Sophie Boyd-Hurrell (University of Melbourne)

Against Authenticity: An Adornian Defence of Modernist Excess

Debates surrounding period performance have undoubtedly lost their urgency; the musical ‘battlegrounds’ of the 1980s and 90s have now reached a peaceful (even amicable) truce. The once-polemical call for the ‘authentic’ presentation of antiquated works has been chastened, pursuing instead the more modest aspiration of being ‘historically informed.’ The search for lost musical origins is now taken to be chimerical, and the legitimating force of the ‘authentic’ over the ‘unfaithful’ (or the original over the counterfeit?) has lost its authority. Nonetheless, the notion that ‘historically informed performance’ arises out of a fidelity to history goes unchallenged.

Drawing on the work of Theodor Adorno, this paper presents a radically different perspective on the historically aware performance of antiquated music. For Adorno, all works art are fundamentally historical: they live and die, eventually decaying and become uninterpretable over time. For Adorno, fidelity to a lost tradition petrifies the work, obscuring (rather than illuminating) its historical quality. The impossible search for lost origins clouds the possibility for finding a work’s truth for our times.

Taking the pianist Glenn Gould as an example (from his celebrated releases of Bach’s Goldberg Variations to his much maligned recordings of Mozart’s Piano Sonatas), this paper considers how Gould’s infidelity to authentic modes of performance might constitute an approach attuned to Adorno’s understanding of fidelity to history. This paper explores the possibility that a consciously historical presentation of antiquated works for our times might actually demand unfaithfulness and inauthenticity.

Carlo Caballero (University of Colorado)

Pavanes and Passepieds in the Age of the Cancan

Among hit tunes of the modern French school are a pair of pavanes by Fauré and Ravel. Why should late nineteenth-century French composers write pavanes at all? The vogue of the pavane, as dance and music, belongs to the sixteenth century, and scholars have usually considered that Purcell’s contributions to the genre in the late 1600s already constitute a retrospective glance at a dying form.

Of course, the nineteenth century saw a general revival of interest in old dance forms. Yet the French revival was historically deeper and broader than anywhere else, reaching back to the Renaissance. In the German-speaking lands, in contrast, modern composers’ interests fell almost entirely on late baroque dance forms rediscovered through historical work on Bach and Handel. Whereas German nation-building focused on the contributions of great individuals, the continuous political history of France as a united kingdom made it possible to embrace the whole legacy of French early music under the broad rubric of the ancien régime.

I trace the revival of the musical pavane specifically to Saint-Saëns, who composed one for the ballet-divertissement of his opera Etienne Marcel (1879). From this work we may follow a rapid sequence of development through pavanes by Delibes, Messager, Paladilhe, Fauré, Ravel, Debussy, and others between 1882 and 1900. Although Saint-Saëns was Fauré’s teacher and mentor, it was indubitably the pavane in Paladilhe’s now-forgotten opera La patrie (1886) that Fauré took as a model for his pavane in the same key a year later. The genealogy is complicated by Delibes’s incidental music for Le roi s’amuse (1882), which includes a galliard, two pavanes, and a passepied (in cut time). Delibes’s suite proved influential for several reasons,
but it introduced a confusion between the bransle-passepied (or ‘trihori’) and the pavane which caused Debussy to waver between both titles for the final movement of his *Suite bergamasque*. The paper traces this second genealogical branch of modern duple-meter passepieds and brings it into contrast with triple-meter passepieds modeled on Lully and Rameau.

But why were dances of the *ancien régime* revived and composed with such alacrity in this period? I argue that their vogue may be explained through four factors. First, state and public support for ballet gave such dances a space for exhibition and enjoyment in France; the historical exoticism of antique dances found their first place as ballet music and only later as instrumental pieces. Second, the French aristocracy was one of the primary supporters of both ballet and the early music revival; *danses anciennes* combined both interests. The ballet-divertissement (a legacy of the Bourbon kings) and the salon provided an ideal habitat for them: the novelty and opulence of pavanes and minuets served as an effective symbol of the inequalitarian ‘difference’ French aristocrats wished to express in public life. Third, the revival played into the nineteenth-century fascination with all forms of historicism. Finally, the historical models provided a pretext for modality in modern musical composition.

