

THE RAMEAU PROJECT

Jean-Philippe Rameau: International Anniversary Conference St Hilda's College, Oxford 11–14 September 2014

Conference Organizers and Selection Committee

Professor Graham Sadler (University of Oxford and Birmingham Conservatoire)
Dr Sabine Chaouche (Oxford Brookes University)
Dr Shirley Thompson (Birmingham Conservatoire)
Jennifer Thorpe (New College, Oxford)
Professor Alain Viala (Lady Margaret Hall, Oxford)
Dr Jonathan Williams (St Hilda's College, Oxford)

Booking

Information on registration and accommodation may be found at
<http://www.music.ox.ac.uk/research/projects/oe-rameau/>
Pre-booking enquiries can be addressed to Graham Sadler (a.g.sadler@hull.ac.uk)
Booking deadline: 22 August 2014 (Early Bird deadline: 6 August 2014)

The Rameau International Anniversary Conference is made possible through the generous support of the University of Oxford's John Fell Fund, St Hilda's College, Oxford, the Maison Française d'Oxford, the Birmingham Conservatoire French Music Research Hub, and M. Patrick Florentin.

PROGRAMME

THURSDAY, 11 September

14.00-17.00 Registration

17.00 Conference welcome

17.15 **SESSION 1 – Lecture-recital**

Chair: Jonathan Williams (St Hilda's College, Oxford)

Stephen Gutman

'Ne laissent rien à désirer': problems and possible solutions to playing the *Pièces de clavecin en concerts* on solo keyboard

18.00-19.30 Reception

20.00 Dinner 'on your own' (available in the college dining room if booked in advance)

FRIDAY, 12 September Registration from 08:30

09.00-10.30: SESSION 2 – Keyboard Music: Theory and Practice

Chair: Graham Sadler (University of Oxford and Birmingham Conservatoire)

Davitt Moroney
(University of California, Berkeley)

Rameau's two *Mécaniques*

Thomas Christensen
(University of Chicago)

'La mécanique des doigts' and Rameau's Code of the Thorough Bass

Lucy Robinson
(Royal Welsh College of Music & Drama)

'A propos' Rameau's *Pièces de clavecin en concert*s

11.00-12.00: SESSION 3 – The Ramellian *acte de ballet*: Construction and Authorship

Chair: Thomas Green (The Royal Conservatory, Toronto)

Roger Savage
(University of Edinburgh)

The Triumph of Generosity, or, Let's Make an Opera-ballet!

Thomas Soury
(Institut de Recherche en Musicologie)

Trois actes de ballets de Rameau sur livret anonyme : nouvelles pistes pour reconsidérer l'attribution à Cahusac

13.15-15.15: SESSION 4 – New Perspectives on Music Theory

Chair: Thomas Christensen (University of Chicago)

Charles Dill
(University of Wisconsin, Madison)

Rameau and Cartesian wonder

Nathan Martin
(Yale University)

Rameau and the Rule of the Octave

Michael O'Dea
(Université de Lyon)

Jean-Jacques Rousseau: Rameau's paradoxical disciple

Tanja Spatz
(Hochschule für Musik, Freiburg)

Observations on some evolutions in Rameau's theoretical writings with regard to the 'problem' of *Fauxbourdon*

15.45-17.25: SESSION 5 – Rameau in Conflict

Chair: Alain Viala (Lady Margaret Hall, Oxford)

Francesca Pagani
(Università degli Studi di Bergamo)

*Mémoires et aventures de monsieur de ***** de Jean Galli Bibiena (1735) : une contribution peu connue autour du débat entre Lullistes et Ramistes

Françoise Escande
(Université de Toulouse II) and
Benoît Dratwicki
(Centre de Musique Baroque de Versailles)

Destouches et Colin de Blamont : deux surintendants face à la menace ramiste ?

Thierry Favier
(Université de Poitiers)

Rameau *versus* Mondonville: the construction of a post-Lullian musical identity in France

17.45-19.15: SESSION 6 – Rameau and Dance

Chair: Jennifer Thorp (New College, Oxford)

Guillaume Jablonka
(Compagnie Divertimenty)
with the participation of Robert Le Nuz

The chaconne in Rameau's opera *Nais*: reconstructing the choreography of an Olympics-style contest

Rebecca Harris-Warrick
(Cornell University) and
Hubert Hazebroucq
(Compagnie Les Corps Eloquents)

Do Rameau's dances 'impose physical movement'?
A collaborative exploration

SATURDAY, 13 September

Registration from 08.30

09.00-10.00: SESSION 7 – Biographical Discoveries

Chair: Sylvie Bouissou (Centre National de Recherche Scientifique)

