

29TH ROYAL MUSICAL ASSOCIATION  
RESEARCH STUDENTS' CONFERENCE

Royal Holloway, University of London,

20-23 December, 1995

Programme

The logo features a central black rectangle with the text "Royal Holloway University of London" in a gold-colored serif font. This rectangle is surrounded by a decorative border consisting of a repeating pattern of black and gold triangles, creating a zig-zag or chevron effect.

**Royal Holloway**  
**University of London**

16.30-17.00 Tea

17.00-18.20 **Session 9a: Early Twentieth-Century Music Arts 1**

Chair: Mr Erik Levi (Royal Holloway)

*Evangelia Mantzourani (King's College, London), Towards a Portrait of Nikos Skalkottas: Another Piece in the Jigsaw*  
*Alexander Rehding (Queens' College, Cambridge), The Wild Years and Beyond: Hindemith and Linear Counterpoint*

**Session 9b: Medieval and Early Modern Studies II Arts 2**

Chair: Dr Andrew Wathey (Royal Holloway)

*Peter Wilton (Royal Holloway), The Alleluia Prosula*  
*Jean-Marc Evans (Goldsmith's College), The Use of a 'Foreign' Cantus Firmus in the Superius Part of a Mass Movement*

18.30-20.00 Dinner

20.00-24.00 Bar

## **SATURDAY 23 DECEMBER (Arts building)**

8.00-9.30 Breakfast

9.30-10.50 **Session 10: Analysis Arts 1**

Chair: Dr Geoffrey Chew (Royal Holloway)

*Richard Pye (University of Newcastle upon Tyne), William Schuman's Ninth Symphony and the Principle of 'Autogenetic Development'*  
*Sarah Tutton (University of Ulster), The IcVSIM Relation: Interpretation and Representation of Numerical Similarity Measurements in Pitch-Class Set Analysis*

11.00-11.30 Coffee (Arts)

11.30-12.50 **Session 11: Sixteenth- and Seventeenth-Century Italy Arts 1**

Chair: Dr Katharine Ellis (Royal Holloway)

*Jonathan Morgan (Royal Holloway), Music, Poetry and their Claims for Precedence: a Comparative Study of Two 'balli' from Late Sixteenth-Century Italy*  
*Ilias Chrissochoidis (King's College, London), Was Monteverdi a Misogynist and Does Anyone Really Care About It? Disturbing Thoughts in an Era of Political Correctness [sic]*

13.00-14.00 Lunch and depart

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The Conference organisers are grateful to Adrian Evans, partner of J. Rothschild Assurance, for sponsorship of Wednesday evening's reception.

Ilias Chrissochoidis, King's College, London

Was Monteverdi a Misogynist and Does Anyone Really Care about It?  
Disturbing Thoughts in the Era of Political Corectness [sic]

The above questions form the two poles--objective and subjective--of a close reading of Striggio/Monteverdi's *L'Orfeo*. It is surprising to find that the theme of misogyny, so prominent in the Orphic legend, scarcely receives any serious consideration among the students of Monteverdi's first opera. Yet there are numerous indications, in both the libretto and the music, that the creators of *L'Orfeo* were aware enough of the misogynistic elements of their subject to implant them consciously into the opera. In particular, Monteverdi's compositional choices reveal not only an eagerness to follow the insinuations of the libretto, but also a determination to emphasise them. Although we can only speculate about the reasons for his practice, we might be enticed to link them with Monteverdi's personal relationships with the female sex, a situation which would raise the issue of personal/private versus impersonal/public in the domains of both artistic creation and academic research.

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David Chung, Churchill College, Cambridge

Understanding the Late Seventeenth-Century French *Mésure*

The French *mésure* occupies a central position in tutors and treatises of the seventeenth century. Its importance in contemporary music education and performance practice can be inferred from the substantial treatment it generally receives in such publications. It is practically the only subject treated in Michel l'Affilard's work and is one of the five main considerations Muffat outlined in his treatise on continuo practice of c.1699. Accustomed as we are to the relatively clear-cut distinctions between tempo, character, rhythmic nuance and bowing or tonguing, the blending of these elements in the concept of *mésure* might appear a curious amalgam.

Modern research usually concentrates upon specific problems such as inequality and over-dotting. However, there is a danger of overgeneralisation and oversimplification which obscures regional and personal differences in performance practice. This paper proposes a fresh way of understanding the French *mésure* and its related elements, in the hope of providing grounds for a re-evaluation of important issues in performance practice. It attempts to show how performance style evolved from the late seventeenth century to the first quarter of the eighteenth by comparing keyboard arrangements of Lully's music surviving in over 40 major European sources.

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