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STIMU-SYMPOSIUM:
THE PAST IS A FOREIGN COUNTRY

FR 28 AUG–SU 30 AUG / TIVOLIVREDENBURG, CLUB/CLOUD 9

INTERNATIONAL STIMU SYMPOSIUM 2015

THE PAST IS A FOREIGN COUNTRY

Curators: Barbara Titus en Jed Wentz / Language: English

This year the STIMU symposium poses a stimulating question: what can early music performers and researchers learn from anthropology and ethnomusicology?

The question has been conceived as broadly as possible. Traditions from folk music and their appropriation by Early Musicians constitute a first field of research. Ethnomusicological self-examination, which forces scientists to confront themselves with their own assumptions and conceptions (or preconceptions), is a second topic, one which is crucial for an honest interpretation of the source material. Finally, ideas about collectivity, identity and the human body as a musical archive are also examined.

An international gathering of experts will descend upon Utrecht for this symposium. These include Rebekah Ahrendt (Yale University), Anne Smith (Schola Cantorum Basiliensis), Willemien Froneman (University of KwaZulu-Natal), Drew Edward Davies (Northwestern University) and Jerrold Levinson (University of Maryland). Young researchers will be involved in a forum to present their recent research, and they have a chance of winning the STIMU Prize.

The STIMU Symposium 2015 has been made possible with the support of:

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AKADEMIE VAN WETENSCHAPPEN

FRIDAY 28 AUGUST

OPENING

9.00 Welcome by Xavier Vandamme, director Festival Oude Muziek Utrecht

SESSION 1: BODIES, INSTRUMENTS AND ARCHIVES

CHAIR: LILA ELLEN GRAY

9.15-10.45 **Eliot Bates** (University of Birmingham): The social life of the 'ûd'
Rebekah Ahrendt (Yale University): Our viols, ourselves

SESSION 2: 'I'S' AND EARS

CHAIR: BARBARA TITUS

11.00-12.30 **Vanessa Agnew** (University of Duisburg-Essen): Danced reenactment on Pacific beaches - CANCELLED
Willemien Froneman (University of KwaZulu-Natal): Subjunctive pleasure: The odd hour in the boeremusiek museum

SESSION 3: YOUNG SCHOLARS I

CHAIR: RUTGER HELMERS

13.15-14.30 **Panos Iliopoulos** (Musikhochschule Mannheim): The unmeasured preludes of d'Anglebert: An analysis with emphasis on the linearity of the voice-leading
Frieda van der Heijden (Royal Holloway, University of London): Reading a Medieval manuscript

LECTURE DEMONSTRATION I

14.30-15.00 **Job ter Haar** (King's College London) and Bart van Oort (Koninklijk Conservatorium Den Haag): Piatti and Dolmetsch: On common ground

LECTURE DEMONSTRATION II

CHAIR: JED WENTZ

15.15-16.15 **Kenneth Zuckerman** (Schola Cantorum Basiliensis): Early music and Indian modal improvisation techniques

KEYNOTE I

INTRODUCTION: BARBARA TITUS

16.30-17.30 **Jerrold Levinson** (University of Maryland): In defense of authentic performance: Adapt your ears, not the music

SATURDAY 29 AUGUST

SESSION 4: ON CROSSING OVER

CHAIR: MIMI MITCHELL

- 9.30-11.00 **Jessica Wood** (Library of Congress, Washington D.C.): Gamba by day, banjo by night: The hidden 'folk' of Early Music
Lila Ellen Gray (University of Amsterdam): The vexed body; ethnographic challenges to the 'early' in music and sound

KEYNOTE II

INTRODUCTION: JED WENTZ

- 11.15-12.15 **Barbara Titus** (University of Amsterdam): The past is a foreign country: The cultural practice of imagining early music

SESSION 5: YOUNG SCHOLARS II

CHAIR: RUTGER HELMERS

- 13.00-14.00 **Nina Westzaan** (Universiteit van Amsterdam): Reinventing the past: Inventions in concert hall listening today
Shanti Nachtergaele (Pennsylvania State University): Müller vs. Franke: Re-evaluating a historical debate and its relevance to modern double bassists

LECTURE DEMONSTRATION III

- 14.00-14.30 **Sarah Jeffrey**: 21st-century Clogs: English clog dance as a tool for creating contemporary music-theatre

- 14.45-15.00 Announcement of the winner of the stimu young scholar award

SESSION 6: COMMUNITY (AND/OR) SERVICE

CHAIR: REBEKAH AHRENDT

- 15.00-16.30 **Drew Edward Davies** (Northwestern University, Evanston Illinois): Villancicos, performance and community
Jesse Pearlman Karlsberg (Emory University, Atlanta Georgia): Resonance and reinvention: Sounding historical practice in sacred harp's global twenty-first century

SUNDAY 30 AUGUST

SESSION 7: WHOSE EARLY MUSIC? COLONIAL HERITAGE AND EARLY MUSIC

CHAIR: DREW EDWARDS DAVIES

- 9.30-11.00 **David Irving** (University of Melbourne): Genevan psalters in South- and Southeast Asia
meLê Yamomo (Universiteit van Amsterdam): Echoing modernities: Migrant Manila musicians across Asia-Pacific 1869-1948

LECTURE DEMONSTRATION IV

- 11.15-12.00 **Seconda Pratlca Ensemble**: The tradition of information and the information of tradition: A modest plea for historically critical performance

SESSION 8: EARLY MUSIC AND THE EAST

CHAIR: JED WENTZ

- 13.00-14.30 **Anne Smith** (Schola Cantorum Basiliensis): Das Studio der frühen Musik: A case study in the transmission of stylistic ideas in the Early Music movement
Edward Breen (City Lit College, London): Searching the boarders of Europe for Early Music

