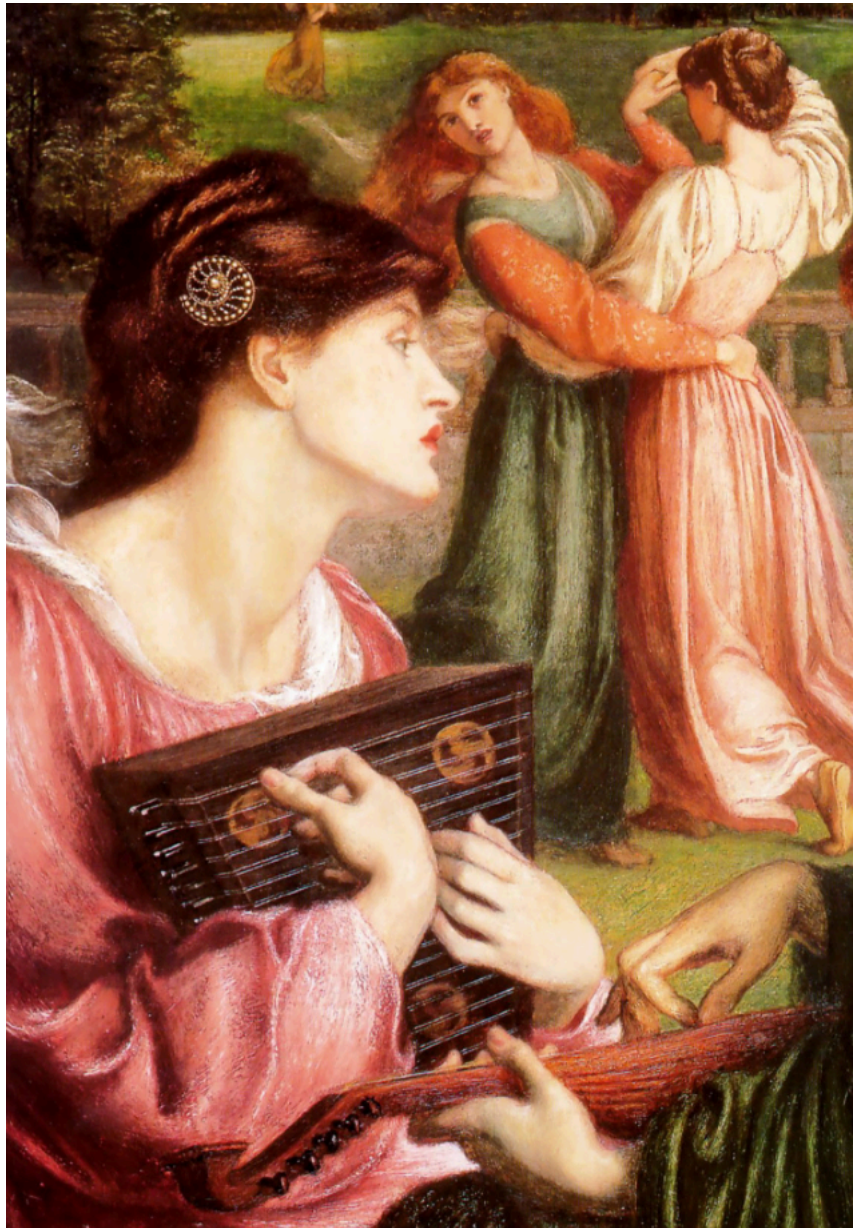


STIMU SYMPOSIUM 2017

Why look back?
The seductive power
of the musical past



Utrecht Early Music Festival
August 30th-September 1st, 2017
Curators: Peter Holman and Jed Wentz

STIMU 2017

Why look back?

The seductive power of the musical past

In *La Musique Ancienne* (1909), Wanda Landowska, that ‘charming amazon’, took up the cudgels against a musical giant: Richard Strauss. Landowska chided the composer for his belief that the masterpieces of the past only served to prepare the way for ‘greater and more perfect things’, and she denied that investing in earlier repertoires should be seen as ‘anti-progressive’:

Why do we so fear the seduction of the past? Must we, like Ulysses, fix ourselves to the mainmast and stuff our ears with wax, in order not to succumb to the charms of the song of the ancient sirens?

As remarkable as Landowska’s rejection of the notion of musical evolution was at the time, she was by no means the first performer to make such claims. Indeed, it is clear that although Landowska was very important in promoting early instruments and repertoires at the dawn of the 20th century, she was neither a lonely prophet nor an absolute pioneer: Early Music was surely a 19th-century phenomenon as well as a 20th-century one, and, depending on how one defines it, its history may stretch back even further.

If, however, there has been a constant, consciously cultivated presence of the musical past from at least the 18th-century onwards, the attitudes toward it, the ideologies attached to it, and its reception by the larger audience changed over time. This conference seeks to shed light not only on the movement’s progress and peregrinations, but also -and more importantly- on the varied and sometimes surprizing motivations of its practitioners for looking back at all.

