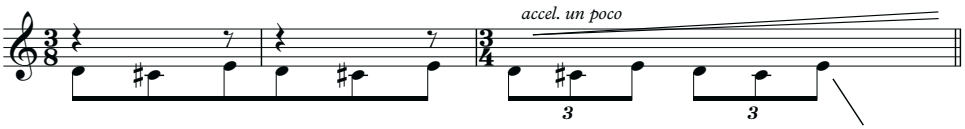

Example 1. John Ireland, Ballade, Bar 1.
(All extracts from Ballade by John Ireland © 1931 by Schott Music Ltd.
All rights reserved.)

After the introduction, the work's first main theme (A) expands on this cell (Example 2):



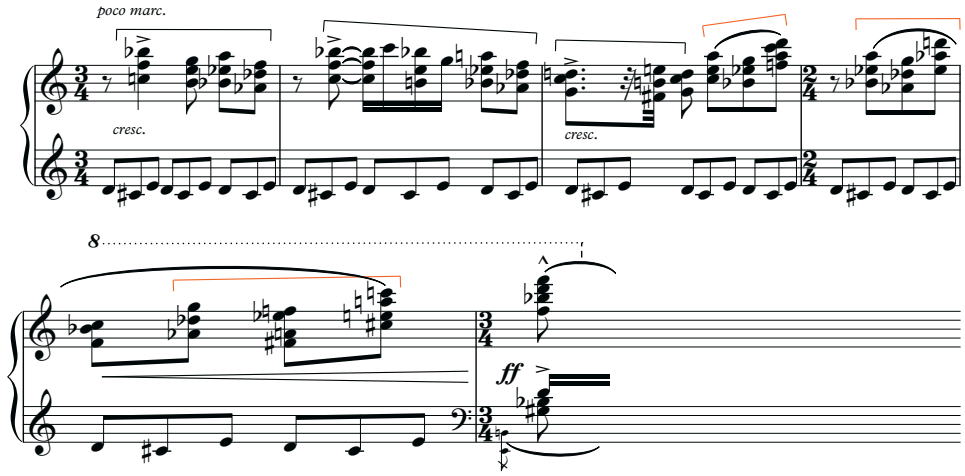

Example 2. John Ireland, Ballade, bars 14–17.

The second theme (B) offers contrast but is presented over a persistent ostinato which is a diminution of the cell. Where the original featured a descending tone and a rising 5th, the ostinato figure collapses this to a descending semitone and a rising minor 3rd, thus both intervals are effectively halved in span (Example 3).



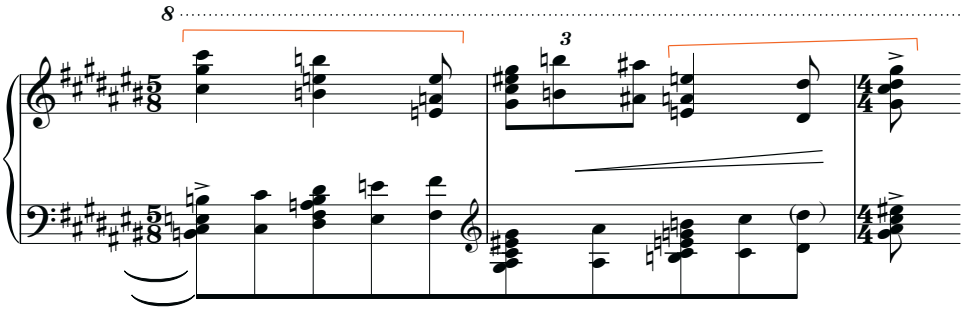

Example 3. John Ireland, Ballade, bars 54–56.

Ireland introduces new material to go above this ostinato, but there are times when it combines with the generative cell, meaning that the original formation is placed over its ostinato diminution, as here (cells played by the right hand are indicated by red brackets) (Example 4). Even in the final pages of the radiant coda,



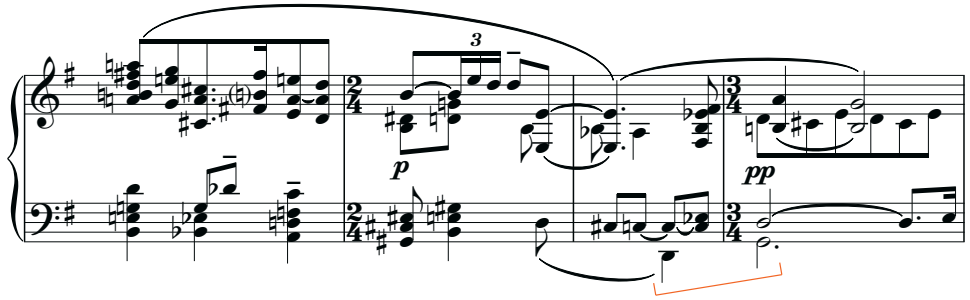

Example 4. John Ireland, Ballade, bars 87–92.