SESSION 9: HEAT AND PRESSURE FORM THE DIAMOND

CHAIR: ANNE SMITH

- 14.45-16.45 **Jed Wentz** (Conservatorium van Amsterdam): Faith, *Volk* and '*Bach-trunkenen Theologen*': ideologies of performance in the *Bach Jahrbuch*, 1900-1910
Mimi Mitchell (University of Amsterdam): 'The springtime of a new sound': Jaap Schröder's musical journey

CLOSING STATEMENT AND PUBLIC DISCUSSION

- 16.45-17.30 **Rutger Helmers** (University of Amsterdam)

ABSTRACTS

Session one: Bodies, instruments and archives

* Eliot Bates

The social life of the 'ûd

The 'ûd is a problematic instrument in Turkey. Though it has long been played in Turkey, its obviously Arab name and long-standing historical associations with Persian, Greek, Armenian, or Romani professional musicians complicates the instrument's social identity and meaning. Yet, the instrument manages to negotiate multiple social milieus, continuing to be equally invested in the performance of Mevlevi Sufi music, Kurdish pop, and late Ottoman classical music. As a scholar who researches the continuing vitality of traditional and art musics in contemporary Turkey, the 'ûd has had an instrumental importance in my research, facilitating a long-standing teacher-student relationship with hoca Necati Çelik and participation in meşk (a particular form of social musical learning), and enabling my own professional employment as a restaurant musician and recording studio session musician. In this talk I will analyze the role of instruments as an inextricable part of instrument-performer-community sociability, and will consider the striking resistance of the 'ûd to ergonomic improvements and therefore as an instrument that mandates a retraining of the performing body.

* Rebekah Ahrendt

Our Viols, Ourselves

For hundreds of years, the viol has been conflated with the human body. Whether as the player's *doppelgänger*, a stand-in for an absent lover, or as a living creature on its own, the instrument has been unusually susceptible to being spoken of in human terms. This talk will explore the ways in which the viol has been not just a social instrument, but indeed a social animal. My work responds to recent research, particularly that of ethnomusicologist Eliot Bates, who has argued for studying the 'social life of musical instruments' in a way that takes into account the entangled and complex relationships between humans and objects, humans and humans, objects and other objects. Bates's concern, and here mine, is not merely to study instruments as incidental to social interactions, but also the agency they possess to create social interactions. Such an approach is particularly valuable for instruments, like the viol, that were cultivated by a surprisingly durable social network over nearly 400 years of world history. I would here like to move a step further and consider the viol's uncanny susceptibility to anthropomorphization. Drawing on examples from across nearly 400 years, I argue that the shape of the instrument, coupled with the language to describe it, created a cultural feedback loop which encouraged slippage between viol bodies and human bodies. And the viol's unique voice has leant it a humane—almost human—presence. Above all, it is the sound of (desired) intimacy, with the lover, the friend, or the ruler.

Session two: I's and ears

* Willemien Froneman

Subjunctive pleasure: The odd hour in the Boeremusiek Museum

This paper theorises the subjunctive as a modality of engaging in musical life, here focused on the contemporary 'white' folk music scene of boeremusiek in South Africa. Like many non-mainstream musics, boeremusiek had repeatedly been portrayed as a forever vanishing genre, grasping for survival and authenticity. This paper will analyse the effects of discourses of recovery and salvage both on how boeremusiek is performed today and on boeremusiek participants' experience of live music in the present. It is shown how a deep dissatisfaction for live performance developed throughout the genre's twentieth-century history, and how the repeated framing of present enjoyment in terms of past models cast the actions of contemporary participants in the mode of subjunctive possibility.

Session three: Young Scholars I

* Panos Iliopoulos

The unmeasured preludes of d'Anglebert: An analysis with emphasis on the linearity of the voice-leading

The *préludes non mesurés* of Jean-Henry d'Anglebert (1629-1691) are unique in that most of them survive in two sources (manuscript and engraved edition), each of which uses a different notation system. While the latter source sheds some light on some of the performance practice issues, a thorough analysis of the musical text is inevitable in order to gain confidence for an informed performance which incorporates an understanding of the inner workings of the compositional process.

In this paper we will briefly look at the history of the unmeasured prelude in general (probably the most typical genre in French Baroque harpsichord music) and discuss the nomenclature of the keys/modes used, before proceeding to the actual analysis of the preludes, accompanied by live performance of the preludes themselves. The analysis will attempt to demonstrate the underlying voice-leading procedures employed by the composer, which turn out to be mostly linear –save for the important cadential points, where, unsurprisingly, standard bass *clausulæ* involving leaps appear in the lowest structural voice.

We will try to avoid the use of theoretical tools not contemporary to the pieces (such as functional harmony or Schenkerian analysis), in an effort to approach the material in a historically informed manner.

* Frieda van der Heijden
Reading a Medieval manuscript

When we encounter sources from the past, we inevitably face difficulties with interpreting them. The further removed they are from us in time, the more difficult it is to comprehend the evidence, and to understand the world in which they were made. In this paper I will look at a case study, Paris, Bibliothèque nationale de France, français 12786. This is an unfinished early fourteenth-century manuscript with an unknown provenance that contains a wide variety of texts. In it we find secular and religious texts in prose, verse, and song. The following questions will be addressed: What do we really know when we study a Medieval manuscript; to what extent do we interpret these facts based on existing assumptions; where do they come from, and can we justify them; in short: how well are we able to 'read' a Medieval manuscript? Using aspects taken from post-colonial theory, I will explore the Self-Other relation between the twenty-first-century researcher and their Medieval object of research. Whilst interpreting the evidence provided by the source itself, the witness to a time long gone, we construct a vision of that time and what remains of it based on what we believe we know, based on our modern presumptions. In this paper I will discuss the problems this presents and raise the question of whether or not and how we are able to let go of our own contextual environment and prejudices towards the Middle Ages, to see our objects of research in a more objective way.

