



Surrealism and music in France, 1924-1952: interdisciplinary and international contexts

Friday 8 June 2018: Senate House, University of London

- 9.30 Registration
- 9.45-10.00 Welcome and introductions
- 10.00-11.00 **Session 1: Olivier Messiaen and surrealism (chair: Caroline Potter)**
- Elizabeth Benjamin (Coventry University): 'The Sound(s) of Surrealism: on the Musicality of Painting'
- Robert Sholl (Royal Academy of Music/University of West London): 'Messiaen and Surrealism: ethnography and the poetics of excess'
- 11.00-11.30 Coffee break
- 11.30-13.00 **Session 2: Surrealism, ethnomusicology and music (chair: Edward Campbell)**
- Renée Altermatt (Princeton University): 'Towards Automatism: Ethnomusicology, Surrealism, and the Question of Technology'
- Caroline Potter (IMLR, School of Advanced Study, University of London): 'L'Art magique: the surreal incantations of Boulez, Jolivet and Messiaen'
- Edmund Mendelssohn (University of California Berkeley): 'Sonic Purity Between Breton and Varèse'
- 13.00 Lunch (provided)
- 13.45 **Keynote (chair: Caroline Potter)**
- Sébastien Arfouilloux (Université Grenoble-Alpes) : 'Présences du surréalisme dans la création musicale'

14.45-15.45 Session 3: Surrealism and music analysis (chair: Caroline Rae)

Henri Gonnard (Université de Tours): '*L'Enfant et les sortilèges* (1925) de Maurice Ravel et le surréalisme : l'exemple du préambule féerique de la 2e partie'

James Donaldson (McGill University): 'Poulenc, Fifth Relations, and a Semiotic Approach to the Musical Surreal'

15.45-16.15 Coffee break

16.15-17.15 Session 4: Surrealism and musical innovation (chair: Paul Archbold)

Caroline Rae (Cardiff University): 'André Jolivet, Antonin Artaud and Alejo Carpentier: Redefining the Surreal'

Edward Campbell (Aberdeen University): 'Boulez's *Le Marteau* as Assemblage of the Surreal'

17.15 Concluding remarks

17.45-18.45 Concert: Alexander Soares, Chancellor's Hall

Programme

André Jolivet: Piano Sonata no. 1

Olivier Messiaen: *Île de feu* 1

Olivier Messiaen: *Prélude* (1964)

Pierre Boulez: *Douze Notations*

Pierre Boulez: *Une page d'éphéméride*

This event is organised by the Institute of Modern Languages Research and the Open World Research Initiative (OWRI) Cross-Language Dynamics translingual strand, with support from the Cassal Trust Fund. For more information about Cross-Language Dynamics: Reshaping Community please visit our website or follow us on Twitter.

Abstracts and Speaker Biographies

Elizabeth Benjamin (Coventry University): 'The Sound(s) of Surrealism: on the Musicality of Painting'

In his *Traité de rythme, de couleur, et d'ornithologie* (1949-1992), Messiaen sets out with the goal, among others, of explaining his synaesthetic experience of music. Specifically, he seeks to pin down a system of modes corresponding to sounds and colours. He is careful to point out that this system applies only to his own music, and cannot possibly represent the full complexity of the characteristics of music itself. Nevertheless, he highlights his modes' applicability to the work of other composers. Despite such a detailed depiction of the colour of music, Messiaen does not mention the obvious application of colour, that of painting, and despite himself engaging in the practice, does not consider the two in parallel.

Likewise, despite surrealism's great potential for affinities with music, including the origin of the term as Apollinaire's description (in part) of Satie's music, the surrealists were surprisingly opposed to the art form. Unlike Kandinsky, who specifically composed his works with music in mind, the surrealist painters did not exhibit such concerns. Surrealism's initial reticence nonetheless was eventually replaced with a recognition of music as 'independent of the social and moral obligations that limit spoken and written language' (Breton 1973: 269), aligning with surrealist outlooks for deconstructing the limits of habitual perception.

