

Budapest Bartók Archives
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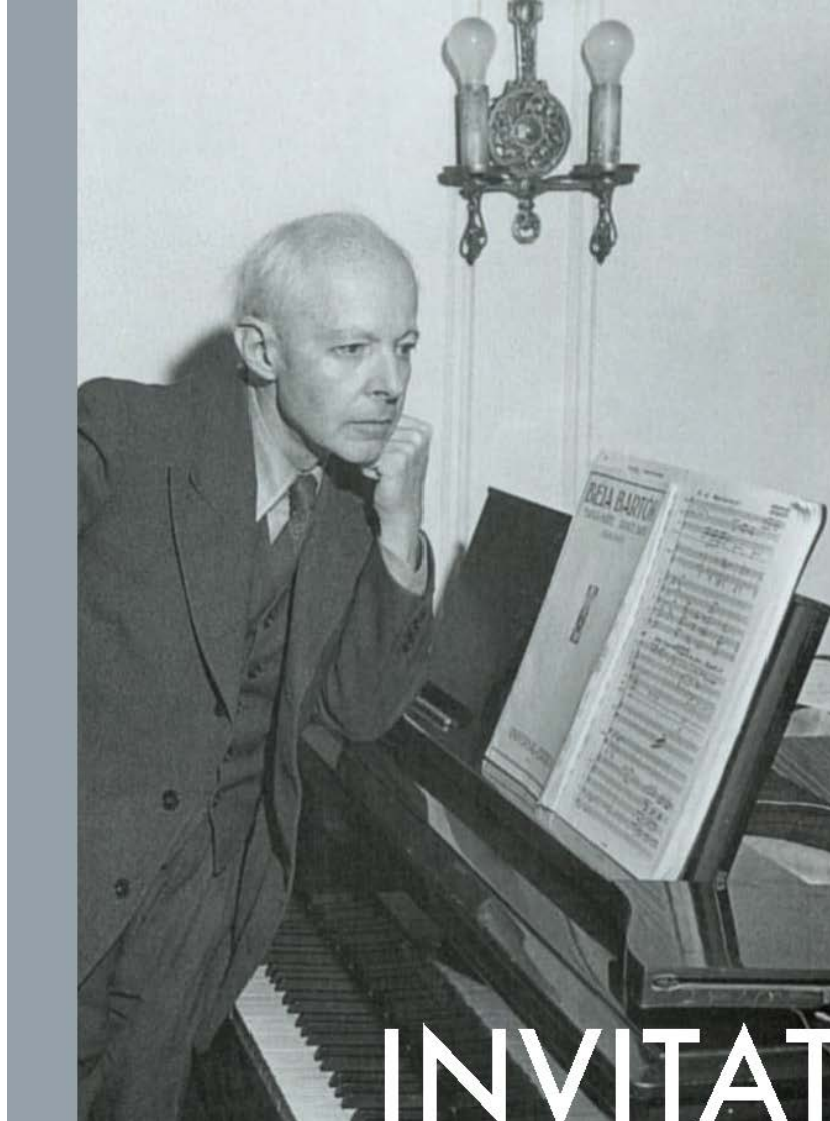
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Composition and Revision with the “Classics” of Twentieth-Century Music: Mahler, Debussy, Schoenberg, Bartók and Stravinsky

An international musicological symposium
organized by the editors of the Béla Bartók Complete Critical Edition

Institute for Musicology, Research Centre for the Humanities
Hungarian Academy of Sciences

Saturday, 24 September 2016
Bartók Hall, Institute for Musicology (7, Táncsics M. utca, Budapest, I)

Saturday, 24 September 2016

MORNING SESSION, 10 AM

Chair: **TIBOR TALLIÁN** (Budapest)

Opening address: **PÁL RICHTER**, director of the Institute for Musicology

Introductory remarks: **LÁSZLÓ VIKÁRIUS**, editor-in-chief of the Béla Bartók Complete Critical Edition

FERENC TAKÁCS (Budapest)

Determining the Indeterminable:

The Elusive Text of James Joyce's *Ulysses* and Its Editors

LÓRÁNT PÉTERI (Budapest)

Heavenly Life and Underworld: An Allusion to Offenbach in Mahler

– coffee break –

DENIS HERLIN (Paris)

Amendments in Debussy's *Nocturnes*: The Case of "Sirens"

ULRICH KRÄMER (Berlin)

Schoenberg's Workshop: Perspectives of a Future Schoenberg Research

AFTERNOON SESSION, 3 PM

Chair: **KLÁRA MÓRICZ** (Amherst)

RICHARD TARUSKIN (Berkeley)

"Each time he changed it, he made it worse": The Many Revisions of Stravinsky's *Firebird*

MALCOLM GILLIES (London):

Revision as Norm in Percy Grainger's Compositions

LÁSZLÓ SOMFAI (Budapest):

Revisions, Changing Concepts in Bartók's Notation, and What Could Not Be Revised

– coffee break –

LÁSZLÓ VIKÁRIUS (Budapest)

Style and Idea: Lures of Revision and Principles of Integrity in Béla Bartók's Works

VERA LAMPERT (Brandeis, USA) and **VIOLA BIRÓ** (Budapest)

Challenges in Editing Bartók's Writings: The Case of the 4th Volume of the New Hungarian Edition of the Collected Essays