Lecture Demonstration I

* Job ter Haar
Piatti and Dolmetsch: On common ground

On Wednesday the 26 June 1889, the Dolmetsch family gave one of their ground-breaking early music concerts at the Steinway Hall in London. On this occasion, cellist and gambist Helene Dolmetsch, 12 years old at the time, performed '13 divisions on a ground' by Christopher Simpson. One of the auditors was the famous Italian cellist Alfredo Piatti, who was drawn to the event by his love for early music. Arnold Dolmetsch and Piatti subsequently became friends and Dolmetsch helped Piatti with his transcription for cello and piano of the divisions by Simpson. This lecture-demonstration will explore the performing style of Alfredo Piatti, his attitude towards early music and his friendship with the Dolmetsch family.

Musical examples:

Johann Sebastian Bach 1685-1750
Prelude from Suite in G (arr. Alfredo Piatti)
Christopher Simpson 1602/06-1669
13 divisions on a ground (arr. Alfredo Piatti)

Job ter Haar, cello
Bart van Oort, piano

Lecture demonstration II

* Ken Zuckerman

Teaching monophonic modal improvisation in the Western music classroom

The performance classes of Modal Improvisation at the Music Conservatoire of Basel and the Schola Cantorum Basiliensis in Switzerland, represent a longtime research in integrating the skills of monophonic modal improvisation, as taught in India, into the Western music classroom.

The course is not conceived as an introduction to the classical music of India. Rather, it distills some of the pure musical characteristics of modal improvisation, as found in the performance tradition of Indian ragas, into a pedagogy that gives Western music students basic tools to begin experimenting with improvisation. For the music students of the Conservatoire (Hochschule für Musik), the course provides a hands-on experience with improvisation based on monophonic modal principles. It is for some students, their first immersion ever into the practice of improvisation.

The course also gives the Early Music students of the Schola Cantorum Basiliensis practical skills that they can use in their analysis and performance of various genres of Early Music. These include monophonic liturgical chant, secular songs (Troubadour, Trouvere, Cantigas, etc.), as well as other repertoires in which the concepts of monophonic mode and improvisation play an important role.

The course also gives students a practical introduction to the pedagogy of the 'Eastern music classroom'. All the skills are taught by means of oral tradition, without any written materials. This forces the students to rely only on what they are able to hear, analyze and remember in the moment. These skills, which for many students are very weak at the beginning of the course, develop quickly and before long, the students are able to process larger musical ideas and retain them in the memory. This in turn, helps them develop their skills at improvising in the moment.

Session four: On crossing over

* Jessica Wood

Gamba by day, banjo by night: The hidden 'folk' of Early Music

In November 1965 Joshua Rifkin produced the *Baroque Beatles Book*, an Elektra Records album of Beatles songs that he'd arranged for harpsichord, chorus and string orchestra. Landing on Billboard's Top LP chart for over 15 weeks, it was emulated by other labels attempting to capitalize on pop and Early Music markets, spawning a host of crossover albums in which the performance practices of one genre were applied to the repertoire of another.

As with the *Baroque Beatles Book*, many of the musicians involved in these crossover albums were conservatoire-trained Early Music performers active in the historical performance scene in New York and Boston. In fact, many key players in the formation of the global Early Music

scene were involved in multiple genres, cultivating irreverent and creative performance practices that defied mainstream classical and pop conventions. Venues like New York's Free Music Store encouraged this activity, with period performers and folk musicians scheduled back-to-back in a single evening. And yet many musicians have misgivings about their past involvement in the pop and folk music worlds.

Foregrounding this crossover activity shows historically informed performance to be just one out of a range of alternative performance practices being applied to Western art music during the 1950s-1970s. It also reveals the Early Music Movement as part of a lineage of innovation in Baroque performance—a lineage that extends back to the work of boogie pianists in Harlem, NY nightclubs of the 1930s-1940s.

* Lila Ellen Gray

The vexed body; Ethnographic challenges to the 'early' in music and sound

'The Vexed Body' queries concepts of method and discipline regarding approaches to understanding a musical or sonic 'past' through the study of, or engagement with, embodied musical performance traditions or soundscapes existing in the present (including the place of ethnomusicology and sound studies in this respect). In so doing, this presentation works outwards from two junctures.

The first is a convergence of phenomena emerging in music scholarship, early music performance, and in the world music industry in the 1990s and early 2000s, in which temporal difference (as in musical styles and forms from the distant past) and socio-cultural difference (ethnic, geographic, religious) are juxtaposed, aligned, or collapsed. The second is a thread of interdisciplinary scholarly inquiry, increasingly developed in contemporary scholarship on musical performance and reception, which posits the body as a transmitter of historical knowledge or cultural memory and 'sensory scholarship' as a key research methodology. These approaches are sometimes used productively in tandem with (or placed in opposition to) archival methodologies that focus on the externally 'inscribed' (words, print, notation, sound recordings). Building on insights gleaned from extensive ethnographic research into questions of history and memory making through sound in relation to the sung poetic genre of the Portuguese fado (2000-2010), ethnographic research with vanguard early music performers in the European Mediterranean in the early 2000s, and on experience as a performer, this presentation examines vexed relationships of 'the body' to understanding musical histories of the present and sound worlds of the past.

Session five: Young Scholars II

* Nina Westzaan

Reinventing the past: inventions in concert hall listening today

Over the past decade, Dutch concert hall organizations and international record labels have invented and introduced new conceptualizations of concert evenings, like Tracks, Yellow Lounge, Red Sofa, and the Scherpendenkers series. These inventions promise to encompass new techniques of listening, dominated by drinks, socializing, trading, networking, multidisciplinary, discussion, distraction and entertainment. Such concert inventions relate to topics coined by Abbing (2009), Smithuijsen (2001) and Wouters (1990), paired with observations of the informalization of culture, and critiques on the elitist and bourgeois ideology of 19th century listening.

