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STIMU-SYMPIOSIUM:
REINVENTING A USABLE PAST

TU 30 & WE 31 AUGUST 2016 / TIVOLIVREDENBURG, CLUB 9

INTERNATIONAL STIMU-SYMPIOSIUM 2016

REINVENTING A USABLE PAST

Curator: Avery Gosfield (Ensemble Lucidarium) / language: English

The STIMU symposium entitled Reinventing a usable past uses Jewish early music as a metaphor for the music of 'the others': those who were not attached to the courts or to civil or ecclesiastical institutions which during the Middle Ages and early modern period functioned as centres of written documentation. The Venetian Ghetto, where Jews from Spain, Portugal, Turkey, Russia and Greece lived side by side, was a microcosm of the city surrounding it: La Serenissima was home to many nationalities. And although most of its residents were Roman Catholic, Venice was also a multi-religious centre, with communities of Greek Orthodox, Protestants and Muslims, and was to a certain extent a model for the multicultural society of today.

The symposium focuses on the paradoxes that arise during the study of the musical heritage of minorities. When we step outside the 'magic circle' of literate, Christian, European men, we are usually confronted with a scarcity of source material and a lack of musical notation. Any attempt to make this material performable, having first compared it with other sources or with musical traditions passed down orally, raises massive questions concerning authenticity.

Het STIMU-symposium wordt mogelijk gemaakt met steun van de Koninklijke Nederlandse Akademie van Wetenschappen en het Fentener van Vlissingen Fonds.

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KONINKLIJKE NEDERLANDSE
AKADEMIE VAN WETENSCHAPPEN

TUESDAY 30 AUGUST

OPENING

9.00 Welcome by Xavier Vandamme, director Festival Oude Muziek Utrecht

SESSION ONE: VENICE: THE CITY AND ITS MUSIC / CHAIR: AVERY GOSFIELD

9.15-10.45 **Elisa Bastianello** (Università Iuva di Venezia): Jewish spaces for music in Venice from the sixteenth to the eighteenth centuries

Piergabriele Mancuso (Medici Archive Project, Florence): Segregation and interaction, the Most Serene Republic and the Jews: music practice and synagogue performances in early modern Venice

SESSION TWO: WORDS WITHOUT MUSIC / MUSIC WITHOUT WORDS

CHAIR: **KATHERINA SCHOFIELD**

11.00-12.30 **Katarina Livljanic** (Université Paris-Sorbonne / Ensemble Dialogos): Il tramonto all'est: musical traditions of the Dalmatian lands in the Venetian Republic

Diana Matut (University Halle-Wittenberg): The sound of silence... sources on the performance of Yiddish songs, 1500-1750

LECTURE DEMONSTRATION I (IN CLOUD 9)

14.00-15.00 **Francis Biggi** (Haute Ecole de Musique de Genève): A contemporary music pedagogy project between East and West

SESSION THREE: OPERA AND ORIENTALISM / CHAIR: PIERGABRIELE MANCUSO OR ELIOT?

15.15-16.45 **Melania Bucciarelli** (Norwegian University of Science and Technology): Venice and the East: operatic (mis)representations of the Orient in early eighteenth-century Venice

Bruce Alan Brown (University of Southern California, Los Angeles): Of caricatures and contexts: some representations of Jews (real and imagined) in the Habsburg monarchy during the eighteenth century

KEYNOTE

17.00-18.00 **Ruth F. Davis** (Cambridge University)

WEDNESDAY 31 AUGUST

SESSION FOUR: SONG COLLECTIONS / CHAIR: DIANA MATUT

9.30-11.00 **Tova Beeri** (Tel Aviv University) From piyyut to Yisrael Najara's song collections
Katherine Schofield (King's College London): The courtesan, the memsahib, and their Hindustani airs: music between cultures in 1780s India

SESSION FIVE: PERFORMANCE ISSUES I / CHAIR: JUDITH COHEN

11:15-12:45 **Enrico Fink**: There and back again: travelling music across continents and ages, between synagogue and stage
Eliot Alderman: Echoes of Iberia: the music of the Spanish & Portuguese Jews of London

LECTURE DEMONSTRATION II (IN CLOUD 9)

14.00-15.00 **Judith Cohen** (York University): Judeo-Spanish songs and the world of world music: altered canon, altered perceptions