**Gregory Camp (University of Auckland)**

*Politicising Monteverdi Between the Wars*

The first decades of the twentieth century saw the music of Claudio Monteverdi subsumed into a wide variety of political and aesthetic ideologies in continental Europe. In France, the Monteverdi revival was led by Vincent d’Indy and his Schola Cantorum, prompted by a desire to re-examine the roots of French music, and holding a strong right-wing nationalist, anti-Semitic bias. In Germany, it was the left-leaning aesthetics of Ferruccio Busoni and the *Neue Sachlichkeit* which prompted the revival of early opera. Monteverdi and Handel were seen as providing alternatives to Wagnerian opera composition, and were a valued element of Weimar-era operatic culture. In Italy, Gabriele d’Annunzio led the initiative for reviving Monteverdi’s music, seeing it as both a precursor to Wagner’s music and as an expression of Italian-ness, easily subsumable into the aesthetic viewpoints of Mussolini’s fascism. The early music movement has often been seen as a monolithic project governed by a pan-European desire to reclaim the past in the face of industrialisation and modernisation, but this paper will demonstrate that more complex and wildly varied nationalist agendas underpinned Monteverdi’s ever-increasing popularity at this time.

**Michael Christoforidis (University of Melbourne)**

*Domenico Scarlatti and Manuel de Falla’s Construction of Hispanic Neoclassicism*

The nineteenth-century revival of Domenico Scarlatti’s music had important repercussions for Spanish musical nationalism. By the early twentieth century, Spanish musicians had begun to lay claim to Scarlatti and his keyboard sonatas served as models for some Spanish piano music, notably that of Isaac Albéniz and Enrique Granados. It was, however, in the music of Manuel de Falla that elements of Scarlatti’s music were integrally linked to a Hispanic Neoclassical style, which was embraced by a subsequent generation of Spanish composers. Falla perceived in the music of Scarlatti the influence of Spanish folk music, stylistic traits of Spanish Baroque composers and textures associated with the guitar. These ideas reinforced
Sue Cole (University of Melbourne)

The Shock of the Old: Ways of Relating to the Music of the Past

An interest in the music of the past is often seen as a relatively recent phenomenon. While there can be no doubt that the late twentieth-century fascination with so-called ‘Early Music’ was unprecedented in its scale and influence, almost every period in music history includes at least a few people who were interested in the music of the past. But while the Early Music movement of the 1960s and ’70s was dominated by a quest for the now thoroughly problematized ‘authenticity’ in performance, this is only one of many possible ways of engaging with old music.

In this paper I will look at examples of just some of these different ways of relating to the music of the past, ranging from the late sixteenth to the early twentieth centuries. I will consider the role played by nostalgia for lost traditions, the desire to establish continuity through times of civil and religious upheaval, and the varying perspectives of the antiquarian and the collector, the editor and the performer.

Catrina Flint de Médicis (Vanier College)

Early Music, ‘Impersonalism’, and Emerging Neoclassicism at the French Fin-de-Siècle

‘When people have learned to love music for itself, when they listen with other ears ... they will be able to judge it on a higher plane and realize its intrinsic value.’ (Igor Stravinsky, An Autobiography, 1936) Such utterances by possibly the most venerated voice for neoclassicism resonate strongly within the musicological community. They often lead to the view that neoclassical works of music dating from the post-war period are rooted in the objectification of music. Above all, the listener must strive to appreciate ‘the music for itself’, not as a subjective expression by a clearly identifiable self (or composer), but as a ‘depersonalized’ object.