However, as 'contemporary' and 'inventive' these newly invented listening techniques may appear, in fact they resemble the rituals, disciplines and techniques of seventeenth- and eighteenth-century salon listening and nineteenth-century club and café experience: multidisciplinary evenings of gatherings of people, invited to the residence of an inspiring host, for conversation, amusement and exchange. Concertgebouw Tracks for instance 'invites' its guests to an evening hosted by the performers, in which drinks, networking, light distraction and amusement take place in a multidisciplinary setting. How can we comprehend the listening technique of today through the past of the salon? What can we learn from the past? In my presentation I venture to relate the rituals, manners and disciplining techniques of salon listening, to the listening experience of today's concert inventions. My observation is that the past actually works as a distant country in today's concert innovations, as organizations operationalize the ideals of salon listening through a nineteenth-century technique of concert hall experience.

* Shanti Nachtergaele

Müller vs. Franke: Re-evaluating a historical debate and its relevance to modern double bassists

My master's research centered on a published discussion between two mid-nineteenth century double bassists – August Müller and Friedrich Cristoph Franke – which appeared in the *Neue Zeitschrift für Musik* between 1849 and 1851. Müller and Franke's discourse stimulated my exploration of two aspects of playing in particular: early fingering methods, and the practice of modifying orchestral double bass parts. I experimented with following their instructions, and recorded some examples to facilitate a comparison of their ideas.

The goal of exploring these sources was to not only gain knowledge about historical double bass playing, but also assess the usefulness of historical techniques to modern bassists in various performance genres. The practical component of my research involved assessing specific examples provided by each author, as well as combining techniques and considering the possible applications of their ideas to other repertoires. I used a side-by-side video to compare fingerings, and also recorded orchestral excerpts with a cello and double bass section to dem-

onstrate the effect of reducing double bass parts.

While Franke and Müller's debate provides unique insights into historical performance practices, my research offers an evaluation of historical writings from a modern performer's perspective. Background research provided historical context; however, modern taste and personal characteristics influenced my experiments and consequent judgements. The benefit of acknowledging and accepting these biases is that one can apply, combine, and adapt historical ideas to the extent that they are useful in contemporary practice, without becoming fixated on historical 'authenticity'. Link to referenced video/audio examples and master's research paper: <http://www.researchcatalogue.net/view/103988/135390>

Lecture Demonstration III

* Sarah Jeffrey

Twenty-first-century clogs: English clog dance as a tool for creating contemporary music-theatre

For a performing artist creating new works, one question always arises: how to most effectively communicate the intended message? Expression can be brought across through one single medium, yet may be further enhanced through the inter-disciplinary juxtapositions inherent in music-theatre. As a source of inspiration, I have drawn upon my cultural heritage: traditional English clog dance, a hobby of mine since my teens. This is a dance form from Lancashire, using wooden-soled footwear to beat out intricate percussive rhythms. My goal has been to investigate the use of English clog dance as a tool in contemporary music-theatre, in combination with live electronics, Carnatic rhythms and improvisation. By this, I intend to place the traditional dance form in a new context, and enable the clogs to stand as a musical instrument in their own right. This practice requires that I remain critical of my work in terms of its politics, both in subject matter and source material.

Through developing two large works – *WRKSHP* and *The Mill Song* – I utilised dramatically different compositional processes and techniques, enabling me to examine the actual potential of clog dance as a medium for rhythmic innovation, sound production and theatrical communication. These works have paved the way for the use of clogs in a theatrical context as an integral part of a character, in the piece *Bo is Burning*.

Session six: Community (and/or) service

* Drew Edward Davies

Villancicos, performance, and community

Over the past twenty-five years, the widespread revival of colonial musics from Latin America has enriched the early music scene and spawned new traditions of performance practice. Much of this revival involves the religious villancico, a genre of vernacular church music that

flourished from the late sixteenth through early nineteenth centuries in the Hispanic world and now enjoys a small canon of frequently performed works. Looking specifically at *Convidando está la noche*, a piece from seventeenth-century Puebla (New Spain) by Juan García de Céspedes and probably the most canonical 'Latin Baroque' piece, this presentation will explore how early music performers and administrators have transformed the religious villancico into a mode of contemporary performance that aims to build community and celebrate a sense of Latinidad. With a witty text that calls upon shepherd girls to celebrate Christ's birth by dancing to 'varied musics,' *Convidando está la noche* serves as the ideal vehicle to reimagine Latin American cathedral music as participatory, folkloric, and relevant to our contemporary world. Nonetheless, this festive approach sidelines – if not reproduces – the colonial structures that originally shaped the work, and it raises new questions about the relationship between historically-informed performance and the presentist imagination in the twenty-first century.

* Jesse P. Karlsberg

Resonance and reinvention: Sounding historical practice in Sacred Harp's global twenty-first century

Sacred Harp singing, an a cappella group hymn singing style organized around an 1844 shape-note tunebook called *The Sacred Harp*, is commonly associated with the U.S. South, where 'singings' have been held since the mid-nineteenth century. Yet today singings extend to over twenty countries on four continents. Singers in these new areas and members of families from the U.S. South with long histories of participation in the tradition see themselves as members of an international community akin to family, yet different aesthetic and ideological priorities prompt contestation over Sacred Harp singing's form and meaning. This paper places these contemporary tensions in the context of the folklorization of Sacred Harp singing in the twentieth century. Focusing on the contemporary sound of Sacred Harp singing I argue that this aesthetic is an expression of affiliation with historical practices identified by many singers as folk tradition, and an assertion by communities in an increasingly pluralistic network of independence from and ownership of tradition.