Marie Demeilliez
(Université de Grenoble)

New light on the genesis of the ill-fated opera *Linus* by La Bruère and Rameau

Erik Kocevar
(Centre National de Recherche Scientifique)

Réflexions sur certains traits de caractère de Jean-Philippe Rameau à la lumière des divers testaments et codicilles de son père

10.00-11.00: SESSION 8 – Rameau and the Economics of Opera

Chair: Sabine Chaouche (Oxford Brookes University)

Laura Naudeix
(Université de Rennes)

The impact of economics on artistic creation: the case of Rameau's *opéras-ballets*

Elizabeth Giuliani
(Bibliothèque nationale de France)

L'économie d'une production d'ouvrage de Rameau sur la scène de l'Académie royale de Musique vers 1750

11.30-12.45: SESSION 9 – Rameau Portrayed

Chair: Roger Savage (University of Edinburgh)

Florence Gétreau
(CNRS)

'Les Caricatures du Célèbre Rameau': satirical portraits and graphic lampoons on his musical and theoretical works

Marian Hobson
(University of Cambridge),
Pascal Duc (CMBV),
with Kate Tunstall (Worcester College,
Oxford) and Caroline Warman
(Jesus College, Oxford)

Two Rameaus, uncle and nephew: Diderot's *Rameau's Nephew* and its relation with music before and after Rameau followed by the launch of 'Denis Diderot's "Rameau's Nephew": A Multi-media Edition'

13.55-15.30: SESSION 10 – Secular Vocal Music

Chair: Raphaëlle Legrand (Université de Paris-Sorbonne)

Bertrand Porot
(Université de Reims)

Les Amants trahis de Rameau : une scène d'opéra-comique ?

Marcie Ray
(Michigan State University)

Violent expressions of love in Jean-Philippe Rameau's cantatas

Sylvie Bouissou
(CNRS)

New perspectives on Rameau's *Traité de composition des canons*

15.55-17.25: SESSION 11 – The European Reception of Rameau’s Music Theory

Chair: Charles Dill (University of Wisconsin, Madison)

Ludwig Holtmeier (Hochschule für Musik, Freiburg)	Rameau’s heritage and the European music-theoretical canon of the eighteenth century
Walter Kreyszig (University of Saskatchewan)	Leopold Mozart, Wolfgang Amadeus Mozart and the dissemination of Rameau’s <i>Basse fondamentale</i> in string quartet scoring: the <i>Lodi</i> Quartet and the <i>Studienbücher</i> of Barbara Ployer and Thomas Attwood
Marc Ernesti (Sheffield University)	Mistaken identities? Notes on the early music-theoretical reception of Rameau in German music media around 1800

18.15: Conference Concert given by Davitt Moroney, harpsichord; **Drinks and Conference Banquet**

SUNDAY, 14 September Registration from 08.30

09.00-10.30: SESSION 12 – Rameau’s Singers, Acting, Casting and Repertory

Chair: Shirley Thompson (Birmingham Conservatoire)

Thomas Green (The Royal Conservatory, Toronto)	Through the <i>Mercur</i> e’s lens: mid-eighteenth-century acting styles and vocal aesthetics in the performance of Rameau’s operas
Raphaëlle Legrand (Université de Paris-Sorbonne)	Casting Rameau’s female roles: past and present
Herbert Schneider (Universität des Saarlandes)	The da capo air in the works of Rameau and his contemporaries

11.00-12.00: SESSION 13 – Rameau Recreated

Chair: Thierry Favier (Université de Poitiers)

Thomas Leconte (CMBV)	Une <i>Messe de Requiem</i> sur des thèmes de <i>Castor et Pollux</i> : un témoin inédit de la réception de la musique de Rameau dans la seconde moitié du XVIII ^e siècle
Margaret Butler (University of Florida)	Recreating Rameau: J.-S. Mangot and his role in Parma

13.15-14.15: SESSION 14 – Staging Rameau

Chair: Rebecca Harris-Warrick (Cornell University)

Rémy-Michel Trotier (Université de Paris-Sorbonne)	Sets and music in Rameau’s operas
Lois Rosow (Ohio State University)	Staging time and space in Rameau’s operas

14.15-15.15: SESSION 15 – Revising and editing Rameau

Chair: Lois Rosow (Ohio State University)

James Arnold (Birkbeck College, London)	‘Objet d’étude et de curiosité’: Candeille’s reworking of <i>Castor et Pollux</i> and its audiences, 1791-1815
Graham Sadler (University of Oxford)	Saint-Saëns and the Rameau <i>Œuvres complètes</i> : a production score of <i>Zoroastre</i> lost and found

15.15-15.45: Rameau research and future performance; thanks and closing remarks.