SESSION SIX: PERFORMANCE ISSUES II / CHAIR: JED WENTZ

15:15-16.45 **Elam Rotem** (Profeti della quinta): 'New' early music in the twenty-first century
Avery Gosfield (Ensemble Lucidarium): Shared and separate spaces: music and poetry of the Jews in sixteenth century Italy

16.45-17.30 Round-up and discussion

ABSTRACTS

SESSION ONE: VENICE: THE CITY AND ITS MUSIC

Elisa Bastianello

Jewish spaces for music in Venice from the sixteenth to the eighteenth centuries

“Furthermore, being a shameful and very bad example that these Jews have built in all the land synagogues, where Christian men and women join and sing aloud their offices with universal exclamation, [...] it is established that the Jews can not [...] keep synagogues anywhere in this city, not even in the aforementioned place [the Ghetto], but they can have it, if they want to keep one, in Mestre, as happened before the current war.” [ASVe, Senato Terra, reg. 19, c. 95v (ex 78v), 29 marzo 1516, Ravid 1987, p. 249]

On March 29th 1516 a decree by the Venetian Senate established the island of Ghetto Nuovo as the one and only place in Venice for Jewish people to live in. Among the rules, one was set expressly forbidding them to keep a synagogue in town, in order to avoid the scandals created by Christians men and women joining them singing aloud their offices. Even though it is not really clear if those Christians were professional singers or spectators, this rule was quickly removed, letting the Jewish people of Venice have not just one but several synagogues, some of which were designed by Christian architects that had Christian spaces (and music) in their mind. In this lecture I will try to underline if and how much the Jewish spaces for music (spaces that were created with the aim of helping people inside them hear better the music/songs/sermons, namely the synagogues) in Venice were related to their Christian counterparts and which role this could play in the development of the Jewish music in Venice.

Piergabriele Mancuso

Segregation and interaction, the Most Serene Republic and the Jews: music practice and synagogue performances in early modern Venice.

One of the central events in the history of Jewish music in Venice is commonly thought to be the publication in 1622/23 of Salomon Rossi's *Ha shirim asher li-Shlomo*, a set of vocal compositions following the late madrigal style together with instrumental intermezzi and *sinfonie*. Supported and assisted by Leon Modena – rabbi, scholars, intellectual polymath and one of the most prolific writers of his times – Rossi combined the complex fabric of polyphonic madrigal with the text of the Hebrew prayer, a very challenging project that aroused serious concerns and stubborn opposition by the most traditionalist members of the Jewish community (not only the Venetian one). Rossi-Modena's was certainly not the first and only musical event of this kind. In 1605 Modena, when acting as a rabbi in Ferrara, had strongly criticized for having introduced into the synagogue ritual forms of learned music, polyphonic choirs and probably also forms of instrumental accompaniment.

The aim of my paper is to define the *status quaestionis* of learned music performance in 17th-early 18th century Jewish Venice taking into exams a series of very little known manuscript documents, including an incomplete score produced in Venice by Modena himself and attesting the performance of double choir music, something very similar to what since the early 16th century was heard in the Ducal chapel, Saint Mark's basilica.

SESSION TWO: WORDS WITHOUT MUSIC/ MUSIC WITHOUT WORDS

Katarina Livljanić

Il tramonto all'est: musical traditions of the Dalmatian lands in the Venetian Republic

Dalmatia and Adriatic islands have been among the last oversea territories of the Venetian Republic before its fall. Their liturgical musical traditions between the Latin, Slavonic and Byzantine roots are the theme of this paper. Written and oral traditions witness to the cultural diversity of these regions and create a fascinating soundscape.

Diana Matut

The sound of silence... sources on the performance of Yiddish songs, 1500-1750

Following in the wake of a now global Early Music revival, rediscovery and performance of Early Jewish Music began a few decades ago. This relatively new phenomenon faces several challenges – one of them being the scarcity of historical sources that ponder the performance practice of the time. While in a Christian/Secular world many a treatise has survived on how to sing or how to play a certain instrument, almost nothing exists for Jewish music that could rival this – by comparison – wealth of sources. This lecture aims at a certain segment within Jewish music, namely the Yiddish song of the Renaissance and Baroque period. It proposes to present at least some of the scarce sources that inform about how, in which contexts and by whom Yiddish songs were performed.

