

IAML-IAMIC-IMS

Contemporary Classical Music

Göteborg, Sweden

18-23 June 2006

IMS abstracts and CVs of speakers

Monday 19 June 2006

09.30 – 10.30: Opening Session

Keynote address by Roland Sandberg (President of IAMIC and Head of the Swedish MIC).

The state of contemporary music today and its effects on libraries.

Monday, 11.00 – 12.30: Sweden, Ancient and Modern

Chair: Hans Åstrand (The Royal Swedish Academy of Music).

Appealing to the muse and connecting the dots. Writing a history of post-World War II Swedish art music.

Speaker: Per F. Broman (Bowling Green State University).

In his *Narration and Knowledge*, Arthur C. Danto has convincingly demonstrated that the notion of narrative constitutes the fundament in the writing of histories, and that there is nothing one can call a description as opposed to an interpretation. But what is a historical narrative? How does one choose the historical bits and pieces that would make up a historical narrative, and then which events to select and interpret?

In this essay, I will address a few historiographical problems, previously outlined by Danto and others, in relation to my chapter 'New Music of Sweden' in *New Music of the Nordic Countries*. I argue for an historical account that incorporates a greater variety of narratives than previously given in Swedish historiography: Individual composers and stylistic developments are not seen as the main elements, but rather as complements to the main stories of societal development and cultural policies. I also argue in favour of the characterization of musical development in terms of genres and discourses rather than works, of limited use of teleological modes of description, such as casting history as the history and development of compositional technique, and of less dependence on individual composers' own accounts.

The 'phenomenal' bronze lurs: an introduction.

Speaker: Cajsa S. Lund (Musik i Syd, Kristianstad).

The unique bronze horns of the South Scandinavian Bronze Age, the so-called bronze lurs, have attracted most attention of all musical instruments and other sound tools from Scandinavian prehistory. 60 lurs, intact or fragmentary, have been found thus far. In its most highly developed form the lur consists of a ca. 1.50-2.25m long, conical, thin-walled resonating tube, curved on two planes, with a round ornate end-plate and a pot-shaped mouthpiece. The large, curved lurs, dated to about 700-500 B.C., have been found in pairs, most frequently in bogs. Regarded as handiwork, the lurs are made with impressive skill, cast by the 'lost wax' method. On intact lurs, modern trumpeters can easily play about 8-12 natural notes, but this does not mean that bronze-age lur players either used or strove to attain this tonal range.

Archaeological research agrees that the lurs were used in cult activities; rock carvings show that they were played in pairs, indeed even in larger 'ensembles' – see the logotype of this SIMS conference (a rock carving motif from Tanum in Sweden)!

How the lurs may have been treated technically and musically will be discussed (and demonstrated) in this paper, as will the factors behind and the details of their evolutionary history.

Allan Pettersson's narrative technique.

Speaker: Laila Barkefors (Gothenburg University).

The Swedish composer Allan Pettersson (1911-1980), with a reputation of being one of the great symphonists of the twentieth century, was born and grew up under poor and psychologically difficult circumstances in a worker's district in Stockholm. Although he was a late starter, he succeeded in composing no less than 15 symphonies, one solo concerto for violin and orchestra, one for viola and one for saxophone, as well as chamber music and songs for voice and piano. As the subject for my musicological investigation I chose to concentrate on problematizing the question of life and music in Pettersson's early works, including his second symphony, since almost all that was written before my thesis seemed to take it for granted that Allan Pettersson's music was a kind of social and autobiographical report, without even trying to explain in what way or by what means. I decided to analyze Pettersson's narrative technique – how it develops, how it is moulded and how it sounds, how we can understand it in relation to the spirit of the times, social reality and personal background. Through a close reading of his early compositions, and a parallel reading in his diaries and work books from the period when he wrote them, I wanted to find out possible strategies for the creation and use of his compositional method.

Monday, 14.00 – 15.30: From the Folk

Chair: Cathérine Massip (Bibliothèque Nationale de France).

Classical vs. popular in musical writings perception – The case of Serbian folksong settings.

Speaker: Tatjana Markovic (University of Arts in Belgrade).

As one of the significant constituents of a national (music) identity, collections of folksong settings as well as various types of their stylizations had the status of light music in the nineteenth century, according to contemporary musical writings. Piano pieces, brilliant variations based on folk tunes by music amateurs or the first professional Serbian musicians (Kornelije Stankovic) were performed as salon music, or part of the Serbian choral societies' repertoire. They were very popular due to their plain harmonizations, aimed at music amateurs.

Later on, during the first half of the twentieth century, they were praised as a basis of the forms of classical music, such as string quartet, symphony, or opera. The first Serbian professional music critics (Miloje Milojevic, Petar Konjovic) claimed in their numerous articles that the process of establishing a national music tradition necessarily presumes inspiration by folk music, but in the frame of music impressionism or expressionism.

Finally, musicological studies from the last decades of the twentieth century regarded the folksongs stylizations as a form of national classical music. Nowadays, in the postmodern context marked by the intermingling of classical and popular music, folk tunes or their fragments are treated as only one of many possible sources of quotation. In that way, changes of ideology have resulted in modifications of the perception of folksong settings by writers on music.

Neo-folklorism in contemporary Lithuanian music: sources and trends.

Speaker: Danute Petrauskaite (Klaipeda University).

Folklore has played and plays a very important role in Lithuanian professional music. At the end of the 19th century and at the beginning of the 20th, folk songs were the principal means of preserving national identity. In the period after the First World War and before World War Two, nationality in music was perceived as using folk tunes in different genres.

Therefore, even the representatives of moderate modernity based their works on folk music. In the first decades of the Soviet occupation, Lithuanian composers had to cite a lot of folk songs in their compositions because of the fear of being accused of formalism. Only in the 1960s did the start of a Lithuanian avant-garde stop the overwhelming and primitive citation of folk melodies. However, this process was short. In the intersection of the seventh and eighth decades, new trends in music appeared. One of them was neo-folklorism as a negation of the avant-garde.

The first representatives of neo-folklorism tried to convey a deeper sense of folk music. They preferred a specific style of folk performing, a melodiousness of the folk lyrics, an archaism, and ritual. A distinctive feature of their music was a philosophical standpoint of human life. A new generation of Lithuanian composers demonstrated a profound interest in folklore too. They had different aims: 1) to enjoy folk music as a source of inspiration and to use it as a defensive position against different trends of music coming from both East and West; 2) to apply folk tunes only as a 'raw material' for compositions based on complicated technologies; 3) to expose the new traits of folk songs, for example their vitality and playfulness, as well as to renew the concert repertoire of Lithuanian performers; 4) to express Romantic nostalgia; 5) to link activities in folk groups directly with the practice of composer's work.

Lithuanian music in the period 1995–2005 shows that the idea of neo-folklorism is important and vital. The composers discover new yet unexploited sources of folklore (its verbal and instrumental heritage). They base their works on folk proverbs, children's rhymes, mocking songs and even curses, on music specific to the ethnographic regions, and they use the improved folk instruments that were made popular in the Soviet period and ignored in the 1980s. A process of synthesis of folk music and jazz has recently become popular. Some composers admire the folk culture of exotic countries (India, Japan, Spain, and Africa). All these cases testify that folklorism is a permanent process, and will be very important in the future of Lithuanian music. Even new trends in it may appear.

Monday, 16.00 – 17.30: Drawing Back the Curtains

Chair: Stephanus Muller (University of Stellenbosch).

Producing a Lithuanian sound: 20th century Lithuanian music and its changing reception during the post-Soviet years.

Speaker: Rūta Goštautienė (Lithuanian Academy of Music).

The 20th century was very productive in terms of Lithuanian music, for along with the development of a Lithuanian version of the avant-garde and Modernism, it also gave birth to a national tradition. As in many countries around the world, a national variant of Modernism was established and canonized here only in the latter half of the last century. In a paradoxical way, essentially all of the canons of Lithuanian national music, both modern and classical, developed here precisely during that period and within a circle of musicians and music critics who were its very creators and legitimizers. In their turn, the traditional images of the formation of a national tradition also affected the foundation of modern Lithuanian music as it developed creatively and was established critically in the 1960s and 1970s. A good example of this

is one of the most prominent creators of a canonical version of Lithuanian music – the musicologist Vytautas Landsbergis (later the first chairman of parliament in the restored independent Republic of Lithuania). As the chief expert and researcher on the work of the founder of Lithuanian national music, the composer Mikalojus Konstantinas Čiurlionis, Landsbergis not only substantiated the myth of the emergence of Lithuanian music tradition *ex nihilo*, but in a similar fashion legitimized the work in the 1970s of such mainstream composers as Bronius Kutavičius, Osvaldas Balakauskas, Feliksas Bajoras, etc.

This form of canonizing a tradition of national music is neither specifically ‘Lithuanian’ nor simply the result of its being localized in the context of a small culture. It is traditionally assumed that cultures of this size only adopt and belatedly duplicate the musical ideology and technology as dictated by the dominating centres. According to the art theoretician Hal Foster, strategies of deferred action and transgression are the fundamental paradigms of artistic evolution in the 20th century, ones which defined not only the re-creation of the old, but also the production and legitimization of what is new. A Lithuanian feature of such transgressive repetition is undoubtedly connected to the not infrequent search for what is a genuine Lithuanian sound. This tendency, or at least an attempt to develop it, is characteristic of all three prominent generations of Lithuanian composers in the 20th century, i.e., the founders as well as the innovators of Lithuanian music. It must be acknowledged that this imperative, undoubtedly predetermined as it was by the quest for an original national sound, was at a local level criticized in the 1930s and 1970s, whilst at the same time being responsible for sparking considerable discussion on ways to renew Lithuanian music.