although there is a significant change of affect, the cellular derivation can still be found. The 5th, instead of rising, falls (bar 155) and a little later the falling 2nd becomes a falling semitone followed by a rising 4th (Example 5), thus, in its diminution, showing methodological affinity with the ostinato adaptation described earlier. The Ballade is filled throughout with such cellular references of which the foregoing are just a few examples.



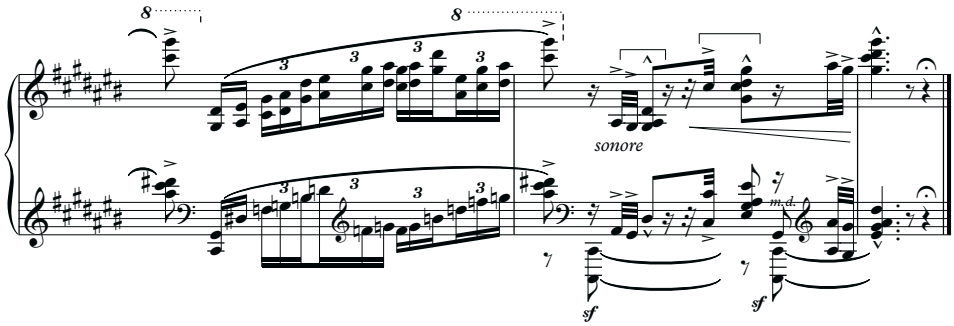
Example 5. John Ireland, Ballade, bars 155–157.

A word or two about tonality is pertinent before leaving the structural field. The Ballade is not "in" any key but tonal forces can nonetheless be detected. The opening material is cast in a G-based tonality and the end of the A section even provides the listener with something very close to a regular perfect cadence (Example 6).



Example 6. John Ireland, Ballade, bars 46–49.

The middle section if anything adopts G minor, although this is constantly disguised by wandering chromaticism. Nevertheless, the regular pedal Gs and B-flats which punctuate this ostinato-based passage indicate a rooting in G minor. The passage through tonal space is complex, not to say tortuous, but when the second climax of the work arrives, the music adopts C-sharp major, the key in which the work more-or-less unequivocally ends (Example 7). The music has thus travelled as far as possible through tonal space: from G major (minor) to its tritonal opposite C-sharp major. The hermeneutic implications of this will be discussed below.




Example 7. John Ireland, Ballade, bars 186–188.

### Hermeneutic analysis

This constant repetition and evolution of the cell structure, and the polarizing movement through tonal space yields a strong sense of journeying and certainly matches one of Michael Klein's four twentieth-century narrative discourse types [Klein 2013: 5] (Figure 2). The one he calls simply "narrative" is the best match:

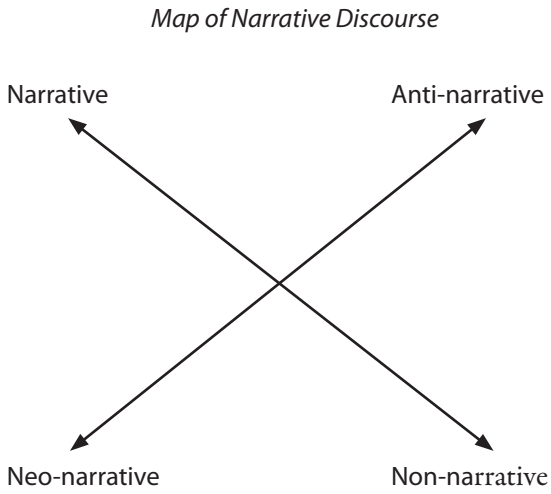



Figure 2. Michael Klein [2013], Map of Narrative Discourse.
(Reproduced by permission)

"music that largely accepts the tonal, topical, and thematic premises of the nineteenth century, including moments of thematic transformation, crisis and catastrophe, transcendence and apotheosis" [Klein 2013: 4]. However, there are also elements of Klein's third narrative type which he dubs "neo-narrative" in which "sometimes

the rhythmic drive is enough to give us a sense of musical plot" – one thinks of the Ballade's insistent ostinato – "or the gradual motion through register" (5) – and here the work's opening in the bass register and subsequent unfolding into high and low registers at both main climax points (seen in the graph above) indicate such motion. Klein later describes the left-hand side of his adapted semiotic square (or "western hemisphere" to use his exact terminology) as confirming rather than denying narrative, and, given that Ireland's Ballade is not in any way a product of the 20th-century avant-garde, it is not surprising that it can be identified as a descendant of the 19th-century narrative tradition.