In this paper I provide an overview of a closely-related idea, that of ‘impersonalism’, as it developed in French critical and philosophical writings: from Victor Cousin’s earliest ruminations in 1826, to the late nineteenth-century writings of Ferdinand Brunetièrè. Music critics who commented upon the revival of early music at the French fin-de-siècle were strongly influenced by the idea of ‘impersonalism’ (Ellis 2005; Flint 2006). But closer examination of this term and the historical context in which it appears reveal that the ‘depersonalization’ of early music performances was also linked to reforms in sacred music that called for the near ‘dehumanization’ of chant and polyphony performed within the church.

Stephen Grant (University of Melbourne)

The Changing Sounds of Schütz

This paper aims to explore performance practice issues that have emerged over the history of recording (1950-present) that relate to Heinrich Schütz, recognised today as the preeminent composer of German seventeenth-century vocal music. While the accessibility of much of Schütz’s music is very much part of the living choral tradition in the German speaking world (and elsewhere), the evolving performance practice of his music since the advent of sound recording has seen a general move away from
large choirs to more one voice per part performance ensembles, more in line with the historically informed performance practice movement. Recordings of Schütz’s music have shifted from general recording projects to work more in the hands of early music specialists, for both ensembles and vocal soloists. This trend has had considerable impact on the sound of Schütz’s music. Specifically, it highlights what is sometimes seen as Schütz’s primary compositional concern: ‘the word and its depiction in music’ (Linfield, Grove).

Rosalind Halton (University of Newcastle)

**Arrangements and Editions as a Catalyst to Repertoire Revival: Some Intriguing Moments in Twentieth-century Scarlatti Reception**

Editions, as L'Oiseau-Lyre has shown, play a crucial role in stimulating engagement between new audiences and repertoire rediscovery—a role shaped by the historical and cultural context of the editor. Longo’s edition of the sonatas of Domenico Scarlatti (published 1906-10) appeared at a time ripe for neo-classical interpretation, for example in the witty ballet score arrangements by Tommasini for the Ballets Russes (1917), and Constant Lambert for Ballet Rambert (1929) with Stravinsky’s *Pulcinella* going the extra creative mile in transforming Pergolesi scores. ‘The strict school of his great father’, as Sacheverell Sitwell described Alessandro Scarlatti, has followed a very different revival path. I will outline two fascinating if problematic chapters in this revival: 1) the cantata edition (1969) of *Bella madre dei fiori* by Italian musicologist Luciano Bettarini and 2) the ‘Six Concertos in 7 Parts’, actually composed by Scarlatti as ‘4 Sonate a Quattro’, but performed currently by ensembles from the facsimile parts of a Concerto Grosso arrangement (London, 1740). Neither of these editions has a straightforward connection with Alessandro Scarlatti, however they have generated more recordings than almost any other works attributed to Scarlatti, making a significant contribution to the reception of his style and of Italian period instrument performance.

Shelley Hogan (University of Melbourne)

**An Inauthentic Tale: Navigating the History of the Double Bass through the Shadows of the Early Music Revival and Nation Myth Building**

Classification of the double bass remained one of the most important concerns of twentieth-century scholarship on this instrument. Extraordinarily contentious, writers took a variety of mostly irreconcilable positions about the instrument as a member of the violin or viol family. The associated focus on whether it is pure or a hybrid (and therefore inferior) form was often treated in moral terms, as Gerald Hayes in 1930 concluded the double bass in modern use was a violone ‘parodied by a century and a half of perversion and degradation’.

English-language double bass historiography contains many such odd and value-laden statements. These only begin to make sense in the light of other emerging ideas in music. This paper argues that the heightened concern for instrument identity can be understood only in the wider context of reactions to the early music revival, and oversimplified reductions of national myth-building agendas. By examining the writings of key figures in organology—including Arnold Dolmetsch, Eric Halfpenny, and George Hart—publications as far back as 1875 reveal the construction of an inauthentic tale of double bass history.
Sarah Iker (University of Chicago)

Reviving Pergolesi in Pulcinella

For many reviewers, Stravinsky’s *Pulcinella* (1920) was refreshing. Edward J. Dent, music reviewer at London’s *The Atheneum*, wrote that the composer’s presentation of ‘Stravinskified’ Pergolesi brought new life to otherwise dead, dusty old scores. This trope of revitalization abounds in early reviews of *Pulcinella* but rarely transfers to analytical work on the music. In this paper, I present an analytical approach that builds on the metaphorical language I have found in early reception of *Pulcinella* in order to address listeners’ reported experiences.