SESSION THREE: OPERA AND ORIENTALISM

Melania Bucciarelli

Venice and the East: operatic (mis)representations of the Orient in early eighteenth-century Venice

The history of Venice unfolded in continuous economic, political and artistic contact with different cultures. The cosmopolitan character of the Serenissima was known throughout Europe and travel reports comment on Venice's unusual ethnic variety. However, if trade with the East brought wealth and power to the Serenissima, the wars with the Ottoman Empire eventually led to its decline.

The relatively liberal attitude that characterised Venice's domestic and foreign politics coexisted with feelings of suspicion, fear and hatred towards the Turks. These contrasting attitudes, and the alternate events of the century-old conflict between Venice and the Ottoman Empire which lead to the Treaty of Passarowitz in 1718 and the end of Ottoman westward expansion, are consistently echoed in spectacular and operatic production since the late seventeenth century. It was at this time that operas on Muslim subjects began to appear together with a series of operas based on Torquato Tasso's poem *Gerusalemme liberata* (1581). These operas, such as Pollaro's *Ibraim sultano* (1692), Ruggeri's *Armida abbandonata* (1707) and Vivaldi's *Armida al campo d'Egitto* (1718), reveal how the perception of the world that stood outside the Serenissima was mediated by literary, historical and other writings and illuminate the poetic, dramaturgical and musical means employed in its representation.

Bruce Alan Brown

Of caricatures and contexts: some representations of Jews (real and imagined) in the Habsburg monarchy during the eighteenth century

In a recent study, David J. Buch identified, described, and published the scores of several musical portrayals of Jews in theatrical works performed in Habsburg lands at the end of the eighteenth century and beginning of the nineteenth. There were Viennese operatic depictions of Jews earlier than this, but their music does not survive. Music does survive, however, for at least one Jewish caricature from the nonvocal repertoire: the ballet *La Foire de Zamoysk, ou Le Cosaque jaloux* of 1757 (choreography by Franz Hilverding, music by Joseph Starzer), which includes a scene of 'three little Jewesses who quarrel over the sale of their merchandise'. In the first part of this paper, I analyse this interesting but troubling work (set in the Polish town of Zamosc, which had a sizable Jewish community) and describe its place in the long Viennese tradition of portraying national and ethnic groups through dance and pantomime, considering also contemporary claims of accuracy, as well as the extent to which those depicted in such works actually witnessed them.

In a second section of the paper, I examine another, more controversial attempt to identify musical caricatures of Jews from this time and place: Caryl Clark's 2009 book *Haydn's Jews*. In this work a covert Jewish identity is postulated for the protagonist of *Lo speciale* (The Apothecary), an operatic text by Carlo Goldoni that Joseph Haydn set to music in 1768 for his patron, Prince Nikolaus Esterházy, at his estate in Hungary. Though her aim – investigating the possible effect on his compositions of Haydn's proximity to various Jewish settlements – is laudable, Clark bases her theory of this miserly, newspaper-obsessed title character's supposed Jewish identity on flawed translations and anachronistic application of musical tropes, in the process also ignoring the Venetian background of Goldoni's libretto, the significance of the protagonist's name (Sempronio), and the actual social type being satirized – namely, the *novelliere*, or *nouvelliste*. Ultimately, her interpretation needlessly reinscribes negative stereotypes of Jewishness in a way never intended by Goldoni or Haydn, and postulates a sort of secretiveness that the creators of actual stage portrayals of Jews at that time saw little need for.

SESSION FOUR: SONG COLLECTIONS

Tova Beeri

From piyyut to Yisrael Najara's Song Collections

From the fifth century until the present, Hebrew poetical creativity enjoyed a variegated yet continuous history. During the middle ages different cultural influences left their impression on the development of Hebrew poetry. One of these can be detected in the works of Hebrew poets living in the Ottoman Empire from the 16th century on.

The prevailing custom of adapting Turkish model songs for the performance of Hebrew sacred poems had a strong impact on Hebrew poets in the Ottoman Empire. In this paper we shall elaborate upon the various aspects of this phenomenon and illustrate it by examining the songs of the highly gifted poet and cantor, Rabbi Yisrael Najara (Safed ca. 1550-Gaza ca. 1625).