A narrative trajectory has so far been shown to encompass two high points (one in the B section and one in the coda), and oppositional low points at various places, as well as a journey through tonal space which is as far as possible to travel. These are in themselves emotional signifiers, but they are only such in terms of immanent musical features as opposed to extra-musical ones. A certain amount of detective work is needed when searching for indices to the extra-musical in that no programme is specified by the composer beyond the use of the title "Ballade" which itself has narrative implications. To aid in a hermeneutic discovery, I would now like to introduce the subject of topics. Before doing this however, it would be as well to pause briefly and explain how I intend to apply topic theory to Ireland's Ballade because the substance of what follows might otherwise appear as hopelessly subjective. However, by drawing on a number of strands within topic theory, it is possible to offer a plausible rationale.

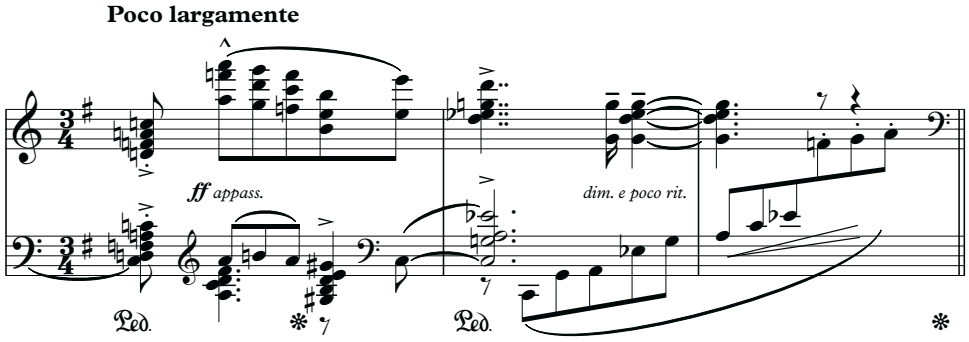
Topic theory as originated by Leonard Ratner [1980] was exclusively concerned with music from the Classical period, and it is evident that the "types" (marches, minuets, sarabandes *et al*) and "styles" (recitative, *sturm und drang*, singing *et al*) of which he wrote had universal currency in 18th- and early 19th-century Europe and would be recognised by any informed listener in the music of a broad range of composers. In other words, they operated horizontally, as it were, across the vertical axis of an individual composer's chronological output. Raymond Monelle requires topics to have "signification by association (the indexicality of the object)" and "a level of conventionality" [Monelle 2000: 80], what semiotician Charles Peirce referred to as "habit" [Peirce 1998 [1894]: 9], both of which requirements are obviously met by the relatively modest list of 18th-century topics originally drawn up by Ratner. However, with the passage of time and a greater stress on composer individuality and originality, this common language has tended to fragment and figures that "bear the marks of individual composerly idiolects" [Agawu 2009: 42–43] have to be taken into consideration. Elements have persisted, for example the march or the pastoral style, but others have been created and discovered, and Monelle is certainly open

to the idea that new topics, providing they meet his criteria, may be added to the topical "universe" [Agawu 1991: 43]. Janice Dickensheets [2012], in her lexicon of 19th-century topics, presented what may be regarded as European universals, but on reaching the 20th century, the picture has diversified and, for example, Melanie Plesch [2017] has written about Latin American topics in the music of South American composers and, even more specifically, Márta Grabócz [2002] has identified topics that are particular to Bartók.

Returning to the music of John Ireland, universal topics such as march, pastoral, even minuet, can be found, but there are also examples which are idiosyncratic, and these may be determined primarily by intertextual investigation: In what contexts do these composerly fingerprints occur? Can they comfortably be tied to an extra-musical signification? If the answer to these questions is "yes", then one can, perhaps tentatively, establish a topical presence. An objection may be raised here that, whilst such topics may be thought to possess indexicality, Monelle's other requirement of conventionality is not being met; how can it be in a newly discovered (or constructed) topic? Ratner described topics as "characteristic figures" and "subjects for musical discourse" [Ratner 1980: 9] and so, if a composer's personal characteristic figures occur in a range of works and contribute to a musical discourse, then there is no reason to deny them topical status. Indexicality can be shown via an intertextual approach and, with the passage of time, idiolects may well acquire conventionality as well.