No less important, nevertheless, than the local process of its production to the legitimization of a Lithuanian sound, was its reception abroad. This is yet another paradox in terms of the canonization of national music, for ‘foreign’ interpretations significantly alter the context of the meaning of what comprises a national mainstream. In the 1970s and 1980s, the reception of Lithuanian music was dependent mostly on its dissemination and evaluation in Poland, for that country’s contemporary musical scene was Eastern Europe’s most important platform vis-à-vis affording a modern identity to the musical traditions of a particular region which were involved in challenging Soviet ideology. In the last 15 years, Lithuanian music has undergone another transformation in terms of its reception – one which was determined by political and cultural changes, and which is defined not only by a broader field of distribution but also by an international music market based on brand names. This presentation will discuss the changing international reception of mainstream Lithuanian music during the post-Soviet years and will question how the international context of contemporary music influences both a collective turning point in tradition, and its local reception.

Bourgeois imitation or Socialist realist innovation? The role of tradition in new music of the GDR.

Speaker: Laura Silverberg (University of Pennsylvania, Philadelphia).

How could socialist realist music claim to serve a new, socialist society by drawing from the forms, genres, and styles of a bygone bourgeois era? This paper examines this apparent contradiction of socialist realism in the German Democratic Republic (GDR) and demonstrates that in the 1960s, composers employed techniques of quotation, transcription, and variation of music from the bourgeois past to express a dynamic relationship between Germany’s musical traditions and the socialist present.

In the GDR, the quality of *Weiterentwicklung* – the further development of tradition – was not seen as a sign of conservatism, but instead served as a defining criterion for what made music truly modern. To quote the East German musicologist and composer Ernst Hermann Meyer, socialist realist music should ‘build from the classics without merely repeating them.’ In the 1950s, the idea of the classical heritage was largely restricted to the Baroque, Classical, and early Romantic eras, while late Romanticism and early modernism were considered the sole inheritance of West Germany. Composers heeded the call to ‘build from the classics’ by rigidly superimposing socialist texts and programs upon older forms.

This approach to *Weiterentwicklung* changed in the 1960s as the composers Paul Dessau, Reiner Bredemeyer and Siegfried Matthus experimented with ways to express their relationship to a more broadly conceived German musical tradition. Through a flexible use of musical allusions to established ‘classics’ in works expressing socialist themes, these composers presented a musical argument for the continued significance of the bourgeois past – so long as this past was selectively and creatively adopted, and not mechanically imitated. By integrating references to twentieth-century music, particularly that of Arnold Schoenberg, into such works, these composers also asserted the importance of Germany’s more recent musical achievements for the development of East German music. Ultimately, this music offers compelling evidence that, for East German composers, the bourgeois past could indeed be refashioned for music expressive of, and relevant to, a new, socialist society.

Tuesday 20 June**09.00 –10.30: Répertoire International de la Presse Musicale (RIPM)****Plenary session**

RIPM's 25th Anniversary Session: celebrating the publication of two hundred volumes, a database of more than 500,000 annotated records in thirteen languages, and presenting the first 'live' demonstration of the RIPM Online Archive of Music Periodicals.

Speakers: H. Robert Cohen (Baltimore, MD) and others.

Tuesday, 11.00 - 12.30: Répertoire International de Littérature Musicale (RILM) and the International Musicological Society.**Joint session**

Chair: Barbara Dobbs Mackenzie (City University of New York).

RILM in 2006.

Speaker: Barbara Dobbs Mackenzie (Editor-in-Chief, RILM)

A survey of the Carl Nielsen reception at home and abroad since 1931.

Speaker: Niels Krabbe (Kongelige Bibliotek, Copenhagen).

Reception history deals with the fate of the composer – most often after his death. During the last fifty years, the topic of reception history has been under much debate, not least among German music scholars. Roughly speaking, there seem to be three different approaches to reception history: one concentrates on statistics, number of performances, sociological analyses of audiences, programming, ticket prices, etc. The second discusses the relation between the reception of a composer of the past and current musical and aesthetic trends at any given time in history. The third approach concentrates on the written discourse on a composer, listing and analysing important printed statements about the composer and the music. The present paper deals with the third approach: Carl Nielsen as he appears from a selection of books, articles etc., at home and abroad, which have appeared since his death in 1931 till the present day, including reflections on Carl Nielsen scholarship today.

Musicological publishing in Germany.

Speaker: Susanne Staral (Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Berlin).

(to be given in German)

From 1995/96 to 2004/05, the German National Committee of RILM at the Staatliches Institut für Musikforschung Preußischer Kulturbesitz in Berlin sent 37,404 titles to the RILM International Center in New York. These present an excellent overview of items published in Germany. The ample publishing opportunities for musicologists are regulated by political and economic conditions. During recent years, the influence of electronic media has grown steadily, but printed media are still most important. In a comparison of various journals of recent years, changes have become apparent; for example, some journals are no longer available, while others have altered their names or their publishers. RILM evaluates the literature issued in Germany, and the German National Bibliography (Deutsche Nationalbibliografie) indexes all German-speaking publications, even those printed abroad. The topics of musicological doctoral dissertations document the variety of approaches. A more recent possibility for reasonably priced publications are the so-called 'books on demand'. The books are produced digitally, and printed according to demand.

Tuesday, 14.00 – 15.30: Arming the Canon

Chair: to be announced.

Peter Maxwell Davies, Laurence Feininger, and the Armed Man.

Speaker: David Fallows (University of Manchester).

The available literature on Peter Maxwell Davies has not yet identified the work that formed the basis of one of his early theatre pieces, *L'homme armé*, later rewritten to become his *Missa super L'homme armé*. The work is the second of a group of six anonymous fifteenth-century Masses on *L'homme armé* known only from a manuscript in Naples. Maxwell Davies knew the work from an edition published in the year he arrived in Rome at the age of twenty-three to study with Petrassi. The edition was one of those rare and slightly curious editions published by Laurence Feininger, son of the painter Lyonel Feininger and a remarkable loner in his pursuit of medieval music. It is easy to argue that the very manner of Feininger's edition had an immediate impact on the young composer: from about then began the preoccupation with medieval and Renaissance music that was to colour many of his main works across the decades. And it is easy to show that there are details in Feininger's presentation that explain details of Maxwell Davies's *Missa super L'homme armé*. More surprisingly, there are features of the edition and of the Masses that continued to have an impact on his work to this day.

The Mozart-Kraus connection(s).

Speaker: Hans Åstrand (The Royal Swedish Academy of Music).

The year 2006 offers yet another occasion for an attempt to connect the two contemporary composers Mozart and Kraus, even suggesting a hypothetical meeting of the two in Vienna in 1783. There is little biographical indication of indirect connections, actually none of a personal meeting between the two composers, but the few mentions of Mozart in Kraus documents give some background for speculations about possible connections, and there is one intriguing piece of circumstantial evidence that might indicate a personal meeting in Vienna.

There are but two references to Mozart in Kraus' own output, *i.e.* the over 100 valuable letters that have been found and edited. From Paris during his *Grand Tour*, Kraus writes on 26 December 1785 to his sister Marianne about what music he recommends her to play, including Mozart. The most remarkable thing in this letter, however, is the first ever mention of Mozart's coming opera: 'Kennst Du Mozarts Entführung aus dem Serail? Er arbeitet nun an seinem Figaro, eine Operette in 4 Aufzügen, worauf ich mich herzlich freue.' Otto Erich Deutsch's *Dokumente* has the first mention of *Le nozze* from the review *Pfeffer und Salz* 4 April 1786, more than three months later.

The second time Mozart comes up in his correspondence is in another letter to Marianne on 31 March 1789, *i.a.* comparing Mozart's music to d'Alayrac's.

The first circumstantial evidence of Kraus' knowledge about Mozart's music is the first known performance of a symphony in Sweden. At a concert on 8 April 1789 in the so-called Smaller Royal Theatre, the programme began with 'Mozart, Sinphonie (f.f.g.)'. As usual there is no mention of who conducted what orchestra, but since it was a benefit concert for the cellist of the Kungl. Hovkapell Carl Megelin, everything indicates that 'his' orchestra accompanied him and that the only official conductor, Kraus, also conducted. Basically, there were only three symphonies by Mozart in print (by Artaria, KV 319, 338 and 385), and it would seem likely that it was the beloved *Haffner* symphony KV 385 that started the invasion.

The fact that Kraus liked Mozart and his music is finely proven by the beautiful song he composed at the notice of Mozart's death, prompting his friend the troubadour Carl Michael Bellman to write the poem for a *dirge* set in Masonic E flat major. But there is another, even more intriguing piece of circumstantial evidence. When the King Gustaf III ordered his kapellmästare to write the inaugural music for the opening of the politically important parliament in 1789, the King's entrance in the cathedral was to be accompanied by a solemn march. The fact is that this march is actually a paraphrase of Mozart's *Marcia* in the first act of *Idomeneo*! There were obviously only two copies of the opera available, the one for the first performance in Munich in 1781 and Mozart's autograph, which he had brought back to Vienna in the hope of a performance (that had to wait until 1786); private copies are not known. So, since Kraus did not go to Munich, the only chance to see a score was – in Vienna, at Mozart's place in the *Kohlmarkt*, where Kraus also stayed for almost seven months in 1783.

A likely explanation might be that Kraus met Mozart – even during the latter's illness in May-June? – and looked over his shoulder at the *Idomeneo* score.

To these archival matters should be added the much more complex question concerning musical style and compositional attitudes, where little has been investigated so far. The Mozart-Kraus year of 2006 could inspire such musicological and archival effort.

The reception of Maxwell Davies's Naxos Quartets.

Speaker: Edward Venn (Lancaster University, U.K.).

In 2000, the recording company Naxos commissioned a series of ten string quartets from the British composer Sir Peter Maxwell Davies. Over the course of five years (2002-07), Davies is required to produce two quartets a year, to be premiered and subsequently recorded for Naxos by the Maggini Quartet. By March 2006, eight of the ten quartets will have been performed; the first six have already been recorded.

From the outset, the uniqueness of this project has given the quartets a high media profile, which has been sustained through critical acclaim and numerous awards for the recording of the first two quartets. Much of this reception has focussed on the classicising tendencies within the cycle. These tendencies include Davies's engagement with classical models, particularly those suggested by Haydn and Beethoven, as well as the ways in which the cycle relates to the grand tradition of the string quartet, from the Viennese classics through to the twentieth century. Less attention has been paid to the ways in which the modernist features of Davies's music both enrich and challenge this classical heritage, as well as his own expressionist past.