This paper will explore ekphrastic relations in Messiaen and a selection of the more abstract surrealist painters (including Masson, Miró and Matta). Instead of asking in what senses music can be considered surrealist, the paper will investigate the ways in which we might apply theories of music and synaesthesia to surrealist painting, in other words, in what senses can surrealist painting be musical? Through the application of Messiaen's colour theory, the paper will outline a methodology for reading painting as one might read music, revealing new layers to surrealism's quest for an alternative, abstract, sur-reality.

Elizabeth Benjamin is a Lecturer in French at Coventry University, whose research spans the fields of comparative aesthetics, visual art, and cultural memory. Her first book, *Dada and Existentialism: the Authenticity of Ambiguity*, was published with Palgrave Macmillan in 2016. She is currently in the early stages of a second monograph on the construction of cultural memory, the art of memorialisation, and the evolution of French national identity in the modern and contemporary Francophone world.

Robert Sholl (Royal Academy of Music/University of West London): 'Messiaen and Surrealism: ethnography and the poetics of excess'

It is well established that Messiaen adapted the d'Harcourts' work on Peruvian song in his song cycle *Harawi* (1945) (d'Harcourt(s) 1925; Hill and Simeone 2005: 156; Balmer, Lacôte, Brent Murray 2017: 372-80). This paper initially presents three different contexts for Surrealism in Messiaen's *Harawi* works. It pursues the ethnological background before Messiaen's engagement and connects it with a revalorization of mysticism that furthers our understanding of Messiaen's earlier thought (Schloesser 2010: 177-79) as emancipatory (Bauduin 2014: 123), and as a continuing form of enchantment (Josephson-Storm 2017). Further to current understanding of Surrealism as a continuation of western esotericism and magic (Bauduin 2014: 11), I argue that Surrealism promoted a museum culture consisting of a libidinal culture of subversion and fetishisation typical of western syncretism and hybridization.

My argument coalesces around three main issues that are alluded to but not developed in an earlier study which focussed on the Surrealist aesthetics of love (Sholl 2007). Firstly, the *Harawi* is placed in a history of ethnography that is linked to Surrealist interests (Clifford 1981; Tythacott 2003) and this is used to distinguish myth from mysticism. Secondly, I reread the psychoanalysis (Freud) that informed Surrealism, through the gestural language in *Harawi* through the lens of psychoanalysis and exploit the aporias in Messiaen's own music theory (Messiaen 1996: 279-315). I understand these musical gestures as indicative of irrationalism (intrinsic to Surrealism), as a form of eroticism, transgression and alienation [Verfremdung], a dreamlike revelation of hysteria and trauma, as a figuring of desire that circulates around drives (Eros and Thanatos), and of jouissance as a liminal, intermedial Symbolic and Imaginary space that defers from the Real (which remains necessarily unfulfilled). Crucially, I examine how this gestural language reinvents the religious symbolic language of excess (present in *Vingt Regards*), as a "screen" to religion that asymptotically points toward a higher synthesis of the sacred and profane. Finally, I turn the telescope around and move from the presence of Surrealism in this music to the questions Messiaen's religious-modernist project asks of the listening subject.

Robert Sholl is a Professor at the University of West London and teaches at the Royal Academy of Music. He has published widely on twentieth-century music (including Stravinsky, Berio,

Birtwistle, Ferneyhough, Messiaen, Arvo Pärt). He is the editor (with Sander van Maas) of *Contemporary Music and Spirituality* (Routledge/Ashgate 2017) and is part of a Leverhulme-funded project on *The Phantom of the Opera* at the Guildhall School of Music and Drama. In 2016-17 he performed all of Messiaen's organ works at Arundel Cathedral and in 2017, engagements included recitals at St John's Smith Square.

Renée Altergott (Princeton University): 'Towards Automatism: Ethnomusicology, Surrealism, and the Question of Technology'

The 1889 Exposition Universelle in Paris marked a last frontier in the early history of ethnomusicology. While Edison's phonograph became commercially available and was on display in the Galérie des Machines, it had not yet been taken into the field. French proto-ethnomusicologist Julien Tiersot's prolific documentation of musical alterity at the exposition was still based on handwritten transcriptions. If Kofi Agawu has critiqued the use of western notation as a "colonizing force," the phonograph presented an alternate, objective means of automatic capture that could have removed writing from the equation altogether. The subsequent development of the discipline was tightly intertwined with advances in twentieth-century sound recording technology, which allowed for both the creation and collection of sonic cultural artifacts, and in-depth analysis afforded by repeated listenings.

