

SMI Conference – Queen's University Belfast, 7 and 8 May 2004

Friday, 7 May

12: 15 pm: **REGISTRATION** coffee and tea; foyer, School of Music.

1:00-2:30 PLENARY SESSION, HARTY ROOM

1: 00 Welcome Jan Smaczny (QUB)

Presidential address Harry White (UCD)

'Variations on an Air: The Discourse of Musicology in Ireland'

Information Session, Projects Chair: Jan Smaczny (QUB)

1:30 - *Encyclopaedia of Music in Ireland*, Barra Boydell (NUI Maynooth)

1:45 - SMI Online Journal, Paul Everett (UCC) and Wolfgang Marx (UCD)

2:15 - RISM, David Rhodes (WIT)

2.30 – 4:00 pm: Parallel sessions

Harty Room *RISM I* Chair: Barra Boydell (NUI Maynooth)

David J. Rhodes (WIT) 'The Irish RISM Working Group'

Ann Buckley (NUI Maynooth) 'Irish Sources pre-1600'

Sarah McCleave (QUB) 'Music in Ireland 1600-1800: Some Web Resources'

Old McMordie Hall *Music and Psychology* Chair: Julian Horton (UCD)

Louise O'Riordan (UCC) 'Music and noise in Lynch's *The Elephant Man*'

Wolfgang Marx (UCD) 'The Use of synaesthesia in "understanding" music'

Tomás Elnaés (TCD) 'Restlessness and mental conflict: Arnold Bax's second symphony and a few aspects of form'

Lecture Room *New Musicology* Chair: Aidan Thomson (QUB)

Seamus Carr (NUI Maynooth) 'The Great divide: Adorno's concept of mediation in music analysis'

Catherine Henry 'Opera, operatic theory and the new musicology: A Preliminary investigation'

4.00 – 4.30 pm: **REGISTRATION** coffee and tea; foyer, School of Music

4.30 – 6.15 pm: Parallel sessions

Harty Room *Attributions, Aesthetics and Style* Chair: Paul Everett (UCC)

Andrew Robinson (TCD) 'Odious comparisons: Henry and William Lawes's Choice Psalms of 1648'

Jonathan Drennan (QUB) 'The Ambiguity of "R": Attributions to Giovanni Rovetta (c.1596-1668)'

Keith Pascoe (UCC) 'New light on the early catalogues of the music of Luigi Boccherini'

Jan Smaczny (QUB) 'Dr Dvorak steps off his world of Baroque certainty'.

Old McMordie Hall *Form and Analysis I* Chair: David Temperley (U Rochester)

Caireann Shannon (UCD)

'Reading and misreading Vaughan Williams's oboe concerto: Analytical approaches to the first movement'

Áine Heneghan (TCD) 'Parataxis in Schoenberg's incipient dodecaphony'

Julian Horton (UCD) 'Bruckner's symphonies and the theory of sonata deformation'

Lecture Room *Sources for Performance* Chair: Yo Tomita (QUB)

Derek Cremin (UCC)

'I'm sorry Dave ... I can't do that: Approaches to performance practices on the world wide web'

Simon Trezise (TCD)

'The Maplseon Cylinders as evidence for early twentieth-century performance practice'

Jane Casey (QUB)

'Corelli's Op. 5: Manuscript sources as evidence for eighteenth-century free ornamentation'

Friday 7 May cont'd

6.20 pm: AGM of the SMI, HARTY ROOM

7.10 – 7.50 pm: Reception, SARC

8.00 pm: Conference dinner, Café Renoir, Botanic Avenue

Saturday, 8 May

8:15 Breakfast, 'Cloisters' in Student Union

9.00 – 11.00 am: Parallel sessions

Harty Room *Source Studies* Chair: Ian Woodfield (QUB)

Yo Tomita (QUB)

'Recently discovered sources of Bach's *Well-Tempered Clavier* and their implication'
Paul Everett (UCC) 'The Original versions of Vivaldi's *Four Seasons*'

Conflictual Relationships

Fiona Palmer (QUB) 'Vincent and Mary Novello: family ties, values and quarrels'

Adele Commins (NUI Maynooth) 'Parry and Stanford: Colleagues in conflict'

Old McMordie Hall *National Styles and Identities I* Chair: Jan Smaczny (QUB)

Jacqueline Waeber (TCD) 'Faisons donc revenir les Italiens et tout Paris retournera les voir'

Annina Ahola (UCD)

'Franco Faccio's *Amleto*: a Struggle for the renewal of mid nineteenth-century Italian opera'

Michael Murphy (MI Limerick)

'Karłowicz and Novak in the Tatras: an Eco-musicological perspective'

John O'Flynn (MI Limerick)

'The Articulation of identity and nostalgia in the (re-) presentation and reception of music selected from "The Irish Ring" operatic repertoire'

Lecture Room *German Music and Critics* Chair: Anne Leahy (DIT)

Nicole Grimes (TCD)

'Vom musikalisch reinen und schoenen: Hanslick's reception of Hiller and Brahms reconsidered'

Patricia O'Connor (UCD) 'Brahms's Double Concerto'

Abigail Chantler (TCD) 'Crossing boundaries: a Dabbler's contribution to music history'

Sinéad Dempsey (U Manchester) 'Sa(l)vaging Mendelssohn: a Closer look at his obituaries'

11.00 – 11.30 am: REGISTRATION (final) Coffee and tea, foyer, School of Music

11.30 am – 1.00 pm: Parallel sessions

Harty Room *Form and Analysis II* Chair: Gareth Cox (MI Limerick)

Hazel Farrell (WIT) 'Octatonicism in Irish composition: Philip Martin's Piano Concerto No. 1 (1986)'

Evaggelia Vagopoulou (U Bristol), 'Xenakis's *Oresteia*: Antiquity and modernity'

Old McMordie Hall *RISM II, Case Studies* Chair: David Rhodes (WIT)

Anne Dempsey (Coleraine) 'The Music collection at Armagh cathedral'

Kerry Houston (NUI Maynooth)

'Mr. Tallis in Dean Aldrich's clothes: an investigation of differing versions of Tallis's music disguised by Henry Aldrich and taking on a new costume on its journey to Dublin'

Lecture Room *Compositional Legacies* Chair: Simon Tresize (TCD)

Laura Watson (TCD) 'Paul Dukas: Reconsidering the silence of the later years'

Ciaran Crilly (UCD) 'The (Syn)Aesthetics of Modernism: *Entr'acte* and Satie's last dance'

