



FESTIVAL
**OUDE
MUZIEK**
UTRECHT

INTERNATIONAL
STIMU-SYMPIOSIUM
**THE
HISTORICAL
VIOLIN**

Monday 26 - Wednesday 28 August 2019

TivoliVredenburg, Cloud Nine

INTERNATIONAL STIMU-SYMPIOSIUM 2019

THE HISTORICAL VIOLIN

Curator: Dr. Mimi Mitchell

Location: TivoliVredenburg, Cloud Nine

Language: English

Welcome to the 'Historical Violin' STIMU symposium! In 1989, the symposium was devoted to the Baroque violin, and - thirty years later - we are coming together to discuss the past, the present-day situation and our hopes for the future.

What is different today? Most strikingly, the breadth of repertoire that a historical violinist can perform has widened, and music from the sixteenth to the first half of the twentieth century can now be approached in a historically-informed way. Fortunately, new musicological methodologies have given us additional tools to try and reconstruct the performing styles of the past. An ever more complete history of the Early Music movement has also helped us re-examine our personal Early Music backgrounds and can contribute to our understanding of how we play (and listen) today.

It is also important to discuss the things that we would like to improve: are our instruments as historically accurate as we think (or claim), has our anti-establishment past created real social change within the movement, can we accept modern violinists playing 'early music'?

The final event of the symposium will honor the pioneering generations, and we're excited to have guests from North America and Europe who have traveled here for the event. Marilyn McDonald (USA), Stanley Ritchie (USA), Simon Standage (Great Britain), Sigiswald Kuijken (Belgium) and Jaap Schröder (The Netherlands) will be joining us in connecting our Early Music past with our Early Music future. Without their ground-breaking and influential work, we would not be having a STIMU symposium about the Historical Violin today.

**STIMU -
STICHTING VOOR
MUZIEKHISTORISCHE
UITVOERINGSPRAKTIJK**

MON 26 AUGUST / TIVOLIVREDEBURG, CLOUD NINE

9.30-9.45 WELCOME

Festival director **Xavier Vandamme**

9.45-10.30 SESSION ONE / RECORDED EVIDENCE (chair: Jed Wentz)

David Milsom (University of Huddersfield, U.K.): *Times and traditions: string recordings c. 1900-c. 1940*

11.00-12.00 CONCERT

Ensemble Castelnor / **Josef Žák**: music by Quido & Matteis

13.15-15.00 SESSION TWO / PROTEUS' FIDDLE, OR THE STORY OF THE CHANGING VIOLIN (chair: Mimi Mitchell)

Rudolph Hopfner (director of the Collection of Historic Musical Instruments, Kunsthistorisches Museum, Vienna, Austria): *The violin labelled 'Ventura di Francesco Linarolo di Venetia 1581'. A re-examination.*

Susanne Scholz (Universität Graz, Austria): *Golden instruments guarded by angels: the Freiberg Renaissance violins*

Matthieu Besseling (Amsterdam, The Netherlands): *A builder's perspective: the 20th-century metamorphosis of the violin*

15.00-15.30 break

15.30-16.30 MASTERCLASS

Coach: **Eva Saladin**

Antonio Bertali: Sonata II à 3, IAB 4 from *Prothimia suavissima – Duodenum primo*, 1662

@ Ensemble / Pietro Battistoni, Clara Sawada, violin / Anna Lachegyi, viola da gamba / Halldór Bjarki Arnarson, harpsichord

16.30-16.45 break

16.45-18.15 SESSION THREE / THE 19TH CENTURY (chair: Robert Rawson)

Richard Sutcliffe (Koninklijk Conservatorium Brussel, Belgium): *Creating a Belgian violin school*

Claire Holden (University of Oxford, U.K.): *Ensemble research(ers): taking a multidisciplinary approach to 19th-century performance practice*

18:30 WHAT'S NEW

Job ter Haar (Codarts Rotterdam, The Netherlands): *'So müssen Sie es spielen.'* *Re-enactment as research method*

TUESDAY 27 AUGUST / TIVOLIVREDENBURG, CLOUD NINE

9.30-10.15 SESSION FOUR / UNTOLD TALES (chair: Mimi Mitchell)

Guido Olivieri (University of Texas at Austin, USA): *The violin in Naples: retracing an untold history*

10.15-10.40

Uri Kupferschmidt (University of Haifa, Israel): *The Dutch luthier and string maker Jacques W. Hakkert and Henri Casadesus*

11.00-12.00 CONCERT

Eva Saladin violin / **Daniel Rosin** cello / **Johannes Keller** harpsichord
Music by Cailò & contemporaries

13.00-14.30 SESSION FIVE / PAST REPERTOIRES, OR WHAT DID THEY PLAY?
(chair: Rebekah Arendt)

Robert Rawson (Canterbury Christ Church University, U.K.): *'Such harmony as made my ears ache for four weeks' – contrasts of the rustic and the urban in Czech violin music of the late 17th and early 18th centuries*

Matthieu Franchin (Université Paris-Sorbonne, France): *Violin bands at the Comédie Française: on the interpretation of theatrical music at the time of Lully*

Anneke Bos-Bliek (Boskoop, The Netherlands) & **Jed Wentz** (Universiteit Leiden, The Netherlands): *Raving mad and financially ruined: the sad fate of violinist Albertus Groneman (1711-1778)*

14.30-14.45 break

14.45-15.45 MASTERCLASS II

Coach: **Clive Brown** (Universität für Musik und darstellende Kunst, Vienna, Austria)

Wolfgang Amadeus Mozart: Violin concerto in D major (K. 218), I. Allegro

Joseph Haydn: Violin concerto in C major (Hob.VIIa :1), II. Adagio

Evelyn Tjon-en-Fa, violin / Laura Granero, piano

15.45-16.00 break

16.00-17.00 POSITION PAPER AND ROUND TABLE

Paper: **Barbara Titus** (Universiteit van Amsterdam, The Netherlands): *Progressing the past: a short cultural history of the 20th-century early music movement*

