

# Intercongressional Symposium Agency and Identity in Music



Lucerne, 7 – 10 July 2019

School of Music, Lucerne University of Applied Sciences and Arts

**International Musicological Society**



Felix Mendelssohn-Bartholdy (1809 – 1847), *Ansicht von Luzern (View of Lucerne)*, 2 July 1847, watercolour.  
Berlin: Mendelssohn-Archiv, Berlin, Staatsbibliothek Preußischer Kulturbesitz. Credits: akg-images, 2019.

Lucerne University of  
Applied Sciences and Arts

**HOCHSCHULE  
LUCERNE**

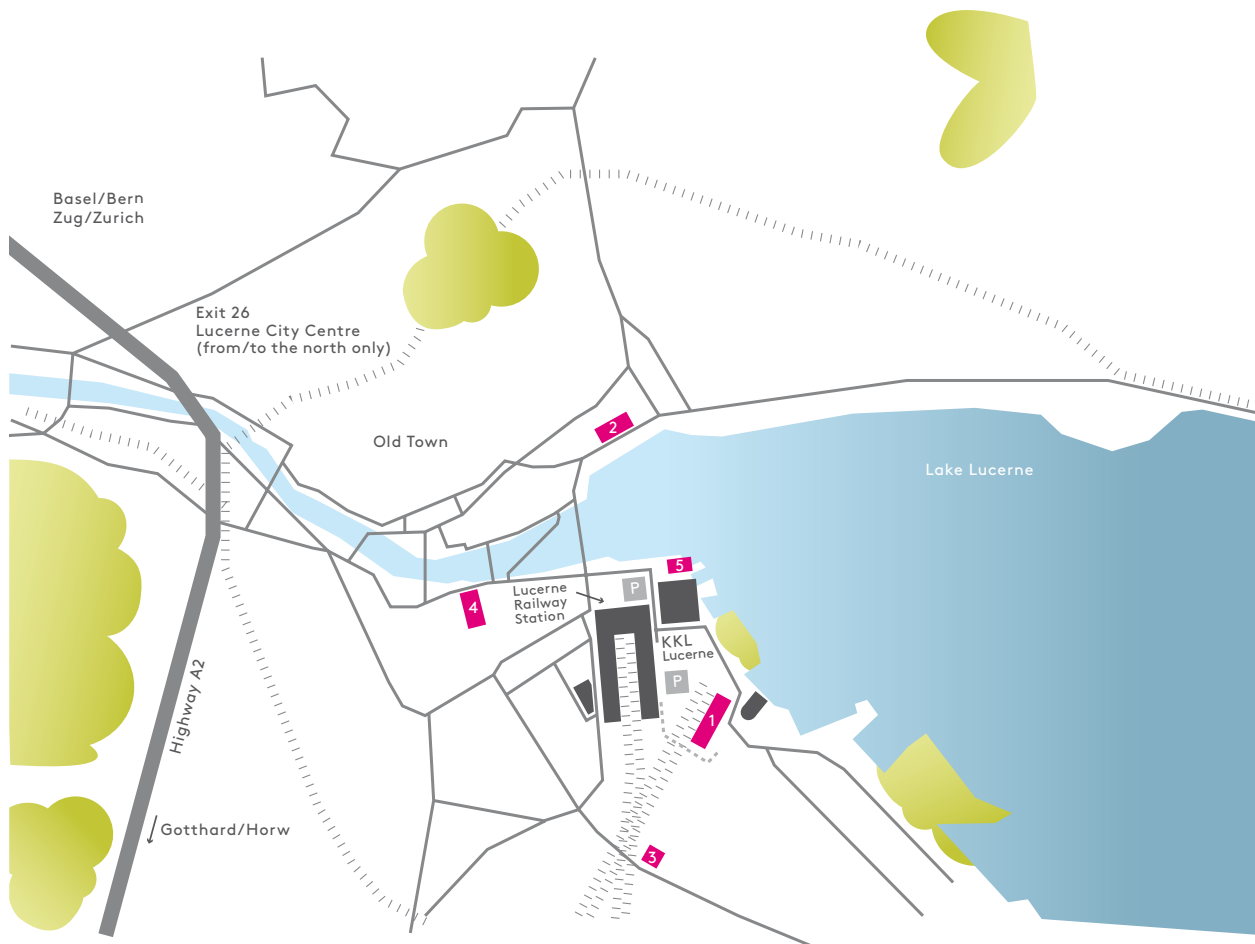
Music

FH Zentralschweiz



**FNSNF**

FONDS NATIONAL SUISSE  
SCHWEIZERISCHER NATIONALFONDS  
FONDO NAZIONALE SVIZZERO  
SWISS NATIONAL SCIENCE FOUNDATION



- 1 Conference Venue: Inseliquai 12B, 6005 Luzern (Lucerne School of Social Work/Hochschule Luzern – Soziale Arbeit)
- 2 Opening Ceremony: Hotel Schweizerhof, Schweizerhofquai, 6002 Luzern
- 3 Concert on Monday: Schüür, Tribtschenstrasse 1, 6005 Luzern
- 4 Organ Vespers on Tuesday: Jesuitenkirche, Bahnhofstrasse 11a, 6003 Luzern
- 5 Closing Ceremony: Pier 5 or 6, Europaplatz, 6005 Luzern