Sat. 8 May cont'd

1.00 pm: lunch, Old McMordie Hall

2.00 pm: Concert, Harty Room

2.45- 4.00 pm: Parallel sessions

Old McMordie Hall *National Styles and Identities II* Chair: Sarah McCleave (QUB)

Katy Cooper (U Glasgow)

'"Monotonous dirges and irreverent sentiments"?: a Fresh look at *Cantus, Songs and Fancies*'

Peter Downey (St. Mary's University College)

'*Erin! Oh Erin!* and *Cauld Frosty Morning*: William Thomson, Ludwig van Beethoven and the history of an insular folksong'

Lecture Room *Music and Tradition* Chair: Michael Murphy (MI Limerick)

Deirdre Ní Chonghaile (UCC) '*Bailiúchán Bhairbre – Uncovering an island collection*'

Helen Phelan (U Limerick) '*Solomon and Derrida: Wisdom traditions in the understanding of ritual and music*'

Harty Room *Music and Community I* Chair: TBC

T.J.H. McCarthy (UCD) '*Quid est musica? Vericater canendi scientia: medieval music theory as the science of singing*'

Anne Leahy (DIT) '*Bach's Prelude, Fugue and Allegro for lute (BWV 998): A Trinitarian statement of faith?*'

4.00 pm: Coffee and tea, foyer, School of Music

4.30 –5: 25 pm: Parallel Sessions

Harty Room *Lecture Recital* Chair: Fiona Palmer (QUB)

Beatriz Montes '*The Influence of gypsy chants on piano music*'

Lecture Room *Music and Community II* Chair: TBC

Susan O'Regan (CIT) '*The Musical gentlemen of eighteenth-century Cork*'

Gareth Cox (MI Limerick)

'Fritz Brase's Contribution to Irish musical life, 1923-1940'

5:30 PLENARY SESSION, Harty Room Chair: Harry White (UCD)

Keynote lecture Professor Michael Beckerman (New York University) '*Dvorak: A Minor Quartet*'

6.30 pm: Wine reception and farewell, Old McMordie Hall

For the duration of the conference Rosemary Dooley will be providing a book (new and second hand) purchasing service in Jan Smaczny's Room (opposite the Old McMordie Hall).

ABSTRACTS

SMI Conference, 7-8 May 2004

The Queen's University of Belfast

CARR, Seamus (NUI Maynooth)

'The Great Divide: Adorno's concept of mediation in music analysis'.

I will focus on, what is generally perceived, as Adorno's ambivalent stance on this issue. Whereas Adorno finds analysis indispensable, it is only the empirical arm of his aesthetics of music, and is found lacking if used alone, it is (for him) merely one stage in the larger process of critique, interpretation and understanding. The crux of the matter being the problem of positivism (under which he subsumes empiricism), and as a result, the rejection of (what is for Adorno) art's enigma, or riddle-character. Adorno's thought raises the question of extracting musical meaning from the inner structure of a given work and what the resulting 'truth content', says in relation to outer social reality. I will focus and draw upon the lecture he gave in 1969 at Frankfurt University "Zum Problem der musikalischen Analyse" as well as his 1968 work 'Berg: Der Meister des keinsten Uberangs' a volume in which he reflects on his own earlier analysis of Berg written in the 1930s. I will incorporate a brief section outlining Adorno's own thoughts on the fundamental nature of music, citing his essay "Music, Language and Composition" (1956). The use of the concept of mediation is an argument put forward by Max Paddison in his recent essay "Immanent or Musical Stocktaking? Adorno and the Problem of Musical Analysis" (2002). I will engage with Paddison's important argument and hope to enhance further understanding of this critical concept.

CHANTLER, Abigail (TCD)

'Crossing Boundaries: A Dabbler's Contribution to Music History'

But what about [Hoffmann's] music?

It doesn't get very good marks, because musicians don't like dabblers, and literary men don't like people who cross boundaries – especially musical boundaries. If you're a writer, you're a writer, and if you're a composer, you're a composer – and no scabbing.

~ Robertson Davies, *The Lyre of Orpheus* (1988)

Whilst the seminal importance of E. T. A. Hoffmann's famous 'Review of Beethoven's Fifth Symphony' (1810) is widely acknowledged—along with the influence of his fantastic imagination on Schumann—his compositions have received scant attention, particularly within Anglo-American musicology. Whilst Hoffmann's achievements as a composer were far from negligible (his oeuvre included c.20 stage works, 8 piano sonatas, chamber music, and sacred and secular vocal music), he unquestionably failed to earn for himself a place in the musical 'canon' which, ironically, he was (as a music critic) so influential in formulating. However Hoffmann's compositions are historically significant as a practical realization of his aesthetic theory—an area of his thought stimulated by his activities as a composer, conductor, and music critic, as well as by his engagement with romantic literary theory and philosophy. Indeed it was arguably as a 'dabbler' who 'crossed boundaries', and who thereby

demonstrated the importance of developments in the history of ideas for the compositional and reception history of music, that Hoffmann created an historically significant legacy.

COMMINS, Adèle (NUI Maynooth)

'Parry and Stanford: Colleagues in Conflict'

In 1893 the Royal College of Music opened its doors to its first music students; thus began the working relationship between Sir Hubert Parry (1848-1918) and Sir Charles Villiers Stanford (1852-1924). Parry was appointed Professor of Musical History and Professor of Composition, a role which he shared with Stanford. Stanford was also Professor of Orchestration and Conductor of the Orchestra.

During their early years at the RCM they established an effective working relationship. On many occasions Stanford conducted works by Parry with the Cambridge University Musical Society and he was also responsible for instigating many commissions of Parry's works. Nevertheless Stanford was critical of Parry's music at times as was Parry of Stanford's.

In 1894 a vacancy arose at the college for the post of director. Both Parry's and Stanford's names were put forward along with three others. Unfortunately for Stanford Parry was elected director and consequently became Stanford's immediate boss. After this their relationship began to deteriorate, and many arguments followed, mostly over financial matters.

While this paper will primarily focus on the relationship between these two men and the impact that the changes at the RCM had on Stanford's life, it will also consider the question of the possible influence which Parry exerted on Stanford in terms of compositional output and style.

COOPER, Kathryn (U Glasgow)

'...monotonous dirges and irreverent sentiments...?'

A Fresh Look at 'Cantus, Songs and Fancies'

In 1879 a facsimile of the 1682 edition of Forbes 'Cantus Songs and Fancies', the first book of secular music to be published in Scotland, was produced in Paisley for the New Club Series. The purpose of the reprint was antiquarian. It was prefaced nevertheless by an assessment of the Cantus's importance within the history of music in Scotland. Far from exonerating the book as an influential and important publication, the anonymous author concentrates on the book's credentials as an example of truly Scottish Music. In so doing, he reiterates an epistemology that goes back to Daune (1839) and beyond. Indeed, its legacy is still with us today.