Round Table: *Expectations* (Barbara Titus, convenor)

With **Heidi Erbrich**, **Zaynab Martin**, **Marilyn McDonald**, **Joseph Tan**

WEDNESDAY 28 AUGUST / TIVOLIVREDENBURG, CLOUD NINE

9.30-10.30 ZOMERSCHOOL

Mimi Mitchell (Conservatorium van Amsterdam, The Netherlands): *The Baroque violin revival: past, present and future*

11.00-12.00 CONCERT

Ensemble Aurora / Enrico Gatti: music by Fiorenza & Marchitelli

13.00-13.45 CONVERSATION: SOURCE MATERIALS FOR TEACHING

(moderator: Richard Sutcliffe)

with **Richard Gwilt, Stanley Ritchie** and **Judy Tarling**

13.45-14.00 break

14.00-15.30 SESSION SIX / PEDAGOGY THEN AND NOW (chair: Jed Wentz)

Thomas Drescher (Schola Cantorum Basiliensis, Switzerland): *Playing and teaching the violin 'in historical set-up' at the Schola Cantorum Basiliensis*

Johannes Leertouwer (Conservatorium van Amsterdam, The Netherlands): *Modern meets historical at the Amsterdam Conservatory*

Anna Scott (Universiteit Leiden, The Netherlands): *Artistic research and the docARTES doctoral programme in the musical arts*

15.30-15.45 break

15.45-16.30 SESSION SEVEN / REFLECTIONS ON GLASS CASES

(chair: Anna Scott)

Laurence Libin (former curator of Musical Instruments, Metropolitan Museum, New York, USA): *The Baroque violin revival told from a museum perspective*

16.30-17.00 CLOSING SESSION

Mimi Mitchell: *Pioneers in the spotlight*

17.00-18.00 RECEPTION

(location: TivoliVredenburg, De Punt, 6th floor)

ABSTRACTS AND BIOGRAPHIES

David Milsom

Times and traditions: violin recordings c. 1900-1940

The 19th century bequeathed technological advances in many branches of activity exercising decisive and fundamental impacts upon human activity. In music, this was to come relatively late in the century with the advent of sound recording. For the first time in human history, we can ‘listen back’ to the past and, for all of the limitations of early technologies, there is little doubt that even the most primitive of recordings processes give modern scholars a much more vivid grasp of actual past performance styles than with even the best paper evidence.

The wider implications of this will perhaps be considered *en passant* throughout this symposium. Here, at its start, my intention is to raise some of the core issues concerning violin recordings made in the first decades of the 20th century. The concentration here will be upon their intelligence for performing practices of the ‘romantic’ epoch and ipso facto, the 19th century.

Whilst ‘early recordings’ are these days very easily accessible to anyone and far better known and appreciated than in the even recent past, my aim is to consider some of the key ways in which they can communicate intelligence concerning historical practices. The two axes discussed here, perhaps conventionally, are time, and place – how recordings of this period can help to elucidate an understanding of traditions or ‘schools’ of playing, and how they can also give us something of a chronological frame of reference. Illustrated by selected examples, the fundamental issue of the inter-relationship between ‘theory’ and ‘practice’ will be considered in a paper intended to introduce some of the fundamental issues and act perhaps as a backdrop for some of the more specific discussions in the rest of this symposium.

Biography

UK-based performing practice scholar-performer and university lecturer Dr. David Milsom has been involved in scholarship concerning 19th-century violin performing practices for 20 years. His first major publication, *Theory and Practice in Late Nineteenth-Century Violin Performance 1850-1900* (Ashgate, 2003) has been seen as a core text for the topic, and he is now finalising a new ‘handbook’ to Romantic violin performance. David, a Senior Lecturer in music performance at the University of Huddersfield, UK, is also an active professional violinist. He was part of the tutoring team for Huddersfield’s *19th-Century Salon* symposium/summer school in 2018, and will be performing with other scholar-performers as part of a TCHIP project later this summer. David has recently taken over the CHASE

project website, and will be seeking collaborations and new infrastructure for the development of a range of ‘romantic’ performing practice projects, building up a UK base at a new research centre at Huddersfield.

Rudolf Hopfner

The violin labelled ‘Ventura di Francesco Linarolo di Venetia 1581’ – a re-examination

The Collection of Historic Musical Instruments in Vienna holds five instruments attributed to members of the Linarol family that go back to the Este Collection from Catajo Castle in Padova. Since the early 20th century the violin, whose label gives 1581 as the year of construction, has been regarded as one of the earliest instruments of its kind. However, the choice of wood and details of construction have raised many questions and real doubt about the authenticity of the instrument. Recent re-examination, using high resolution computed tomography, endoscopy and dendrochronology have led to new findings, which will be presented and discussed in public for the first time.

Biography

Rudolf Hopfner was born in Neunkirchen, Lower Austria in 1954 and received his first violin lessons at the age of seven. From 1972 to 1977 he completed several different courses of study at the Hochschule für Musik und darstellende Kunst in Vienna and later studied musicology and history at the University of Vienna (Ph.D in 1989). In the same year he was appointed director of the Department of Music Education at the Joseph Matthias Hauer Conservatory in Wiener Neustadt. In 1992 he became curator of the Collection of Historic Musical Instruments at the Kunsthistorisches Museum and has been director of the collection since 2000. Dr. Hopfner has taught at the University of Vienna, lectured on various topics related to organology, organized exhibitions (including one on the luthier Jacob Stainer at Ambras Castle in 2003), edited violin music, and authored numerous specialist essays, dictionary articles and books.

Susanne Scholz

Golden instruments guarded by angels: the Freiberg Renaissance violins

During the remodelling of the Freiburger Dome (Saxony), completed in 1594, thirty instruments were placed more than ten meters high in the hands of golden statues of angels, among them five violin family instruments, which have remained all those centuries almost untouched. These instruments are unique – no other ensemble of violins from the 16th century has survived, especially without

having suffered severe later alterations.