In Man Ray's famous photograph, "Waking Dream séance" (1924), Simone Breton is portrayed as a quasi-ethnographer, faithfully transcribing the unconscious of the male Surrealist others surrounding her – Robert Desnos, Paul Eluard, Giorgio de Chirico, and Philippe Soupault. Woman and typewriter become fused and effaced, a medium in service of the "automatic" transcription-cum-poetry.

This paper seeks to compare the contrasting role of technology in the types of automatism attempted and prescribed by both ethnomusicologists and surrealists. By the eve of the 1931 Exposition Coloniale, ethnomusicologists had experimented with a variety of mechanical apparatuses, including Milton Metfessel's melograph in 1928, in the desire to produce a legible, automatic transcription of music. Given the Surrealists' highly publicized boycott of the Exposition Coloniale, a comparison of technological differences in musical encounters between the 1889 and 1931 Expositions will allow us to trace the evolving implementation of recording technology as a tool of French imperialism, and its implications for artistic creation.

Renée Altergott holds a B.A. in French and Music Composition from Northwestern University, and a Masters in French Literature from the Université de Paris Diderot (VII). As a current PhD candidate in French at Princeton University, her dissertation will explore the relationship between ethnomusicology, media history, and writing in French-language literature of the 19th and 20th centuries.

Caroline Potter (IMLR, University of London): 'L'Art magique: the surreal incantations of Boulez, Jolivet and Messiaen'

It has long been assumed that music played no part in the French surrealist movement, mainly because André Breton, the chief polemicist of the movement, had no interest in music. But composers paid no heed to Breton's view: the interconnection of surrealism and ethnology was a driving force in French culture of the interwar years, and related concepts had an impact on composers as on other artists. The Institut d'Ethnologie was founded in 1925, a year after the publication of the first Surrealist Manifesto, and many of the same people were involved in the magazine *Documents* (founded in 1929), the Musée de l'Homme and the Collège de Sociologie. The Exposition coloniale universelle took place in Paris in 1931; music at the exhibition had a strong impact on Edgard Varèse and his pupil André Jolivet, and Pierre Boulez transcribed some of the recordings in the late 1940s when he carried out research in the Musée Guimet.

This paper will show how the music of Jolivet in the 1930s, the manifesto of the group Jeune France and Boulez's earliest works can be linked in a broad sense to contemporary intellectual trends in France. Contrary to what might be assumed given his senior status, Olivier Messiaen drew on some of their ideas in works he composed slightly later. All these composers were connected to the small but influential ethnomusicological circle in Paris, and the often turbulent, violent emotional world of their music mirrors the preoccupations of surrealist writers. I argue that their music marks a turning point in the relationship of French composers to non-Western musical influences.

Caroline Potter is a writer and lecturer who specialises in French music. A Visiting Fellow of the Institute of Modern Languages Research (School of Advanced Study, University of London), she has published books on Erik Satie, the Boulanger sisters, and Henri Dutilleux. She is a frequent broadcaster and was Series Advisor to the Philharmonia Orchestra's 'City of Light: Paris 1900-

1950' season. Her latest book, *Erik Satie, a Parisian composer and his world* (Boydell Press, 2016), was named Classical Music Book of the Year by the *Sunday Times*.

Edmund Mendelssohn (University of California Berkeley): 'Sonic Purity Between Breton and Varèse'

In musical circles, surrealism is often defined as a style, and writers such as Richard Taruskin and Daniel Albright listen for polytonality and the evocation of familiar music in estranging contexts as signs of surrealism. In this paper I suggest that musical surrealism is also an aesthetic grounded in the concept of sonic purity. Drawing out convergences in the aesthetic positions of André Breton and Edgard Varèse, I suggest that philosophical notions of sonic purity and phonetic language structure both surrealist automatism and the Varèsian liberation of sound.