A thorough study of the book's circumstances invites us to consider the original three editions from quite a different perspective. As I will show, the book offers a unique glimpse into the practices of the Song Schools of the late 17th Century, and along with other sources from around the same time, helps us to understand why the successive editions contain their mixed repertoires of Scottish, English and Continental music. The time is long overdue to view the three original editions of the Cantus (first published in 1662) from the perspective of the original publishers and users.

COX, Gareth (MI Limerick)

'Fritz Brase's Contribution to Irish Musical Life 1923-1940'

The German composer and conductor, Fritz Brase was born in Egestorf in the Deister near Hanover in 1875. After a career at the very peak of his profession as bandmaster of the Kaiser Alexander Garde Grenadier Regiment in Berlin, Brase moved to Ireland in 1923 to set up a music school for the Irish Army. He was to stay in Dublin until his death there in 1940 during which time he established four army bands and co-founded the Dublin Philharmonic Society, an organisation which was to play a significant role in Dublin's concert life in the ten years of their existence (particularly by promoting works by Irish composers). Having studied composition in Leipzig with Carl Reinecke and in Berlin with Max Bruch, Brase composed quite extensively for both military band and orchestra and his works include a Symphony in D of 1905 and many Irish Rhapsodies. He was also responsible for the official arrangement of the National Anthem and conducted the first music broadcast for Radio Éireann. Other issues examined in the paper include Brase's contribution to Irish music education, his activities in the formation of the Nazi Party in Ireland, the curious fact that the Irish Army musicians played in philharmonic pitch (rather than the higher pitch used by English bands), and the contribution of another German musician, Brase's assistant, Friedrich Sauerzweig.

CREMIN, Derek (UCC)

'I'm sorry Dave...I can't do that: approaches to performance practices on the World Wide Web.'

When performers are placed in a learning environment that is rich in its content and structurally interconnected from one source to another, they should be able to make the connections which are necessary to a deeper understanding of musical works. By presenting performers with concrete models for them to experience, it may provide new modes of expression for interpreting music. Current technology may claim to offer exciting possibilities for enabling—potentially transforming—educational experiences yet no amount of online work can overcome bad teaching or substitute for teacher preparation. Indeed, employing effective online enhancement requires more intentionality, organization, and more advanced planning on the part of educators to achieve instructional goals. This paper will deal with some attempts at transference of performance issues into technical data and the possibility of an holistic learning environment which allows the performer to access more information enabling them to achieve a better understanding of a piece.

DEMPSEY, Sinéad (U Manchester)

'Sa(l)vaging Mendelssohn: A Closer Look at his Obituaries'

Clive Brown's recent biography describes Mendelssohn's obituaries as 'occasions for honouring his memory, rather than for sophisticated critiques on the value of his legacy'. On closer inspection, however, these texts reveal ambivalent attitudes towards the composer and his legacy. Rather than simply extolling his virtues, Mendelssohn's obituaries reflect more complex agenda: in appraising his output and standing, they present a vivid picture of the aesthetic, social and political tensions of the late 1840s. Some concentrate on his impact as a conductor and a cultural figurehead, seemingly marginalizing his importance as a composer. Others seek to counter the views of critics hostile to the composer, mounting a rearguard attempt to salvage his reputation.

These texts, written just a few months before the onset of the 1848 revolutions, reflect the highly politicized concerns of musical discourse in this period. Some of the obituaries seek to reinvent Mendelssohn as a model composer for the burgeoning democratic age, while others consigned him to irrelevance. The idea that Mendelssohn's music embodied a defunct age and standpoint was by no means new; during his lifetime, several commentators produced critiques of the composer that resemble premature obituaries, locating his productive achievements firmly in the past. As a result, his death provided both Mendelssohn's opponents and champions with an opportunity to set the record straight, and thus to help to determine how posterity would view him.

DOWNEY, Peter (Music Department, St Mary's University College)

'Erin! oh Erin! and Cauld Frosty Morning: William Thomson, Ludwig van Beethoven and the history of an insular folksong'

The engagement of Beethoven in the composition of settings of folksongs for the early 19th century drawing room has been studied recently by Barry Cooper in the monograph 'Beethoven's Folksong Settings – Chronology, Sources, Styles' (1994). He has also examined the sources of Beethoven's settings of Irish tunes in the article 'Beethoven's Folksong Settings as Sources of Irish Folk Music' (1995). As a result, one of the unpublished settings - the piece that has been given the title 'Erin! oh Erin! - Cauld Frosty Morning' by Cooper - has been removed from the Irish settings on the basis of its inclusion in mid-18th century Scottish collections. But is it actually Scottish? The present paper examines the previous history of 'Erin! oh Erin!-Cauld Frosty Morning' in an attempt to find a solution to the question posed. In so doing, it shows the routes by which some folk melodies were transmitted in these islands, highlights some ways in which melodies that were once considered as 'folk' could join the repertory of the 'mainstream' in the 18th and early 19th centuries, and it also brings to light other possible sources for the melodies sent to Beethoven by his publisher, the Edinburgh-based William Thomson.

DRENNAN, Jonathan (QUB)

'The ambiguity of 'R': Attributions to Giovanni Rovetti (c.1596-1668)

This paper discusses the authorship of two Masses which have been attributed to the Venetian musician Giovanni Rovetta (c.1596-1668) - Monteverdi's successor at St. Mark's, Venice. (Interestingly, I have discovered that one of the Masses is not by Rovetta; this addresses a misattribution which spans centuries.)

ELNAES, Thomás (TCD)

'Restlessness and mental conflict: Arnold Bax's Second Symphony and a few aspects of form'

The music of the British composer Arnold Bax (1883-1953), whose music was inspired by the people, culture and landscapes of Ireland, is currently undergoing a revival. The life of this highly complex and prodigious figure has been brilliantly described by Lewis Foreman, Colin Scott Sutherland and others, but work on understanding his music is still very much in its early stages.

My paper addresses a psychological profile of Arnold Bax the person, in relation to the form and shape of his symphonies. I argue that Bax's symphonies are in a highly personal style and audiences are confused as to what to make of his music. Musicologists seem unable to agree whether there is a rigorous overall plan to his movements e.g. sonata structure, or if he is altogether more spontaneous in presenting his ideas. Inability to understand Bax's

compositional plan, is a returning issue in these discussions. A potential connection is that between Bax's nomadic and restless nature and his inability to settle for long periods, and the actual outline of form and shape in his symphonies. I argue that Bax's music takes its shape from his personal emotional gestures as an artist rather than the overall plans tradition provides the composer with. In this paper I explore these connections. Arnold Bax's production is extensive, and naturally I cannot cover it all. Therefore my paper focuses on the 2nd symphony.