In recent years, research on the early history of violin instruments has taken decisive steps, but the resulting findings, including those connected to the Freiberg violin instruments, have not led to substantial new secondary literature nor have they been implemented in practice.

The objective of my research project is to determine the relevance of the five Freiberg violin family instruments for the performance practice of the 16th century, in particular in connection with the court chapels of Saxony, Bavaria and of the Habsburg courts. The artistic exploration of the playing techniques associated with all five instruments aims to show their potential importance to the field of Historical Informed Performance Practice.

Biography

Susanne Scholz, violinist on Renaissance, Baroque and Classical instruments and conductor of ensembles from Renaissance consorts to opera ensembles, performs concerts and gives master classes and lectures throughout Europe and beyond. Since 1995 she has been active as a teacher, first in Vienna (Private University), then from 1999 to 2017 in Leipzig (HMT) and since 2012 in Graz (University of Performing Arts), where she is a professor for Baroque violin and chamber music/Baroque orchestra. Her artistic research has led to two recent CD productions with her ensemble Chordae Freybergenses playing on copies of the five Freiberg Renaissance violins and to a very special recording of Corelli's Sonatas opus V together with the harpsichordist Michael Hell.

Matthieu Besseling

A builder's perspective: the 20th-century metamorphosis of the violin

Besseling, from his perspective as a violin maker and player, will discuss the 'second' transition period of the violin from c. 1970 to today. He feels that the changes – as well as those of the more commonly considered 'first' transition period – also contributed to many aspects of the historical performance practice movement. The objective and quantifiable changes to the instrument, as seen during these transitional periods, are also coupled with our more subjective experiences of sound.

The continuing development of auditory stimuli is the result of what we have heard, similar to the various artistic currents that have broadened what we have seen. After viewing abstract art, for example, we can no longer look at a painting with Rembrandt's eyes. Likewise, after listening to atonal, electronic and pop music; our ears are equally 'changed.' Therefore, studying and hearing the few examples of instruments in unaltered state is especially important. Scientific studies have shown that the 'ideal' sound of today is no longer the sound ideal

of the past. Through a demonstration of an almost completely authentic 17th century viola, a modern copy of a Baroque instrument and a completely modern viola, Besseling will let us experience how our ears have ‘transitioned’ as much as the instruments we play.

Biography

Matthieu Besseling (Amsterdam, 1951) began making violins when he was twelve under the guidance of Paul Gerhard Schmidt and his father, who was an amateur violin maker. He continued making instruments while studying medicine at university and viola at the conservatory before deciding to become a full-time luthier. In 1978, Besseling set up business in Amsterdam and has been making new instruments ever since.

Besseling has made more than 400 violins, violas and cellos that are played all over the world and heard on hundreds of recordings. He was interviewed by *The Strad* magazine, which wrote that Besseling’s background is reflected in his work where ‘expert craftsmanship is combined with meticulous experimentation and careful analysis.’ Besseling feels that scientific precision is by itself nothing without a feeling for materials and music and that it is a great advantage that he plays himself and always has his own ideal sound in mind. Besseling was also featured in the 1999 book *400 Years of Violin Making in The Netherlands*.

Eva Saladin

Biography

Eva Saladin, of Dutch and Swiss origins, was awarded her Bachelor and Masters degrees on modern violin with Kees Koelmans and Baroque violin with Lucy van Dael at the Amsterdam Conservatory. In 2013 she received her Master’s degree cum laude on Baroque violin at the Schola Cantorum Basiliensis with Leila Schayegh and David Plantier. During her studies in Basel, she was a regular member of Rudolf Lutz’s improvisation class.

Saladin currently lives in Basel, Switzerland and works as a freelance musician combining orchestra projects, chamber music and solo recitals in many different festivals and series throughout Europe. In her solo programmes, experimenting with different playing techniques and improvisation play an important role. Besides her work with Ensemble Odyssee, she is one of the concertmasters of La Cetra Barockorchester Basel and performs with groups such as Gli Angeli Genève, Il Profondo, Profeti della Quinta, Les Passions de L’Ame, Orchester der St. Galler Bachstiftung, Ensemble Daimonion and Ensemble Quadrel. She has recorded several CDs for labels such as Resonando, Glossa, Pan Classics, Brilliant Classics, Lynn Records and Cantus.

Richard Sutcliffe

Creating a Belgian violin school

How did the world-famous Brussels Conservatory train the multitude of violinists who enrolled during the mid-19th century? What made the teaching of this new institution stand out amongst all its European peers? Its director François-Joseph Fétis was in a unique position to influence the approach of this institution, making its violin students the most sought after in orchestras throughout the world. The unsung hero of the Belgian violin school was Lambert Joseph Meerts, who for nearly 30 years trained the conservatory's students and moulded them into orchestral musicians. His pedagogical publications, used throughout the world until well into the 20th century, are practically unknown to us today. This presentation will examine the approach to training students at the Brussels Conservatory and the materials published by Meerts, in particular his collection of twelve etudes. This work provides a level of technical detail which is rarely seen in 19th century publications. Additionally a brief overview of the structure of the violin classes of the conservatory will be presented based on archival evidence.

With thanks to Koninklijk Conservatorium Brussel for its support of this presentation.

Biography

Richard Sutcliffe is a researcher/performer on violas da gamba and historical violin. Since 2014 he has been writing a doctoral thesis in musicology at the University of Huddersfield, UK, focusing on the violin classes of the Brussels Conservatory from 1834 to 1870. He previously studied viola da gamba, chamber music, violin and music education at the Orpheus Instituut Ghent, Koninklijk Conservatorium Brussel and the Crane School of Music (Potsdam, NY, USA). Mr. Sutcliffe is currently Research Coordinator at the library of the Koninklijk Conservatorium Brussel as well as teaching viola da gamba at the city conservatories of Mechelen and Bruges.