In this paper, I will examine first the critical reception of Davies's on-going Naxos cycle, focussing on the role that dissemination has to play in constructing this reception. I will consider the success of both the Naxos label in general and the recordings of the quartets as well as Davies's own website www.maxopus.com and the ways in which the quartets have been marketed. Secondly, I will turn my attention to the musical forms, structures and processes in the quartets in order to problematise the dominant discourse surrounding the reception of the Naxos quartets. In doing so, I will outline the ways in which Davies's quartets can be (re)presented as classical music for the twenty-first century, situated within what might be construed a contemporary mainstream, and the ways in which they actively resist and challenge such an interpretation.

Tuesday, 16.00 – 17.30: Serial Thrillers**Chair:** László Somfai (Bartók Archives, Budapest).**Mistaking dodecaphonic invariance for plain old drones: early minimalism, the serial mainstream, and La Monte Young's *Trio for Strings*.****Speaker:** Jeremy Grimshaw (Denison University, USA).

Musical minimalism is generally considered a movement that arose, at least in part, in deliberate contradistinction to serialism: a conspicuous swerve away from the overdetermined sonic bureaucracy of the music-academic canon. This perceived anti-canonism corresponds nicely with early minimalist composers' other anti-institutional activities in the 1960s, including their affiliations with prominent countercultural figures, their influential mingling with experimental popular music artists, their participation in the Downtown New York arts scene, and their initial distance from the 'classical music' scene. However, a closer look at the earliest works of the minimalist movement shows that its emphasis on stasis can be traced to certain ideas directly extrapolated from serial principles – that early minimalism's resistance to the contemporary classical canon, as it stood in the 1950s, initially took the form not of rejecting serialist rigor, but following it to the extreme.

A few scholars recently have recognized La Monte Young's seminal work, the *Trio for Strings* from 1958, as a site of overlap between serialism and minimalism, in that its audaciously long-sustained pitches also happen to follow dodecaphonic procedures. Still, this recognition does not adequately articulate the connection between these seemingly divergent compositional methods. In this paper I will demonstrate that serialism and minimalism do not figure in the *Trio for Strings* merely as independent and incidental cohabitants; rather, I will argue that the things that make the piece minimalist are inextricable from the things that make it serialist. Through analysis of previously inaccessible archival materials, I will describe what amounts, in the end, to a remarkably small terminological leap – the emergence of minimalism from the serialist concept of invariance. I will also examine the historiographic issues that have heretofore obscured this connection. In particular, I will trace the early performance history of the *Trio*, and demonstrate how the serial logic behind the work's sustained harmonies became increasingly irrelevant to the audiences that encountered it. I will also show how John Cage's performance of Young's works in New York in 1960, just prior to Young's permanent relocation to lower Manhattan, profoundly influenced the public perception of Young's music, such that by the time Cage, Andy Warhol, and others heard the *Trio for Strings* in its New York premiere in 1962, Young had been disassociated in the public eye from the serialist mainstream, and the *Trio's* serial origins had been all but forgotten.

John Cage and the contemporary canon.**Speaker:** Rob Haskins (University of New Hampshire).

David Nicholls has invoked the criteria for 'exemplary creators' in Howard Gardner's *Creating Minds* to argue that John Cage deserves a central position in our understanding of modern culture, alongside such figures as Stravinsky, Freud, Einstein, and Picasso. Yet audiences and performers remain largely unaware of Cage's music; some scholars continue to argue that his ideas are more important than his compositions, but make their case without subjecting any of his work to sustained critique. To be sure, a number of Cage's best-known works notoriously challenge many principles upon which ideas of classical music rest: examples include the groundbreaking *4'33'* (1952); *0'00'* (1961), whose score consists of a single sentence: 'In a situation provided with maximum amplification (no feedback), perform a disciplined action'; and *Variations III* (1963), in which the observation of any events as they occur can constitute the responsibility of the performers. But the great majority of Cage's chance or indeterminate compositions are not nearly so radical. *Song Books* (1970), a large-scale music-theatre work, is probably Cage's most important composition for its unprecedented stylistic variety and scope; while its indeterminate design permits its performers considerable latitude, certain poetic and musical elements remain common from one performance to the next, preserving the work's essential character and asserting its canonical status. In the series of late Number Pieces, Cage effectively created a body of compositions that unite elements of extreme indeterminacy with many qualities of more traditional musical works, including relatively fixed duration and temporal ordering of sonorities. Among them, the important duet for pianists *Two* stands as one of the series' high points. Both *Song Books* and *Two* are distinctive not only for their aesthetic innovations but also for their sonic allure. Their merits warrant their inclusion in a canon of twentieth-century Western music.

Real frogs in an imaginary pond: Magical realism and the music of Morton Feldman.**Speaker:** Daryl Jamieson (University of York).

The crucial phrase in the Oxford Dictionary of Art's definition of magical realism is that art which is magically real 'infus[es] the ordinary with a sense of mystery'. Meanwhile, Morton Feldman claimed in 1977 that the most important thing that his music can do is 'make ... something idiomatic sound fantastic, even though it's conventional.' In this paper, I will explore further aspects of Magical Realism as a broad, multi-disciplinary artistic movement spanning eight decades of the plastic and literary arts, and ask whether there is anything in abstract music that could also be described as 'magically real'.

After the validity of musical magical realism is established, I will look in-depth at how magical realism works in a single piece, Morton Feldman's *Patterns in a Chromatic Field* (1981). Feldman, whose aesthetic aims, towards the end of his career, seem allied with those of magical realism, is an ideal candidate for exploring the outer fringes of the magical realist technique because of his deep knowledge of art and his painterly (as opposed to literary) approach to composition. I will focus on *Patterns in a Chromatic Field* because of its conventional ('ordinary') instrumentation (violoncello and piano) and its fantastic, magical, mysterious, yet idiomatic use of those instruments.

Wednesday 21 June

09.00 –10.30: Twelve Notes and More

Chair: Dorothea Baumann (Universität Zürich).

Epigone or classic? Investigations into the use of the twelve-note row in the compositional oeuvre of René Leibowitz, with specific reference to the *Trois pièces pour piano* op. 19.

Speaker: Christiane Heine (Universidad de Granada).

The reputation of the composer René Leibowitz (1913-72) was after his death based primarily on his intermediary role, as conductor, music theoretician and teacher, in the dissemination of Schoenbergian music and the twelve-tone technique after the Second World War. His influence in this respect has lasted into the 21st century, as is confirmed in the case of some Catalan composers. While recent music research engages mainly with the aesthetic and philosophical aspects of Leibowitz's understanding of music and the complexity of his personality, the extensive compositional oeuvre of this many-sided composer still requires a thorough analytical investigation in order to revise the current musicological picture of him as an epigone of Schoenberg and Webern who could not fulfil his ambitions to continue the development of the polyphonic style. The goal of this paper is to examine Leibowitz's independence from his predecessors in his use of the twelve-note method in his compositions (92 works in all the major genres), in particular regarding the treatment or manipulation of the twelve-note row and its motivic use, as well as the composer's understanding of rhythm and form. At the centre of our investigation stand the 'Trois Pièces pour piano' op. 19 (1949-50); their genesis can be traced by means of the annotated score and the composer's sketch books, all of which are accessible through the Paul Sacher Foundation in Basle. The results of the analysis are then used to attempt an explanation of whether Leibowitz was able to transcend his models and find individual solutions, or whether he is to be regarded – also in a creative sense – as merely an imitative 'purveyor of Schoenberg's dicta' (thus Josef Rufer on 25 April 1940).

Finding the sonata genre in contemporary classical music: An analysis using recent Ukrainian works.

Speaker: Lesya Lantsuta.

Sonata and symphony genres are tightly connected to tonal music and have clearly defined structures. They were strongly affected by dramatic changes in avant-garde music. This paper investigates whether sonatas exist in Ukrainian contemporary classical music.

Ukrainian piano sonatas from 1970 to the beginning of the 1990s form a representative body of material to use in analyzing the development of the sonata genre. The Ukrainian sonatas in the oeuvres of V. Syl'vestrov, V. Godzyts'kyi, V. Bibik, V. Zahortsev, Y. Stankovych, V. Shumeyko, O. Kyva, Y. Vereshahin, Y. Hubanov, and O. Shetyns'kyi, represent a new phase of evolution of the sonata genre.

Contemporary Ukrainian sonatas differ in the degree of their adherence to the classical, strictly determined, sonata genre. New Ukrainian sonatas can be defined as complex compositional systems that are far from the classical structure but retain the main dramatic idea. They are sonatas in name only, not in their structure. The piano sonata syntax is replaced by a return to the original concept of a sonata as of a confrontation of different sounds.

The structure of the sonata genre changed into neo-romantic, neo-classical and neo-constructive types. We shall give an analysis of two works: the Second Piano Sonata of V. Syl'vestrov and the Sonata for two pianos of O. Shetyns'kyi.

Wednesday, 11.00 – 12.30: Classical Diffusions

Chair: Chris Walton (University of Pretoria).

Representation and dissemination of music: Early typographic prints and digitalization.

Speaker: Laurent Pugin (Université de Genève).

The means of the representation and the dissemination of music have evolved in a manner that is intimately connected. In the course of the centuries, both have been transformed in parallel, influenced as much by technical progress as by the evolution of the musical language and the changes it has undergone. The goal of this paper is to examine how they evolved when printing companies began to spring up in the 16th and 17th centuries. We shall consider the links between musical notation, the technical constraints of typography and the editorial policies of the printers. What solution might a printer

have had to an innovation in the musical language of a composer? What criteria made one repertoire have more success than another? Examining several editions and reprints of the era can allow us better to understand the complexity of the interaction between these different aspects. We shall endeavour to see what the consequences are for us in the realm of critical editions, and in digitalization projects. Finally, these problems will allow us to venture questions regarding the digital representation of these printed works and their dissemination through the internet.