EVERETT, Paul (UCC)

'The Original Version of Vivaldi's Four Seasons'

The version of *Le quattro stagioni* with which we are familiar – the most frequently recorded and probably most abused music of all time – is a special one prepared by Vivaldi in c1720 for publication in Amsterdam. After some delay, that collection (the composer's Op. 8) eventually appeared late in 1725, by which time the Seasons were already old music by the standards of the age, having been composed approximately a decade earlier. It is certain that the concertos had circulated in manuscript since the mid-1710s, at least in Italy, though hardly anything of this manuscript tradition has come down to us. Sadly, the documents that might explain everything, the composer's autographs for the Seasons, are lost.

What was the original version of the Seasons like? How different was it from the relatively late version known to us from Op. 8? At what point were the four sonnets and literary captions added? Is there any such thing as a definitive version? This paper will examine some of the scant but tantalizing evidence concerning the genesis of these celebrated concertos and the various states in which they existed both before and after the publication of Op. 8.

GRIMES, Nicole (TCD)

'Vom Musikalisch Reinen und Schönen: Hanslick's Reception of Hiller and Brahms Reconsidered'

Current scholarship accords to Eduard Hanslick the main responsibility for the view of Brahms as a composer of 'absolute music.' Further, it has been suggested by a number of commentators, that Hanslick's musical aesthetic did not change fundamentally from that espoused in his 1854 monograph *Vom Musikalisch Schönen*, to that evidenced in his subsequent critical writings. With reference to his musical criticism, however, which was published in its original form as newspaper articles and feuilletons, and later compiled by Hanslick into a number of anthologies, he only rarely transcribed the texts word for word from the original.

In a feuilleton written for the *Neue Freie Presse* in 1857, Hanslick described Ferdinand Hiller as a composer who, since the death of Mendelssohn and Schumann, may be called 'the most important living composer in the field of pure instrumental music.' In a further article written almost thirty years later, Hanslick stated that 'I hardly know half of all Hiller's compositions; that tells how poorly he interests me.' Similarly, his original opinions on the works of Brahms also changed. However, in the case of Brahms, he judged a number of works more positively in later years.

By drawing on Hanslick's critical writings on these composers, I explore the relationship between his aesthetic theory and critical theory. I investigate the apparent contradiction

inherent in the fact that while Hanslick remained faithful to the aesthetic theory laid out in the 1854 monograph, his opinion on the composers he chose to champion that theory changed substantially.

FARRELL, Hazel (WIT)

'Octatonicism in Irish Composition: Philip Martin's Piano Concerto No. 1 (1986)'

Numerous composers have been attracted to the octatonic collection, in many cases because of its inherent versatility and potential interaction with other tonal and post-tonal collections. Varying degrees of octatonic usage are clearly evident in the works of several Irish composers including Brian Boydell, Raymond Deane and Fergus Johnston who employ it as a source of pitch material in combination with various other collections. However, Philip Martin (b. 1947) bases many of his compositions almost entirely on the octatonic collection and its subsets, and octatonic material can be detected both vertically and horizontally throughout many of his works, with the complete octatonic collection 8–28 and its primary subset 7–31 often featuring strongly. This paper examines Martin's extensive and convincing employment of octatonicism in the first movement of his Piano Concerto No. 1 (1986).

HENEGHAN, Áine (TCD)

'Parataxis in Schoenberg's incipient dodecaphony'

In his *Gedanke* manuscripts Schoenberg outlined three methods of linking small musical components: 'unfolding,' typified by the contrapuntal compositions of Bach; 'development' (and 'developing variation'), characteristic of the homophonic style of the 'Wiener Klassik'; and 'stringing together' (*Aneinander-Reihung*), the most 'primitive' of the three and illustrated by Schoenberg in his analyses of Franz Lehár's operettas and the waltzes of Johann Strauss. Although most appropriate for folk and popular music, 'stringing-together' was not precluded in higher art forms, as confirmed by Schoenberg's comments on rhythmic repetitions in the music of Schubert, Schumann and Brahms.

Notwithstanding these three modes of presentation, analyses of Schoenberg's oeuvre continually privilege developing variation, thereby obscuring the importance of contrapuntal and, in particular, popular presentation. Drawing on published and unpublished sources, this paper traces the principle of 'stringing-together' in Schoenberg's compositions of the early 1920s, identifying in his additive motivic and phrase construction an organisation akin to parataxis. As an arrangement of propositions without a connective, parataxis is apparent not merely in the juxtaposition of closed musical units but in the absence of structural hierarchy. Schoenberg's predilection for simple dance forms, characterised by a preponderance of rhythmic repetitions and symmetrical structures, further attests his interest in this 'primitive' form of presentation. At a time when he found the composition of sonatas to be problematic, popular forms—together with their contrapuntal counterparts—played an important role in the evolution of dodecaphony.

HORTON, Julian (UCD)

'Bruckner's Symphonies and the Theory of Sonata Deformation'

Sonata deformation theory constitutes possibly the most substantial recent contribution to the analytical literature dealing with the sonata-type repertoire of the later nineteenth and early twentieth centuries. This notion, prefigured in Charles Rosen's *Sonata Forms*, developed by James Hepokoski in relation to the music of Sibelius and Strauss and subsequently elaborated both collaboratively and separately by Warren Darcy and Hepokoski amongst others, posits

nineteenth-century practice as a critical response to a theorised, normative model of sonata form. The widespread formal experimentation evident in the instrumental and symphonic repertoire from Chopin to Schoenberg arises from a more-or-less conscious distortion of the normative pattern proposed seminally by Anton Reicha, and consolidated in the *Formenlehre* abstractions of A.B. Marx and Carl Czerny, which in turn evolved as part of the pedagogical reception of Beethoven.

This paper offers a critical appraisal of the extent to which deformation theory affords a satisfactory basis for understanding the novel sonata procedures in Bruckner's symphonies. The formal strategies of these works have proved habitually resistant to unproblematic sonata readings. Persistent accusations of formlessness have often been challenged by the detection of forming processes that cut across the perceived requirements of classical formal archetypes. Yet, pace Darcy's 1997 study of deformational procedures in Bruckner, I shall contend that this concept gives an inadequate rendition of the symphonies' sonata forms, misrepresenting the nature of the composer's didactic experience, the relationship of norm and deviation in the music, and the place the symphonies occupy in the general development of the genre after Beethoven. Ultimately, the ramifications of this critique for the wider application of deformation theory will be considered.