Claire Holden

Ensemble research(ers): taking a multidisciplinary approach to 19th-century performance practice

The research methods of traditional historical-performance scholarship are well known and the work produced by these conventional methods has made an invaluable contribution to our knowledge of the techniques and stylistic charac-

teristics of musicians from the past. Much traditional historical-performance research has been conducted using treatises, written accounts of the playing of significant instrumentalists from the past, annotated printed performance material, and early recordings as historical sources that can inform our performances of 19th- and early 20th-century repertoire. The researchers conducting it have traditionally tended to work either as individuals, or on research projects with other historical-performance specialists; however, more recently, a growing number of projects have taken more interdisciplinary or multidisciplinary approaches, and new methods are now broadening and energising research into historical performance.

This presentation looks ahead to forthcoming research into large-ensemble string-section sound that has been made possible through multidisciplinary collaboration. In September 2019, the 5-year *Transforming C19th Historically Informed Practice* project (TCHIP), funded by AHRC UK, will begin a sub-project looking at mid to late 19th-century string-section sound, including the use of intentional asynchrony as an aspect of corporate expression. The research team has expertise in HIP, archival research, performance studies, music psychology, and empirical musicology, and this range of skills provides an opportunity to conduct research that would be beyond the scope of single-disciplinary scholarship. I will outline the planned research, describe how the methods were devised, and explore the research questions with which we are grappling.

Biography

Claire Holden, a professional period instrument violinist, has been a member of the Orchestra of the Age of Enlightenment (OAE) since 2000. In addition, Claire has played with many other period instrument ensembles including The Sixteen, Florilegium, Steinitz Bach Players and Collegium Musicum 90.

Claire was awarded an AHRC Fellowship in the Creative and Performing Arts in 2010 and spent four years at Cardiff University researching early 19th-century violin playing and lecturing on historical performance before coming to the University of Oxford Music Faculty as a Research Fellow in 2014. In April 2016 Claire became Principal Investigator on the five-year, AHRC-funded Transforming C19 HIP project, leading a team of four researchers. Claire is also a Postdoctoral Research Fellow at Christ Church, Oxford.

Claire teaches Historical Performance classes at the Royal Academy of Music in London, as well as at other UK institutes and those in The Hague, Berlin, Poitiers, Paris, and Sainte. She has presented a number of pre-concert talks at the Royal Festival Hall, Queen Elizabeth Hall London and on the radio for the BBC Proms.

Job ter Haar

‘So müssen Sie es spielen!’: re-enactment as research method

According to the famous violin pedagogue Leopold Auer, Joseph Joachim rarely explained anything in detail during his lessons. He mostly spoke about interpretation, occasionally demonstrating passages, followed by the remark ‘so müssen sie es spielen!’ More than one hundred years after Joachim’s death, his archaic teaching method seems to have made a comeback. Re-enactment of historical recordings, especially those of Joachim and his circle, has become a popular method in 19th-century performance research. This presentation explores the use of re-enactment in various HIP settings: formal and informal research, performance preparation and teaching. Both the benefits and limitations of this technique will be discussed, using real-life examples.

Biography

Dr. Job ter Haar studied at the Royal Conservatory in The Hague with René van Ast, Lidewij Scheifes, and Anner Bijlsma. During and after his studies he specialized in playing chamber music. With his baroque ensemble Musica ad Rhenum he has made a great number of CDs, which distinguish themselves through the use of historical tempi and rubato. In recent years he has delved further into classical and romantic style, with groups such as the Van Swieten Society, the Hortus Ensemble and the Archduke Ensemble. Above all, his interest is in the use of early 19th-century expressive tools. Next to his performing career, Job ter Haar is teaching research and cello (world music) at Codarts Rotterdam. In 2019 he completed his PhD at the Royal Academy of Music in London, about the playing style of the 19th century cello virtuoso Alfredo Piatti.

Guido Olivieri

The violin in Naples: retracing an untold history

When Charles De Brosses defined Naples as ‘the capital of the musical world’ he was most likely referring to the triumph of Neapolitan operas. But vocal music was not the only repertory cultivated in this lively capital. The attention on opera has almost completely overshadowed the development and flourishing of a distinctive repertory dedicated to instrumental music, and to the violin in particular.

When was the violin introduced in Naples? Who were the protagonists of the early developments of violin music? What was the repertory they played? Where and when was this repertory performed?

New documentary evidence based on relatively recent research provides some answers to these questions. What emerges is the existence of a rich production

dedicated to the violin and the crucial role of violin virtuosi who were employed not only in the music institutions of Naples, but also at the courts of major European capitals.

Biography

Guido Olivieri teaches musicology at The University of Texas at Austin, where he also directs the Early Music Ensemble ‘Austinato.’ An expert of instrumental music of the 17th and 18th centuries, his research focuses on the circulation of music and musicians in Europe, with specific attention to the development of the string sonata in Naples. Among his most recent publications are the volume *Arcomelo 2013. Studi in occasione del terzo centenario della nascita di Arcangelo Corelli* (LIM, 2015), and the edition of A. Corelli’s *Sonate da camera di Assisi* (LIM, 2015). He also authored entries in *The New Grove Dictionary of Music*, the *MGG*, and the *Dizionario Biografico degli Italiani*, and published several articles on performance practice, music patronage, and on the cultural exchanges between Naples and other major European capitals. He is currently working in collaboration with Federico Gon on the first critical edition of Domenico Cimarosa’s *Il matrimonio segreto* published by Bärenreiter. His groundbreaking research – conducted on archival sources – and collaborations with international artists have significantly contributed to the revival of interest in Neapolitan instrumental music and musicians.