Gold(berg) mining: contemporary perspectives upon J.S. Bach's masterpiece as revealed by selected recordings.

Speakers: Jeremy Cox and Darla Crispin (Royal College of Music, London).

Even a cursory glance at any classical music catalogue shows that recordings of J.S. Bach's *Goldberg Variations* exist in a multitude of formats – from remastered 78s to DVDs. Moreover, they are presented by performers from a wide range of disciplinary paths within music, from the scholarly historical performer to the jazz improviser. The essential nature of the work, with its complex musical discourses emerging from a private and even pragmatic compositional commission, tropes aspects of both the modernist and post-modernist projects. This internal dichotomy makes the work ripe for what appears to be perpetual reinvention. Fed, ironically, by nineteenth century notions of the musical work as Parnassus and the virtuoso as conqueror, the work encourages cross-genre experimentation and technological innovation; furthermore, participants in the grand project of Goldberg recording history appear to engage in aural discourses and dialogues through the music that they record; this is evident both through the study of performer accounts, discussions and essays, and, much more significantly, through what is imprinted upon the recorded musical material itself.

This paper will explore aspects of this rich discourse through a single case study with (at least) a double-face: a comparison of the approaches of Glenn Gould and Jacques Loussier. This comparison offers the added twist of accounting within the study for Gould's double legacy: the 'early' and 'late' Goldberg recordings which have become mythologized as bookends around his creative life.

The anthologies of sacred compositions of Martini/Choron and Rochlitz

Speaker: Herbert Schneider (Universität des Saarlandes).

(to be given in German)

In 1808, Alexandre-Etienne Choron published his three-volume anthology *Principes de composition des écoles d'Italie* based on Padre Martini's *Esemplare o sia saggio fondamentale pratico di contrappunto fugato* (1775). He then continued with his *Collection générale des œuvres classiques* (1808-1810). Friedrich Rochlitz followed these collections with his own, namely his *Sammlung vorzüglicher Gesangsstücke vom Ursprung gesetzmässiger Harmonie bis auf die Neuzeit* (Leipzig 1838-40). Although no reference work mentions it, this was actually also published by Schott in Mainz under the title: *Sammlung vorzüglicher Gesangsstücke der anerkannt grössten zugleich für die Geschichte der Tonkunst wichtigsten die eigene höhere Ausbildung für diese Kunst und den würdigsten Genuss an derselben fördernden Meister der für Musik entscheidensten Nationen gewählt nach der Zeitfolge geordnet und mit den nöthigsten historischen und andern Nachweisungen herausgegeben von F. Rochlitz.*

This paper will examine in depth the pieces selected, and the criteria and reasons for their selection.

Thursday 22 June

09.00 –10.30: Canonical Constructions

Chair: Nigel Simeone (University of Sheffield).

'The apocryphal has become the authentic': simulacrum and subjectivity in Mauricio Kagel's recent work.

Speaker: Björn Heile (University of Sussex).

Like many of the protagonists of the European post-war avant-garde, Mauricio Kagel started to engage with music history from the early 1970s onwards. Reflecting the ideological climate in the wake of the student rebellions, earlier pieces in this vein followed a critical agenda: for instance, *Ludwig van* (1970) can relatively unequivocally be interpreted as a satire of the Beethoven cult, which it tries to upstage with a creative and critical approach to Beethoven's legacy. At the same time, these pieces tend to make their models explicit, as is illustrated by the very title in the case of *Variations without Fugue for Large Orchestra on Variations and Fugue on a Theme by Handel for Piano Op. 24 by Johannes Brahms (1861/62)* from 1973.

These certainties disappear in later works: pieces such as the Third String Quartet (1988) seem to refer to the whole string quartet tradition from Haydn through Beethoven to Bartók and beyond, without ever alluding to a specific composition or style. The stance of these pieces is similarly equivocal. While a critical impulse is still detectable, Kagel appears at the same time to emulate historical models in order to partake of their prestige, in other words to compose *masterworks*, complete with a certain 'discourse of profundity'.

The curious status of these works, which constantly refer intertextually beyond themselves, thus being precariously and parasitically dependent on what they are not, is described by the composer as 'apocryphal'. This term can be related to

Jean Baudrillard's notion of the 'simulacrum', a concept which proves extremely useful for an understanding of Kagel's recent work. The link to Baudrillard also highlights Kagel's debt – nowhere more apparent, surprisingly, than in his recent work – to his erstwhile teacher at the Collegio Libre in Buenos Aires, the writer Jorge Luis Borges, whose work Baudrillard employs to illustrate his ideas.

As will be shown, Kagel's fascination with the simulacrum, with the fake and 'inauthentic', should not be regarded as a renunciation of subjectivity, but as a – slightly paradoxical – attempt to safeguard a mediated sense of subjectivity in postmodern consumer culture. After all, in a world of simulacra, the way to preserve subjectivity may not lie in clinging to an unmediated notion of subjectivity by way of a rhetoric of authenticity, but in constructing simulacra that do not pretend to be 'real'.

ECM New Series and Arvo Pärt: constructions of contemporary classical music.

Speaker: Kirsten Yri (Wilfrid Laurier University, Ontario).

This paper explores the role the ECM New Series plays in the construction of contemporary classical music. A branch of ECM Records, the ECM New Series was initiated to champion the work of contemporary composers. Since its inception in 1984, the label has continuously functioned as a patron for those who have been on the margins of contemporary music. In 2002, as a testament to his work in contemporary classical music, ECM's founder, Manfred Eicher, was awarded a Grammy in the category 'Classical Producer of the Year.' I argue that Eicher's selection and support of particular composers over others has played a significant role in the development of a fully-fledged aesthetic movement in contemporary music that seeks to redefine it as a highly emotional, even mystical music borne out of the composers' own personal experiences. Coupled with this, many of the composers featured on ECM New Series – György Kurtág, Giya Kancheli and Arvo Pärt – write in a radically slowed down style that owes much to the influence of medieval, Renaissance, and Eastern folk musics. Their aesthetic can be described as having rejected the formal complexities of modern composition in favour of these past or non-Western traditions. Looking mainly at Arvo Pärt as a representative artist, I detail the stylistic and discursive dimensions that are so often associated with the label. Finally, I also explore how ECM's musical aesthetic is reinforced by the series' marketing, packaging, and imagery.

David Lumsdaine and modernism: from *Ruhe sanfte, sanfte ruh'* to *Mandala 3*.

Speaker: Michael Hooper (University of York).

Between 1974 and 1978, significant changes occurred in David Lumsdaine's compositions. On the earlier side is *Ruhe sanfte, sanfte ruh'*, a piece for solo piano which fits well within a conventional modernist aesthetic. It commences with the initial notes from the last chorus of Bach's *St Matthew Passion* around which a series of extraordinary elliptical moves are constructed. And, like most of Lumsdaine's works from this time, it maintains a critical distance both in its use of source material, and the processes and procedures with which it engages.

In 1978, Lumsdaine composed *Mandala 3*, which incorporates *Ruhe sanfte* within a larger form and makes the reference to Bach explicit with a transcription of the chorus for a classical quintet. Most interestingly, the critical spaces present in Lumsdaine's earlier music are now stridently apparent with (self)quotation placing disparate musics in a multitude of combinations.

Throughout *Mandala 3*, Lumsdaine's self quotation of *Ruhe sanfte* is held in tension with the quotation of Bach, which in turn informs the ways in which *Ruhe sanfte* is read. Alongside this confluence of multiple perspectives is a commentary on some of the ways in which the tradition of Bach's music has existed; most notably, the multiplicity of temporalities with which Bach's music is typically credited, and with which high modernism was obsessed.

My paper will examine some of the facets of this bundle of musical works to observe how *Ruhe sanfte* and *Mandala 3* fit within Lumsdaine's output, and, more valuably, how these pieces can inform our understanding of the more widespread move away from modernism during this part of the twentieth century.

Thursday, 11.00 – 12.30: Biography, Melancholy and Finality

Chair: David Fallows (University of Manchester).

The 'classical' last scores of Béla Bartók.

Speaker: László Somfai (Bartók Archives, Budapest).

Although the last compositions by Bartók – the Concerto for Orchestra 1943, the Sonata for Solo Violin 1944, and the Third Piano Concerto 1945, etc. – belong to the music of yesterday, their interpretation is still a debated issue today. The overwhelming public success of some of these works in the 1950s irritated the 'progressive' music scene. According to post-war leaders of new music (Leibowitz, Scherchen, Boulez, etc.), Bartók's scores written in exile represented a 'path of compromise' for the USA listener. 'Neoclassicism,' a special kind of it, is a gentler mark (Holliger, etc.). In fact, each of the late scores has its own story as far as the style is concerned: special considerations about the genre and the intended performer – a piano concerto written not for the pianist-composer but for his wife; a violin solo inspired by Menuhin's

Bach rendition, etc. As a conclusion I will reconsider which works/genres of Bartók's oeuvre, and why, have become established in the accepted canon of today.

The classical structure of melancholy.

Speaker: Stephanus Muller (University of Stellenbosch).

For much of his life, Arnold van Wyk (1916-1983) was recognized by the racially segregated institutional structures within which he functioned as the foremost South African composer of Western art music. His comparatively small compositional output is characterized by a nostalgic yearning overtly displayed by work titles and chosen song texts as well as by a discourse – participated in by the composer, critics and admirers – that has developed around the music. Musically, this melancholy finds expression most immediately in a Romantic tonal idiom that is frequently structured by the use of the principles and procedures of sonata form. Different manifestations of sonata form in Van Wyk's music occur in large symphonic and smaller string quartet movements (e.g. the single movement First Symphony of 1943 and the 1946 String Quartet), in combination with variation form in the large-scale piano work *Night Music* (1955-58) and as a basic conceptual outline for small piano pieces like *Ricordanza* (1973-79). It is the significance of this formal practice in Van Wyk's oeuvre that is the subject of this paper. It will examine the ways in which formal means in Van Wyk's music could be understood to construct the musical spaces that enable melancholy narratives of cultural isolation and sexual and political alienation. Sonata form will be theorized as becoming, in Van Wyk's music, the enabling classical structure of an individual and general enduring melancholy nourished by a complex identity of otherness.

