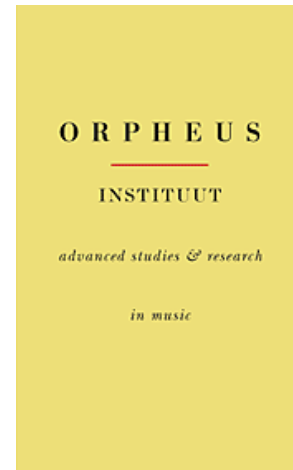


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ABSTRACTS & BIBLIOGRAPHIES

Prof. Jean-Pierre BARTOLI

*Professeur des Universités, UFR de Musique et musicologie de Paris-Sorbonne, France -
intitulé du poste: "Musique des XVIIIe et XIXe siècles"*

- 1. Vocal Patterns in the Themes of Berlioz's instrumental Music**
- 2. Vocal Images in the Fantasy for piano until Chopin's and Liszt's Time
(co-presentation with Jeanne Roudet)**

No abstract available yet

Dr. Jeanne ROUDET

Maître de conférences à l'Université Paris-Sorbonne, France

1. Frédéric Chopin, Clara Schumann and the Singing Piano School

In the XIXth century, all the treatises asserted that the human voice was the best possible model and that all the art instrumentalists should have could be appraised in the way they could *sing* with their instruments. These statements have become a commonplace of music teaching which conveys little more than a hazy meaning today. The situation was quite different in Chopin's days, when all the models were to be sought in the vocality of the time. Different sources highlight the affinities which bring Chopin and Clara Schumann together.

The sources concerning Chopin are exceedingly numerous. As to Clara Wieck, the main source we have is the treatise her father devoted to piano-playing and the art of singing, *Clavier und Gesang* (1853).

A great teacher in turn, like Chopin himself, Clara Schumann taught and trained pupils in the Frankfurt Conservatory from 1878 to her death. We have several testimonies and recordings (made as late as the '50s) of her first-hand teaching. These miscellaneous sources show that what Chopin and Clara Schumann actually share is their common conception of singing which shapes the similarities in their piano styles, as virtuosi, as composers and as teachers. This common conception of vocality also determines their common opposition to another style of piano playing which, to put a long story short, is embodied by Liszt. Consequently, I will call in Liszt to benefit from what this clear-cut contrast teaches us about Chopin and Clara Schumann's *singing piano* school.

2. Vocal Images in the Fantasy for piano until Chopin's and Liszt's Time (co-presentation with Jean-Pierre Bartoli)

No abstract available yet.

Prof. Hubert MOSSBURGER

Professor Music Theory at the Hochschule für Künste Bremen, Germany

1. the "Inner Voice" and the "Deep Combinatorial". Robert Schumann's approach to romantic polyphony.

To define these two terms leads to understanding the essence of Schumann's music and aesthetic. The adjectives „inner“ and „deep“ stands for one of Schumann's main demands in his life as a critic and a composer: the fight against the surface. The „Inner Voice“ concentrates the three terms in the topic of the Academy this year as a synthesis: „...ohne Worte“ as the not pronounced, but „inner“ poetic, „Vocality“ as the association to a real „voice“ or melody and „Instrumentality“ as the presentation of the „Inner voice“ with a instrumentalized melody, which can be a result-voice. In addition to this, the „Deep Combinatorial“ – as a hidden counterpoint – is the compositorial-technique to realise the „inner voice(s)“. The analysis of some of Schumann's instrumental works will approach to romantic polyphony as a subject of perceptive and performing possibilities between imagination and realisation.

2. Robert Schumann's poetic paraphrases: analytical implications.

Based on the fact, that „the poetic“ is not a peripheral but a central aesthetic category for Schumann's conception of music, the context between musical structure and its poetic description must be very close. In the sense of the romantic unit of the different arts Schumann states: „The aesthetic of the one art is that of the other; only the material is different.“ In consequence, the ideal critic or analysis of a musical work is an adequate art like a poem. There are some poetic paraphrases about other compositions, which Schumann made as a critic. Conversely Schumann was inspired verifiably from poetic texts for some of his compositions. Today music theory can not write poems as an analytic work. But if we want approximately include romantic thinking in our analysis, we should research the correlation between poetic and music not only by the usual question about the influence of poetic to the composition; but also consider the inverse way: how was the composer-poet Schumann inspired from music to write his poetic paraphrase? These includes implications, which can serve as a guide to structural analysis. And perhaps we win some more or deeper insights, which can't get only by modern analysis methods.

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Playing with images: character and emotion in the age of romanticism

During the past few years, musicology has been in the process of rediscovering didactical sources from the 1800 that describe the uses of expressive means intended for a "beautiful execution" (dynamics, agogic, accentuation...).

Other than the comprehension of a composition, the approach to its emotional content, and the identification or recall of the poetical images from which a piece originates, the connection between interpretation and the emotional experience of the executor is also a widely discussed aspect of the stylistic and esthetical sources of that time.

The poetical images of Czerny evoking the characteristic atmosphere in Beethovenian works, the very high humanist exhortations revealed to students of the grand violinist Balliot (professor at the Parisian conservatory) -implying to find in one's own sensibility the inexhaustible source of expression in order to cross the borders of art and reveal a personal "life story"-, the poetry of the "arrière-pensée" and the legendary teachings of Chopin, are only a few of the multiple testimonies of the instructions given to deepen a musical execution through the observation of our own humanity, conscience, and life experience.

The teachings of the time encourage these processes through didactical "strategies" (precise references on psychological nuances or images from nature, structured classification of musical "characters" and "expressive tones"...) seeking the "truth" of expression.

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Prof. Douglass SEATON

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1. Plot and narrative in Mendelssohn's chamber music for strings and piano – I

In the past few decades the idea of narrativity in music analysis and hermeneutics has had a certain amount of currency among music theorists and musicologists. It has also come under sharp attacks. Both the numerous applications and the suspicion about narratological musicology arise from the fact that scholars have yet to settle on a clear or consistent definition of musical narrative.

Mendelssohn's chamber music with piano allows a demonstration of how music presents character and enacts plot. We first approach the problem of identifying narrativity through the discussion of dramatic plot and plot archetype. For example, although they present different characters, the sonata-form movements in Mendelssohn's first two piano quartets enact a rather typical archetype. The third quartet follows an alternative plot line. These movements thus lay the groundwork for the following discussion of narrative more specifically.

2. Plot and narrative in Mendelssohn's chamber music for strings and piano – II

While character enacting plot might qualify as narrative in a casual sense, it does not properly form a narrative under what we might call a "strong" definition. To distinguish narrative from drama requires the presentation of plot from a perspective external to the line of action – constituting a separate level in the experience of the work. Our perception of this removed view, experienced as the narrative persona or voice (not the same as the composer) may arise from within the tone-structure of the music itself or from so-called extra-musical factors.

We can locate both internal and external means of arriving at the discovery of a narrative persona in Mendelssohn's chamber works with piano, including the early piano quartets and the later piano trios. Various forms of evidence emerge for the application of narrative in the separate works, leading to the distinction of different degrees of narrativity among them, hence positioning them differently in regard to the question of post-Classicism and Romanticism.

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