Uri M. Kupferschmidt

The Dutch luthier and string maker Jacques W. Hakkert and Henri Casadesus

Jacques Wolfgang Hakkert (1891-1944), whose parents had established a prominent music store in Rotterdam, was educated as a luthier in Mirecourt in the French Vosges (1906-1908) and known internationally as a manufacturer of gut musical strings (1917-1943). His special interest in the viola d’amore may have resulted from his training in Mirecourt under master Marius Didier, but it was surely related to his personal friendship with the Frenchman Henri Casadesus (1879-1947) and other members of this multi-generational family of musicians. Hence, the name Casadesus is repeatedly mentioned in the brochure which forms the basis of Kupferschmidt’s book *Strings and Celebrities*.

Henri, a violist and composer, is in particular known as the director of the Société des Instruments Anciens, a quintet of primarily family members which specialized in Baroque music. The success of the Société resulted in many international tours and they appeared several times in the Netherlands. Jacques Hakkert’s cooperation with father and son Didier in Mattaincourt, Henri Casadesus in Paris, and the Marc Laberte firm in Mirecourt led to a ‘beautifully renovated’ model of the viole d’amour. Hakkert provided the special strings the viola d’amour,

quinton, viola de gambe and basse de viole. In 1928, Casadesus' Société toured the United States and inspired the Rotterdam-born Ben Stad (1885-1949) to found the *American Society of Ancient Instruments*, which also played on Hakkert strings.

Biography

Uri M. Kupferschmidt (born in Montreux, studied in Leiden, London and Jerusalem) is professor emeritus at the Department of Middle Eastern and Islamic Studies of the University of Haifa. Most of his publications are on the social history of the Ottoman Empire, Egypt and Palestine in the 19th and 20th centuries. Somewhat deviating from his regular field, he very recently (July 2019) published a book entitled *Strings and Celebrities: Hakkert's 'First Dutch Stringmakers'* about his grandfather, the luthier Jacques Wolfgang Hakkert (d. 1944 Auschwitz). The book is based on a rare publicity brochure of the family's string factory in Rotterdam, which Kupferschmidt discovered in a Parisian antiquarian's shop. This brochure contains recommendations by over 140 prominent, if not world-famous, bowed string players and harpists from around the 1920s. An introduction about Hakkert's *Eerste Nederlandse Snarenfabriek*, as well as biographical annotations and performances by the artists featured in the original brochure, highlight the use of gut strings in the era, as well as the classical music life in The Netherlands and beyond.

Robert G. Rawson

'Such harmony as made my ears ache for four weeks' – contrasts of the rustic and urban in Czech violin music of the late 17th and early 18th centuries

What were the living models for violinists in the baroque era? The majority of didactic treatises would have us believe that they were the central pedagogical forces of the time. That position has a strong claim in the context of print culture, but the real-life experiences of violinists in Bohemia and Moravia (today's Czech Republic) suggest not only multiple avenues of influence, but also exhibit the (rather standard) cultural tensions between low and high art – between rustic and urban. Taking several written accounts alongside musical sources, this paper argues that changing aesthetic priorities in the early 18th century may have countenanced the value and influence of rustic styles. By the middle of the 18th century, František Benda, one of the most important violinists of the era, could clearly identify – without apology – both high and low sources of his playing style.

Biography

Robert G. Rawson has published widely in books and journal articles and has presented at academic conferences around the world. He previously taught at

Royal Holloway, the University of Cambridge (where he was also a Leverhulme Research Fellow 2004–2007), Trinity Laban Conservatoire of Music and Dance and at Canterbury Christ Church University, where he is currently Professor of Musicology and Historically-Informed Performance. For the 2019–20 academic year he was named the Albi Rosenthal Visiting Fellow in Music at the University of Oxford. Robert is also active as a performer and is one of the founding members of the award-winning ensemble The Harmonious Society of Tickle-Fiddle Gentlemen, with whom he was performed extensively as a viol and double bass player in concerts, recordings and radio broadcasts.

Matthieu Franchin

Violin bands at the Comédie-Française: about the interpretation of theatrical music at the time of Lully

Preserved in the Library-museum of the Comédie-Française, the archives of theatrical ‘troupes’ of the 17th century in Paris (Molière’s company, Guénégaud Theatre, and Comédie-Française) give us precise information about the composition of the orchestra and the number of musicians employed during the shows. These archival sources show that stage productions invariably used music, and that the theatre’s orchestra was a violin band, whose role was to play instrumental music and dances between the acts and for *intermèdes*. The harpsichord was therefore not used to perform the basso continuo in the instrumental repertoire (being strictly reserved for vocal music). The musical practices used at the Comédie-Française are thus indicative of the musical practices used more generally for the interpretation of stage music at the same time, both in theatre and opera. Using this example, I propose to discuss the importance of violin bands in the French musical context of the 17th century (in keeping with the recent researches of Bernard Bardet and Luc-Charles Dominique) and to show the importance of using violin bands for the interpretation of stage music at the time of Lully. Actually, the example of the Comédie-Française invites us to question our conception of the ‘baroque orchestra’, and to relate it to the notions of ‘convenience’ and ‘context’, which are fundamental for performing this musical repertoire.

Biography

Matthieu Franchin is a doctoral student at Sorbonne University currently writing his Ph.D dissertation on ‘Les agréments du théâtre: musique et danse à la Comédie-Française (1680-1793)’ under the supervision of Raphaëlle Legrand and Pierre Frantz. His research focuses on the performing arts of the 17th and 18th centuries, including historically-informed music and drama practices. Franchin is deeply involved in the ‘Théâtre Molière Sorbonne’ (Sorbonne University) and, as its musical director, has initiated a regular workshop for its violin band to

experiment with performance practices for 17th-century French music. He also acts in historically-informed stagings of the company (Molière, *Les Fâcheux* and *Sganarelle ou le Cocu imaginaire*), and studies acting techniques (declamation and gesture) under the direction of Jean-Noël Laurenti and Mickaël Bouffard. Also a musician, Franchin is studying the harpsichord with Brice Saily (CRR Rueil-Malmaison) after five years with Élisabeth Joyé. In 2019, he founded the ensemble *Endimion*, specialized in music for dance and theater in the 17th and 18th centuries.