Messiaen: in search of a life.

Speaker: Nigel Simeone (University of Sheffield).

In 2001, Peter Hill and Nigel Simeone began work on a biography of Olivier Messiaen, with the assistance of Yvonne Loriod-Messiaen. She allowed access for the first time to a large part of the composer's private archive, including his diaries, and gave permission for many of these documents, letters and photographs to be reproduced, the majority of them never published before. *Messiaen* was published by Yale University Press in Autumn 2005.

This paper will explore some of the issues facing musical biographers, the difficulties (and the immense rewards) of working with such an extensive but largely uncatalogued archive, and – especially – some of the questions unique to Messiaen which arose in the course of work on the book. In his public utterances he was a man who said much about his music, but revealed little about the motivation behind it and indeed took trouble to conceal some of his possible reasons for composing particular pieces. Using examples of specific works, the paper will examine some of the relationships between life and art which have been revealed in the course of the authors' research on the book.

Messiaen's was a rich and fascinating life. As a child he lived through the First World War (in Grenoble), and having married (for the first time) and achieved considerable success during the 1930s, he spent the years of the Second World War (after being liberated from a prisoner-of-war camp) in occupied Paris. The tragic decline of Claire Delbos (the first Mme Messiaen) was largely unknown until very recently.

His second marriage was to his muse, Yvonne Loriod, who did much to help the last forty years of the composer's life be as happy and productive as possible. Even so, historical events sometimes intervened: his largest work from the 1960s, *La Transfiguration de Notre-Seigneur Jésus-Christ*, was completed as the student riots in Paris brought the city to a standstill and Messiaen's Conservatoire classes had to be cancelled.

Messiaen was active as a teacher throughout his professional life, and was organist at the Trinité Church in Paris for 60 years. As well as his compositions, both these other facets of his work can now be more fully understood thanks to the discovery of documents in the Messiaen Archive.

Finally, the paper will consider some possible future directions in the exploration of Messiaen and his works, of his contemporaries, and of the time and places in which he lived.

Thursday, 14.00 – 15.30: Passing the Post

Chair: Rudolf Rasch (Utrecht University).

Neo-tonality redux? A neo-Riemannian perspective on contemporary tonality.

Speaker: Nora A. Engebretsen (Bowling Green State University).

'Neo-Riemannian' theory, which incorporates elements of Hugo Riemann's harmonic theories into a transformational framework more commonly associated with the analysis of atonal repertoire, developed in response to analytical problems posed by passages in nineteenth-century compositions by composers such as Schubert, Wagner, and Liszt. These passages, while predominantly triadic, are not tonally coherent according to the norms of functional major/minor tonality. In reference to passages of this sort, Richard Cohn, one of the originators and leading proponents of the neo-Riemannian approach, poses the question: 'if this music is not fully coherent according to the principles of diatonic tonality, by what other principles might it cohere?' The neo-Riemannian response recasts familiar voice-leading routines and harmonic

progressions in transformational terms and advances an understanding of coherence related to the structure of mathematical groups comprising these transformations.

This paper explores the applicability of the neo-Riemannian approach to the analysis of more contemporary ‘neo-tonal’ passages from works by composers including Schnittke, Salmenhaara and Sallinen. Although these works stand at a greater historical distance from the syntactic routines of functional tonality than those usually addressed from a neo-Riemannian perspective – indeed on the opposite side of the tonal/post-tonal divide – they pose the same fundamental question regarding the nature of tonal or ‘neo-tonal’ coherence. Neo-Riemannian tools prove to offer interesting insights into the syntactical organization of these passages, and the syntactical patterns identified are compared and contrasted with those encountered in the nineteenth-century repertoire. The paper concludes with a consideration of the appropriateness of the group concept and its attendant non-hierarchical characterization of tonal coherence to the contemporary repertoire discussed.

The nature of post-modern classicality in European music.

Speaker: Mirjana Veselinović-Hofman (University of Belgrade).

The aim of this paper is to show that speaking about the classical in contemporary, post-modern European music means speaking about certain norms that define a new kind of classicality rather than speaking about a further return to a classical stylistic model. Because that which was ‘legitimate’ as classical in music up to and including *neo* styles has essentially changed with the decline of the avant-garde and the process of its incorporation into tradition.

The avant-garde considerably destabilised the notion of style in general, directing its own creative attention towards the peculiarities of its methodologically, technically and aesthetically rebellious undertakings. Quite naturally, within these there was no mercy, either, for ‘classical classicality’.

However, since the avant-garde and tradition inevitably came to terms with each other, establishing their ‘peace agreement’ so that the avant-garde could not but become tolerant towards the tradition that it had been denying, and tradition could not but accept the avant-garde’s ‘apology’ for doing ‘such a thing’, a new kind of style has emerged. And with it a new kind of classicality has been formed.

This is not based on the idea of the revival of a classical style in any sense, as is the case in ‘neo’s. On the contrary, this classicality is based on the idea of liberty in selecting and combining musical data from the entire world heritage without any stylistic, historical, geographical or any other constraints or ‘obligations’. In fact, it is about just this kind of relationship with tradition, which, in comparison to the neo-classical, does not ‘act’ primarily stylistically, but primarily from the point of view of the process of communication: according to the logic of the signifier.

Heidegger’s aesthetic of art in opposition to semiotic, cognitive and subjectivistic approaches to music and its meaning.

Speaker: Dorothea Gail (Hochschule für Musik und Darstellende Kunst Frankfurt am Main).

The scientific approach to music and its understanding is separated into two different sectors. On the one hand the musical work as an object is focussed and its structure is interpreted with semiotics. The cognitive science defines in which way the tokens have an exact meaning and where lies the border of scientific talk about them. On the other hand, the subject which perceives the music is focussed and the subjective feeling is analysed with physiological and psychological means or with the tools of the ‘new’ hermeneutics (Martha Nussbaum). These theories look at music as an object, separated from the ‘Lebenswelt’ and not essentially necessary to constitute the world. Insofar as these theories are grown out of an American context, it is necessary to consider their rooting in the tradition of signs and metaphor, which we do not have/are different in Europe. I will explain Heidegger’s aesthetic of art as different from the objectivation of art. I will show how it is bound together with his whole philosophical approach to the world and his critique of the normal understanding of the word ‘science’. I will put Heidegger’s theory in critical relation to Adorno and show how Jean-Luc Nancy uses Heidegger’s ideas.

Thursday, 16.00 – 17.30: Passionately Classical

Chair: Eleanor Selfridge-Field (Stanford University).

Always on the canon: Corelli’s Violin Sonatas Op. 5.

Speaker: Rudolf Rasch (Utrecht University).

Arcangelo Corelli’s *Sonate a violino e violone o cimbalo* (Opus 5) were first published in Rome in a splendidly engraved private edition in 1700. Ever since, they have been available in music shops, and they appear to be the earliest musical compositions with an unbroken tradition on the music market. This paper will try to single out the properties of the work that made possible this uninterrupted popularity, in addition to its intrinsic musical values. It then appears that several aspects may have played a role. First of all the sonatas, originally written for violin and continuo, could be adapted to contemporary practices in the various musical eras that it passed: they could be played as duos for violin and violoncello and were in the nineteenth century transformed into pieces for violin and pianoforte. In the twentieth century they were

edited with realized continuo parts. Moreover, their usefulness as instructional works helped them to bridge the era between their time of origin and the revival of early music in the twentieth century.

In the shadow of the three B's: the fate of classical 'Kleinmeister' in the last half of the twentieth century.

Speaker: Barbara Hagg and Michael Holmes (University of Maryland, College Park).

The recording industry and several major music dictionaries brought Classical music of the past to the doorsteps of the present in the second half of the twentieth century. While no one can be surprised at the number of boxed sets or series of recordings of compositions by the Three Bs (Bach, Beethoven, Brahms), the fate of their lesser-known contemporaries is less easily explained. This study brings together data on recordings and publications about the 'Kleinmeister': individuals such as Walther, Pisendel, Krebs, Neefe, Righini, Romberg, Duport, Dessoff, Cornelius, and Rabl, not to mention Pachelbel, Buxtehude, Salieri, Clara Schumann, and others. Increased interest in these composers had its roots in the late 1960s, with an explosion of recordings in the 1970s – the result of scholarly activity mixed with social change, relativism, even nationalism, and a move away from the masterworks and 'hero-worship' of the 1950s. From ca 1985 to 1997, commercial interests drove the selection of works – thereafter, the combination of musicology and commerce: the number of recordings of Salieri peaked after the film *Amadeus* appeared. Attention to Bach's contemporaries never diminished: hundreds of recordings of works by Bach's students and colleagues date from the 1960s. Whereas public interest in some composers declined precipitously after their heyday in the 1970s, the scholarship did not always follow suit, occasionally leading to second revivals of fortunate 'Kleinmeister'. These changes left an indelible mark on the repertoire lists for solo instruments and chamber ensembles especially.

The manuscripts of the music collection in the private archives of the d'Arenberg family in Enghien, and the Italian Baroque repertoire.

Speaker: Marie Cornaz (Bibliothèque royale de Belgique).

(to be given in French)

The private musical archives of the d'Arenberg family in Enghien (in Hainaut in Belgium), which are in quantity and quality equally rich, have only been known to musicologists and musicians for a decade. Our research in the heart of this collection has led to the publication of two inventories in the 1995 and 2004 volumes of the *Revue belge de Musicologie*. These reveal to us that this is one of the richest private collections in Belgium, comprising an exceptional musical heritage of international dimensions, with almost five hundred works.

This paper will focus on one of the prime items of this collection, namely a series of manuscripts dealing with the Italian Baroque repertoire. Most notably, there is an autograph manuscript of duos and trios by the Italian composer Pietro Torri (c1650-1737), but there are also several contemporary manuscript copies of arias by Antonio Vivaldi and Leonardo Vinci. The history of these sources, as well as how they came to be in this collection, will also be addressed.