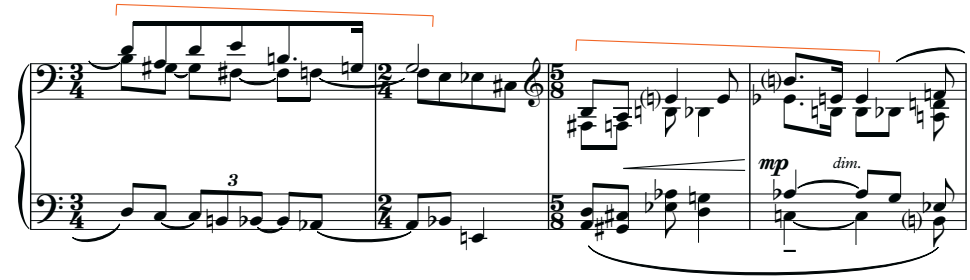
The heroic topic, discussed below, according to Ratner's taxonomy, bespeaks a style rather than a type, and the other three topics that I shall consider also fit Ratner's style category in that they reference emotional states rather than metres and rhythms. Eric Clarke has commented that in discourses concerning 20th-century music, the notion of topics as cultural units has been replaced by the idea that "specific emotions are conveyed, or triggered, by particular musical procedures" [Clarke 2005: 175]. As Michael Spitzer [2012] has so ably demonstrated, however, there is a long history of emotionally-endowed topics, and whilst Spitzer focuses in particular on the topic of anger in Mozart's music, the Classical *amoroso*, *Empfindsamkeit* and tragic styles as well as the Romantic *appassionato* and *lamentoso* styles furnish other examples of pre-20th century emotional topics. So it is within this tradition that I will be placing the yearning, frustration and anger topics that I have identified in Ireland's Ballade.

Firstly, there is what pianist Alan Rowlands calls "the passion motif" [Rowlands 2011: 174], but what I have elsewhere [2020] called the topic of yearning. A good example of it can be found in an earlier work called *On a Birthday Morning* [1922]. In an otherwise rather jolly piece, quite suddenly this phrase appears (Example 8):




Example 8. John Ireland, On a Birthday Morning, bars 116–118.


The birthday in question was Arthur Miller's, a one-time object of Ireland's affections, and this phrase, or similar, can be found in several of Ireland's songs and other piano pieces, for example "In a May Morning" from his piano suite *Sarnia,* which was dedicated to Michael Rayson with whom Ireland had been infatuated at the time. Since neither relationship reached any kind of satisfactory fulfilment, the topic of yearning seems an appropriate nomenclature.[1] Typical of the motive is quaver (or sometimes crotchet) motion that descends then rises and ends with a dropping interval in a dotted rhythm over chromatically-related harmonies. One of its manifestation in the Ballade occurs as follows (Example 9):




Example 9. John Ireland, Ballade, bars 23–26.

[1] In my article "Topicality in the Piano Music of John Ireland" (íMPAR *Online Journal for Artistic Research,* 2020), through an inductive process of intertextuality between Ireland's own and other composer's works, "yearning" presented itself as the best topical associate for the motive under discussion.

It is, however, more than just a motive, because in the case of both "In a May Morning" and the Ballade its use creates a musical discourse which forms the fabric of much of the A section of both pieces. The fact that this topic is invoked extensively in the A section of the Ballade as well as in later references to the A section material suggests that to regard these passages as indices to yearning, desire without fulfilment, is a valid interpretation.

The second topic I would like to discuss is not particular to Ireland but his use of it as a signifier is more personal than universal. Ostinatos are not an uncommon feature of early 20th-century music (one thinks of the *Rite of Spring*) and, as mentioned before in connection with Klyne's neo-narrative type, they offer an alternative structural paradigm to more conventional sonata principles. But what about their hermeneutic significance? The ostinato's relatively slow, insistent repetitiveness yields a sense of obsession and frustration, which, as dynamics increase and textures thicken, intensify as the music progresses through the B section leading inevitably to the first climax. A similar strategy has been identified by Raymond Knapp in Lerner and Loewe's music for *Camelot* wherein the musical's climactic number "Guenevere" "uses ostinato ... as an emblem of the obsessions that have generated this tragedy, as the carrier of the number's sense of inevitable fate, and as the means for shaping its climax" [Knapp 2009: 179]. These are words that could equally be applied to the role of the device in Ireland's work. So, the ostinato topic may be associated with obsession.