Anneke Bos-Bliek & Jed Wentz

Raving mad and financially ruined: the sad date of violinist Albertus Groneman (1711-1778)

This paper, written together with archivist Anneke Bos-Bliek, traces the career of the German musician Albertus Groneman, who led an initially successful but ultimately disastrous life. After moving to Utrecht as oboist in a military ensemble, he married well and moved to the university town of Leiden, where he established himself as a violin virtuoso and composer. His next step was to move to The Hague, where he took over one of the most coveted positions for a musician in the Netherlands: organist and carillon- neur at the Grote Kerk. In the Hague he also led the orchestra of the fashionable Nieuw Vaux-Hall gardens, where he performed orchestral works by Handel and Corelli. The wheel of fortune would soon turn, but his sad story can tell us much about the precarious life of an 18th-century free-lance musician, and what (and on what!) he played. It further offers us an opportunity to reflect on how musicians today negotiate some of the same pitfalls that plagued Groneman, such as migration, social acceptability, mental health and financial instability.

Biography

Jed Wentz has, in the course of a long career in early music, turned his hand to various tasks and has engaged with divers disciplines. He has performed on historical flutes, and conducted staged opera productions. He has done archival research and published in scholarly journals. He has had a light-hearted relationship with journalism: for years, before it became something of a fad, he had a cooking column in the *Tijdschrift Oude Muziek* dedicated to recreating 18th-century recipes. He has worked intensively with Baroque dancers, and is now researching historical declamation and acting. He is artistic advisor to the Utrecht Early Music Festival, is assistant professor at the Academy of Creative and Performing Arts, Leiden University, teaches at the Amsterdam Conservatory and the Royal Conservatory of the Hague, and has performed with the Newcastle Kingsmen.

Clive Brown

Biography

Clive Brown was a member of the Faculty of Music at Oxford University from 1980 to 1991 and is now Emeritus Professor of Applied Musicology at the University of Leeds and Guest Professor at the Universität für Musik und darstellende Kunst (University of the Arts), Vienna. Monographs include *Louis Spohr: A Critical Biography*, *Classical and Romantic Performing Practice*, and *A Portrait of Mendelssohn*. He has also published numerous articles on historical performing practice and, as a violinist, pursues practice-led research. During the 1990s and early 2000s he was concertmaster of the experimental Cambridge Classical Orchestra. He has conducted many rare operas, by Haydn, Spohr, Schubert, Anton Eberl, Lampe, Mendelssohn, J. C. Bach, and Salieri. His critical, performance-oriented editions of music include violin concertos by Beethoven, Franz Clement, Brahms, and Mendelssohn; Brahms' sonatas for one instrument and piano, and *Performing Practices in Johannes Brahms' Chamber Music* (with Neal Peres Da Costa and Kate Bennett Wadsworth); Beethoven's 1st, 2nd, and 5th symphonies, and *Choral Fantasia*, Mendelssohn's opera *Die Hochzeit des Camacho*, and Elgar's complete music for violin. An edition of Beethoven's violin sonatas, together with *Performing Practices in Viennese Classical Chamber Music* (with Da Costa, and Wadsworth), will be published by Bärenreiter in 2020.

Barbara Titus

Progressing the past: a short cultural history of the 20th-century early music movement

In this session we discuss early music movements as a cultural phenomenon that featured 20th-century thought about the close intersection of art, history and science in Europe and North America. The urge to reconsider existing performance practices implied being selective about what to do and what not to do, and necessitated authenticating new performance conventions and representatives. This short cultural history of early music movements culminates in a round table discussion about the question of what is presently expected – consciously and subconsciously – from those who want to participate in the stories, repertoires, canons, norms, and aesthetic predispositions of the performance of early music.

Biography

Barbara Titus studied musicology at Utrecht University and gained her doctorate from Oxford University in the United Kingdom with a dissertation published under the title *Recognizing Music as an Art Form: Friedrich Th. Vischer and German music criticism, 1848-1887* (Leuven University Press, 2016).

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 a fellow at the African Studies Centre Leiden (ASCL) Community and co-editor of *the journal the world of music* (new series). Her book about maskanda is currently under review. She is the curator of the Jaap Kunst Collection, an archive on music from the Indonesian archipelago, at the University of Amsterdam.

Mimi Mitchell

The Baroque violin revival: past, present and future

The revival of the Baroque violin was part of a revolutionary movement that attempted to rediscover not only earlier equipment, but also historical playing techniques and aesthetics. The pioneers had a difficult job convincing the modern classical music world of this new approach, and it is thanks to their tenacity and artistic achievements that the Baroque violin is now heard in prestigious concert halls and taught at renowned conservatories throughout the world. The discovery that the accepted historiography of the Baroque violin revival was incomplete and incorrect was both shocking and inspiring. Why did the revival create its own storyline and heroes, while simultaneously neglecting to mention less salubrious influences and less representative characters? This critical examination of the history of my own field motivated me to try and understand my own Early Music past and contemplate where we are today. Why do we play the way we do, why do we prefer one interpretation over another? And, perhaps most importantly, what do we want our Early Music future to be?

Biography

Mimi Mitchell enjoys a dual international career as a violinist and musicologist, performing, conducting, researching, speaking and teaching. As a violinist, Mimi performs music from the 16th throughout the 20th centuries on period instruments, playing throughout Europe, North America, the Middle and Far East and working with many leading early music ensembles. A devoted chamber musician, Mimi won first prize at the Erwin Bodky Competition (Boston) and the Early Music Network Young Artists' Competition (London) with The Locke Consort and has researched and transcribed music from the Kremšier Archive in the Czech Republic for In Stil Moderno. She conducts both Baroque and modern ensembles in Amsterdam and is a frequent guest conductor for early music groups such as

the Croatian Baroque Ensemble.

