IN WITH THE OLD AND THE NEW: AN INTRODUCTION TO HuCPeR

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November 11th, 2014
1. SCORES:

Reliability?
Relationship to composer’s notated text?
Urtext?
2. SCORES: What do they ‘mean’ and to what extent are they a set of instructions?

Do they tell us...
HuCPeR Introduction

- What we should do
HuCPeR Introduction

- What we should do
- What we could do
What we should do
What we could do
What we shouldn’t do
HuCPeR Introduction

- What we should do
- What we could do
- What we shouldn’t do
- What a performer probably did do
HuCPeR Introduction

- What we should do
- What we could do
- What we shouldn’t do
- What a performer probably did do
- What a composer wanted the performer to do
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- What we should do
- What we could do
- What we shouldn’t do
- What a performer probably did do
- What a composer wanted the performer to do
- What a composer wanted the performer to avoid
What we should do
What we could do
What we shouldn’t do
What a performer probably did do
What a composer wanted the performer to do
What a composer wanted the performer to avoid
What a composer demanded of the performer, any misunderstanding or violation of which would be seen as misrepresentative, artistically shameful, and an act of sacrilege
3. Investigation of context (historical, social, circumstantial) – sometimes linked to trying to understand ‘meaning’ or ‘message’
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4. Performance technique and arising ‘style’
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5. Past performance ‘legacy’ – and recordings in particular
6. Performance ‘individuality’ and ‘imagination’
Relational dynamics
COMPOSER

(Arelational, cyclical, reciprocal relationships and influences, after Collingwood, 1938)

AUDIENCE
PERFORMER
Butt, John: *Playing with History* (Cambridge, CUP, 2002)
CHASE Project website: chase.leeds.ac.uk
Eibenschutz, Ilona: Brahms Intermezzo op. 76 no. 4 (1952; sound recording re-released on Arbiter 160)
Karajan, Herbert von: Brahms Symphony No. 2 (1964; sound recording re-released on Deutsche Grammophon 429 153-2)
Kennaway, George: *Playing the Cello 1780-1930* (Aldershot, Ashgate, 2014)
Kenyon, Nicholas (ed.): *Authenticity and Early Music* (Oxford, OUP, 1988)


Milsom, David: Brahms-Joachim Hungarian Dance No. 1 (2008; sound recording as part of AHRC Research Fellowship project – leeds.ac.uk/music/dm-ahrc (website currently under reconstruction/redevelopment)