Much as he disdained music, Breton prized sound. In his 1922 article "Enter the Mediums," Breton avowed that stream-of-consciousness writing could directly represent "spoken thought." The force of sound, unadulterated by normative language, was essential in enacting Breton's "psychic automatism in its pure state," a process that was to involve embodying the unconscious through phonetic language and destabilizing established syntax. Varèse articulated a similar aesthetic when in 1923 he compared his music to Dadaist poetry because "its only criterion is purity of sound and the harmony of the word." Describing Varèse's encounters with Dadaists and surrealists between New York and Paris, I focus on his 1933 *Ecuatorial* for orchestra, ondes Martenot, and bass voice. In *Ecuatorial*, Varèse confronted surrealist exoticism, pairing a new musical syntax, including "primitive electrical instruments," with an ancient Mayan text full of gods, spirits, and a primitive earth taken from Guatemalan writer Miguel Angel Asturias's collection of "story-dream-poems," *Legendas de Guatemala*. I situate the Varèsian liberation of sound and his belief that scientific methods would uncover the primitive essence of sound in the context of surrealist challenges to representation and ethnographic challenges to stable cultural meaning. I suggest that Varèsian liberation and his musical science had surrealist foundations, and conversely, Breton's dream of the "liberation of mind" through freed speech was intrinsically musical.

Edmund Mendelssohn is a Ph.D. Candidate in Music History and Literature at the University of California, Berkeley. His dissertation, "Sound, Writing, and Ontology: Musical Presence

Between Paris and New York, 1917-1960," employs case studies focused on Satie, Varèse, Boulez, and Cage to examine the relationship between music and writing, and between musical experience and philosophical discourses of musical ontology.

Sébastien Arfouilloux (Université Grenoble-Alpes): 'Présences du surréalisme dans la création musicale'

De la musique, André Breton a déclaré qu'il refusait d'accorder une valeur à ce moyen d'expression, qu'il jugeait « confusionnel ». S'attachant à leur contexte, la critique montre qu'il convient de ne pas s'arrêter à ces déclarations du représentant de la pensée du surréalisme. Une telle occultation demande une discussion, d'une part en raison de l'origine du terme, liée à la musique, à l'occasion du ballet *Parade* en 1917, d'autre part en raison de l'attrait exercé par le surréalisme sur certains musiciens, conduisant à une réflexion sur la possibilité de répondre aux impératifs du surréalisme en musique. Il apparaît donc que des rencontres pourraient avoir lieu, dans la mesure où Breton montre une attention particulière envers les perceptions auditives brutes, qui ont un rôle primordial dans le « message automatique ». Le poète est à l'affût d'une « dictée », dans laquelle les propriétés des mots s'inversent. Le poète, en ce sens, souhaiterait dépasser les antagonismes traditionnels entre la poésie et la musique, au profit d'une refonte des arts, dans une perspective révolutionnaire.

Nous questionnerons cette redéfinition des contours de la rencontre entre les arts pour envisager les différents modes de présence du surréalisme dans la création musicale. La référence au surréalisme dans la composition musicale savante, son assimilation progressive par la culture populaire, notamment dans le jazz, constituent en effet des phénomènes de réception du mouvement, qui doivent être étudiés, d'autant que l'intégration s'est faite de manière assumée progressivement par le mouvement, toujours en dialogue avec les déclarations de Breton. À quelles conditions et selon quels termes le surréalisme devient-il une référence dans la musique ? Cette étude s'attachera à définir quelles valeurs portées par le surréalisme trouvent des échos chez les musiciens et à définir les moyens d'une rencontre avec la poésie.

Surrealist presences in musical creation

André Breton refused to value music as a means of expression – he described it as 'confusion-inducing.' But given the context, critics have shown that it is unwise to allow debate

to be limited by this type of statement from a major representative of the surrealist movement. Such concealment ought to be addressed, not least because the origins of the term are linked to music, in the programme for the ballet *Parade* (1917), but also because surrealism has appealed to some composers, prompting them to consider the possibility of responding to the principal tenets of surrealism in music. These responses could also be situated in the context of Breton himself, in the sense that he was interested in the perception of raw sound, perceptions which have a fundamental role to play in 'automatic writing.' Here, the poet is in thrall to a 'dictation' in which the properties of words are reversed. In this sense, the poet wants to go beyond traditional oppositions between poetry and music, towards a remaking of arts in a revolutionary perspective.