Mimi received her B.M and M.M. from Rice University (USA), continued her studies with Jaap Schröder at the Sweelinck Conservatory in Amsterdam, and was awarded her Ph.D with *The Revival of the Baroque Violin* at the University of Amsterdam in 2019. On this and related topics, she has presented papers at conferences in Tel Aviv, London, Melbourne, Bloomington, Vienna, Utrecht and York. She has contributed to *Writing about Contemporary Musicians: Promotion, Advocacy, Disinterest, Censure* and the Kunst Historisches Museum's celebratory volume *The Collection of Historic Musical Instruments: The First 100 Years*. For her musicology work, Mimi has been awarded grants from the Catharina van Tussenbroek Fonds, the University of Amsterdam and the Society for Ethnomusicology. She is a senior lecturer and the Masters Coordinator for the early music and string departments at the Amsterdam Conservatory.

Richard Gwilt

Biography

Richard Gwilt is a Baroque violinist, teacher, musical director, composer, researcher, editor. Born and educated in Edinburgh, Gwilt has degrees from the University of Birmingham and the University of Michigan, Ann Arbor. He started to play Baroque violin in 1981 while in the States, and since 1983 has been exclusively involved in historical performance practice. He has played with many of the significant English Baroque orchestras (English Concert, Academy of Ancient Music, English Baroque Soloists, Taverner Consort), but has mainly made his name in chamber music. From 1984 til its dissolution in 2015, Gwilt was a member of London Baroque, with whom he toured world-wide and has recorded over 40 CDs. He has always been a dedicated and active teacher – from 1986 until 2004 he was Professor of Baroque violin and viola at Trinity College of Music, London and in 2005 was appointed Professor of Baroque Violin at the Hochschule für Musik und Tanz, Köln.

Stanley Ritchie

Biography

Stanley Ritchie is a distinguished professor of music in violin and early music at the Indiana University Jacobs School of Music, where he joined the faculty in 1982. Born and educated in Australia, Ritchie left in 1958 to pursue his violin studies in Paris with Jean Fournier and in the United States with Joseph Fuchs, Oscar Shumsky, and Samuel Kissel. After a successful modern violin career, Ritchie became interested in the early violin in 1970. He has performed with

many prominent musicians in the early music field, including Fuller, Hogwood, Gardiner, Brüggem, Norrington, Bilson, and Bijlsma, and was a member of the Mozartean Players for 20 years. Ritchie has appeared as soloist or conductor with a number of major early music orchestras, among them the Academy of Ancient Music, Tafelmusik, Philharmonia Baroque Orchestra, and the Handel and Haydn Society Orchestra.

Ritchie performs, teaches, and lectures worldwide, most recently in Australia, Germany, Italy, Colombia, China, and Greece. In June 2009, he received Early Music America's highest honor, the Howard Mayer Brown Award for Lifetime Achievement in Early Music. Ritchie's book *Before the Chinrest – a Violinist's Guide to the Mysteries of Pre-Chinrest Technique and Style*, published by Indiana University Press, was released in June 2012. His second book, *The Accompaniment in 'Unaccompanied' Bach – Interpreting the Sonatas and Partitas for Solo Violin*, also on IU Press, was published in 2016.

Judy Tarling

Biography

Judy Tarling (violin and viola) has been performing on instruments of the period since the 1970s with music from the 1580s to the 1830s. In 1981 she was invited to join the recently formed Parley of Instruments (then directed by Roy Goodman and Peter Holman), a group which she subsequently came to lead. In 1985 The Parley established a consort of early set-up, all gut-strung violins on which they recorded extensively for Hyperion Records. She was a founder member of The Revolutionary Drawing Room, a quartet playing and recording much classical and romantic repertoire, and was for twenty years principal viola of The Hanover Band as well as Roy Goodman's Brandenburg Consort. Her books on historical performance, *Baroque String Playing 'for ingenious learners'* (2000) and *The Weapons of Rhetoric* (2004) are read world-wide by students of historical performance. *Handel's Messiah, a Rhetorical Guide* followed in 2014. In 2008 Judy gained a MA in Garden History and hopes to publish her next book *The Rhetorical Garden? Finding Eloquence in the Eighteenth-Century English Landscape Garden* shortly.

Thomas Drescher

Playing and teaching the 'violin in historical set-up' at the Schola Cantorum Basiliensis

Since its foundation as 'Lehr- und Forschungsinstitut' (Institute for Teaching and Research) of early music in Basel 1933, the 'Violine in alter Mensur' ('violin

in historical set-up’) was an important field of activity at the SCB, with strong connection to concert life in the ‘Basler Kammerorchester’ and in the ‘Konzertgruppe der Schola Cantorum Basiliensis.’ August Wenzinger – one of the founders of the institute – was heavily influenced by his experiences on early strings with Hans Eberhard Hoesch in Kabel (Germany), Walter Kägi and others who were early pioneers on the historical violin and had the opportunity to play on instruments in original condition. The term ‘Baroque violin’ has always (and until today) been avoided, which shows a remarkable awareness of the different historical stages of the instrument and its playing technique. The lecture gives an overview of violin playing and teaching at the SCB with an emphasis on the early history of the institute.

Biography

Thomas Drescher studied German literature and musicology in Munich and Basel. During his school years and at university he already worked as an ensemble singer and especially as a player of stringed instruments (violin, viola and related instruments) in several early music ensembles. Since 1989 he has been a member of the research department at the Schola Cantorum Basiliensis and in 2016 became head of the institute. In 1999, he completed his Ph.D at Basel University on 17th-century violin music.