A third topic may be identified as anger, and here we can turn to intertextual considerations for evidence. The text of a song can helpfully provide clues to a topical association and for "In My Sage Moments" from *Five Poems by Thomas Hardy* dating from 1926, just three years before the Ballade, Ireland chose this text:

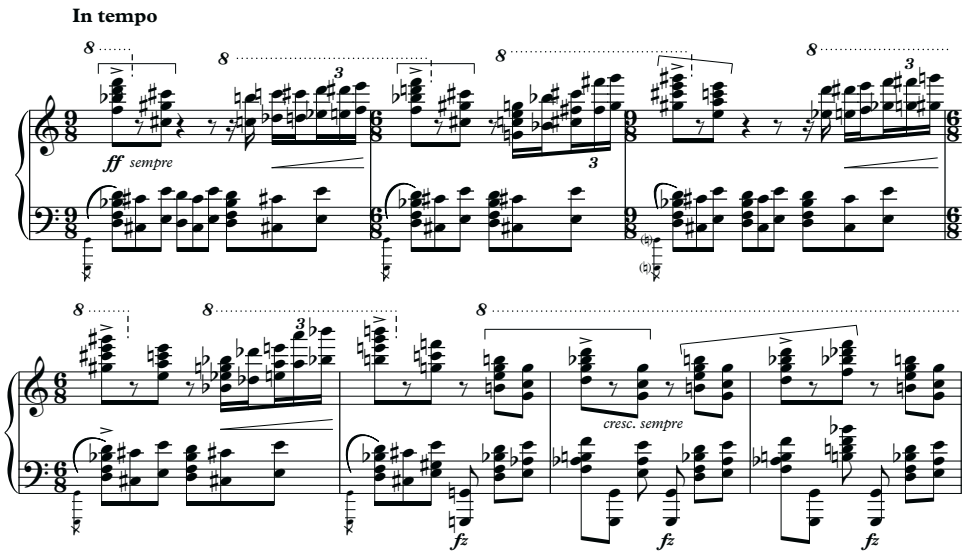
In my sage moments I can say,
Come not near
But far in foreign regions stay,
So that here
A mind may grow again serene and clear.

But the thought withers. Why should I
Have fear to earn me
Fame from your nearness, though thereby
Old fires new burn me,
And lastly, maybe, tear and overturn me!

So I say, Come: deign again shine
Upon this place

Even if unslackened smart be mine
From that sweet face
And I faint to a phantom past all trace.[1]

At the climax, where the poet self-woundingly but inescapably invites his lover-torturer back into his life ("Come"), the piano part presents a rising sequence of harmonised major 7ths, suggesting a correlation between the strident harmony and the discordant emotion of anguish. In the first climax of the Ballade, there is an even starker passage of rising major 7ths uncushioned by 3rds or 5ths which erupts out of the foregoing long drawn-out accumulative ostinato of obsession, providing a tortuous moment of dissonance and polytonality (Example 10).




Example 10. John Ireland, Ballade, bars 101–107.

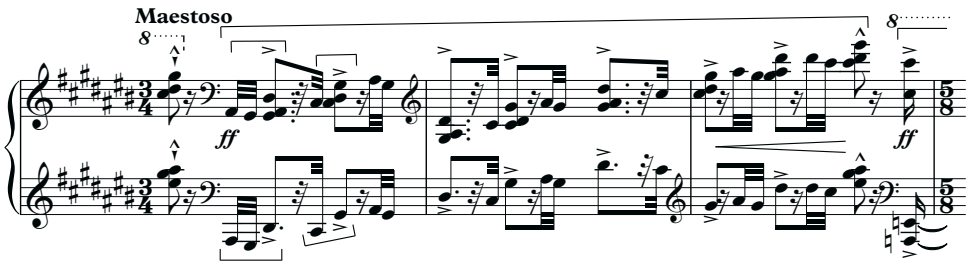
Mozart's music may seem a long way from Ireland's at this point, but it is interesting to read what the former wrote to his father on the subject of representing rage in music: "For just as a man in such a towering rage oversteps the bounds of order ... and completely forgets himself, so must the music too forget itself"; however he moderated this by continuing: "in music, even the most terrible situations, must never offend the ear ... must never cease to be *music*" [Spitzer 2012: 216].[2] For

[1] First published in 1925 in a collection of Hardy's poems called *Human Shows, Far Fantasies, Songs and Trifles.*

[2] Mozart is referring to an aria that he wrote for the character Osmin (*Die Entführung aus dem Serail*) who at one point loses his temper.