Most analyses of Neoclassical Stravinsky choose a side to privilege: tonal, or post-tonal. In shifting the analytical focus to reception, specifically to listeners who report emotional responses to the interplay of ‘Neo’ and ‘Classical’ elements, I suggest that analysis may be better served by preserving the dichotomy. Neoclassicism, after all, gains aesthetic power from bringing the past near while simultaneously clarifying distance from the present. This paper analyses *Pulcinella* as a collaboration between past and present, using schemata theory to bridge the gap between original manuscripts and Stravinsky’s modifications. I conclude that such an approach may bear fruit even in Neoclassical works where direction quotation does not exist.

Qingfan Jiang (Columbia University)

*Inheriting Frenchness: Debussy and His Rameau*

To a musically educated audience, the title page of Debussy’s Cello Sonata published in 1915 may seem both nationalistic and archaic: Debussy’s French identity is proclaimed by the inscription ‘Musicien Français’ below his name, and the language and format of this page do not call to mind a typical early twentieth-century publication, rather, Debussy had intentionally modeled it on original editions of works by Jean-Philippe Rameau. Given that Debussy and many of his contemporaries regarded Rameau as one who embodies true Frenchness, the archaic title page does not contradict the nationalistic inscription. The novelty and significance of this page lie instead in the relationship Debussy sought to forge between himself and Rameau, which, as Debussy hoped, served to portray his own works as authentically French. Quite unexpectedly, Debussy did not base this relationship on an imitation of Rameau’s style. Even in his piano work *Hommage à Rameau*, which refers directly to the eighteenth-century composer, Debussy was not compelled to emulate Rameau’s musical language but used his own. The connection that Debussy forged with Rameau was based on their parallel historical positions as advocates for pure French music in the wake of German influences. Debussy, in order to make Rameau the prototype of him, asserted a rivalry between Rameau and Gluck, suggesting the Debussy-Wagner conflict mirrors the Rameau-Gluck competition. As Debussy actively reconstructed the image of Rameau, Frenchness inevitably underwent a similar reconstruction in *fin-de-siècle* France.

Daniela Kaleva (University of South Australia)

‘Music that is novel to modern ears’:

*The Australian premiere of Gustav Holst’s opera Savitri*

Louise Hanson-Dyer wrote that she was in the business of ‘music that is novel to modern ears’. More than often she combined her interest in early music revivalism and promotion of new music by presenting them in her marketing campaigns and by
aligning them with French and British national agendas. This study takes the Australian premiere of Gustav Holst’s chamber opera Savitri in Melbourne on 30 September 1926 as a case study of this concept. The unique compositional idiom of British composer Gustav Holst, an early music revivalist himself, was staged as a double bill with a concoction of early English music—instrumental music by Orlando Gibbons, dance music by Henry Purcell and a pastoral Clorillo and his Phyllis. The latter theatrical piece was devised by opera producer and baritone Clive Carey from music by Henry Purcell and orchestrated by Margaret Sutherland. Several aspects contribute to the development of the concept: the unifying theme of European and Hindu classics on the theme of death, dramaturgy, performance style and the strong educational angle of press articles preceding the premiere. Most importantly, the concept of this program consolidates the objectives of the British Music Society (Victorian Branch) for which this performance was a fundraiser, while referencing ideas of transcendence and transformation upon Louise Dyer’s departure to settle in Europe.

Rachel Landgren (University of Melbourne)

‘Forgotten Gems’: Dorothy Silk’s Concerts of Old Music 1920-1926

The 1920s witnessed a generation of English sopranos who broke away from the opera house and cultivated successful careers as exponents of ‘early music’. These women were hailed for possessing the ‘ideal voice and personality to interpret the early repertoire’. The language used to describe their voices—‘pure’, ‘natural’ and ‘angelic’—was used interchangeably to depict their repertoire and image.