HOUSTON, Kerry (NUI Maynooth)

'Mr Tallis in Dean Aldrich's clothes: an investigation of differing versions of Tallis's music disguised by Henry Aldrich and taking on a new costume on its journey to Dublin.'

Henry Aldrich was dean of Christ Church Oxford from 1689 until 1710. He was a keen amateur musician and composer of both sacred and secular vocal music. He is best remembered for his catches and for his adaptations or re-compositions of Latin works by Tallis, Byrd, Palestrina, Carissimi and others. These works are represented in the part books at Christ Church, Oxford and some also appear in Page's *Harmonia Sacra*, Boyce's *Cathedral Music* and Arnold's *Cathedral Music*.

Several works travelled as far as Dublin where they are present in the part books of the cathedrals. This paper examines one anthem which exists in a very disguised form in Dublin. The identification of the work was frustrated by the lack of a database of incipits for comparison. A RISM A/II catalogue for the UK and Dublin was initiated in the 1960s and a card index was created, but the work was never published. This project has now been revived and the remit has been widened to cover all parts of Ireland. This project will allow searching a database of incipits by general melodic shape. This will assist greatly in the type of investigation described above and will undoubtedly throw much new light on regional variants of many other works.

LEAHY, ANNE (DIT)

'Bach's Prelude, Fugue and Allegro for Lute (BWV 998): a Trinitarian Statement of Faith?'

It is now widely acknowledged and accepted today that in the realm of his sacred music Bach was deeply influenced not only by the liturgy of the Lutheran Church but also by the writings of Martin Luther and other theologians of the 16th to early 18th centuries. It is equally accepted that in general Bach used the same musical language in all of his works, sacred and secular. With that in mind, might one ask the question that if theology permeates the musical language of his sacred works, then does theology similarly undergird his freer

instrumental works, works that stand well outside the liturgical constraints of his sacred music?

The Prelude, Fugue and Allegro for Lute (BWV 998) has to date received little attention in musicological literature. This work offers many interesting issues to be explored. It is a tripartite work, whose central movement is a da capo fugue, a rare occurrence in the music of Bach. The fugue subject seems to be based on line 1 of Luther's Christmas chorale Vom Himmel hoch, da komm ich her. This is confirmed by scrutiny of the theme of the concluding Allegro, which is in fact a direct citation of the opening variation of Bach's Canonic Variations on the same hymn melody (BWV 769/769a). This motive has been shown to be very significant in the chorale-based works of Bach. The clear quotation of such an important sacred theme in a secular work begs the question of whether there are therefore other theological elements in this remarkable work? Bach employs the Trinitarian key of E-flat for the entire work and the equally symbolic time signature of 12/8 in the opening movement. In a sacred work this would be regarded as deeply significant. This paper will show how not only did Bach employ the same musical language for all of his compositions, but he also was seemingly not afraid to incorporate theological content in a secular work SMI Conference 2004 Anne Leahy DIT Conservatory of Music & Drama (Dublin)

Bach's Prelude, Fugue and Allegro for Lute (BWV 998): a Trinitarian Statement of Faith? It is now widely acknowledged and accepted today that in the realm of his sacred music Bach was deeply influenced not only by the liturgy of the Lutheran Church but also by the writings of Martin Luther and other theologians of the 16th to early 18th centuries. It is equally accepted that in general Bach used the same musical language in all of his works, sacred and secular. With that in mind, might one ask the question that if theology permeates the musical language of his sacred works, then does theology similarly undergird his freer instrumental works, works that stand well outside the liturgical constraints of his sacred music?

The Prelude, Fugue and Allegro for Lute (BWV 998) has to date received little attention in musicological literature. This work offers many interesting issues to be explored. It is a tripartite work, whose central movement is a da capo fugue, a rare occurrence in the music of Bach. The fugue subject seems to be based on line 1 of Luther's Christmas chorale Vom Himmel hoch, da komm ich her. This is confirmed by scrutiny of the theme of the concluding Allegro, which is in fact a direct citation of the opening variation of Bach's Canonic Variations on the same hymn melody (BWV 769/769a). This motive has been shown to be very significant in the chorale-based works of Bach. The clear quotation of such an important sacred theme in a secular work begs the question of whether there are therefore other theological elements in this remarkable work? Bach employs the Trinitarian key of E-flat for the entire work and the equally symbolic time signature of 12/8 in the opening movement. In a sacred work this would be regarded as deeply significant. This paper will show how not only did Bach employ the same musical language for all of his compositions, but he also was seemingly not afraid to incorporate theological content in a secular work.

MARX, Wolfgang (UCD)

'The Use of Synaesthesia in "Understanding" Music'

Synaesthesia is a phenomenon well known in both psychology and literary criticism. In music, "colour-hearing" as one of its manifestations is of special importance. Composers like Alexander Scriabin or Olivier Messiaen are known to have been "synaesthetes" whose special condition most likely has affected the way they were composing. In the literature, two different kinds of synaesthesia are sometimes confused: Firstly the psychological disposition as it is described by Richard Cytowic, Simon Baron-Cohen and others; secondly the "cross-modal", metaphorical use of terms related to one sense in order to describe affections of

another one ("Dry curacao, for instance, was like the clarinet with its piercing, velvety note..."). These are rather metaphorical descriptions than genuine synaesthetic experiences.

In my paper, I want to distinguish both types of synaesthesia with particular reference to the works and writings of György Ligeti before turning to the main question: Can an analysis of a composer's genuine synaesthetic experience help us to analyse and to "understand" his music? A genuine synaesthetic experience is based on an individual and unique disposition that cannot be shared by anyone else. So even if we are told that, for instance, the note "C" is related to the colour "red", we will not be able to share the composer's involuntary synaesthetic perception; to anyone else the relation will seem arbitrary. Is synaesthesia perhaps a perfect example of the "death-of-the-author" hypothesis, of the irrelevance of the author/composer's notions and perceptions to the recipient?

McCARTHY, T.J.H. (UCD)

'Quid est musica? Vericater canendi scientia: medieval music theory as the science of singing'.

A widespread but erroneous opinion shared by historians and musical scholars alike is that medieval music theory was concerned almost exclusively with probing the fabric of the cosmos, that is, with the study of the 'celestial harmony' that held God's universe together. This perception is, however, not supported by theoretical sources from the middle ages. In particular, a number of music treatises written in the monastic and cathedral schools of Germany during the second half of the eleventh and the first half of the twelfth centuries show that their authors were primarily concerned with music theory as the theory of singing correctly. Thus they contrasted the cantor who merely sang uncritically what he had been taught with the musicus or 'musician' who understood all of what he sang from both a theoretical and practical perspective.