Mozart, Ireland's expression of anger would probably have offended the ear and no longer been music but, by extension of the principle which motivated Mozart and within the context of Ireland's own period and style, his musical parameters are pushed to their limit though not actually broken, and the music remains coherent. The emotional nuances and ambiguities afforded to "In My Sage Moments" via its text are nevertheless removed and the referent of anguish, by pushing the stylistic boundaries to the utmost, now seems uncompromisingly linked to anger. It is also experienced as a necessary outcome of the obsession (ostinato) topic, itself a consequence of the yearning topic.

As mentioned earlier, the yearning music is based in a tonality of G, the music of the radiant coda in C-sharp and this maximal tonal distance is matched by maximal topical contrast. The C-sharp based material is introduced thus (Example 11):




Example 11. John Ireland, Ballade, bars 150–152.

As early as 1915 Ireland had linked this motive to the concept of heroism in his Rhapsody, a war-time composition which polarises heroism and pastoralism producing a hybrid topic of conflict in the process [Hellaby 2020]. In the case of the Rhapsody, unstable tonality modifies the 19th-century topic of heroism (as heard for example in the finale of Beethoven's 5th symphony) to something much more nuanced. Here, however, the C-sharp major tonality is unequivocal, providing a rare moment of stability in an otherwise highly unstable work. The topic reappears at the end, suggesting a heroically positive outcome to an emotional struggle.

These four topics represent progression and polarity: three of them are obviously related, forming progressive stages on a journey from yearning to anger, heroism being a contradiction. This can be shown diagrammatically, as in Figure 3.

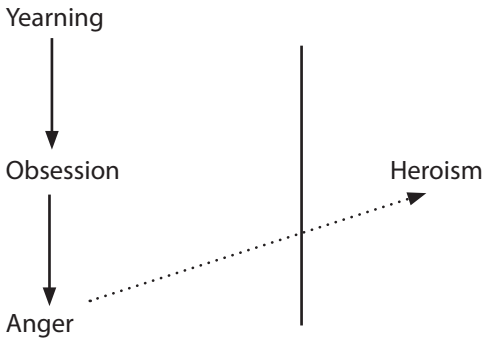



Figure 3. John Ireland, Ballade, topical progression.

**Brief biographical analysis**

Attempts to establish an affective link between a piece of music and a composer's biographical context have sometimes been greeted with mistrust. One thinks of Stravinsky's sceptical views [1998 [1936]] on linking Beethoven's *Eroica* to his immediate historical and personal situation. On the other hand, Hans-Heinrich Eggebrecht [1993] interpreted the B-A-C-H motif used in *The Art of Fugue* as symbolic of the composer's need for salvation. By comparison, reading aspects of Ireland's inner life into the music of the Ballade seems almost like stating the obvious. Certainly, in the case of the Ballade, elements of the composer's biography seem especially relevant.

During the years immediately preceding the composition of the Ballade, Ireland had suffered two personal blows: firstly, in 1927, the marriage of Arthur Miller, a long-standing object of the composer's affections, and secondly the dissolution of his own brief, disastrous, marriage in March 1928. In the diary entry of his friend Sylvia Townsend Warner concerning an evening spent with him at the end of the same month, she recalled that Ireland "went off into what a devil of a time he'd had" [Richards 2000: 158]. It is therefore easy to regard the Ballade's grim opening and subsequent tortuous progression through yearning, obsession and anger as indicative of Ireland's inner turmoils and the furious climax as an expression of his once-expressed desire to strangle his wife [159]. As noted earlier, however, the music ends heroically as if the struggle to overcome despair has been won, and it may not be too much of a stretch of the imagination to link this to Ireland's blossoming friendship with pianist Helen Perkin, who stated that between 1928 and 1930 "they were inseparable" [160]. Ireland's biographer, John Longmire, described Perkin as the composer's "muse" and "inspiration" [Longmire 1969: 27] and given that Ireland was later to dedicate works to her, one can postulate that this positive force in Ireland's life is invoked in the final radiant pages of the Ballade.