This paper will question this redrawing of the parameters of an encounter between different media by considering the variety of ways in which surrealism can be present in music. References to surrealism in Western art music and its assimilation into various popular genres, notably in jazz, both demonstrate how the literary movement has been received. This ought to be studied, particularly because it is assumed that musical connections with the surrealist movement happened gradually and always in dialogue with Breton's declarations. Under what conditions and in what senses did surrealism become a point of reference for composers? This presentation aims to demonstrate which values held by the surrealists found an echo in composers, and to define the nature of this encounter between music and poetry.

Sébastien Arfouilloux (sebastien.arfouilloux@univ-grenoble-alpes.fr) a ouvert la voie de l'étude des rapports entre le surréalisme et la musique avec sa thèse soutenue à l'université Paris-Sorbonne et deux ouvrages: *Que La Nuit tombe sur l'orchestre*, salué par le Prix des Muses en 2010, et le colloque *Le Silence d'or des surréalistes*. Il s'est intéressé particulièrement à des textes fondateurs de musiciens, notamment ceux d'Erik Satie (dont il a assuré la publication), du Belge André Souris et de Pierre Boulez. Il a également montré l'importance des textes consacrés à la musique chez les auteurs surréalistes. Il enseigne les lettres à l'ESPE de l'Académie de Grenoble, composante de l'Université Grenoble-Alpes.

Sébastien Arfouilloux was a pioneer in the study of the interrelationship between surrealism and music with his thesis submitted to Paris-Sorbonne and two publications: *Que La Nuit tombe sur l'orchestre* (which won the Prix des Muses in 2010) and the conference proceedings

Le Silence d'or des surréalistes. He is particularly interested in source texts by composers, notably those by Erik Satie (which he published), André Souris and Pierre Boulez. He has also demonstrated the importance of texts devoted to music written by authors associated with the surrealist movement. He lectures on literature at a teacher training institute in Grenoble which is linked to the Université Grenoble-Alpes.

Henri Gonnard (Université de Tours): 'L'Enfant et les sortilèges (1925) de Maurice Ravel et le surréalisme: l'exemple du préambule féerique de la 2^e partie'

À la différence de *Gaspard de la nuit*, qui date de 1908, *L'Enfant et les sortilèges* est une composition de Maurice Ravel contemporaine du surréalisme historique : elle fut créée un an après le 1^{er} Manifeste du surréalisme (1924), dans lequel André Breton considère que seule l'imagination et le rêve témoignent de ce qui « peut être » – en opposition avec l'attitude réaliste qu'il réproche, rivée à ce qui est. Or cette orientation, présente dans l'attrait de Ravel pour la féerie de façon générale, est particulièrement à l'œuvre dans sa « fantaisie lyrique ». À partir du livret de Colette (1873-1954), *L'Enfant* met en scène un monde affranchi de toutes considérations logiques et rationnelles ; mais aussi, selon la définition même de Breton, un monde éloigné « de toute préoccupation esthétique ou morale », celui de l'enfance et de l'inconscient.

On se propose de se pencher sur le préambule féerique qui ouvre la 2^e partie de l'ouvrage ; cela pour faire valoir que ce frémissant tableau instrumental se situe *au-delà* de la musique descriptive. En effet, à travers la rigueur même de la démarche de Ravel, le réalisme des imitations aboutit à une musique d'un autre ordre, la recherche d'effets expérimentaux se conjuguant dans ce préambule avec la perfection classique du dispositif orchestral et vocal du compositeur, issue de son « métier » prodigieux et de sa curiosité toujours en éveil en ce domaine. C'est en ce sens qu'il nous offre finalement, sans doute à son insu, un véritable tableau sur-réaliste et non une simple page imitative : il *sur-enchérit* sur le réalisme de la matière première sur laquelle il s'appuie.

Unlike *Gaspard de la nuit* (1908), *L'Enfant et les sortilèges* is a work by Ravel that is contemporaneous with the birth of surrealism: the opera was first performed a year after the publication of the first Surrealist Manifesto (1924), in which André Breton expounded that only dreams and the imagination bear witness to what 'could be' – the opposite of the realist

attitude of which he disapproved, linked to what 'is'. This attitude, shown in Ravel's attraction to fairytale, is particularly pronounced in his 'lyric fantasy.' Based on a libretto by Colette (1873-1954), *L'Enfant* stages a world freed from logic and rational considerations, a world which is also, in Breton's own words, distant 'from aesthetic and moral considerations': the worlds of childhood and the unconscious.