This paper examines the attitudes of eleventh-century music theorists to this important issue. It shows that the emphasis they placed on singing the praises of God correctly was the result of a deeply-rooted conviction that music—as part of God's creation—was destined to follow the perfect and regular pattern of that edifice. It also contains an important implication for our understanding of the role of music in the middle ages. Unlike today, where music is seen at most as a form of 'art' or entertainment, for the medieval intellectual it was a central element of human existence.

MONTES, Beatrice

'The influence of Spanish gipsy chants on piano music'
(Short recital with commentaries)

From Isaac Albéniz and Manuel de Falla to British composers of the present day, piano music has been very much influenced by Spanish popular melodies and rhythms, specially from the so-called « cante jondo » (deep chant) and flamenco. The aim of this paper is to examine the relationships between some of these popular structures (gipsy or others) and scholarly piano music from the 1920s to the present. The following musical examples will be the axis of our reflection :

Manuel de Falla's *Fantasia Betica*

Frank Martin's *Fantaisie sur des rythmes flamenco*

José Evangelista's *Monodias españolas*

Holst's *Tauromaquia*

Scelsi's *Hispania*

MURPHY, Michael (MI Limerick)

'Karłowicz and Novak in the Tatras: an eco-musicological perspective'

Mieczysław Karłowicz's orchestral trilogy *Eternal Songs* (1904-6) and Vítězslav Novák's symphonic poem *In the Tatras* (1902, rev. 1905, 1907) embody the composers' personal experiences of the Tatra Mountains. While these works fall under the category of programme music, they equally belong to a body of works that engage with nature. Recent studies of music and nature published in Germany, Britain and America, loosely categorised as eco-musicology, demonstrate a plurality of approaches to the topic.

Despite the common theme of Karłowicz's and Novák's works, they exhibit contrasting responses to nature. For example, while Novák offers empirical set-piece descriptions of nature – including a pastoral idealisation of a rural community – Karłowicz's work is a more conceptual representation of nature – e.g. the harmonic series is quoted – and embodies an aesthetic experience of the sublime.

The categories of the sublime and the beautiful, which were formulated around nature (e.g. Burke, Kant), have potential for informing musical analysis of such programmatic works. And while the aesthetic formulation of nature can inform the composition and reception of such works, equally, music can tell us about cultural constructions of nature. A study of these two works - which are ostensibly 'about' the same object in nature (the Tatras) - enables us to problematize the concept of 'nature' with a view to informing (eco)musicological study.

NÍ CHONGHAILE, Deirdre (UCC)

'Bailiúchán Bhairbre – Uncovering an Island Collection'

In the 1950s, professional collectors from BBC and America were recording music in Ireland with portable tape recorders. The machine soon became available for personal use, an early example of the home entertainment system. From about 1962, my aunt Bairbre Quinn (1935-1987) had a portable Philips reel-to-reel recorder/player, and during the sixties and seventies, she recorded music, song, dancing and talk with people at home on Inismór, the largest of the three Aran Islands. Some of the tapes in her collection were recorded in Connemara and America - emigrant letters from relations in Boston. The familiarity of personal interactions between Bairbre and the people she recorded is the most important factor in the success of these recordings. In my experience, islanders record better when it is with someone of their own kin, of their community. The tapes, of remarkably good quality, replay the clash of cultures of a period of great change. Where traditional music and song had formerly been the sole occupants of the house party, new sounds, showband, country-and-western and jazz were invading. Unlike professional recordings that were made with preservation and broadcasting in mind, which concerned themselves with an ideal of Aran music e.g. sean-nós, and demanded pristine sound quality in unnatural performance situations, Bairbre's tapes show not only the content of the island's music and song traditions but also their context - a sound world mediated by technology, trade and tourism, and created by islanders.

O'CONNOR, Patricia (UCD)
'Brahms's Double Concerto'

Brahms' Double Concerto was ill received by many of the composer's greatest admirers. Whilst Clara Schumann complained that it was inferior to his other works, Theodor Billroth branded it a "tedious and wearisome production". Although the concerto is now ranked in importance beside Brahms' other three concerti, the criticisms of the composer's contemporaries have never been forgotten. The problematic reception of the work can be traced in part to the musical material. It is characterised by a series of internal fissures that make the concerto difficult to grasp: the clash of Classical procedures against a radical Romanticism; formal structures are pitted against an anthropomorphic desire to sing; continuity is juxtaposed with disjunction.

This investigation hopes to demonstrate that there are processes afoot, which cause the concerto to unfold with a logic that formulates the frictions of the score. In adopting Theodor Adorno's critical stance, it endeavours to show that the dialectical tensions within the work exhibit the contradictions of a fragmented and ruptured society.

John O'Flynn (MI Limerick)

'The articulation of identity and nostalgia in the (re-) presentation and reception of music selected from the "The Irish Ring" operatic repertoire'

'The Irish Ring' is a term endearingly used to describe a collection of three nineteenth century ballad operas of the nineteenth century, namely *The Bohemian Girl* by Michael Balfe, *The Lily of Killarney* by Julius Benedict, and *Maritana* by William Vincent Wallace. It is somewhat ironic that this 'trio of inseparable works' was also highly popular among English opera audiences well into the twentieth century and in that context became known as 'The English Ring' '...which appellation must surely have been applied jocularly, if not derisively, for the three operas are light years removed from the four music dramas that make up Wagner's *Nibelungen Ring* cycle'¹.

The historical and ideological contexts leading to an Irish revival of this operatic repertoire from the 1930s onwards provides the background for this paper. Discussion centres on an ethnographic account of a performance of 'The Irish Ring' recorded at the National Concert Hall, Dublin in November 2000. Interviews with audience members and general observations on audiences, performers and other presenters are discussed in the light of the music heard that night. The study finds that the sense of national identity projected by the concert title, paraphernalia and overall presentation mode is not reflected in audience members' perceptions of the same music. What does emerge with some consistency, however, is the articulation of nostalgia, a plane of identity that for many interviewees is experienced through participation in an inter-generational choral-social group. Although 'The Irish Ring' does not come to be heard as Irish, its continued reception and performance constitutes a particular Irish musical tradition.

¹ (John Allen, CD programme notes for a Naxos recording of *Maritana*, 1996).