Session seven: Whose early music? Colonial heritage and early music

* David Irving

Genevan Psalters in South and Southeast Asia

The spread of Protestant Christianity to Indonesia and Sri Lanka in the early modern period involved large-scale translation projects and, from the beginning of the eighteenth century, the publication of metrical psalms in languages spoken by local communities: Portuguese, Malay, Tamil and Sinhala. Selected psalms from the *Genevan Psalter*, as well as complete versions, were translated and published in South and Southeast Asia on several occasions in the eighteenth century, representing the earliest printing of Western staff notation in Jakarta and Colombo. These psalters were issued in numerous editions, and some were prefaced with a

short explanation of the musical scale. Christian communities in Indonesia and Sri Lanka appear to have used the psalters regularly in religious devotions and services. This paper explores the processes involved in the translation, production and distribution of these psalters, considering musical and cultural aspects of their adoption into local communities.

* meLê yamomo

Echoing modernities: Manila Musicians as musical mediators in the Asia Pacific, 1869-1946

In the period that Hopkins (2002) calls the age of modern globalization, and what Bayly (2004) historically marks as the 'beginning of the modern world,' when colonial Southeast Asia was inevitably entangled into global economy, I examine the 'soundings' of modernities in the Asia Pacific. This presentation investigates the crucial role of the Manila musicians as migrant cultural mediators in the transactions that shaped musical modernization across the region. My research surveys the spread of town bands and popular music theatre as part of the modernist aspirations of the colonial cities in the Asia Pacific. To further understand this phenomenon, I draw conceptual methodologies from sound, performance, and media theories and propose my own theoretical framework of the Anthropology of Sound. Based on this, I argue that the sound of modernity is inextricably intertwined with its media (music) and its embodiment. Taking the performing bodies of the Manila musicians as the locus of sound, I argue that the global movement of acoustic modernities was replicated and diversified through their multiple subjectivities within the entanglements of empire, nation, and individual agencies. Although the time frame and cases in this study are from after the period of early modernity, my research aims to listen to the migration and medialization of music (and musicians) in diverging geographic space and temporal historicism resonating this year's theme of the STIMU conference.

Lecture demonstration IV

* Seconda Pratica Ensemble:

The tradition of information and the information of tradition: A modest plea for historically critical performance

Inheritors of a disavowed western universalism and trapped within the musical horizon of orthodoxy and its rebuttal – which in the last decades has entered a period of saturation – the ethical confrontation with folklore might prove vital for the renewal of our movement. Modernist conceptions of sound and artwork as well as an aesthetic influenced (but not admittedly) by the age of digitally manipulated music can many times go unnoticed and unquestioned by performers unless confronted with traditions whose history is not so closely related to these issues.

Music belonging to wholly differentiated interpretative communities will develop a function answering to a set of particular social needs which we as academic performers do not consider part of our practice. Does music have a function? Are we part of a community? Of a tradition?

What role do we fulfil within it? Exploring and presenting excerpts from three of our current programs – *Nova Europa*, *Missa Mundi* and *Contar/Cantar* – we attempt to highlight our currently developing dialogue with the more visited repertoire of Latin American folklore and the less explored Portuguese folklore (within the H.I.P. movement). We also wish to show how this dialogue can lead to new performance possibilities of already established repertoire as well as build durable and vital relations with today's audience.

Session eight: Early music and the East

* Anne Smith

Das Studio der frühen Musik: A case study in the transmission of stylistic ideas in the Early Music movement

It is indisputable that the performance practice of Das Studio der frühen Musik was influenced by twentieth-century Arabic music, in that they were using some Near Eastern instruments, as well as assuming some of the formal structural elements of the nuba in their own reconstructions of Medieval music. This paper, based on teaching material used in their classes at the Schola Cantorum Basiliensis, will examine how these ideas were transmitted to their students, undergoing, of course, further transformation in the process. Due to the Schola's dual focus on teaching and research, these ideas were being scrutinized from a musicological point of view at one and the same time as they served as a basis for instruction. A highlight of this inquiry was a 'week of encounter' in 1977 with one of the foremost Moroccan ensembles from Fez. It will be seen that a large measure of the ensemble's success lay in the way they absorbed this material, creating a new way of performing monody based on how they allowed musical material from today's world to coalesce with their knowledge of the Medieval music. As ever the power of their performance lay in their conviction in their approach, lay in their desire to communicate with today's audience. And this, too, was one of the primary aspects of performance passed on to their students, one of the reasons why their musical approach has been so influential in the Early Music movement.

* Edward Breen

Searching the borders of Europe for Early Music

Michael Morrow's early music ensemble Musica Reservata pioneered striking performance styles for Medieval and Renaissance music throughout the 1960s and 70s by drawing on folk models. At times these performances—especially the vocal styles—baffled critics but Morrow was adamant: without such stylistic conviction and accuracy he felt that 'the music at worst, does not exist at all; at best, it is deformed, dishonoured, and sent out to walk the streets.' Beginning with the chance hearing of a Rumanian pipe player, Morrow's vision for Medieval dance music was inspired by the percussive styles of Balkan countries. Then, in the early 1950s when he encountered Yugoslav folk singers he was entranced by their 'throat cuttingly precise

harmony' and a combination of precision and conviction became the catalyst for several more Musica Reservata performances.

Yet Morrow was not the first to suggest that folk music held the ossified remains of past practices. Thurston Dart discussed it in *The Interpretation of Music* (1952) and before him Arnold Schering suggested that Medieval singing might have contained 'Oriental elements' such as nasal and guttural sounds in *Aufführungspraxis alter Musik* (1931).

Drawing on oral history and archival evidence, this paper gathers together Morrow's arguments and compares specific folk recordings with Musica Reservata performances to explore ways European folk culture provided an essential platform for Morrow to challenge the universality of Western norms in performance practice.

Session nine: Heat and pressure form the diamond

* Jed Wentz

Faith, Volk and 'Bach-trunkenen Theologen': ideologies of performance in the Bach Jahrbuch, 1900-1910

Religion and aesthetics clashed head-on in Germany in the early 20th-century as theologians, intent on liturgical reform, advocated giving J. S. Bach's church cantatas a place in Protestant worship. These reformers hoped to present Bach's works not as virtuosic aesthetic masterpieces, but rather as theological commentaries embedded in the service. It was claimed that, by performing them in this manner, the church cantatas would once again function just as the composer himself had intended: solely in the service of God.