Friday 23 June

09.00 –10.30

International Musicological Society and Répertoire International d'Iconographie Musicale (RidIM). Joint Session.

Chair: Antonio Baldassarre (Hochschule Musik und Theater Zürich).

Friday, 11.00 – 12.30: Opera: Dead, Alive and Kicking

Chair: Timothy L. Jackson (University of North Texas).

The death of the author? Rihm, Lachenmann, and operatic (un)truth.

Speaker: Fuyuko Fukunaka (Kunitachi College of Music and Keio University).

A challenge to the notion that a single meaning for a text (and, by extension, a work of art) situates itself in its author was aptly captured by Barthes's famous 1968 essay 'La mort de l'auteur'. Wolfgang Rihm, the most notable figure in post-Stockhausen Germany, has carried out this challenge by tearing away on stage a picture of himself, via Heiner Müller's text, in his Musiktheater composition *Die Hamletmaschine* (1986). Taking my cue from this symbolic gesture in inquiring what a given operatic work 'is meant to be about', in this study I examine notions of narrative truth in operatic compositions of the post-1945 era – an era where any work of art cannot escape the reading of intertext(s).

Traditionally, opera was supposed to tell a 'story', whether fictional or realistic, and text and music were the constructional vehicles for defining the conditions that provide credibility for it. In some of the most notable post-1945 operatic compositions, however, the privilege of a single, unified tale is greatly undermined. Instead, an emphasis is newly given to the telling process and as a result the meaning of every on-stage event is called into question. In *Die Eroberung von Mexiko* (1991) and *Das Mädchen mit den Schwefelhölzern* (1996), for example, the composers Rihm and Lachenmann invite the audience freely to construct, de-construct, and re-construct the source story (the conquest of Mexico and the Andersen tale) to the extent where the notion that nothing holds true anymore on stage creates a new type of truthfulness that is compatible with our everyday life.

Alphorns in Arcadia: Daphne's classical urge.

Speaker: Chris Walton (University of Pretoria).

Joseph Gregor occupies an unhappy place in the pantheon of Richard Strauss's librettists. As is well known, their collaboration began by default, when Strauss's chosen partner, Stefan Zweig, refused any further collaboration after their *Schweigsame Frau* on account of the Nazi persecution of the Jews. The perceived mediocrity of Gregor's texts – for *Friedenstag*, *Daphne* and *Die Liebe der Danae* – has long served to protect them from serious critical attention. *Friedenstag* has been both accused of pandering to the Nazi aesthetic, and praised for subverting it, while the later two are usually interpreted as a late flowering of the Graeco-Classical urge that had already led Strauss to create some of his finest operas.

The present paper investigates the confluence of signifiers both Germanic and Greek in the text and music of the Strauss/Gregor operas, with specific reference to *Daphne*. Gregor's libretti are here placed in the wider context of his historical writing, which in these years displayed the author's increasing willingness to adopt the vocabulary of the Third Reich. By 1940, for example, Gregor was writing in implicit support of the racial theories of Alfred Rosenberg that the Greeks had been Aryans, and that the modern-day Germans were in fact the true heirs of Classical Antiquity. He even went so far as to litter his prose with references to the 'master race' and to imply advocacy for the 'destruction' of the 'Semitic nation'. While his libretti do not venture that far, there are numerous, uncomfortable similarities and corollaries between them and his historical prose.

The present paper thus aims to prove that the 'Classical' ambience of *Daphne* in fact has less in common with *Elektra* or *Ariadne* than with the 'Neo-Classicism' of the National Socialists as demonstrated (for example) in the architecture of the Berlin Olympic Stadium, the statues of Arno Breker, or the Olympic films of Leni Riefenstahl.

Gerald Barry and the problem of opera.

Speaker: Sarah O' Halloran (University College, Cork).

Gerald Barry's three operas (*The Intelligence Park*, *The Triumph of Beauty and Deceit* and *The Bitter Tears of Petra von Kant*) question the very possibility of opera working. None of Barry's operas could be regarded as a totality of complementary parts. Indeed, his operatic writing can be seen as a post-modern approach that operates in opposition to the notion of *Gesamtkunstwerk*. The operas exist as tapestries in which original material is combined with musical borrowings and textual quotations. The resulting juxtapositions can be elegant or violent and uncomfortable.

Barry's vocal writing, which often balances precariously on the edge of performability, questions the concept and necessity of songfulness, of melody, of 'getting the words out,' and the privileged position of the vocal line. His singers are treated roughly – they sing difficult melodies and rhythms at breakneck speed, are often pushed out of their standard range and are occasionally drowned out by the orchestra.

This paper will also discuss Barry's investigation of opera's ability to be both queer and camp on one hand and to endorse heteronormative values on the other. The ways in which stock elements of operatic narratives: love, sex, madness and death are used and abused. And, his analysis of the positions of the opera composer, performer and listener.

Friday, 14.00 – 15.30: Popping In and Out

Chair: Carolyn Dooley Gianturco (Università degli Studi di Pisa).

Rock meets classic – the adoption of elements of traditional classical music in progressive rock.

Speaker: Rainer Gstrein (Universität Innsbruck).

From the mid-1960s some rock musicians, several of whom had a university degree in music, attempted to emancipate and establish rock music as a 'serious' art form. One means of accomplishing this was to include 'classical' features in different ways: for example, by rearranging or paraphrasing compositions from former eras, referring to parameters like form, harmonic structure, instrumentation, etc. or collaborating with orchestras. An example is the *Concerto for group and orchestra* by Deep Purple, a concerto grosso, namely a rock band 'competing' with a symphony orchestra, first performed in 1970 at the Royal Albert Hall in London by Deep Purple and the Royal Philharmonic Orchestra, conducted by Malcolm Arnold. In the 1970s artists like Yes, Emerson, Lake and Palmer, Rick Wakeman and many more followed.

How classical music becomes 'pop(ular)'

Speaker: Luke Howard (Brigham Young University, Provo, Utah).

The average music consumer doesn't attend classical orchestral concerts in a concert hall. For the vast majority of listeners, encounters with orchestral works are more likely to happen through other media and in other venues, such as film, television, and radio. Outside of the classical music establishment, then, accepted notions of what constitutes 'classical music' might depend more on what the average listener has seen or heard through popular culture than on first-hand experience with live or even recorded performances of canonic (or other) classical repertory.

Drawing on a series of reception studies of well-known ‘classical’ hits, this paper examines how pop culture has defined the uses and meanings of the orchestral canon completely independently of critical reception, scholarly engagement, and live-performance history. By focusing on famous compositions from the 20th-century – *Carmina Burana* (Orff), *Bolero* (Ravel), *Adagio for Strings* (Barber), Górecki’s Third Symphony, and the *Adagio* of Giazzotto/Albinoni – this paper outlines the enigmatic process of transformation that takes a piece of art music and turns it into a pop hit. Mass-mediated appropriations of these works in particular telescope this transformation process.

I conclude that once these ‘classical’ works are incorporated into the pop soundscape, they carry an entirely different set of semiotic associations and cultural baggage than other classical works. Thus, while Beethoven’s Ninth Symphony will always be Beethoven’s Ninth, no matter what movies or TV shows it is used in, Barber’s *Adagio for Strings* becomes ‘the music from *Platoon*’, and *Carmina Burana* is ‘the music from *Excalibur*’ or Michael Jackson’s ‘Dangerous’ concerts. These works were co-opted into popular culture before they could accrue bona fide ‘classical’ credentials, and so their incorporation into mass media differs qualitatively from pop appropriations of Beethoven, Vivaldi, Mozart, or Pachelbel. They challenge, therefore, the accepted notions of a classical canon, and though by almost any reasonable criteria they are all ‘classical’ works, they dissolve the traditional divisions that separate ‘classical’ and ‘pop(ular)’ musics.

John Williams as ‘classical’ (film) composer and his emerging American reputation.

Speaker: Michael Saffle (Virginia Tech., Blacksburg).

Insofar as American music and film critics have been concerned, movie music long occupied an uneasy position between ‘classical’ respectability and ‘popular’ accessibility. Throughout the 1950s and 1960s, for instance, the only ‘important’ film scores – at least in the opinions of traditionally trained American musicologists – were those written by ‘serious’ (i.e., ‘classical’ or art) composers: Copland, Honegger, Stravinsky and their ilk. Beginning especially in the 1970s, however, composers specializing or widely associated with movie music began to be accorded the recognition they deserve within ‘cultivated’ (as opposed to ‘vernacular’) circles. Bernard Hermann, who worked closely with Alfred Hitchcock and Orson Welles, is one example of such a composer; Meredith Wilson, creator of *The Music Man* and other musical comedies as well as a series of significant symphonic compositions, is another. Today, works by these and other composers appear with increasing frequency on American concert programs as well as ‘classical’ broadcasts sponsored by PBS and college radio stations. As film is increasingly recognized as itself an art-form, movie music is more often evaluated outside polarized classical/popular paradigms; art composers, too, turn with increasing frequency and fondness today to pre-serial sources of musical and topical inspiration.

John Williams has moved to the forefront of contemporary ‘classical’ composers of movie music, at least in terms of public acceptance and media accessibility. His scores for the ‘Indiana Jones’ and ‘Harry Potter’ films, for *Catch Me if You Can*, and above all for the original *Star Wars* trilogy, have earned him recognition from Susan McClary and other musicologists enthusiastic about his ‘breathtaking manipulation of nineteenth-century symphonic semiotics’ as well as Oscars and other pop-culture accolades. Many of Williams’s compositions, not merely works by other composers he has conducted and recorded with the Boston Pops and other ensembles, are marketed and received for their ‘majestic’ and even ‘transcendental’ qualities as well as their ‘fantastic’ ability to appeal across ‘musical boundaries’ – the ‘boundaries,’ of course, being those separating élitist listeners from their populist contemporaries. Williams’s music not only incorporates gestures derived from Mahler, Wagner, and Richard Strauss; excerpts from canonical masterpieces appear in Williams’s film scores—for instance, portions of Schubert’s ‘Unfinished’ Symphony in the music for *Minority Report*. A very few professional musicologists have already assessed a few of Williams’s scores in terms of their ‘classical’ antecedents [e.g. *Paulus*], but Williams’s reception as a (neo) ‘classical’ composer has been virtually ignored to date by the international musicological community.