Katherine Butler Schofield

The courtesan, the memsahib, and their Hindustani airs: music between cultures in 1780s India

The late eighteenth-century composition of ‘Hindustani airs’ – North Indian songs transcribed by Europeans from live performances, set to keyboard accompaniments, and performed in European soirees – constitutes a remarkable episode in the history of colonial musical encounters. The European perspective of this episode has been extensively examined by Farrell (1997), Woodfield (2000), and Cook (2007). But the other side of this encounter, that of the North Indian singers whose repertoire was transformed into “Hindustani airs”, has been curiously neglected. This is due to two interdependent assumptions: that this was an *Orientalism*-style act of appropriation by politically dominant outsiders that generated no reciprocity in the local music culture; and that local perspectives are unavailable, either because they were not recorded or because the interlocutors were illiterate. In this paper I will demonstrate that the second of these assumptions is untrue: there are, in fact, many sources in Persian and Urdu on which to draw, including fictionalised biographies, music treatises, poetry, and song lyrics, that reflect North Indian views of European transcription enterprises and other involvements in local music making. Furthermore, these suggest that the first assumption is likewise flawed, and that North Indian musicians used the encounter with European music making to transform both their musical discourse and practice.

SESSION FIVE: PERFORMANCE ISSUES I

Enrico Fink

There and back again: travelling music across continents and ages, between synagogue and stage.

Issues of identity and its perception are explored by following the transformation of popular tunes as they move through very different territories. We examine some instances of common traces that can be identified for melodies in the Italian, North African and Middle Eastern traditions; and of melodies passing the boundaries of sacred and popular performance. We try to gain some insight in how melodies contribute to, and are instrumental in, defining identities: with a special focus on Italy, as the long uninterrupted history of Italian Jewish communities affords a unique perspective on the establishment and persistence (or lack thereof) of a *minhag* not only as a set of religious practices and traditions but as a trademark, a means of defining what does or doesn't belong to a set group.

Eliot Alderman

Echoes of Iberia: the music of the Spanish & Portuguese Jews of London

It is more than three-and-a-half centuries since the Spanish & Portuguese Jews first set up a formal community in London and began the open practice of their religious services. In that time, the musical *minhag* of the Spanish & Portuguese Jews' Congregation has changed and developed in a number of important ways. These changes have been driven by a variety of different factors, including social and artistic influences from other communities in Britain,

economic factors, political expediency, immigration into the community from other countries, and transmigration of the community within the metropolis. The changes have been wide-ranging, including the formation of a choir, the composition of new music to add to the so-called “traditional” music of the congregation, and the absorption of elements from other Jewish movements, including the Ashkenazi and the Reform. All of these have combined to create the rich tapestry of music currently heard in the Spanish & Portuguese synagogues. This paper will examine some of the major changes to have occurred in the music of the Spanish & Portuguese Jews’ Congregation between the 19th and 21st centuries. In particular, the paper will examine the history of the choir of the Congregation from its earliest beginnings in the 1830s as a reaction to the putative Reform movement, through various incarnations, a succession of choirmasters and the foundation of a new synagogue during the course of the 19th century, through the wholesale demographic changes which occurred during the course of the 20th century, and up to the present day. It will draw upon new research carried out over the course of the last five years, including extensive interviews, the discovery of a number of previously unknown written sources, and new analysis of some existing sources.

LECTURE DEMONSTRATION II

Judith Cohen

Judeo-Spanish songs and the world of world music: altered canon, altered perceptions

This presentation begins with an overview of traditional Judeo-Spanish song genres and performance styles, using both live musical illustrations sung by the presenter, and excerpts of documentary recordings. It then shows how the Judeo-Spanish revival in the World Music context has been altering both the canon and perceptions of the tradition, including the ‘medieval’ and ‘flamenco’ myths on the one hand, and new compositions on the other.

SESSION SIX: PERFORMANCE ISSUES II

Elam Rotem

‘New’ early music in the 21st century

For most early music lovers, performance practice has long meant the faithful realization of the score through historically informed practices, including instrumentation, ornamentation, temperaments and so on. But recently, more and more early music specialists have begun to stretch these boundaries. The study and implementation of historical skills such as improvisation and composition now inform the work of many leading early music performers. Within this emerging scene, artists create their own ornamented versions or arrangements of works; tracks or even complete CDs emphasize improvisation; and additional instrumental parts for existing pieces or even whole operas are newly composed, albeit in strict adherence to an earlier style (or ‘style copy’, according to Bruce Haynes). This practice of reviving and delving further into the context of early music, rather than simply just the plain musical text,

is an inevitable consequence of deep involvement with the performance of early music, going one step further down the same path. In my presentation I will argue that a possible way to transcend 'style copying' is to adopt the very criteria used by past composers in order to generate their own works. If one attempts to imitate not external stylistic features but 'deeper' considerations (rhetoric structure, contrapuntal process, use of period-sensitive criteria such as the mollum/durum dichotomy), one is in a better position to reach a faithful reconstruction of past creative ventures.