Using the *Bach Jahrbuch* as a source, this paper examines the ideological debates that surrounded Bach performances organized by the Neue Bachgesellschaft up to 1910. It will be argued that the influence of early twentieth-century Protestant ideologies on a nascent HIP movement significantly contributed to the sound of Early Music we know today.

* Mimi Mitchell

'The springtime of a new sound': Jaap Schröder's musical journey

Jaap Schröder's transformation from modern violinist to Baroque violin pioneer is a fascinating roller coaster ride through the twentieth century. Extensive interviews with Schröder revealed that such diverse factors and influences as World War II, the French violin school, his multi-faceted colleague Paul Godwin and the burgeoning early music movement in the Netherlands all contributed to his musical development.

Soon after leaving the internationally-renowned Netherlands String Quartet in 1971, Schröder founded Quartetto Esterházy, the first string quartet on original instruments. Recordings of Mozart's *Dissonant Quartet* (K. 465) by both ensembles reveal the striking change from a style firmly rooted in early twentieth century conventions to an approach based on 'original instruments' and performance practice principles.

At a time when the early music movement was primarily concerned with Medieval, Renaissance and Baroque music, Schröder's quartet pushed the concepts of this new approach into the classical period. Quartet Esterházy, by performing the standard quartet repertoire, was simultaneously inspirational and confrontational.

Examining Schröder's musical journey, his achievements and the legacy of his vision help to provide a deeper understanding of the history of the early music movement. This paper will concentrate primarily on Schröder's early life and the first decades of his career as a period instrument violinist. Audio and video examples from the 1930s to the 1970s allow us to not only see and hear the transition, but also to enjoy the ride along the way.

BIOGRAPHIES

Rebekah Ahrendt is Assistant Professor in the Yale University Department of Music. Her work on music, migration, and identification at the turn of the eighteenth century has been internationally recognized, most recently by a Visiting Scholarship at St John's College, Oxford (2015). She is a former Mellon Postdoctoral Scholar in the Humanities, and in 2014 she was a Scaliger Fellow at Leiden University. Much of Ahrendt's recent work has focused on the interactions between music and international relations. She is the co-editor of *Music and Diplomacy from the Early Modern Era to the Present* (Palgrave Macmillan, 2014), which drew in part on the STIMU symposium she organized in 2013, 'Negotiating Music'. Her current monograph project, *The Republic of Music*, illuminates the musical networks maintained by the refugees, exiles, and migrants who traversed the landscape of the Dutch Republic. A graduate of the Royal Conservatoire, The Hague, Ahrendt continues to perform and record on the viola da gamba.

Edward Breen trained as countertenor and was a consort singer for much of his early career. He now teaches at City Lit college, London and writes for *Gramophone* and *Early Music Today* magazines. His Ph.D (King's College, London 2014) 'The Performance Practice of David Munrow and the Early Music Consort of London', combined a close reading of recorded performances with a wide ranging oral history project testing the claims of the early music revival against their discography to reveal the roots of many modern standards in early music performance.

Drew Edward Davies, a music historian specializing in the Spanish world of the sixteenth through early nineteenth centuries, is Associate Professor of Musicology and Director of Graduate Music Studies at Northwestern University's Bienen School of Music, as well as Academic Coordinator of the Seminario de Música en la Nueva España y el México Independiente in Mexico City. Among his publications are *Santiago Billoni: Complete Works* (A-R Editions, 2011), *Catálogo de la Colección de Música del Archivo Histórico de la Arquidiócesis de Durango* (Universidad Nacional Autónoma de México, 2013), articles in *Early Music* and *Music and Urban Society in Colonial Latin America* (Cambridge, 2011), and *Catálogo de las obras de música del Archivo del Cabildo Catedral Metropolitano de México*, co-authored with Lucero Enríquez and Analía Cherñavsky (Universidad Nacional Autónoma de México, 2014). The recipient of the Society for American Music's Wiley Housewright Award in 2006 for his University of Chicago dissertation on 18th-century New Spanish (Mexican) cathedral music, Davies frequently collaborates with early music ensembles such as the Newberry Consort and the Chicago Arts Orchestra, with whom he collaborated on the album *Al combate* (Navona Records, 2013), which features his editions of music by Italian-New Spanish composers Ignacio Jerusalem and Santiago Billoni.

Willemien Froneman holds an M.Phil from Cambridge University and a Ph.D from Stellenbosch University, South Africa. She is currently a postdoctoral fellow at the University of KwaZulu-Natal and co-editor of South African Music Studies.

Rutger Helmers is Assistant Professor in Musicology at the University of Amsterdam and Lecturer in Literary and Cultural Studies at Radboud University Nijmegen. He specializes in nineteenth-century music history, and his main interests are opera, Russian music, nationalism, and musicians' mobility. He is the author of *Not Russian Enough? Nationalism and Cosmopolitanism in Nineteenth-Century Russian Opera* (Rochester, NY: Rochester University Press, 2014).

Panos Iliopoulos was born in Greece, where he studied piano, music theory and musicology. He continued his studies in composition and piano (with Sidney Corbett and Paul Dan) at the Musikhochschule Mannheim, where he currently pursues his PhD under Michael Polth. At the same time he completed his early keyboards master's degree at the Conservatorium van Amsterdam, focusing on basso continuo and improvisation (with Menno van Delft, Richard Egarr, Thérèse de Goede, Kris Verhelst, Miklós Spanyi). As a composer and performer he has participated in such festivals as Oude Muziek Festival Utrecht, MAFestival Brügge, Gaudeamus Muziekweek, Geelvinck Fortepiano Festival, Resonanz Festival Vienna, Urbino Musica Antica, Athens Festival etc.
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David R. M. Irving is a musicologist, cultural historian, and performer. He studied violin and musicology at the Queensland Conservatorium and the University of Queensland, and undertook his doctoral research at Clare College, University of Cambridge, under the supervision of the world-renowned scholar of Spanish Renaissance music, Tess Knighton. Before joining The Australian National University in July 2013, he was Junior Research Fellow at Christ's College, Cambridge (2007–11); Director of Studies in Music (and from 2011, also Director of Music and Bye-Fellow) at Downing College, Cambridge (2008–12); Post-Doctoral Research Associate at King's College London (2011–12); and Lecturer in Music at the University of Nottingham (2012–13).