The pioneering figure of this ‘new style of singing’ was English soprano Dorothy Silk (1883-1942). While the vocal characteristics that led to her success were fostered in the last decades of the nineteenth century, it was not until the launch of Silk’s successful concert series—‘Concerts of Old Music’—that forgotten early vocal music found a wide and receptive audience in London concert halls. The series, which ran between 1920 and 1926, included lesser-known works by Purcell and Bach alongside forgotten repertoire by Campion, Schütz and Tunder. By the time of Silk’s death in 1942, the Musical Times wrote that the ‘modern vogue’ of performing the early repertoire had taken its rise from her singing.

Through an examination of concert programmes, musical scores and music criticism this paper examines why Dorothy Silk’s pioneering concert series was so well received and the impact it had on the revival of early vocal music in England.

Krista Low (University of Western Australia)

Cello Performance and the Decline of Romanticism 1920-1940

In the decades following the First World War, the artistic and cultural realms of Europe experienced a widespread shift in aesthetics and philosophy. Across all art forms the Romantic aesthetic—dominant throughout the nineteenth century with its emphatic individualism and glorification of human achievement—was rejected and artists sought to distance themselves from the values which had ultimately resulted in the devastation of Western civilisation. The early music revival during this period represents one of many ways in which the shift in aesthetics impacted upon musical performance practices. Contemporary scholars characterise the dominant style of performance by its objectivity of interpretation and evenness of expression. While this is observed extensively in studies of violin and keyboard practices, the field of cello performance remains comparatively untouched. However this era holds particular significance for this field, as it saw the emergence of the first generation
of virtuoso cellists able to rival advances in technique already achieved by other instrumental practices during the nineteenth century. Drawing upon treatises, articles and sound recordings of the period, the presentation will therefore discuss the decline in the Romantic aesthetic and its manifestation in cello performance practices during the inter-war years (1920-1940).

David H. Miller (Cornell University)

**Becoming Neoclassical: Instrumentation in the Sketches for Webern's Concerto, Op. 24**

In September 1928 Anton Webern wrote to publisher Emil Hertzka to report on the composition of a work ‘in the spirit of some of Bach’s Brandenburg Concertos.’ In June 1934 that work stood completed as the Concerto for Nine Instruments, Op. 24. While Op. 24 has been celebrated as a paradigmatic example of Webern’s forward-looking serial techniques, it simultaneously exhibits a strong Baroque influence, as Kathryn Bailey (1991) has demonstrated in her study of ritornello form in the Concerto’s first movement. Baroque models may have also played a role in dramatically shifting conceptions of instrumentation and genre evident in sketches from the work’s extended period of composition, during which time it transformed from a piece for large symphonic orchestra, to a concerto for solo piano with orchestral accompaniment, to a concerto grosso with a continuo-like piano part. The dramatic shifts found in the sketches relate to Webern’s compositional activities in the decade preceding the composition of Op. 24, in particular his revisions of pre-World War I compositions and his work producing arrangements for Schoenberg’s Society for Private Musical Performances. When these activities are considered alongside an instrumentation-centric view of the sketches for Op. 24, an intriguing view of this period of Webern’s career emerges: Webern the neoclassicist.

Mimi Mitchell (University of Amsterdam)