IMS Speakers: Biographies

Hans Åstrand studied Romance languages at Lund University. He worked as a music critic in Malmö for over twenty years, and was subsequently chief editor of *Sohlman's Dictionary of Music*. He was Permanent Secretary of the Royal Swedish Academy of Music from 1973 to 1990, and is currently a member of the editorial committee of the *Franz Berwald Gesamtausgabe* for Bärenreiter Verlag. His research has for over twenty years been focussed on Joseph Martin Kraus (1756-1792).

Laila Barkefors is a musicologist at the University of Gothenburg. She wrote her dissertation *The Grating and the Star. Allan Pettersson's path through 'Barfotasånger' to Symphony* in 1995, and in 1999 also published a biographical study of Allan Pettersson and his works. In 2000, she brought out a CD-ROM of Pettersson's diaries during his twelve-tone studies with René Leibowitz in Paris in 1952, also including all his exercises and compositions from this period. Her latest book (2006) is a study of Knut Brodin, a Swedish composer of children's songs who was both a concert pianist and a most unusual music teacher during the interwar period.

Per F. Broman, assistant professor of Music Theory at Bowling Green State University, studied violin and music theory at Inggesund College of Music, Arvika, Sweden, music theory at the Royal College of Music in Stockholm, and music theory and musicology at McGill University in Montreal (M.A. Musicology). He received his Ph.D. (Fil. Dr.) from Gothenburg University. He has contributed articles to *Perspectives of New Music*, to the *New Grove Dictionary of Music and Musicians*, to *College Music Symposium*, *Journal of Popular Music Studies*, and wrote the chapter on Sweden for *New Music of the Nordic Countries* (Pendragon Press, 2002), and has recently completed two book chapters on Woody Allen's reliance on Ingmar Bergman in *Woody Allen and Philosophy* (Open Court, 2004) and the film music of Dag Wirén.

Marie Cornaz is head of the music division of the Royal Library of Belgium. She obtained her doctorate in musicology at the University of Brussels. She has studied musical sources in private and public collections in Belgium for the RISM Manuscripts project, and is the author of two books, the first on the publishing and the circulation of music in Brussels during the 18th century, the second about the Princes of Chimay and music, which focuses on music of the 19th century.

Nora Engebretsen is an assistant professor of Music Theory at Bowling Green State University in Ohio. She earned her Ph.D. in music theory from the University at Buffalo in New York State, where she wrote a dissertation exploring connections between mathematical group theory and nineteenth-century German harmonic theory. Her research interests include transformational theory, scales theory, and the history of music theory.

David Fallows is a professor at the University of Manchester. He studied at Cambridge, King's College London and Berkeley, and has taught in Paris, Basle, Vienna and the USA. His research has focussed on the music of the 15th century, and has included pioneering work on the lives of Ciconia, Regis and Josquin. He has served on numerous editorial boards, and has also acted as review editor of *Early Music*. He has won the Dent Medal, is a *Chevalier de l'Ordre des Arts et des Lettres*, and a Fellow of the British Academy. He is currently the President of the IMS.

Fuyuko Fukunaka currently teaches at Keio University. She is a native of Tokyo, and earned a BA (piano) from the Kunitachi College of Music there, an MFA (performance practice) from Mills College, and a Ph.D. in historical musicology from New York University, with a dissertation on the music of Wolfgang Rihm.

Dorothea Gail is currently completing her Ph.D. at the Hochschule für Musik und Darstellende Kunst Frankfurt a.M., entitled 'Charles Ives' *Fourth Symphony*. Quellen – Analyse – Deutung'. She studied *Schulmusik* at the Hochschule, with organ as her main instrument, and also studied Protestant Theology at the University of Frankfurt. She did voluntary work at the opera houses of Leipzig and Frankfurt, working as an assistant to the director for the opera *Die Eroberung von Mexiko* by Wolfgang Rihm in Frankfurt in 2001. In 2004, she visited the University Library in Yale, New Haven, in order to study the Charles Ives papers for her forthcoming doctorate.

Rūta Goštautienė has been a lecturer at the Lithuanian Academy of Music since 1991. She has published widely on 20th century music, music philosophy and cultural studies, and has edited and co-edited several books, including a volume on post-Soviet Lithuanian art, *Pažymėtos teritorijos (Mapping Territories)*, Tyto Alba Publishers, 2005). She is currently preparing a textbook entitled *Music as Cultural Text* (in Lithuanian, forthcoming in Apostrofa, 2006). She has been member of the International Project on Musical Signification since 1992. Rūta Goštautienė has been the Chair of the Musicological Section at the Lithuanian Composer's Union since 2005 and of the ISCM Lithuanian section since 2003.

Jeremy Grimshaw is an associate professor of music at Denison University in Granville, Ohio, where he teaches courses in music history and world music, and where he recently established a Balinese gamelan program. During his doctoral studies in musicology at the Eastman School of Music, Grimshaw made the acquaintance of the minimalist composer La Monte Young, and subsequently completed a doctoral dissertation on Young's life and work. Grimshaw has published in a number of scholarly journals and has spoken at various national and international conferences. He is currently working on a book about early minimalism.

Rainer Gstrein is a professor at the University of Innsbruck. He studied musicology and European ethnology at Innsbruck, and after completing his doctorate he worked on a field project of the Phonogram Archive of the Austrian Academy of Sciences. He has also taught at the University of New Orleans. In 1999, he was awarded a prize by the City of Innsbruck for his book: *Die Sarabande – Tanzgattung und musikalischer Topos*, and in 2000 he was the local organizer for a conference of the Study Group for Historical Sources of the International Council for Traditional Music (ICTM) in Innsbruck.

Barbara Hagg is a professor of musicology at the University of Maryland School of Music. She serves on the Directorium of the International Musicological Society as well as on the editorial or advisory boards of the series 'Historiae' and the CANTUS and RELICS projects. She presently chairs the IMS Study Group 'Cantus planus' and the AMS Capital Chapter. She is the author of more than fifty articles on medieval plainchant, music theory, urban music, and on the Burgundian Order of the Golden Fleece, and has edited the earliest plainchant composed to honour St Elizabeth of Hungary. She is completing a monograph on the ninth-century treatise 'Musica disciplina' as well as books on a medieval Marian office and on two ordinals from Ghent and Dijon, and, with Michel Huglo, an article on the manuscripts of the Sainte-Chapelle in Paris.

Sarah O' Halloran is currently finishing an MPhil at University College Cork. Her thesis is on the operas of Gerald Barry, and she is supervised by Chris Morris. She has presented papers at several international conferences, including those of the Royal Musical Association and the Society for Musicology in Ireland. Sarah is also a composer. Her most recent work has focussed on installations for art galleries, including the Glucksman Gallery in Cork, and Siamsa Tire in Tralee.

Rob Haskins is an assistant professor of music at the University of New Hampshire. He holds a D.M.A. in harpsichord and a Ph.D. in musicology from the University of Rochester, Eastman School of Music. His research concerns American music in the second half of the twentieth century. He has read papers on John Cage, Philip Glass and Richard Strauss for local and national meetings of the American Musicological Society, the Society for American Music, and other conferences. His writings appear in *Music and Letters*, *Perspectives of New Music*, the *Musical Quarterly*, and other publications. In 2007, Mode Records will release his recording of Cage's *Two*² (with the pianist Laurel Karlik Sheehan).

Björn Heile is a lecturer in music at the University of Sussex. He studied musicology and English and American Literature at the Technical University in Berlin, then took his Ph.D. at the University of Southampton with a thesis on Mauricio Kagel. Following that, he was a Leverhulme Special Research Fellow at the Universities of Southampton and Sussex. He has published extensively on new music, and his *The Music of Mauricio Kagel* (Aldershot: Ashgate) is due to appear in August 2006.

Christiane Heine studied musicology, the history of the Middle Ages and art history at the Friedrich Alexander University of Erlangen-Nürnberg (Germany), where she was awarded her doctoral degree in 1992 with a thesis on the Spanish composer Salvador Bacarisse. Since 1993, she has been a professor in musicology at the University of Granada (Spain), and she is working as country adviser for *Die Musik in Geschichte und Gegenwart*. She specializes in music of the 19th and 20th centuries, with musical analysis one of her prime areas of interest. She has published numerous articles and has been invited to give lectures on Spanish music at several Universities in Spain, Germany, Great Britain and France.

Michael Holmes is the director of the University of Maryland Collegium Musicum, music director and principal conductor of the Orchestra of the 17th Century in Washington D.C., and director of the Washington Cornett & Sackbutt Ensemble. He is currently pursuing his Ph.D. in Historical Musicology at the University of Maryland, College Park, where he is working on his dissertation dealing with Jean Sibelius's 'crystallization' of Fenno-Karelian traditional folk melodies into his late 'universal' period music. Michael Holmes was a Fulbright recipient in Finland in 2001-02. During that year, he worked closely with all of Sibelius's original manuscripts, including some which he performed as a conductor in premiere performances outside Finland, in the USA and in Europe.

Michael Hooper is a mandolinist and musicologist currently researching the music of David Lumsdaine at the University of York.

Luke Howard was appointed an associate professor in the School of Music at Brigham Young University in 2002. A native of Sydney in Australia, he received his formal education at the Sydney Conservatorium of Music, Brigham Young University (Provo, Utah) and the University of Michigan (Ann Arbor). He taught at Minnesota State University Moorhead and the University of Missouri Kansas City before returning to Brigham Young. Howard's research interests focus on recent music from Central Europe, the roles of art music in contemporary popular culture, and the intersections between music and other forms of cultural expression.