August 30th, 2017

14:00 Welcome by Xavier Vandamme, director Festival Oude Muziek Utrecht

14:15-16:30 Session one: At the dawning of a new age (Club 9)

chair: Jed Wentz

Petra van Langen: *A forgotten milestone? The congress on Gregorian chant in Arezzo, 1882*

Mark Kroll (Boston University): *Ignaz Moscheles and the performance of early music in the nineteenth-century*

Graham Sadler (Birmingham Conservatoire): *Saint-Saëns, d'Indy and the Rameau Œuvres complètes: evidence from unpublished documents concerning the Zoroastre editorial project of 1914*

16:30-17:00 Tea break (Club 9)

17:00-18:00 Keynote (Club 9)

Peter Holman (Professor Emeritus, Leeds University): *The shock of the old*

18:00-18:30 Reception (Club 9)

August 31st, 2017

9:00-10:30 Session two: From instruments to performance practice (Club 9)

chair: Anne Smith

Geoffrey Burgess (Eastman School of Music):

Friedrich von Huene and Frans Brüggen collaboratively making early music

Edward Breen (City Literary Institute): *Curt Sachs & David Munrow: Ancestral voices*

10:30-10:45 Tea break (Club 9)

10:45-12:15 Session three: English revivals (Club 9)

chair: Peter Holman

Robert Rawson (Canterbury Christ Church University): *J. C. Pepusch and the rise of musical antiquarianism in early 18th-century London*

Susanne Cole (University of Melbourne):

Richard Runciman Terry, Westminster Cathedral, and the Tudor music revival: a reappraisal

12:15-13:00 Lunch (speakers can pick up lunch bags in Club 9)

13:00-14:30 STIMU Young Scholars I (Club 9)

chair: Mimi Mitchell

Devon Nelson (Indiana University):

Rescuing Ancient Musical Relics in Eighteenth-Century London

John Romey (Case Western Reserve University):

The Orpheus of the Pont-Neuf and the resurgence of vaudevilles in the nineteenth-century Paris

Joanna Marsden (McGill University):

Le trésor des pianistes: Louise and Aristide Farrenc's séance historique

14:45-15:45 Recital (Club 9): Nello stile antico: Early music for 19th-century ears

Olga Pashchenko (Conservatorium van Amsterdam)

With Job ter Haar, violoncello and Bruno Schuttelaars, fortepiano

15:45-16:00 Tea break

16:00-17:30 Session four: Firebrands! (Club 9)

chair: Kailan Rubinoff

Mimi Mitchell (University of Amsterdam): *Bach, Babitz and the Baroque violin revival*

Jolande van der Klis: *Johan van der Meer and the importance of non-vibrato singing*

September 1st, 2017

9:30-11:00 session five: Handel (Club 9)

chair: Susanne Cole

James Garrat (University of Manchester): *On Messiah and Messianicity: Historical experience and aesthetic agency in Handel reception*

Kailan Rubinoff (University of North Carolina at Greensboro): *The Reception of Handel in the Netherlands, circa 1900–1950*

11:00-11:15 Tea break (Club 9)

11:15-12:15 STIMU Young Scholars II (Club 9)

chair: Petra van Langen

Siavash Sabetrohani (University of Chicago):

Joseph Joachim as a champion of early music performance in 19th-century Germany

Aimee E. González (University of Chicago):

Discovering Cuba's colonial past and shaping its global future: Ars Longa de la Habana and the contemporary revival of Cuban early music

12:15-13:30 Lunch (speakers can pick up lunch bags in Club 9)

13:30-14:45 session six: Basel as lodestone (Club 9)

chair: Edward Breen

Martin Kirnbauer (Schola Cantorum Basiliensis):

'einen Traum an der Wirklichkeit messen': Jacques Handschin (1886-1955) as a critical witness of Early Music in St. Petersburg and Basel

Anne Smith: *Old and new side-by-side: The cooperation of Ina Lohr with Paul Sacher*

14:45-15:00 Tea break & announcement

winner STIMU Young Scholar award (Club 9)

15:00-16:30 session eight: Early recordings (Club 9)

chair: Jed Wentz

Peter van der Waal (Conservatorium van Amsterdam): *Historical recordings of early vocal repertoire*

Daniel Leech-Wilkinson (King's College London): *Early recordings as saboteurs*

16:30-17:30 Jed Wentz (Universiteit Leiden): round-up followed by closing discussion

STIMU Concert (Cloud 9)

Nello stile antico: Early music for 19th-century ears

Olga Pashchenko, piano by Erard, 1837

with Job ter Haar, violoncello and Bruno Schuttelaars, piano

Felix Mendelssohn (1809-1847)	Prelude and fugue in e minor (1835-6)
Franz Liszt (1811-1886)	Miserere d'après Palestrina from <i>Harmonies poétiques et religieuses</i> (1847)
Francois-Joseph Fétis (1784-1871)	Winkt mir Erbarmen (Se i miei sospiri) arr. Philipp Roth
Camille Saint-Saëns (1833-1921)	Ouverture (à M. Gabriel Fauré) Adagio from <i>Sixs Fragmente aus den Kirchen Cantaten und Violin=Sonaten von Job. Seb. Bach</i> (ca. 1870)
Léo Delibes (1836-1891)	Pavane Passepied from <i>Scène de bal dans Le roi s'amuse</i> (1882)
Edvard Grieg (1843-1907)	Sarabande from <i>Fra Holbergs tid</i> (1884)
Erik Satie (1866-1925)	Sarabande no. 1 (1887)
Ferruccio Busoni (1866-1924)	Gigue from <i>Tre pezzi nello stile antico</i> Op. 10 (1880) Ich ruf zu dir (after BWV 639) (1898)
Erik Satie	Ogive no. 1 (1886)
Vincent D'Indy (1851-1931)	Petite chanson grégorienne from <i>Album pour enfants grands et petits</i> (1905)
Cécile Chaminade (1857-1944)	Toccata (1887)