**‘On or Off?’ The Baroque Violin Revival in the Netherlands**

The Netherlands was one of the most important centres of the early music revival, and many of the baroque violin pioneers flourished in this fertile environment. This paper examines the baroque violin revival in the Netherlands by focusing on the important contributions of Jaap Schröder (b. 1924), Marie Leonhardt (b. 1928) and Sigiswald Kuijken (b. 1944). Marie Leonhardt’s work with the Leonhardt Consort in the 1950s and ’60s made an enormous impression on a world that was becoming interested in ‘early music.’ Jaap Schröder’s playing with Quadro Amsterdam (on modern instruments) and Quartetto Esterhazy (on original instruments) confirmed the importance and acceptance of this new musical direction. Surprisingly, it was the Belgian Sigiswald Kuijken—with his innovative ‘chin off’ technique—who radically changed the course of baroque violin playing in the Netherlands. Kuijken’s appointment as the baroque violin professor at the Royal Conservatory (the Hague, 1971) endorsed and promoted this new approach. Audio and video examples serve to illustrate how dramatically concepts of style, appropriate equipment and playing techniques changed between 1950 and 1970. Recent interviews with Schröder, Leonhardt and Kuijken elicited many personal memories and observations that enhance our understanding of the early days of the historically informed music movement.
Luisa Morales (FIMTE, International Festival of Spanish Keyboard Music)  

The Instituto Español de Musicología was created in 1943 under the direction of Higini Anglés, a leading figure in the twentieth century school of Spanish musicology. Higini Anglés studied first in Barcelona under Felip Pedrell and later, in the 1920s in Germany.

From the Instituto Español de Musicología an imaginary Canon of Spanish Renaissance music was fabricated. This Canon was first developed by Anglés in the late 1920s, and was well established in the Spanish musicology school in the immediate post Civil war years -1939-1943.

In this paper we will discuss how this Spanish Renaissance music Canon based on the National-Catholic ideology, and nurtured by the practices of German musicology under the Third Reich, has influenced the editions and performances of the keyboard works by Antonio de Cabezón constructing a “Cabezón Canon” that has prevailed for most of the twentieth-century and that can still be found today.

Ken Murray (University of Melbourne)  
*Andrés Segovia, the New Classical Guitar ... and the Music of Bach in the 1920s*

In the 1920s the classical Spanish guitar entered a new phase of its revival, around which coalesced some of the main themes pertaining to Spanish music: early music, folk- and flamenco-inspired music, and modern neoclassical composition. The neoclassical orientation of the new classical guitar in this period owed much to ideas promoted by Felipe Pedrell, Rafael Mitjana and Manuel de Falla, as well as representations of the instrument in modernist art. In reviews of Segovia’s London debut, newspaper critics registered their surprise at the musicality of his playing and amazement that a guitar could present such a broad range of repertoire convincingly. The guitar was also linked to the burgeoning early music scene, particularly the harpsichord, which it rivaled in clarity of texture and rhythm. Andrés Segovia’s performance of the music of J. S. Bach was singled out for praise in his concerts of the 1920s and, in tandem with the historical resonances accrued by the instrument (both real and imagined), conjured up images of the Renaissance and Baroque lute. This paper will discuss the importance of the music of Bach to the projection of the new classical guitar in the 1920s.

PANEL: Kerry Murphy, Jennifer Hill, Simon Purtell, Evelyn Portek  
*Editions de L’Oiseau-Lyre: Pioneers in Early Music Revivals*  
(University of Melbourne)

Louise Hanson-Dyer is well-known as the Melbourne socialite who founded the Éditions de l’Oiseau-Lyre publishing house in Paris. This joint session starts by briefly examining the impact of the Oiseau-Lyre press on the Early Music Revival. The relationship between the Press and the University of Melbourne is a complex one. We will examine the mechanics of the transfer of the company's stock and archive from Monaco to Melbourne in 2013 and describe how the collection is being housed and how it can be accessed. The provision of continuing access to the Éditions de l’Oiseau-Lyre print stock (in hard and e-copy) will be described. The importance of the archive to future research will be elaborated and current and potential projects discussed.

The University of Melbourne 11-12 September 2014
Blake Parham (Sydney Conservatorium of Music)

*Socialist Realism and Old Polish Music. The Revival of Early Music in Poland through the Eyes of Andrzej Panufnik*

After the Second World War Poland, like much of Eastern Europe fell under the Soviet sphere of influence. It was not however until after the infamous Łagów Conference of 1949 that the Communists began to exert any serious control over musical life in Poland. From this point on, all music composed, played, and recorded in Poland had to conform to the musical doctrine of Socialist Realism. This doctrine called for the composition of music which used generally conservative, diatonic and tonal musical language that could be understood by all.