Avery Gosfield

Shared and separate spaces: the sung poetry of the Jews in Renaissance Italy

Although we know that Jewish musicians and composers were active in Renaissance Italy, very few compositions by Jewish authors or music specifically destined for the Jewish community **has survived**. There are few exceptions: Salamone Rossi's works, the tunes from Guglielmo Ebreo da Pesaro's dance manuals, Ercole Bottrigari's transcriptions of Jewish liturgy, a handful of fragments. If we limit the list to pieces with specifically Jewish content, it becomes shorter still: Rossi's *HaShirim asher liShlomo* and Bottrigari's fieldwork. However, next to these rare musical sources, there are hundreds of poems by Jewish authors that, although preserved in text-only form, were probably performed vocally. Written in Italian, Hebrew and Yiddish, they usually combine Italian form with Jewish content. The constant transposition and transformation of form, language and content found in works such as Josef Tzarfati's Hebrew translation of *Tu dormi, io veglio*, Elye Bokher's *Bovo Bukh*, or Moses of Rieti's *Miqdash Me'at* (an artful reworking of Dante's *Divina Commedia*) mirror the shared and separate spaces that defined Jewish life in sixteenth century Italy.

None of these poems **have** come down to us with musical notation. However, several have extant melodic models, while others have indications, or are written in meters – like the *ottava* or *terza rima* – that point to their being sung, probably often to orally transmitted melodies. Even if it is sometimes impossible to ascertain the exact tune used in performance, sung poetry's predominance in Jewish musical life remains undeniable. *HaShirim asher liShlomo*, usually considered the most important collection of Jewish Renaissance music, was rarely, if ever performed during its composer's lifetime, while Rieti's *Miqdash Meat* survives in over fifty manuscripts, including four Italian translations. In one of these, translator/author Lazzaro of Viterbo writes, tellingly, about looking forward to hearing his verses sung by his dedicatee, Donna Corcos.

BIOGRAPHIES

Eliot Alderman trained at the Guildhall School of Music in London and later on the Opera Course at the Royal Academy of Music, where he was awarded the DipRAM, the Academy's highest award for postgraduate study.

In 2009 Eliot was appointed Director of Music – and in 2013, Hazan – to the Spanish & Portuguese Jews' Congregation, the UK's oldest Jewish community. He is currently working on a complete edition of that synagogue's music, which will result in a publication by the Congregation's publishing society.

Eliot maintains a busy schedule of other musical activities, including concerts and lecture-recitals. Most recently, he has taken up the position of musical director to the Sephardic Choir of Gibraltar, preparing that community's unique repertoire of liturgical and paraliturgical melodies for choral performance, and training the community's singers, both adults and boys.

Elisa Bastianello was awarded a degree (summa cum laude) in the history and preservation of environment and architectural heritage, and a PhD in the history of architecture and urban planning from Università Luav di Venezia. She also has a diploma in archival, palaeographic and diplomatic studies at the APD School of the State Archives of Venice. She was a grant researcher for the Visualizing Venice Lab (Università Luav di Venezia) October 2013 – December 2015, in preparation of the V centennial of the Venice Ghetto. She is editor and webmaster of Engramma (www.engramma.it), an online journal of classical studies from the Centro studi ClassicA of the Università Luav di Venezia (since 2006).

Tova Beeri is a full professor at the Tel-Aviv University, Department of Literature, where she teaches and researches medieval Hebrew poetry. Her publications and main research areas are focused on Eastern poets from the tenth to the twelfth centuries (mostly from Genizah manuscripts) and Yisrael Najara and his contemporaries.

She has published books entitled: *The "Great Cantor of Baghdad": The Liturgical Poems of Joseph ben Hayyim al-Baradani* (Jerusalem: Ben-Zvi Inst., 2002), *Le-David Mizmor: The Liturgical Poems of David Ha-Nasi, Son of Hezekiah the Exilarch* (Jerusalem: Mekize Nirdamim, 2009) and *Yisrael Najara: Selected Poems* (Tel-Aviv: Tel-Aviv University Press, 2015).