Daryl Jamieson has just completed the final year of his Ph.D. at the University of York, studying composition with Nicola LeFanu. He was born in Halifax, Nova Scotia, and completed his B.Mus. in composition at Wilfrid Laurier University, and his M.Mus. in composition at the Guildhall School of Music and Drama. His major pieces include a shakuhachi concerto entitled *tozasareshi yami*, two large chamber works (*crystal grapeshot bouquet* and *con tu sueño en mi sueño*), two one-act operas and many songs. As a musicologist, he has written papers on topics as diverse as Contemporary Canadian Music, Queer Musicology, and the Backstreet Boys. He has been supported in his recent work by the University of York and the Music Analysis Development Fund.

Lesya Lantsuta graduated from the M. Lysenko State Higher Music Institute in the Ukraine in 1992. She received her Ph.D. in musicology under Olena Zinkevych from the P. Chaikovskiy National Music Academy in Kiev in 1999. She thereafter taught music history at the National Music Academy, and worked as a writer and editor for *Myzyka*, a professional music magazine. Her principal research interests are in Ukrainian contemporary music. She currently lives in Södra Sandby in Sweden with her husband and two small daughters.

Cajsa S. Lund is an archaeologist and a musicologist. She is attached to the Department of Archaeology at Lund University, and is also head of the section 'Early Music' on the staff of the regional music institution *Musik i Syd*. She was formerly a bassoonist in the Malmö Symphony Orchestra. After postgraduate studies at the universities of Stockholm and Lund, she specialised in music archaeology, and is considered one of the pioneers in this field of research. She has authored several papers, and also researched and produced the CD 'The Sounds of Prehistoric Scandinavia', which won the Swedish Gramophone Award.

Barbara Dobbs Mackenzie is editor-in-chief of Répertoire International de Littérature Musicale (RILM) and the director of the Barry S. Brook Center for Music Research and Documentation at The Graduate Center of The City University of New York. Mackenzie received her Ph.D. in musicology from the University of Michigan with a dissertation entitled 'The Creation of a Genre: Comic Opera's Dissemination in Italy in the 1740s'. She is on the board of directors of NFAIS (a membership organization for groups that aggregate, organize and facilitate access to information) and IAML-US.

Tatjana Markovic is an assistant professor at the Department of Musicology in the Faculty of Music at the University of Arts in Belgrade. She has been a guest lecturer at the universities of Ljubljana in Slovenia and Odense in Denmark, and is a member of several international projects involving tertiary institutions in France, Austria and the USA. Her interests range from the social history and aesthetics of 19th and 20th century European and Serbian music to the semiotics of opera, historiography, and musicology in the context of Cultural Studies. Her book *Transfigurations of Serbian Romanticism: Music in the Context of Cultural Studies* was published in 2005.

Stephanus Muller is a senior lecturer in musicology at the University of Stellenbosch, where he is developing a Music Documentation Centre for South African music. He was born in Pretoria, and studied at the Universities of Pretoria, South Africa and Oxford. From 2002 to 2004 he lectured in musicology at the University of the Free State. He is currently the President of the South African Musicological Society. Muller has published numerous articles on music in South Africa, and has recently co-edited a book on the life and work of the composer Stefans Grové.

Danute Petrauskaitė is the director of the Institute of Musicology and professor at the Department of Music Theory and History of Klaipėda University in Lithuania. She studied history of music at the Lithuanian State Conservatoire (the present Academy of Music and Theatre), and in 1992 completed her Ph.D. thesis in Music Education at Vilnius University. She is the author of several books and many articles in Lithuania and abroad. Her interests are music in Lithuania, the musical culture of Lithuanian emigrants in the USA, and the history of music pedagogy.

Laurent Pugin trained as a musician and musicologist and is now working in the field of computer science applied to music. He has just finished his Ph.D. thesis at Geneva University under the supervision of Etienne Darbellay, and recently took up a post-doctoral position in Music Technology at the Distributed Digital Music Archives and Libraries Laboratory, McGill University, Canada, under the supervision of Prof. Ichiro Fujinaga. Since 2004, Pugin has overseen the migration of the RISM Switzerland database to the internet. He is also involved in a complete edition of the secular works of Luca Marenzio, in collaboration with scholars from the USA, Switzerland and Italy.

Rudolf Rasch studied musicology in Amsterdam with K. Ph. Bernet Kempers and J. Smits van Waseberghe. Since 1977 he has been affiliated to the Department of Musicology of Utrecht University in the Netherlands. His primary interests are in the musical history of the Netherlands of the seventeenth and eighteenth centuries, but he has also published books, articles and editions pertaining to composers such as Froberger, Corelli and Vivaldi.

Michael Saffle is professor of Music and Humanities in the Department of Interdisciplinary Studies at Virginia Tech. He earned his joint Ph.D. in musicology and humanities at Stanford University and has published articles and reviews in the *Journal of the American Musicological Society*, *Acta Musicologica*, *Notes*, the *Programmhefte* of Bayreuth's Wagner Festival, *Music & Letters*, and the *Leonardo Music Journal* as well as the *International Dictionary of Black Composers*. His books include *Franz Liszt: A Guide to Research*, revised and republished by Routledge in 2004. He serves as editor for American biographical entries on behalf of the new *MGG*.

Herbert Schneider is a professor of musicology at the University of the Saarland in Saarbrücken in Germany. His prime areas of research are music theory, French music from the 17th to the early 20th centuries, the popular song, opera from the 17th to the end of the 19th centuries, and German-French musical relations since the 18th century. He is the editor of the Complete Works of J.-B. Lully, and in 2006 edited the *Bourgeois gentilhomme* by Molière and Lully. He edits the *Musikwissenschaftliche Publikationen* (Hildesheim, Georg-Olms Verlag), of which twenty-seven volumes have hitherto appeared. A festschrift was published on his 65th birthday, and contains a list of all his writings.

Laura Silverberg is a Ph.D. candidate in her fifth year at the University of Pennsylvania in Philadelphia, Pennsylvania. Her dissertation, entitled 'The East German *Sonderweg* to Modern Music, 1956-1971' explores the aesthetic debates, compositional praxis, and critical reception of new music in the German Democratic Republic. While focussing on the musical repertoires of nineteenth- and twentieth-century Europe, her areas of research interest include music and politics; nationalism and ideology; aesthetics and criticism; the role of gender in musical composition and reception; and music historiography. She received her Bachelor's degree in piano performance at Rice University's Shepherd School of Music and remains active as a pianist through chamber music performance and teaching.

Nigel Simeone is a professor of Historical Musicology at the University of Sheffield (UK). His research is mostly on twentieth-century French music, and he has published three books on Messiaen, notably the full-length biography co-written with Peter Hill (Yale University Press, 2005). He has recently completed (again with Peter Hill) a monograph on Messiaen's *Oiseaux exotiques*. Simeone's wider interests in the musical life of Paris led him to write *Paris: A Musical Gazetteer* (Yale University, 2000), and at present he is working on a book about music in Paris during the Occupation. As well as French music, he has also worked on Janáček and is the author of *Janáček's Works* (co-written with John Tyrrell and Alena Nemcová).

László Somfai is Professor Emeritus and director of the Ph.D. programme at the Franz Liszt Academy of Music (State University) in Budapest, and the former director of the Bartók Archives of the Institute for Musicology of the Hungarian Academy of Sciences. He is currently the editor-in-chief of the forthcoming *Béla Bartók Complete Critical Edition*. Somfai's research focuses on Haydn and Bartók, with particular emphasis on the complex investigation of primary sources in relation to the compositional process, and on authentic performance. He was president of the International Musicological Society from 1997 until 2002.

Susanne Staral works at the Staatliches Institut für Musikforschung Preußischer Kulturbesitz in Berlin. She studied philosophy, history of art, the piano and recorder, and took her doctorate in musicology at the University of Graz in Austria. Her numerous publications include seven volumes of keyboard music by J.C. Bach, and her principal research area is the music of the 18th century, including Joseph Fiala, Johann Christian and Carl Philipp Emanuel Bach, performance practice, piano pedagogy and aspects of organology. Staral has worked in bibliography for many years, has chaired the German RILM committee since 1993, and was a member of the RILM *Commission Internationale Mixte* from 1996 to 2004. Since 1996, she has been on the Bibliography Commission of IAML, alternately as Chair and Vice-Chair.

Edward Venn is a lecturer in Music at the Institute for the Contemporary Arts, Lancaster University. He has written numerous articles and reviews about contemporary British music, often with a focus on issues of music and meaning. He is currently losing sleep over the final stages of a book entitled *The Music of Hugh Wood* for Ashgate. Edward is active as a conductor; amongst the numerous ensembles with which he is associated is the north-west branch of CoMA (Contemporary Music Making for Amateurs). He also finds time to sit on the executive committee of the Society for Music Analysis, for which he is Information Officer.

Mirjana Veselinović-Hofman is a full-time professor in the Department of Musicology and Ethnomusicology at the Faculty of Music in Belgrade. Between 2003 and 2005, she was affiliated to the Music Department at the University of Pretoria. She is Editor-in-Chief of the International Magazine for Music *New Sound* and the author of seven books on contemporary music and many musicological and analytical studies and essays. She has participated in numerous international conferences, and is the editor of a forthcoming book entitled *History of Serbian Music*.

Chris Walton is a professor at the University of Pretoria. He studied at Cambridge, Oxford and Zurich, and was a Humboldt Research Fellow at Munich University. He was Head of Music Division of the Zurich Central Library for ten years, and taught music history at the Swiss Federal Technical University. He has published widely on topics ranging from Swiss Baroque music to contemporary South African music and politics. He is Chairman of the African RILM Committee and Deputy President of the South African branch of the ISCM. His first novel was recently short-listed for the first EU/South African Literary Award.

Kirsten Yri is an assistant professor of Music History at Wilfrid Laurier University in Ontario, Canada. She received her Ph.D. in musicology from the State University of New York at Stony Brook in 2004 with her dissertation 'Medieval Uncloistered: Uses of Medieval Music in Twentieth Century Culture'. Her current research centres on medievalism in contemporary music, popular music and early music performance. She has presented her research at numerous conferences, including the American Musicological Society, the International Association for the Study of Popular Music, and the Canadian Congress.