David is a Consultant Editor for the journal *Early Music* (Oxford University Press), and sits on the Editorial Boards of the journals *Eighteenth-Century Music* (Cambridge University Press) and *Musicology Australia* (Taylor & Francis). From 2011 to 2013 he was a Member of Council for the Royal Musical Association (UK), and sat on the Editorial Board of the Journal of the Royal Musical Association (Taylor & Francis). In 2009, he was elected a Fellow of the Royal Asiatic Society of Great Britain and Ireland.

Sarah Jeffrey is a recorder player and clog dancer currently based in the Netherlands. Having recently graduated cum laude from her master studies at the Conservatorium van Amsterdam, Sarah now collaborates closely with composers, in particular to create music-theatre. She has founded a range of ensembles with whom she performs regularly throughout Europe. Fusing her roots in British folk music with her experiences in the contemporary music world, she explores the combination of percussive clog dance, live electronics and Carnatic improvisation with contemporary recorder playing. Sarah has performed at podia including hcmf//, Sonorities Belfast, NEU/NOW Glasgow, Oerol, Gaudeamus Muziekweek and Holland Festival,

and has lectured at conferences such as MERYC, ERTA and ORDA. Sarah currently works in the education department of the Muziekgebouw aan 't IJ, Amsterdam, and also writes for publications such as *Tempo* and *Blokfluitist*.

Jesse P. Karlsberg is George W. Woodruff Fellow and Doctoral Candidate at Emory University's Institute of the Liberal Arts. His research examines connections between race, place, and folklorization, focusing on American nineteenth- and twentieth-century shape-note tunebooks. He will submit his dissertation, titled 'Folklore's Filter: Race, Place, and Sacred Harp Singing', and graduate in August 2015. In September, Jesse will join the Emory Center for Digital Scholarship as Post-Doctoral Fellow in Digital Humanities Publishing. Karlsberg is the editor of *Original Sacred Harp: Centennial Edition* (Pitts Theology Library and Sacred Harp Publishing Company, 2015). He serves as managing editor of *Southern Spaces*, a peer-reviewed, interdisciplinary, multimedia journal about regions, places, and cultures of the U.S. South. Jesse is the vice president of the Sacred Harp Publishing Company, the non-profit publisher of *The Sacred Harp: 1991 Edition*, and serves as editor of the *Sacred Harp Publishing Company Newsletter* and research director of the Sacred Harp Museum. Jesse has presented on Sacred Harp singing internationally at conferences and festivals including the Jaroslaw Early Music Festival, the American Studies Association, the Society for American Music, the American Folklife Association, and the Newport Folk Festival. Jesse is a Sacred Harp singer, teacher, and composer, traveling internationally to attend singing conventions and teach singing schools.

Jerrold Levinson is Distinguished University Professor of Philosophy at the University of Maryland and Past President of the American Society for Aesthetics, 2001-2003. He is the author of five collections of essays, *Music, Art, and Metaphysics* (Cornell UP 1990, 2nd ed. Oxford UP 2010), *The Pleasures of Aesthetics* (Cornell UP 1996), *Contemplating Art* (Oxford UP 2006), *Musical Concerns* (Oxford UP 2015), *Aesthetic Pursuits* (Oxford UP 2016, forthcoming), and a monograph, *Music in the Moment* (Cornell UP 1998) [French edition, *La musique sur le vif* (2013)]. He is also the editor of *Aesthetics and Ethics* (Cambridge UP 1998), *The Oxford Handbook of Aesthetics* (Oxford UP 2003), and *Suffering Art Gladly* (Palgrave/Macmillan 2013), as well as co-editor of *Aesthetic Concepts* (Oxford UP 2001) and *Art and Pornography* (Oxford UP 2012). Levinson has been a visiting professor at Johns Hopkins University, Columbia University, Cornell University, University of London, University of Canterbury [New Zealand], Université de Rennes [France], Université Libre de Bruxelles [Belgium], Universidade de Lisboa [Portugal], University of Kent [England], Conservatorio della Svizzera Italiana [Switzerland], and Centre de Recherches sur les Arts et le Langage [Paris]. During academic year 2010-2011 Levinson held an International Chaire Francqui at the Katholieke Universiteit Leuven in Belgium, and in 2010 he was awarded the Premio Internazionale [International Prize] of the Società Italiana d'Estetica, which resulted in the publication of a volume of his essays in Italian. September 2015 will see the publication, from the Parisian publisher Vrin, of the first of a projected three-volume series of Levinson's essays in philosophy of music.

Mimi Mitchell studied modern violin and musicology in the United States (B.M. and M.M., Rice University) before going to Amsterdam to study Baroque violin at the Sweelinck Conservatoire. During her studies, she co-founded The Locke Consort, which won first prize at the Erwin Bodky Competition (Boston) and the Early Music Network Young Artists' Competition (London). Ms. Mitchell performs with many of Europe's and America's leading period instrument ensembles, including Anima Eterna, Currende, Amsterdam Baroque Orchestra, Rheinische Kantorei and the Parley of Instruments. Ms. Mitchell enjoys combining her research and performing skills and has been awarded numerous grants for her work at the Kromeriz Archive in the Czech Republic. With the Dutch ensemble In Stil Moderno, she has performed her discoveries at numerous prestigious venues, including the Utrecht Early Music Festival, the Prague Spring Festival and the Cork Early Music Festival. She has also brought her Kromeriz program to the USA with Seicento Baroque Ensemble in 2012 and presented chamber music from the collection for the Society of Seventeenth Century Music conference in 2014. Ms. Mitchell is now pursuing her PhD at the University of Amsterdam. She is researching the Baroque violin revival and has been chosen to present papers on this topic at musicology conferences in Tel Aviv, London, Melbourne, and Basel, Switzerland. Ms. Mitchell is also in demand as a lecturer, teacher and coach and has taught in the USA, France, Germany, England, Croatia and the Netherlands.