O'REGAN, Susan (CIT)

'The Musical gentlemen of 18th-century Cork'

As a mercantile city, Cork was already well-established in the early eighteenth century, its facilities for public entertainment following the pattern of many English provincial cities. These included a modest theatre, built in the 1730's, and an assembly room. Smith, in the earliest history of Cork (1750), cites the assembly room on Hammond's Marsh as the venue for the musical society's meetings.

Evidence indicates that amateur musical societies were well established for at least three decades prior to that. In addition to holding regular private musical gatherings, these gentlemen formed a corpus of able instrumentalists who were at the core of a range of public musical performances.

Their versatility in providing musical support for various types of musical performance is evident from newspaper advertisements, which occasionally included full concert programmes. Their most frequent appearances were for the numerous prominent charity benefits which were regularly staged in the city. They also supported the benefit concerts of local and visiting musicians, and augmented theatre orchestras on specific occasions. Whether as an autonomous group or in a supporting role to local or visiting musicians and singers, these musical gentlemen were frequently commended for their musical and philanthropic efforts, and they arguably provided an alternative to a professional service, sustaining concert activity and supporting local operatic performance throughout the century.

By the 1780s, another type of amateur musical group had begun to feature in concert programmes – the glee clubs. Recruited from the church choirs, these groups also impacted on concert and theatrical life and were at the beginning of a tradition which was to continue well into the nineteenth century.

O'RIORDAN, Louise (UCC)

'Music and Noise in Lynch's *The Elephant Man*'

David Lynch's *The Elephant Man* features music that conforms to traditional Hollywood notions of the 'film score'. It also foregrounds a range of industrial sounds that might typically be read as background noise. I will examine the relationship between these elements of the soundtrack, arguing that the film subverts traditional distinctions between music and noise, score and sound. If Hollywood traditionally aligns music with the human and noise with machinery, *The Elephant Man* suggests something more complex.

Visually, the film suggests a symmetry between the healthy human body and machinery, while the misshapen body of the *Elephant Man* highlights an organicism that is at odds with this streamline functioning. Sound reinforces these associations but also challenges them. The mechanical noises of the soundtrack interact with industrial imagery, but throb with heartbeat rhythms that are musical and human. The *Elephant man's* body, on the other hand, emits sounds that can be understood as organic and human, but also alien and machine-like. Given these fluid and unconventional reversals, I want to ask how we can interpret what appears to be a hackneyed gesture: the *Elephant Man's* tragic fate is ultimately 'expressed' with traditional musical pathos (here Barber's *Adagio for Strings*).

PALMER, Fiona (QUB)

'Vincent and Mary Novello: family ties, values, and quarrels'

This paper explores the importance of the family unit to the Novellos and looks at the ways in which Vincent's and Mary's values influenced and supported - yet pressurised and occasionally irritated - their offspring.

It has often been said that the seven Novello children who survived to adulthood were individually talented. For example, (Joseph) Alfred ran the family firm; Mary Victoria is remembered for her Shakespeare concordance; Clara became a well-travelled and distinguished oratorio singer. Here the nature of their success as individuals is assessed against the power and importance of the family as collective unit. In the process new evidence of the intricacies of paternal, maternal and fraternal relationships will be unveiled through interpretation of rich primary sources. As a result, significant issues pertaining to the convictions behind the establishment and development of the Novello publishing house will be revealed and examined. The family motto was 'Trust in God', the publishing company took sacred repertoire as its niche market, but what was the truth behind closed doors?

PASCOE, KEITH (UCC)

'New light on the early catalogues of the music of Luigi Boccherini'

Identifying the published works of Boccherini can be challenging, given the variety of opus numbers propagated by publishers. Fortunately, Yves Gérard catalogued all the known works in 1968 by giving each work, by genre, a "G" number.

Gérard based his research principally on the work of Louis Picquot, a nineteenth-century tax collector who compiled the first biography of Boccherini that included a catalogue of the works. Picquot based it primarily on Boccherini's autograph catalogue later destroyed in 1936, which he claimed was made available to him by Boccherini's grandson.

I was intrigued therefore to find a manuscript catalogue recently, accounting for 348 works. It dates from the early nineteenth century, making it the earliest known manuscript thematic catalogue compiled after Boccherini's death. It is evidently a copy of an existing document, and presumably of a similar type. This catalogue, which belonged to the eminent nineteenth-century violinist and pedagogue Pierre Baillot, appeared in a Paris library in 1981 and raises many questions about previous research. Particular errors in common with Picquot's catalogue, along with other evidence, point towards the probability that this document is the lost copy of the original manuscript used as a primary source by Picquot. The importance of this document cannot be overstated as it provides us with another piece of evidence which until now had been considered lost.

PHELAN, Helen (U Limerick)

'Solomon and Derrida: Wisdom Traditions in the Understanding of Ritual and Music'

Ritual can be understood as a performance of events which resides somewhere between fact and imagination (Schechner, 1995). This involves an assembled collage of performative choices. The evaluation of choice in religious ritual is a provocative activity as it necessarily walks the tightrope of belief (dogma) and experience (practice). The preoccupation of this paper is with musical choice in religious ritual. It is based on field study performed in two Roman Catholic churches in Limerick city. St. John's Cathedral is located in one of the

original medieval parishes in Limerick city and the foundation-stone of the present church was laid in 1856. Its musical repertoire has historically favoured Gregorian chant and Latin polyphony. The Augustinian presence in Limerick began in the 13th century and moved to the current premises on O'Connell Street in 1823. The contemporary community is closely associated with the new refugee and asylum seeking community in the city. Drawing on ritual fieldwork in both churches, it is suggested that musical choices often fall into an either/or paradigm of 'historical' or contemporary / cross-cultural selections. Through an exploration of Wisdom traditions in Judaism, Christianity and other world religions, it will argue for an alternative paradigm which embraces a both/and perspective. It will conclude with the suggestion that this paradigm has a potential contribution to make, not only to the study of music in ritual but to the ways in which we pursue understandings of music.

RHODES, David J. (WIT)

'The Irish RISM Working Group'

The formation of an Irish working group of the Répertoire International des Sources Musicales in September 2003 as an offshoot of the Society for Musicology in Ireland was long overdue. At the inception of R.I.S.M. in 1949, Dublin was placed under the remit of the U.K. working group, and during the 1960s and 1970s an attempt was made to document the music manuscripts in various major Dublin collections: the National Library of Ireland, St. Patrick's and Christ Church cathedrals, the Royal Irish Academy of Music, Marsh's Library, and Trinity College Library (including the Mercer's Hospital collection). The result of this was the preparation of around 1,700 record cards bearing basic data. No attempt was made to record 'anonymous' items (many of these since positively identified), however, nor was printed music included in the remit. With R.I.S.M. working groups in some 32 countries now organising the systematic cataloguing of all of their printed and manuscript music collections up to c.1800, Ireland has until now very much neglected its international obligations in this respect. The aims and objectives of the new Irish R.I.S.M. working group will be the subject of this paper.