In order to comply with the enigmatic standards of Socialist Realism but escape from politically-active work many Polish composers, including Sir Andrzej Panufnik, turned to using early Polish music in their works or in some cases reconstructing early musical works. During this period there was a notable revival of early music in Poland which was seemingly driven by the political situation at the time, however, was this the only factor which drove this change or were there also other issues at play? This paper will explore how Panufnik engaged with the revival of early music in Poland at this time and what was the probable cause of this revival.

Jann Pasler (University of California, San Diego)

*Race and the Pre-Modern between the Wars: La musique ancienne et moderne from Algiers to Casablanca*

Juxtaposing *la musique ancienne et moderne* on French concert programs, politically significant in the 1890s, continued after the war not only in the Princesse de Polignac’s Paris salon, but also the French colonies. Musicians from France, like Wanda Landowska and Casadesus’s Société des Instruments anciens, as well as the Ars Rediviva (Rabat) and the Association Bach-Handel (Oran) presented mixed programs. So too the tours of Cortot, Vines, Thibaud, Jane Bathori, Ninon Vallin, Bernac, Panzera, Inghelbrecht, and Poulenc. Moreover, on Radio Maroc tangos and fox trots followed symphonic concerts nightly. But what did such eclecticism mean in the colonial context?

Based on archives in France and Morocco, I examine not only what, where, and why such juxtapositions appear on North African concert programs, but also how perceptions of the French musical past and present were informed by another *musique ancienne*, that preserved in the Andalousian courts until 1492 and thereafter embraced by North African urban elites as signifying their racial origins. The valorization of this music, especially in Morocco, a monarchy, went hand in hand with that of European *musique ancienne* but with a larger political subtext. To conquer ‘minds and hearts,’ reinforce ties to Europe, and lay the groundwork for cultural coherence throughout North Africa, French politicians, administrators, and ethnographers argued for reviving and preserving *la musique andalouse*. But this meant coming to grips with the problems of purity, authenticity, and hybridity that threatened to destroy it.

In 1930 the pacha of Marrakesh put on the ultimate hybrid concert. After the Concerts Lamoureux’s performance of Beethoven, Saint-Saëns, Dukas, and Ravel, he brought in Cheulh music and dance, popular rural genres, purportedly to show that Moroccans had an artform ‘as good as Stravinsky’s, but 4000 years older.’ This music, astoundingly new and fascinating to outsiders, was soon programmed on the radio next to *la musique andalouse*, not just to celebrate its uniqueness, but also to win the support of rural peoples. Such juxtapositions of old/new, urban/rural,
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serious/popular point to the complex political underbelly of musical ‘progress’ in the colonies and encourage us to rethink the nature of French neoclassicism.

Benjamin Thorburn (Bluefield College, Bluefield, Virginia)

Recomposing Monteverdi: Vincent d’Indy’s Edition of Orfeo

The first modern revival of a Monteverdi opera was the concert performance of Orfeo given by Vincent d’Indy in 1904 at the Paris Schola Cantorum. The unexpected success of this concert led to the publication of d’Indy’s abridged edition of the opera, which was heard in stage and concert performances throughout Europe. Created for the purpose of ‘practical performance,’ this widely influential edition has often been criticized for its omissions, its inauthenticity, and its supposedly Wagnerian style.

In this paper, I situate d’Indy’s edition in the context of the early music revival at the Schola Cantorum and the French musical culture in which d’Indy participated. I argue that d’Indy’s perspective on Orfeo was not simply Wagnerian, but that it reflected the influences of Rameau, Debussy, and the anti-Germanic sentiment that d’Indy shared with other French musicians. Through examination of d’Indy’s writings and analysis of the musical score, I demonstrate how d’Indy sought to distance his version of Orfeo from his source material, the scholarly edition and realization by the German musicologist Robert Eitner (1881). My findings shed new light on an important part of d’Indy’s legacy: the reintroduction of Monteverdi’s operas to the modern repertoire.