Francis Biggi entered the Universities of Milan and Siena where he studied medieval history and the history of medieval music. At the Schola Cantorum Basiliensis in Basel, Switzerland, he was the first musician to earn the diploma of soloist in medieval lute. In the 1980s, he helped establish two of the most important ensembles devoted to medieval Italian music: Alia Musica and Ars Italica. Since 1992, he has directed Basel's ensemble Lucidarium. In both roles of instrumentalist and ensemble director, he has made numerous recordings on the Tactus, Auidis-Astrée, Polygram, Quadrivium, Digital Empreinte, and Florentia Musicae labels. He has given numerous radio broadcasts and holds seminars and teaches courses in the lute and in the history and interpretation of music of the medieval period.

Bruce Alan Brown (PhD 1986, University of California, Berkeley), Professor of Musicology at the University of Southern California, specializes in later eighteenth-century opera, ballet, and instrumental music. His publications include *Gluck and the French Theatre in Vienna* (Oxford, 1991), critical editions (Kassel: Bärenreiter) of Gluck's *Le Diable à quatre* (1992) and *L'Arbre enchanté* (Versailles version 2010, Viennese version 2015), W. A. Mozart: *Così fan tutte* (Cambridge, 1995), *The Grotesque Dancer on the Eighteenth-Century Stage* (ed., with Rebecca Harris-Warrick; Madison, WI, 2005), and numerous articles. From 2005 to 2007 he was Editor-in-Chief of the *Journal of the American Musicological Society*. He is a member of the editorial board of the *Gluck-Gesamtausgabe* (Mainz) and of the *Akademie für Mozart-Forschung* (Salzburg).

Melania Bucciarelli teaches Musicology at the Norges teknisk-naturvitenskapelige universitet – NTNU, in Norway, where she moved after almost twenty years in the UK. She has published on the castrato Francesco Bernardi, 'Il Senesino' (COJ, 27/3), and on various aspects of eighteenth-century opera, theatre and literature. She is the author of *Italian Opera and European Theatre, 1680–1720: Plots, Performers, Dramaturgies* (Brepols, 2000), and co-editor of *Italian Opera in Central Europe: Institutions and Ceremonies* (Berliner Wissenschafts-Verlag, 2006) and *Music as Social and Cultural Practice: Essays in Honour of Reinhard Strohm* (The Boydell Press, 2007).

Judith R. Cohen is a performer and ethnomusicologist specializing in Judeo-Spanish ('Ladino') Sephardic songs, as well as in medieval and traditional music, including Balkan, Portuguese, Yiddish and French Canadian, pan-European balladry and songs from crypto-Jewish regions of the Portuguese-Spanish border. Her doctoral dissertation examined Judeo-Spanish music in Canada, and her M. A. thesis discussed women musicians in the Christian, Moslem and Jewish communities of medieval Iberia.

Ruth Davis is University Reader in Ethnomusicology and a Fellow of Corpus Christi College where she is also Director of Studies in Music. She publishes, teaches and broadcasts on music of North Africa, the Middle East and the wider Mediterranean with principal research areas in mainland Tunisia, the island of Jerba, Israel and Mandatory Palestine. She has also carried out fieldwork in Peru, Iraq, Uzbekistan and the UK. She studied piano performance at the Royal Academy of Music and took a BMus degree at King's College London, before embarking on graduate studies in ethnomusicology at the University of Amsterdam and in Music and Middle Eastern Studies at Princeton University where she received her PhD in 1986. Her research on the Arab-Andalusian music of Tunisia (ma'lūf) focuses on nationalism and cultural policy, canonisation, orality and literacy and the interface between art, popular and sacred practice, among other topics. Related projects include Middle Eastern and Central Asian modal theory and practice and Jewish sacred and popular song. Her recent studies on the historic role of Jewish musicians in Tunisian popular song and the annual pilgrimage of Israeli Jews to Jerba focus on concepts of diaspora and homeland and music in cultural memory. Her work on Robert Lachmann's Oriental Music Archive in Mandatory Palestine explores relationships

between ethnomusicology, broadcasting and nationalist ideology, and the historiography of oral musical traditions of the eastern Mediterranean. In 2010 she was a Rockefeller Foundation scholar in residence at the Bellagio Center, Italy, and she is spending the 2010-11 academic year as a Fellow of the Institute of Sacred Music, Yale University, where she is working on the project 'Music at the Mediterranean Crossroads of the Abrahamic Faiths'.