Johannes Leertouwer

Modern meets historical at the Amsterdam Conservatory

Johannes Leertouwer will talk about his work at the Conservatory of Amsterdam as a violin professor for 30 years. He will focus on the place of period instrument teaching in the curriculum of the school from his own somewhat peculiar position as someone who performs almost exclusively on period instruments and teaches the modern violin (whatever that may be). Johannes will also speak about the changing work field and the changing nature of the ‘Amsterdam school’ over the past decades. Finally he will also describe the nature of the orchestra he will conduct in his Brahms project. This orchestra contains professors, alumni and students from both the historical – and the modern – departments of the Conservatory of Amsterdam.

Biography

Johannes Leertouwer enjoys a double career as a violinist and conductor. He is artistic leader and chief conductor of De Nieuwe Philharmonie Utrecht, a period instrument orchestra that performs repertoire ranging from Baroque to 20th century compositions. Johannes has also been the concertmaster for leading international period instrument ensembles such as Anima Eterna (Belgium) and

the Dutch Bach Society. As guest conductor, he has worked with orchestras in Japan, France, Mexico and The Netherlands. Johannes has recorded a number of CDs, including the complete works for violin and piano by Beethoven and the complete works for violin and orchestra by Mozart.

At the Conservatory of Amsterdam, Johannes has been professor of violin and chamber music since 1989. He was appointed chief conductor of the orchestra class since its reintroduction into the program in 2014. Since September 2019 he is conducting a PhD research project about the historical performance practice of Brahms' orchestral music at Leiden University. An integral part of this project will be a recording of the four Brahms symphonies and four concertos on period instruments.

Anna Scott

Artistic research and the docARTES doctoral programme in the musical arts

As the phenomenon of artistic research (research in-and-through artistic practice) gains prominence in Dutch higher art education institutions, this talk outlines the specific kinds of artistic research projects being carried out by docARTES PhD candidates at Leiden University's Academy of Creative and Performing Arts, with a special focus on those dealing with historical musical performance practices. Drawing from my own experience first as a docARTES PhD candidate and now as a supervisor and postdoctoral researcher, of particular interest here will be the puckish 'Trojan Horse' nature of many of these projects in relation both to the scholarly fields they address, and to the fields of historically-informed performance, early-recordings-informed performance, and mainstream classical performance. A recurring theme throughout these projects is how the performer-researchers at their helms have positioned themselves as both insiders and outsiders: tasking themselves, not with validating these fields' prevailing paradigms of knowledge and practice, but rather with creating equally valid yet radical alternatives, which, once set in motion, collide with those paradigms, ideally leading to the contribution of new kinds of knowledge and practice.

Biography

Anna Scott is a Canadian pianist-researcher interested in challenging understandings of canonic composers and their works in-and-through provocative acts of musical performance. In 2014 she was awarded a practice-led PhD in early-recorded Brahms performance practices by Leiden University and the docARTES Doctoral Programme in the Musical Arts, under the supervision of Daniel Leech-Wilkinson and Bruce Haynes†. A busy solo, chamber and lied pianist known for her startling performances of 19th-century repertoires from Schubert to

Debussy, Anna is currently Assistant Professor at Leiden University's Academy of Creative and Performing Arts, staff at The Royal Conservatory of The Hague, and in January 2019 she was awarded funding by SIA Regieorgaan for a 2-year postdoctoral artistic research project entitled *Reimagining the Romantics*.

Laurence Libin

The Baroque violin revival from a museum perspective

Without irreplaceable historic instruments preserved in museums, the mid-20th-century early music movement would have been impoverished by lack of adequate models for reproductions needed by performers. The important role museums continue to play in this revival has sometimes been overlooked; indeed, one recent commentator has characterized museum collections as mausoleums for dead instruments. But already in 1934, Curt Sachs's seminal article 'La signification, la tâche et la technique muséographique des collections d'instruments de musique' emphasized the heuristic and aesthetic value of restoring some historic instruments to playing condition, remarking, 'an inaudible instrument is nonsensical, quite like an invisible painting.' Sachs's own efforts were sometimes tragically misguided since scientific instrument study and documentation were then in their infancy. Today we can rely on better (but not infallible) information and methods.

In the 1970s, at Sigiswald Kuijken's suggestion, two interesting violins in the collection of The Metropolitan Museum of Art, by Nicolò Amati and Antonio Stradivari, were restored to an approximation of their original baroque configuration by Fred J. Lindemann in Amsterdam. The Strad was selected because it was the best of the Museum's three examples; the Amati because it was not in fine condition. Although controversial at that time, the restored violins proved sensational among performers and audiences, revealing distinct characteristics that earlier modifications had disguised. While no restoration can claim total authenticity or objectivity, and such work, unlike necessary conservation, is very often inadvisable, this successful project and those it has inspired underscore the function of museums in promoting early music.

Biography

From 1973 to 2006, Laurence Libin was curator in charge and later research curator of musical instruments at The Metropolitan Museum of Art, where he oversaw acquisitions, conservation and restoration, and interpretation of a collection that includes three Stradivari violins. Amongst his purchases was an Andrea Amati violin (ca. 1560); he also acquired instruments by Nicolò Amati, Joseph Gagliano, Jacob Stainer, Joachim Tielke, and other Baroque and Classical masters. In 1994 he curated a major loan exhibition of violins by Guarneri del

Gesù. After retiring from the Met, Libin was named honorary curator of Steinway & Sons and elected president of the Organ Historical Society. In 2009 he became editor-in-chief of the *Grove Dictionary of Musical Instruments*. His honours include the Anthony Baines Memorial Prize of the Galpin Society, the Curt Sachs Award of the American Musical Instrument Society, and in 2010 a fellowship of the Likhachev Foundation; he is also a Life Fellow of the Royal Society of Arts. Libin lectures internationally on organology and historical preservation, most recently at All Souls College, Oxford, the University of Cambridge Faculty of Music, and Mount Vernon, former home of George Washington.

Cover image: The violin player, Gerard van Honthorst, 1626. The Hague, Mauritshuis.

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