This paper focuses on the 'fairy prelude' which opens the second part of the work and aims to show that this shivering instrumental image is situated beyond descriptive music. Indeed, through Ravel's compositional rigour, imitative realism leads to music in a different dimension, the search for experimental effects being combined in this prelude with the classical perfection of the composer's vocal and instrumental writing, a product of Ravel's prodigious craftsmanship and his incessant curiosity about timbre. In this sense he gives us, perhaps unwittingly, a true surrealist image and not a straightforward imitation; the source material on which he bases his writing is made *more than* real.

Henri Gonnard est maître de conférences HDR à l'université de Tours (France). Ses travaux portent sur les mécanismes des discours musicaux ainsi que sur la musique occidentale dans ses rapports avec la littérature et l'histoire des idées, du romantisme au surréalisme. Il a publié en particulier « La voix et le surréalisme », dans Pascal Lécroart & Frédérique Toudoire-Surlapierre (dir.), *Éclats de voix, l'expression de la voix en littérature et musique*, Paris, L'improviste, 2005, « Ravel, de Falla, Casella, Poulenc : néo-classicisme ou surréalisme ? », *Revue musicale de Suisse romande*, 2012, no 3, et il prépare actuellement un ouvrage consacré aux liens problématiques entre la musique et le surréalisme.

Henri Gonnard lectures at the Université de Tours (France). His research focus on the mechanical in music and in the relationship between Western music with literature and the history of ideas from romanticism to surrealism. Notable publications include 'La voix et le surréalisme', in *Éclats de voix, l'expression de la voix en littérature et musique* (2005) edited by Pascal Lécroart and Frédérique Toudoire-Surlapierre, and 'Ravel, de Falla, Casella, Poulenc: néo-classicisme ou surréalisme?' in *Revue musicale de Suisse romande* (2012). He is currently working on a book about the problematic links between music and surrealism.

James Donaldson (McGill University): 'Poulenc, Fifth Relations, and a Semiotic Approach to the Musical Surreal.'

Poulenc's acquaintance with major figures of the Surrealist movement led him to set much of their literary work, but his engagement with their methods extends deeper into the syntax of the music itself. Through assessing Poulenc's flirtation with the movement's various methods and ideas, this paper will use music-semiotic frameworks to approach his musical response to the Surrealist movement. For both Apollinaire and Breton, Surrealism focuses on the juxtaposition of familiar clichéd expressions in bizarre contexts, that is, 'the belief in the superior reality of certain forms of previously neglected associations' (Breton 1924). Thus my theoretical entry will be Robert Hatten's conception of musical markedness, used to explore various ways through which markedness *itself* can be central to such an aesthetic. The familiar yet flexible musical type of fifth relations will provide an avenue into these concepts.

I focus on three major works. *Litanies à la Vierge Noire* exemplifies a basic juxtaposition of languages, the basis of collage. A sudden introduction of an exaggerated cadence highlights its arbitrariness as a formal marker. An overdose of cadential progressions from the *Sextet* both fetishises the cadence and parallels Apollinaire's conception of semantically-saturated calligrams. Finally, the *Concerto for Organ, Strings and Timpani* demonstrates more formal concerns: the source of an initially marked "rogue" chord is gradually rationalised over the work, though a tension between harmonic functions is maintained throughout. In situating these examples within recent work on genre, I develop a continuum of musical markedness and theoretical model for approaching Surrealist ideas in Poulenc's music.

James Donaldson is a PhD student in Music Theory at McGill University, Montreal, working under Christoph Neidhöfer and Robert Hasegawa. He holds a BA from Christ Church, Oxford, and an MMus from King's College, London. He has previously taught at schools in the UK and Switzerland. His research focuses on twentieth-/twenty-first-century music, including spectral music and the aesthetics of serialism.

