

**Interpretative and Performance Principles Applied to the Works of
César Franck: a Portfolio of Recorded Performances and Exegesis**

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ABSTRACT

The submission consists of two CD recordings and a supporting exegesis.

The research aims to investigate the processes of developing an interpretation together with associated performance issues. The principles of interpretation and performance are discussed in the exegesis, especially the process of developing an interpretative concept and of realising it in performance. More specifically, it addresses interdependence of analytical and intuitive approaches to a performed work. As part of this, the researcher presents a personal view of the nature of the performer/audience relationship, discusses aspects of practice and explores the special challenges of ensemble performance.

This provides a backdrop to a more detailed discussion of the works of César Franck, especially the importance for the performer of understanding his use of cyclic forms.

The major argument of the exegesis lies in the idea that the analytical approach to a musical work does not suffice for its full comprehension and therefore should not eliminate an exploration of such properties of music that can only be grasped by the musical intuition of the performer.

The exegesis draws on the personal ideas of the researcher, who has found the research time as a convenient way of putting different thoughts together in a systematized and structured form. The researcher also makes references to the work of other scholars/performers including Eric Clarke, Elaine Goodman, Peter Hill, Roy Howat, Gregory Karl, Joel Lester, John Rink, William Rothstein and Paul Badura-Skoda.

DECLARATION

This work contains no material that has been accepted for the award of any other degree or diploma in any university or other tertiary institution, and to the best of my knowledge and belief contains no material previously published or written by another person, except where due reference has been made in the text.

I give consent to this copy of my thesis, when deposited in the University Library, being made available for loan and photocopying subject to the provisions of the Copyright Act 1968, except for the two compact discs which may not be duplicated and must be listened to in the Elder Music Library only.

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Date: _____

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