

## Abstracts

### Articles

#### **“I have trodden the winepress alone”: The Voice of Christ and the Mystic Winepress in a Thirteenth-Century Conductus**

► *Mary Channen Caldwell*

*Beginning in the early twelfth century, a striking image of Christ paired with a winepress emerged across visual media. Rooted in a long tradition of scriptural exegesis, the image typologically links Old Testament vinicultural references to Christ's crucifixion, with one line in particular from Isaiah 63:3 serving as a textual and visual motto: “I have trodden the winepress alone” (“torcular calcavi solus”). Although this singular, plaintive cry from Isaiah was routinely understood by theologians and artists as belonging to Christ—imbuing the metaphor with a prominent vocalic resonance—the centrality of this singular utterance as an interpretive key to the typological metaphor has not been acknowledged in scholarship, much less explored for its potential affective and sonic implications. This article explores how one thirteenth-century Latin song, *Vineam meam plantavi*, transmitted in two northern French manuscripts, uniquely frames the singular voice of Christ in the winepress in musical terms. With a focus on how the song newly employs the motto from Isaiah as a refrain, musical and poetic analysis of the song reveals new perspectives on the theological and iconographic tradition of the mystic winepress that brings together medieval and modern theories of voice and body, mimesis, temporality, eucharistic consumption, and mysticism.*

#### **Du récit mythifié à la réalité musicale.**

#### **Le black metal dans les années 1980**

► *Baptiste Pilo*

*This article deals with one of the grey areas in the history of metal: black metal in the 1980s. While the form taken by black metal from the 1990s onwards is well known, the form taken in the 1980s is subject to imprecision and competing discourses. Faced with this observation, this article asks to what realities (historical, literary, visual, musical) black metal was related in the 1980s. To do so, we rely on a set of secondary sources consisting of texts produced from the 1990s to the present day by academics and journalists; a primary source, the Norwegian fanzine *Slayer Magazine*; and a large corpus of productions from the early 1980s to the 1990s. The study concludes that the term “black metal” was used to refer to a wide variety of bands, mostly from the underground, with diverse geographical origins, but all employing anti-Christian, satanic or occult imagery. The comparative musical analysis of a corpus of*

*musical productions shows, however, that the term “black metal” does not refer to any musical characteristics that would allow it to be considered as an independent musical style. On the contrary, it reinforces the conclusion that “black metal” is an imaginary that is associated with various specific musical styles (heavy metal, thrash metal and death metal).*

## **Rationaliser la création musicale ?**

### **Ethnographie d'une classe de composition**

#### **► Alexandre Robert**

*What does a composition class do to those who attend to it? What is transmitted within it? How is this formation organized and unfolded? This article aims to show how the ethnographical method is likely to shed original light on composition training devices. The data collected during an eleven-month survey – between September 2017 and July 2018 – within the composition and computer music course at Ircam reveals the particular relationship to composition cultivated there and the ways by which the apprentice-composers are exposed to it. Two individual cases of students are examined then, in order to show how features of their social and musical trajectories condition the formative effects of the Ircam course.*

## **Notes et documents**

### **Isabelle Nef et Louise Hanson-Dyer : une collaboration autour du clavecin**

#### **► Thalia Laughlin**

*From 1939, the Éditions de l'Oiseau-Lyre released multiple discs recorded by the Swiss harpsichordist Isabelle Nef (1895–1976) in Paris. Established a decade earlier by the wealthy Australian woman Louise Hanson-Dyer (1884–1962), this publishing house specialised in high-quality musical editions and recordings. Hanson-Dyer and Nef's artistic collaboration lasted over twenty years, until the end of the 1950s, during which Nef recorded more than thirty discs. Their numerous recordings contributed to the establishment and development of Nef's career, by disseminating her work to international audiences. Furthermore, as a student of Wanda Landowska, Nef participated in the early music revival, about which Hanson-Dyer was also passionate. This article examines material from the Éditions de l'Oiseau-Lyre Archive alongside relevant secondary sources to present a new perspective on their collaboration, which has been little-researched in the musicological literature to date. It also explores their recordings' public reception as well as the two women's contribution to the early-twentieth-century revival of early music.*