ROBINSON, Andrew (TCD)

"Odious Comparisons: Henry and William Lawes's Choice Psalmes of 1648"

Henry Lawes published this book of sixty "Choice Psalmes" as an offering to the beleaguered King Charles, and as a memorial to his brother William who had been killed in the Civil War. The thirty short settings by each brother invite comparison in order to elucidate the compositional methods and values of these two composers. Henry was primarily a singer and songwriter in the new format of air with continuo bass, while William is now most valued as a contrapuntalist. By comparing their works in a single form (three voices with continuo) a certain degree of criticism along the lines of chess analysis -- different developments on similar openings -- is possible and fruitful. In particular, light can be cast on the assertion by Anthony à Wood, that William Lawes's music "broke sometimes the rules of mathematical composition".

SHANNON, Caireann (UCD)

'Reading and Misreading Vaughan Williams's Oboe Concerto: Analytical Approaches to the First Movement.'

Ralph Vaughan Williams's Oboe Concerto was written in 1944 for the renowned oboist Leon Goossens. To date it has achieved scant recognition and negligible analytical attention, procuring only passing mention in publications on the composer's life and works. The only analysis of any substance is Frank Howes's 1954 investigation of the thematic structure of the first movement in *The Music of Ralph Vaughan Williams*.² Although Howes correctly identifies the general form of the movement and recognises the more prominent themes therein, his motivic classification is frequently dubious, and neglects significant material. The result is that Howes's thematic reading is blatantly insufficient.

My proposal is to offer a critique of Howes's analysis, and to present alongside this an alternative formal reading, with the aim of supplying a more focused interpretation of the rondo structure, which although more formally straightforward than the scheme offered by Howes, takes greater account of the music's motivic complexity. Ultimately the intention is not only to reveal the hidden compositional density of what has long been dismissed as an unremarkable and light-weight work, but also to suggest that the Concerto merits a far greater level of analytical and critical scrutiny.

TOMITA, Yo (QUB)

'Recently rediscovered Sources of Bach's Well-Tempered Clavier and their implication'

Bach's Well-Tempered Clavier is well known for the complexity of its source situation, as numerous manuscript copies dating back from Bach's life time to the early nineteenth century survive. Recent research—in particular by Alfred Dürr who published the *Neue Bach Ausgabe* for the Well-Tempered Clavier, Part 1 in 1989 and Part 2 in 1995—indicates not only how much one can still learn from these sources, but also how much that we lost.

In the last 10 years, I have identified more than a dozen sources that were previously unknown to the scholars in this field. In this paper, I shall examine these sources, possibly for the first time, from the context of their textual origin, provenance, and their impact on our previous understanding of the transmission of this celebrated work of Bach.

TRESIZE, Simon (TCD)

'The Mapleson Cylinders as evidence for early twentieth-century performance practice'

Live performances preserved on record in some form have always offered the student of performance practice a useful commentary on the way studio conditions impact upon the performer and thereby modify playing style (in spite of which this resource is often ignored). The lessons of live recordings are equally valuable for all the periods of performance they document. Unfortunately, the limitations of the acoustic gramophone for enhancing our understanding of performance practice in the period up to 1925 are not ameliorated by the existence of live recordings, for very few exist. The technical shortcomings of the acoustic method are the prime explanation for this, just as technical limitations account for the often unsatisfactory recordings of the soprano voice and orchestra. The Mapleson cylinders, taken live at performances of the Metropolitan Opera during the period 1901-3, are the one notable

² Frank Howes, *The Music of Ralph Vaughan Williams*, (London, Oxford University Press: 1954), pp. 117-120.

exception to the dearth of live recordings from this period. They offer extensive documentation of how singers, otherwise familiar only from studio recordings, performed away from the recording horn. This paper evaluates the evidence of singers who made studio recordings and feature on the cylinders. Spectral and tempo analysis are used to show what might be learnt from this material. The research results shed light both on performance practice early in the twentieth century and on the relationship of live and studio recordings. The primary focus of this paper is the comparative aspect of this work.

VAGOPOULOU, Evaggelia (U Bristol)
'Xenakis's Oresteia: Antiquity and Modernity'

Academic discourse has inclined to discuss the scientific construction of Iannis Xenakis's output as its governing factor. It has almost become a habitual response to quote his mathematical theories in order to understand the significance of his compositions. For this reason most scholarship has focused on his instrumental works mainly discussing the mathematical logic behind them. Therefore, we sometimes either ignore or underestimate the genuine root of Xenakis's inspiration, which is indissolubly linked with the wisdom of classical Greece; from the music theories of Pythagoras and Aristoxenos to the abstract philosophy of Parmenides and Herakleitos.

Xenakis's fascination with the ancient Greek culture and music is more straightforward in his vocal works, which is still an underresearched area. This paper will look at Xenakis's major music drama, *Oresteia* (1965-6), which embodies the composer's genuine passion for the Classical world and also his long-life conviction that the study and revival of the Greek scales can pave the way for the music of the future. In relation to this piece I shall discuss:

- 1) Xenakis's vision of coming closer to the ancient sound in his essay 'Antiquity and Modern Music' (1966)
- 2) the concepts 'out-of-time structures' and 'in-time structures'
- 3) the prosody of the Greek text as sound material

WAEBER, JACQUELINE (TCD)

"Faisons donc revenir les Italiens et tout Paris retournera les voir"

The aim of this paper is to reconsider the répertoire of the Académie royale de musique c. 1740-1744, with a focus on the several stage settings, costumes and ballet casts made from 1740 for different versions of Camppra's *Les Festes vénitiennes* (ARM, 1710), and for two atypical works performed at the Opéra: François Mouret's *Les Amours de Ragonde* (1714 ; ARM 1742) and François Bodin de Boismortier's *Don Quichotte chez la Duchesse* (1743). This should shed some light on the essential rôle played by Italian dancers and pantomimes hired by the Opéra, notably Barbara Campanini, the couple Faussan (or Fausan, or Raynaldi), showing that the stylistic barriers preserving the Académie royale from the influence of theatrical practices proper to the Comédie Italienne and the Opéra-Comique could not prevent the slow but inexorable process of "italianisation".

STOP PRESS! Delegates are advised that this paper will now be more focused on Faussan and *La Barbarina*, but not on *Festes vénitiennes*... A revised version of the abstract may be in circulation at the conference.