A native of Belgium, **Shanti Nachtergaele** grew up in Davis, California and attended Shenandoah Conservatoire, where she graduated summa cum laude with a Bachelor of Music in double bass performance in 2013. She studied early music at the Royal Conservatoire in The Hague, and completed a Master's degree in violone in 2015. Her primary teachers have been Donovan Stokes and Maggie Urquhart, and she has performed recently under the direction of Frans Brüggen, Barthold Kuijken, and Peter van Heyghen, among others. Shanti won the student division of the 2014 International Society of Bassists Research Competition, resulting in a presentation at the ISB's 2015 convention and forthcoming publication in the *Online Journal of Bass Research*. She also presented at the Association Européenne des Conservatoires' 2015 European Platform for Artistic Research conference. She is currently pursuing a Master of Arts in Music Theory and History at Pennsylvania State University.

Founded in 2012 by young professionals trained at Amsterdam and The Hague conservatoires, **Seconda Pratica Ensemble** has continuously tried to bridge the gaps between times, audiences and disciplines, through its work with the repertoire of Western music of the mannerist and high Baroque periods. The group's approach is constantly inter-disciplinary, multimedia and cross-institutional. We have worked with theater groups, universities, and cultural institutions, always concerned with drawing lines of dialogue between them and the music explored and performed. Since 2014 we have been chosen to take part in the European project, EEEmerging Ensembles, along with other young musicians, in an initiative to revitalize the European panorama of classical and Baroque music.

Anne Smith studied recorder and transverse flute with Hans Martin Linde at the Schola Cantorum Basiliensis, receiving her concert diploma in 1977. Since 1979 she has been teaching recorder and renaissance flute there herself whilst actively participating in various chamber ensembles. One of her primary interests is bridging the gap between the knowledge of the writing of 16th-century musical theorists and its application in performance, as reflected in her recent book *The Performance of 16th-Century Music: Learning from the Theorists* (OUP New York, 2011). Investigating the sources of twentieth-century performance of this music is a logical consequence of this work. Currently she is working on a Swiss National Fonds project: *Ina Lohr (1903-1983), an Early Music Zealot: Her Influence in Switzerland and the Netherlands*.

Barbara Titus studied musicology at Utrecht University and gained her doctorate from Oxford University in the United Kingdom (M.St. Lincoln College, 2000; D.Phil. St Anne's College, 2005) with a dissertation entitled *Conceptualizing music: Friedrich Theodor Vischer and Hegelian currents in German music criticism, 1848-1871* (Leuven University Press, forthcoming).

In 2007, she shifted her attention from German metaphysics to South African street music (maskanda), with the explicit aim to question the polarity that these two fields of investigation still seem to represent. Articles about subjects ranging from 19th-century German music criticism to contemporary popular musics in Southern Africa have been published in journals such as *Acta Musicologica*, *Ethnomusicology*, *SAMUS: South African Music Studies* and the *Dutch Journal of Music Theory*. Barbara is co-editor of the journal *the world of music (new series)*, and is a member of the advisory board of the journal *Music Theory and Analysis*. Her book about maskanda is currently under review with the University of Chicago Press.

From 2008 to 2013, Barbara worked as an assistant professor teaching European music history post-1800 at Utrecht University. In 2013, she was appointed associate professor of cultural musicology at the University of Amsterdam. During two extensive field trips for her research into maskanda in 2008 and 2009, she was a visiting professor at the University of KwaZulu-Natal in Durban, South Africa. In the winter semester 2013-14, she was a guest professor at the Georg-August-Universität in Göttingen, Germany.

Jed Wentz works as a performer and researcher in the field of historical reconstruction. He is particularly interested in acting techniques from the (very) long eighteenth-century and in *la belle danse*. He has published in *Early Music*, *The Cambridge Opera Journal*, *Music in Art* and *The Eighteenth-Century Novel* on topics relating to music, dance and declamation. He is artistic advisor to the Utrecht Early Music Festival and teaches at the Conservatoire of Amsterdam and the Royal Conservatoire of The Hague.

Nina Westzaan holds a BA in Musicology and a MA with distinction in Art Studies. Her research interests combine musicology and sound studies to sociology, cultural studies and media studies. She has worked as an embedded researcher for the project Concert 3.0 at the University of Amsterdam and the Amsterdam Royal Concertgebouw, and as a Teaching Assistant for Musicology and Computer Science at the University of Amsterdam.

meLê yamomo is an Assistant Professor of Theatre Studies at the University of Amsterdam. Until 2014, he worked as researcher at the DFG Project-Global Theatre Histories in Munich. He completed a PhD in Theatre Studies and Musicology from the Ludwig-Maximilians-Universität in Munich (Germany) and received a dual Masters in International Performance Research from the universities of Amsterdam (Netherlands) and Warwick (UK) under an Erasmus Mundus scholarship. meLê has also worked as theatre director, composer, and designer in Southeast Asia. In 2005-06, he was an Exchange Artist Fellow at the Korean National Arts Council and the Korean National Theatre. Between 1999 and 2002, he was a resident artist for theatre at the CASA San Miguel Art Center, where he established the center's theatre company and served as the technical director for the Pundaquit Chamber Ensemble.

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