A distinguished voice in Italian Jewish music, **Enrico Fink** is the cultural counselor of the Jewish Community of Florence and appears regularly as performer and educator in Europe and in the U.S., where he has held seminars at various institutions including Yale University, Stanford University and the University of California, Santa Cruz. Jewish themes appear prominently in his eclectic discography: Klezmer – Cronache di viaggi, Lokshen – Patrilineare, Il Ritorno Alla Fede del Cantante di Jazz, La Storia de Purim, with Ensemble Lucidarium. In 2011 he edited *La Casa dei Canti*, a CD of old and new recordings of Florentine Jewish musical traditions. A new work, *Shirat Hayam*, focusing on piyutim in the Italian Sephardic tradition, is of forthcoming publication in New York for Primo Levi Center.

Avery Gosfield (recorder, pipe and tabor, direction Ensemble Lucidarium) In 2004, a chance discovery of some Jewish-Italian sung poetry allowed her to conjugate her roots with her passion for early music. Next to research and performing, she writes articles and lectures regularly on subjects ranging from the Troubadours' influence in Northern Europe to popular devotion in Renaissance France. She has taught master classes on five continents, from the Schola Cantorum Basiliensis to KlezKanada, and has developed didactic programs for children and teachers for major institutions including the Royaumont Foundation, the city of Geneva and the Maitrîse de Paris.

Katarina Livljanić is the artistic director of the Ensemble Dialogos (www.ensemble-dialogos.org) and *mâitre de conférences* in medieval music performance at the Sorbonne University in Paris.

Piergabriele Mancuso (Venice, 1975) received his doctoral degree in Jewish Studies from University College London, 2009. He studied also in Oxford (Oxford Centre for Hebrew and Jewish Studies) and was a fellow of the Warburg Institute, London (Sophie Fellowship Programme). He teaches history of Venice, modern Italian history and history of Italian Opera at Boston University Study Abroad Program, Padua.

He has been visiting lecturer and teachers at the University of Kentucky, Lexington, at Cà Foscari University, Venice (seminars on Jewish music), at Università dell'Insubria, Como (Dipartimento di Diritto, Economia e Culture, seminars on Jewish Law and Jewish legal traditions), University of Padua (seminar on ethnomusicology, Music Department) and University of Florence (Department of Oriental Languages).

In 2001 he graduated in music at the music academy in Adria, Venice and since 1999 he is an active member of Laboratorio Novamusica, a contemporary music ensemble based in Venice. In 2012 he was appointed director of the Centro Veneziano di Studi Ebraici Internazionali

(Venetian Center for International Jewish Studies) and since 2013 he directs the Eugene Program in Jewish Studies at the Medici Archive Project in Florence.

Diana Matut is a lecturer in Jewish Studies at the University Halle-Wittenberg. In 1999 she earned her Diploma in Hebrew and Jewish Studies at Oxford University, followed by the MA in Yiddish Studies, 2001 at SOAS, London. The same year brought her to New York, where she took part in the Advanced Seminar for Yiddish Studies at the Jewish Theological Seminary. Beside her academic career, Diana has been a teacher for recorder and historical performance practice at the conservatory Halle (Saale). She is singer and leader of the ensemble Simkhat hanefesh (Joy of the Soul), which performs Jewish music of the Renaissance and Baroque period. www.simkhat-hanefesh.com

Elam Rotem is a harpsichordist, singer, composer and the director of the vocal ensemble Profeti della Quinta. He specialized in historical performance practice at the Schola Cantorum in Basel, and graduated with a master's degree in continuo playing and another in improvisation and composition, focusing on the vocal and instrumental music of the 16th and 17th centuries. Recently he submitted his PhD thesis (University of Würzburg) and established the website Early Music Sources (www.earlymusicsource.com)

Katherine Butler Schofield is a historian of music and listening in the Mughal empire and the colonial Indian Ocean. Through stories about ill-fated courtesans, overweening ustads, and captivated patrons, she writes on Mughal sovereignty and selfhood, affection and desire, sympathy and loss, and power, worldly and strange. She has recently finished a €1.2M European Research Council grant on the ways in which music and dance were transformed c.1750-1900 in the transition to colonial rule in India and the Malay world. Her first book, an edited volume with Francesca Orsini, is *Tellings and texts: music, literature, and performance in North India* (Open Book, 2015).

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