Whilst the above scenario is plausible and of contextual interest, it is important to stress that, when interpreting a work, biographical circumstances attached to that work's composition can at most be regarded as starting points and not as in any way interpretative sealants. That would be to limit a work to time, place and personality, and as Hans-Georg Gadamer has explained:

> "the hermeneutically enlightened consciousness ... allows the foreign to become one's own, not by destroying it critically or reproducing it uncritically, but by explicating it within one's own horizons with one's own concepts" [Gadamer 1976 [1972]: 94].

Nevertheless, knowledge of the circumstances of the work's composition helpfully interface with the hermeneutic interpretation offered above.

### Performing the Ballade

Robert Hatten writes that "a performer's agency embodies the virtual agencies implied in a work. When virtual agency seems indeterminate or there are multiple possible agencies, a performer's choices guide a listener's interpretation" [Hatten 2018: 219]. In making the music my own, all the analyses so far discussed have indicated a personal hermeneutic quest with its preferences and inevitable subjectivities, and thus when it comes to performing the Ballade, I am not presenting my own understandings and emphases as in any way definitive but am offering them as one viable course of action amongst others.

When playing the Ballade, it is helpful to understand its emotional trajectory with its progressional topics of yearning, frustration, anger and heroism. In the yearning passages which remind the listener of Ireland's lyrical music, perhaps descending from Brahms's late lyrical style, I feel it is important to preserve a singing tone but equally important to give the astringent harmonisations due weight given that these provide an important moderation of the yearning topic as it appears in this work, where it is presented in a more disturbed and restless manner than in other of the composer's compositions. This requires a fine balance between the upper notes and the accompanying harmony, the former needing a gentle emphasis from the outer fingers of the right hand, the latter requiring slightly less arm-weight and finger pressure (Video Example 1, bars 33–49, https://youtu.be/TywG1d3odpM).

At the two climax points (anger and heroism) I adopt different approaches. Force and incision of attack with, dare I say it, even a suggestion of tension in the forearm, seem appropriate for the dissonant outburst of bar 101 *etc*. if the full impact

of the anger topic is to be conveyed (Video Example 2, bars 99–105, https://youtu.be/JCvpRiwo-pg). For the heroic climax however, starting at bar 150, a more relaxed arm-drop into the keys to produce a full rather than a harsh tone can be felt to match the mood of the moment. At bar 153 *etc*. (and later equivalents), balance is again an issue, in that the exultant right-hand transformation of the yearning cell should not be overshadowed by the multiple thick chords played by the left hand. Here the secret lies, to some extent, in allowing the layout of the material to speak for itself: treble sonorities easily cut across those in the bass, so there is no particular need to project the right-hand material because a more-or-less equal amount of weight in both arms and hands will yield an appropriate balance in which the bass notes audibly support those played by the right hand but without domination. Naturally, aural monitoring is constantly called for with adjustments being made if the piano and the acoustic demand it.

Tempo is another important consideration. Ireland does not provide metronome marks but the instruction for the first main (cell-based) theme has "*Lento*" moderated by "*non troppo*", suggesting that the music should not be too static and that a sense of line and forward momentum are necessary for the narrative quality to come across convincingly. The B section which leads to the first climax is marked "*accel. un poco … Con moto moderato*" and the faster tempo needs to be evident to the listener, or the sense of mounting frustration (via the ostinatos) and ultimate anger will be weakened. This is particularly true of the octatonic passage starting at bar 93 where the score indicates "*poco a poco piu agitato*", in which the frustration of the ostinato-based music begins its final escalation (Video Example 3, bars 91–100, https://youtu.be/Qp-MlCaKPCk).

Ireland marks very little pedalling into the score but the more harmonic passages seem to me to benefit from generous support though not to the extent of harmonic blurring. There is perhaps some irony here in that the "smeared" (chromatically driven) harmonic progressions, an interior aspect of the music, have to be heard with clarity to be at their most telling. Exteriority needs to reflect interiority. The longest stretches of unchanged pedal complement the heroic passages in which the same harmony sometimes lasts for several bars and here I aim for maximal resonance, desirable if the message is to be fully conveyed (Video Example 4, bars 149–154, https://youtu.be/E0uXFAa4ofo).

## Conclusion

John Ireland's Ballade has proven to be a rich source for interpretative discovery, lending itself to analysis on several levels. Structural analysis has its place, but the days when authors such as Edward Cone [1968] and Eugene Narmour

[1988][1] could more-or-less unquestioningly give primacy to the insights of the analyst over the insights of the performer have long been left behind. Hermeneutics, semiotics and topic theory have, in recent decades, opened up the field of analysis into much broader and richer pastures but insights thus yielded have relatively rarely been applied to performance. For the performer tackling the work under discussion, or indeed many another work, there are plentiful sources of interpretative information on which to draw: motivic and tonal structure, topical presence, scored performance directions and performance traditions, amongst others.

