

Music and dance were important, vital elements of Athenian drama performance: the Greek playwrights were “composers”; and it might even be argued that song and dance, more than acting, comprised the core of this drama. It is also well known that Greek drama inspired the first European operas. And although almost nothing of the music of our surviving dramas has been preserved directly, a certain amount can be inferred—and one precious scrap of musical notation from Euripides’ *Orestes* does exist on a 3rd C. BCE papyrus, an indication, no doubt, of this play’s extraordinary popularity in antiquity.

This conference was provoked by the adaptation – with music – of Euripides’ *Orestes* in a new production, and by the desire to investigate in the company of both scholars and theater practitioners some of the most intriguing artistic and cultural issues involved in the original performance of that play in Euripides’ Athens and in subsequent critical responses to it and to ancient Greek theatrical music in general.

Participants were invited to address the following questions:

- Given what we know about ancient Greek performance conditions, what can we say about the effects that the music and dance had on the meaning and impact of those dramas? Was “theater music” different from other kinds of Greek music?
- How do scholars (and musicians) set about reconstructing the likely sounds and styles of ancient Greek music and dance? Is there anything of more than merely antiquarian value in such reconstruction, from a modern audience’s point of view? What kinds of modern equivalents can be found for the (probable) characteristics and effects of that original music?
- In what ways did the social context of ancient Greek drama influence the nature and style of its music and dance? Were these experienced as “local” or as “world” (PanHellenic, even foreign) music forms, from the Athenians’ perspective? How do the social, geographical, technological, and other contexts of modern performance influence the possible range of meanings that can be conveyed by music in restaging these plays?
- What can and should be the role of music and dance in modern productions of Greek drama? To what degree should modern producers focus on maintaining formal similarities to the original performance conditions? Should they focus instead on trying to achieve similar effects—by whatever means—on their audiences? Was Greek theater music (and dance) “pop” or “sacred”—or both at once? Was it “art music”? (What would that mean?) What are some of the most likely modern types of music that could be employed to achieve equivalent effects in contemporary productions?

Major support provided by the University of California Humanities Research Institute; the Institute for Humanities Research, UCSC; Academic Senate Committee on Research, UCSC; the Klio Distinguished Professorship, UC Berkeley; and the Departments of Literature and Theater Arts, UCSC.

Additional information and participant bios available at <http://libr.ucsc.edu/music-greek-drama>

UNIVERSITY OF CALIFORNIA, SANTA CRUZ PRESENTS:

MUSIC AND GREEK DRAMA




HISTORY, THEORY, AND PRACTICE

AN INTERNATIONAL CONFERENCE

MAY 28-29, 2011 | COLLEGE 8, ROOM 240 | UC SANTA CRUZ

CONFERENCE SCHEDULE



This conference brings together scholars and practitioners to discuss the nature and effects of music in ancient Athenian theater performances, and the theory and practice of composing and integrating music into performances of ancient drama in subsequent theatrical and social contexts.

SATURDAY MAY 28

8:30 AM COFFEE & PASTRIES

9 AM KEYNOTE ADDRESS

PETER KIVY Rutgers University

Ancient Authenticity: Will the Real Greek Tragedy Please Step Forward....

10:15 AM BREAK

10:30 AM SESSION 1

ANCIENT GREEK THEATRICAL MUSIC, 6TH-4TH C. BCE: WHAT DID IT SOUND LIKE?

STEFAN HAGEL Austrian Academy of Sciences, Vienna

Hypophrygian??? Can we Pin Down Tonal Aspects of Ancient Drama?

MARK GRIFFITH UC Berkeley

How Should Phrygian Slaves Sing (in the Athenian Theater)?

JOHN C. FRANKLIN University of Vermont

Euripides and the Archaeology of Music

12:30 PM LUNCH BREAK

1:30 PM SESSION 2

POSSIBILITIES AND EFFECTS OF MUSIC IN ATHENIAN DRAMA: SOME ANCIENT PERSPECTIVES.

PAULINE LEVEN Yale University

Polyphonic Illusions: Staging Instruments in Tragedy, Comedy, and Dithyramb

C.W. MARSHALL University of British Columbia

New Music, Mimetic Dance, and Euripides' Helen

LUCIA PRAUSCELLO University of Cambridge

Lyric and Tragic Forms of Chorality in Plato's Laws

3:30 PM BREAK

3:45-5:45 PM SESSION 3

MODERN OPERATIC (AND OTHER) MUSICAL STAGINGS OF GREEK TRAGEDY

FIONA MACINTOSH University of Oxford

Mendelssohn's Antigone in the New World

ROBERT KETTERER University of Iowa

Pasticcio: Euripides, Handel and Gluck among the Taurians

MICHAEL EWANS University of Newcastle

Christianized Greeks: Mercy, Repentance, Forgiveness and Redemption in Operas by Monteverdi, Taneyev and Enesco.

7 PM PERFORMANCE

ORESTES TERRORIST

Mainstage Theater, Theater Arts Center, UC Santa Cruz

SUNDAY MAY 29

8:30 AM COFFEE & PASTRIES

9 AM SESSION 4

PERSPECTIVES OF SCHOLAR-PRACTITIONERS

AMY R. COHEN Randolph College

*Making Masks Sing for a Modern Audience:
Composing for Original-Practices Greek Drama*

ANDREW SIMPSON Catholic University of America

*Staging a Sacred Text:
Ritual and Drama in Mikis Theodorakis' Operatic Elektra*

10:30 AM BREAK

10:45 AM SESSION 5

CASE STUDY: MUSIC IN ORESTES TERRORIST

MARY-KAY GAMEL UC Santa Cruz

Adaptor, Orestes Terrorist

PHILIP COLLINS New Music Works, Santa Cruz

Composer, Orestes Terrorist

DANNY SCHEIE UC Santa Cruz

Director, Orestes Terrorist

12:30 PM LUNCH & FAREWELLS