Caroline Rae (Cardiff University): 'André Jolivet, Antonin Artaud and Alejo Carpentier: Redefining the Surreal'

Although André Jolivet was never formally associated with the literary Surrealists, indeed some of his closest extra-musical contacts during his formative years had been with the visual arts and Cubism, he became closely acquainted with others who were, or had been, part of Breton's circle during the interwar years, notably the writers Antonin Artaud and Alejo Carpentier. Significantly, both Artaud and Carpentier were among the group who eventually distanced themselves from Breton, disagreements about the importance of music as well as their respective ideas about primitive levels of experience, magic and ritual practices playing a part in their gradual move to more independent positions.

While Surrealism may be argued to have developed partly in response to the futility and carnage of World War I, the Spanish-speaking literary community in Paris, to which Carpentier and others associated with the Surrealist movement belonged, was imbued with a sense that Western civilisation was in decline, an idea propagated through translations of Spengler's *The Decline of the West* in Ortega y Gasset's *Revista de Occidente*. Artaud too was profoundly affected by his view of the Western tradition as psychologically lifeless. With notions of decay and collapse informing Surrealist outputs in relation to the incongruous and incompatible through recourse to the mysterious powers of the subconscious mind, Carpentier and Artaud began to contemplate different approaches that drew on ancient beliefs and primitive ritual associated with the Latin American world; the Cuban *Nañigo* for Carpentier, the Mexican *Tarahumara* for Artaud. While Carpentier's motivation was the promotion of a distinctive Latin American national identity that paradoxically aimed to eschew European influences, Artaud sought an alternative to Western 'decadence'. Both were informed by their visits to the Paris Colonial Exposition of 1931, which Jolivet also attended.

Jolivet met Artaud and Carpentier through his mentor Varèse, and his so-called 'magic' works of the 1930s demonstrate many traits that parallel the writers' literary ideas. Exploring Jolivet's contact with Artaud and Carpentier, this paper considers cross-fertilisations of creative thinking while suggesting that Jolivet's music represented a powerful influence on Carpentier whose concept of 'the marvellous real' became one of the keystones of Magic Realism, a literary movement born out of Surrealism.

Caroline Rae is Reader in Music at Cardiff University. She has published widely on French music since Debussy as well as on the musical writings of Alejo Carpentier, and is editor of, and contributor to, the first book on Jolivet in English, *André Jolivet: Music, Art and Literature* (Routledge, forthcoming 2018). She was Series Advisor to the Philharmonia Orchestra's landmark festival *City of Light: Paris 1900-1950* and has been a programming consultant to the BBC National Orchestra of Wales, projects including the BBC Discovering Dutilleux Festival, Jolivet Composer Portrait and the Sacher Perspectives season. She broadcasts regularly on BBC Radio 3. A former pupil of Dame Fanny Waterman and Yvonne Loriod-Messiaen, Caroline also maintains an active career as a performer giving piano recitals relating to her research interests.

Edward Campbell (University of Aberdeen): 'Boulez's *Le Marteau* as Assemblage of the Surreal'

Boulez's early interest in surrealism and some of its central figures is well-known from his relationship with André Souris. While Boulez's writings include a number of references to André Breton and Louis Aragon, he engaged much more with the poetry of René Char, the performance of Antonin Artaud and the painting of Paul Klee, Joan Miró and André Masson. André Schaeffner, founder of the department of musical ethnology at the Musée de l'Homme in Paris and participant in a number of significant ethnomusicological trips between 1931 and 1954 was also a significant influence and, as James Clifford notes, that surrealist interest in the exotic is concordant with ethnography, for example in that both may be said to reinvent and reorganise reality.

Drawing on this constellation of influences, this paper focuses on Boulez's *Le Marteau sans maître* as an assemblage of surprising and heterogeneous forces. Beyond serial technique, the paper considers how the forces within the work are fused and bonded, producing something much greater than the sum of its parts. Char's surrealist poetry offers a starting point along with Boulez's call for a music which is 'collective hysteria and magic, violently modern - along the lines of Antonin Artaud' (1948) and which organises delirium (1958). Other factors include the self-conscious connections linking *Le Marteau* with Schoenberg's *Pierrot Lunaire* (1912) a work which is suggestive of the surrealism to come; the explicit parallels made by Boulez between the Western instruments of his ensemble and instruments from other global cultures; the sound recordings he heard at the Musée de l'Homme and the instruments he borrowed from there. Taken together with his experiences on tour in South America with

the Renaud-Barrault theatre company, all of these elements indicate something of the richness of the forces that inhabit the work and the shockingly innovative nature of its world.