Here a final cautionary note is pertinent, lest any reader should think I am suggesting that a combination of the above factors in a performance will necessarily generate a great one. There is no doubt that many of us will have been thrilled by performances given by artists who do not apply the sort of analytical thought here presented to their interpretations, preferring to rely on intuition and instinct. A solution to the mystery of that "X factor" which marks out a great performance from the merely good thankfully remains as elusive as ever.

***Sources***

Agawu, K. (1991). *Playing with Signs.* Princeton: Princeton University Press.

Agawu, K. (2009). *Music as Discourse*. Oxford: Oxford University Press.

Clarke, E. (2005). *Ways of Listening.* Oxford: Oxford University Press.

Cone, E. (1968). *Musical Form and Musical Performance*. New York and London: W. W. Norton & Co.

Dickensheets, J. (2012). The Topical Vocabulary of the Nineteenth Century. *Journal of Musicological Research*, 31 (2–3), pp. 97–137.

Eggebrecht, H-H. (1993). *J. S. Bach's 'The Art of Fugue': The Work and Its Interpretation*. Jeffrey Prater transl. Ames: Iowa State University Press.

Gadamer, H-G. (1976). *Philosophical Hermeneutics*. David Linge (ed) and transl. Berkeley and Los Angeles: University of California Press.

Grabócz, M. (2002). Topos et dramaturgie: Analyse des signifié et de la stratégie dans deux movements symphoniques de B. Bartok. *Degrés* I (j18), pp. 109–110.

Hardy, T. (2015 [1925]). *Human Shows, Far Phantasies, Songs, and Trifles*. London: Macmillan.

[1] For example, Cone regards it as a "danger" that "at some point ... we are no longer achieving a performance growing out of a musical structure, but an 'interpretation' more or less arbitrarily applied to it" [Cone 1968: 49]; and Narmour writes of a performance by Julius Katchen of a Brahms Intermezzo that "it lacks analytical insight ... which ramifies negatively throughout" [Narmour 1988: 321].

Hatten, R. (2018). *A Theory of Virtual Agency*. Bloomington and Indiana: Indiana University Press.

Hellaby, J. (2020). Topicality in the Piano Music of John Ireland: A Performer's Perspective. íMPAR *Online Journal for Artistic Research* 4 (1), pp. 31–55.

Horowitz, J. (1992 [1982]). *Arrau on Music and Performance*. Mineola, New York: Dover.

Klein, M. (2013). Musical Story. In: M. Klein and N. Reyland (eds). *Music and Narrative Since 1900*. Bloomington and Indiana: Indiana University Press, pp. 3–28.

Knapp, R. (2009). *The American Musical and the Performance of Personal Identity*. Princeton: Princeton University Press.

Longmire, J. (1969). *John Ireland, Portrait of a Friend*. London: John Baker.

Monelle, R. (2000). *The Sense of Music*. Princeton and Oxford: Princeton University Press.

Narmour, E. (1988). On the Relationship of Analytical Theory to Performance and Interpretation. In: E. Narmour and R. Solie (eds). *Exploration in Music, the Arts, and Ideas.* Stuyvesant: Pendragon Press, pp. 317–340.

Peirce, C. (1998 [1894]). What is a Sign? In: Peirce Edition Project (ed). *The Essential Peirce.* Bloomington and Indianapolis: Indiana University Press, pp. 4–10.

Plesch, M. (2017). Decentring Topic Theory: Musical Topics and Rhetorics of Identity in Latin American Art Music. *Portuguese Journal of Musicology* 4 (1), pp. 27–32.

Ratner, L. (1980). *Classic Music, Expression, Form and Style.* New York: Schirmer Books.

Richards, F. (2000). *The Music of John Ireland*. Aldershot: Ashgate.

Rowlands, A. (2011). Some Musical Fingerprints. In: L. Foreman (ed). *The John Ireland Companion.* Woodbridge: The Boydell Press, pp. 166–180.

Spitzer, M. (2012). The Topic of Emotion. In: E. Sheinberg (ed). *Music Semiotics: A Network of Significations*. Abingdon: Routledge (Ashgate), pp. 211–224.

Stravinsky, I. (1998 [1936]). *An Autobiography*. New York and London: W. W. Norton & Company.