Edward Campbell is Senior Lecturer in Music at the University of Aberdeen and co-director of the university's Centre for Modern Thought. He specialises in contemporary European art music and aesthetics including historical, analytical and aesthetic approaches to European modernism, the music and writings of Pierre Boulez, contemporary European opera and the interrelation of musical thought and critical theory. He is the author of the books *Boulez, Music and Philosophy* (CUP, 2010), *Music after Deleuze* (Bloomsbury 2013) and the co-editor of *Pierre Boulez Studies* (CUP, 2016). He is currently editing *The Cambridge Stravinsky Encyclopedia* for publication in 2019 and working on a monograph provisionally titled *East-West Encounters in Music in France since Debussy*.

Alexander Soares. Praised as a pianist of "huge intensity" (*The Telegraph*), Alexander Soares is developing a reputation as an artist of formidable technique and virtuosity, with performances of "diamond clarity and authority" (BBC Radio 3 *In Tune*). In 2015, his performance in the BBCSO / BBC Radio 3 'Boulez at 90' celebrations received widespread critical acclaim in the press, described as a "brilliantly unbuttoned account" (*The Sunday Times*) and "most memorable of all" (*The Financial Times*). The 2014-15 season began with a BBC Radio 3 broadcast of the rarely heard piano repertoire of John Tavener and included Alexander's debuts at the Queen Elizabeth Hall and the Edinburgh Festival Fringe, the latter performance applauded for its "explosive sound world, pulling out a rich array of colour and texture" (*The Herald*). He was awarded 1st prize and Gold Medal in the prestigious Royal Overseas League Competition and was subsequently selected as a 2015 Artist by City Music Foundation. Recent highlights include returns to the Wigmore Hall, St. Martin-in-the-Fields, St. James's Piccadilly and Alexander's debut in the USA.

Contemporary French repertoire forms a major part of Alexander's programming. Since a U.K. première of Tristan Murail's chamber work in the BBCSO Total Immersion series, he has performed this repertoire in his debut recitals in the Royal Festival Hall, the Purcell Room, and the Bridgewater Hall. In 2014, he collaborated with Diego Masson performing Messiaen's *Des Canyons aux Étoiles* in Milton Court Concert Hall. The following year, he performed Boulez's

Dérive with David Corkhill in LSO St. Luke's. His first album, of the solo works by Boulez, Dutilleux and Messiaen, produced by Andrew Keener, will be released in 2018. Alongside this, Alexander will be launching *The Notations Project* under the guidance of YCAT Sounding Board. Inspired by Boulez's *Notations*, Alexander will embark on an educational outreach programme across schools in the U.K. working on miniature compositions by young composers.

A keen chamber musician, Alexander has performed on numerous occasions in the Barbican, working with notable artists such as Boris Brovtsyn and Alexander Baillie. Collaborating with violinist Mihaela Martin, he debuted in Spain at the Palacio de Festivales, Sala Argenta. He has also toured France, in venues including Auditorium St. Germain and Opéra Rouen, performing Stravinsky's *Les Noces* on Pleyel's original double grand pianos, manufactured in the late nineteenth century. Alexander has greatly benefitted from the guidance of pianists including Richard Goode, Stephen Kovacevich, Stephen Hough, and Steven Osborne.

Alexander graduated with first class honours from Clare College, University of Cambridge. He then pursued postgraduate studies with Ronan O'Hora at the Guildhall School of Music & Drama, achieving a Masters with Distinction. In 2015 he completed a doctorate investigating memorisation strategies for contemporary piano repertoire, under the supervision of Professor Daniel Leech-Wilkinson. He is most grateful for generous support from the Guildhall School Trust, Help Musicians U.K., Countess of Munster Trust, Martin Musical Scholarship Foundation, Park Lane Group and Making Music. For more information please visit www.alexander-soares.com