# Intercongressional Symposium

## *Agency and Identity in Music*



Lucerne, 7 – 10 July 2019

School of Music, Lucerne University of Applied Sciences and Arts

International Musicological Society

## TABLE OF CONTENTS

<b>Welcome Addresses</b>	<b>05</b>
<b>Programme Committee</b>	<b>07</b>
<b>Organisation Committee</b>	<b>07</b>
<b>Keynote Speakers</b>	<b>07</b>
<b>Registration</b>	<b>08</b>
<b>Conference Venue</b>	<b>08</b>
<b>Social Programme</b>	<b>09</b>
<b>Conference Programme</b>	<b>11</b>
<b>Swiss National Science Foundation (SNSF) Round Tables</b>	<b>19</b>
<b>Abstracts and Biographies</b>	<b>21</b>
Keynotes	21
Paper Presentations	23
<b>The School of Music of Lucerne University of Applied Sciences and Arts</b>	<b>95</b>
<b>The International Musicological Society</b>	<b>96</b>
<b>IMS Guido Adler Prize</b>	<b>98</b>
<b>IMS Outstanding Dissertation Award</b>	<b>99</b>
<b>List of Delegates</b>	<b>100</b>



## WELCOME ADDRESSES

### **Prof Daniel Chua**

President International Musicological Society (IMS)

Music is everywhere and for everyone. My hope is that musicology can represent the ubiquity of music. So I am delighted that the theme of this conference—identity and agency—captures this hope. And we capture this hope not only in thought but in deed, since we have gathered from different parts of the world to meet in Lucerne. We are from everywhere and for everyone. This is what IMS is about—a world community sharing differences in relation. The paradox of identity is that its diversity brings us together—or at least, it should! It is the same with agency, which is never a one-way act of the will but a relation with others; it is as much about objects as it is about subjects. So as we explore our theme, my hope is that it will not only distinguish the difference around us, but the relations between us.

As I write these words, Hong Kong, where I teach, is struggling with issues of identity and agency in tangible ways. There are hundreds of thousands of people on the streets. It is good to remember that what we are dealing with in Lucerne are not abstractions or ivory-tower questions. However rarefied they may seem, the questions we are addressing in this conference matters. And IMS, as a global community, needs to address its own identity not merely in words or a theme of a conference. Our Society needs to express this at its core. This is why there will be an Extraordinary General Assembly during this conference which I hope all member of IMS will attend. The meeting is extraordinary not only administratively; it is extraordinary in that we are changing core values in our statutes to create a more inclusive and democratic organization. It will be a historical occasion! Come and have your say and vote. It will also be historical in that this Assembly will be the last one organized by our long-serving Secretary General, Dorothea Baumann, who has overseen IMS for 25 years, as well as the last meeting to receive a financial report by our recently retired Treasurer, Madeleine Regli, who kept the Society financially viable for over 36 years. I am sure I speak on behalf of all of us in expressing my heartfelt thanks to them.

Finally, I'd like to thank the organizers of the conference—both the local and program committees—for shaping the content and form of the conferences so beautifully; and especially to Antonio Baldassarre who enthusiastically and efficiently oversaw the organization. They are the agency for the identity of this conference!

---

### **Michael Kaufmann**

Dean School of Music, Lucerne University of Applied Sciences and Arts

#### **The University: An Agency for which Identity?**

The International Musicological Society (IMS) seeks to explore the interactions between agency and identity in music. The need for this discussion is an absolute necessity because neither the current culture nor the musical business can be appropriately understood and analyzed, or even transformed and overcome, without an anthropological—and thus also a social and economic—perspective.

From the courtly and pre-revolutionary music in late eighteenth-century Vienna to the lasting effect of the explosive power of the Woodstock festival in 1968 held in the context of a post-colonial belligerent Great Power, society expects music to reveal and reflect the identity of individuals, groups, regions, nations, and organizations through its artistic expression. Therefore, we can hardly avoid a closer examination of the social, political, and economic realities that mold those musical manifestations.

No creative artist operates in a vacuum. Musicians are not simply reproductive subjects but rather pro-active individuals who intend to convey identity. If insights can be gained from a thoroughly scientific analysis of the interactions between the musician and the culture in which they operate, then the answers to questions regarding agency and identity might be resolved.

Here in Lucerne we consciously seek to establish a unique musician for the twenty-first century. As a conservatory

of music, we honor and respect traditional musical styles and pedagogies with the understanding that such foundational factors provide a necessary framework for musical expression. Simultaneously, we seek to balance that technical musician with an individual consciously and consistently seeking answers to societal and global challenges.

We dare our students and faculty to not only achieve a purely “school-based” music education but will in the same time prepare students who are going to enter the profession today and tomorrow, thus creating an equal degree of freedom that emboldens the students to experiment, re-conceptualize, and think differently of music and its place in society.

We are guided by questions that continually refocus the pursuit of this goal. What does such freedom mean for the identity of the musicians, and what does the resulting music imply for the community of listeners? Does that freedom we seek meet the expectations of different kinds of communities and audiences? For example, how will a worshipper respond to TechnoPop music while attending Sunday services? Conversely, is it possible that pure baroque music will feed those party animals gathered at late night clubs and smoke-filled bars? In short, can we create students who are able to successfully move between the secular and the sacred, the poetic and the political, with equal efficacy?

Therefore, dear colleagues, the topic of this symposium is highly significant. It might provide illuminating and creative approaches to the highly crucial question of what a twenty-first century conservatory of music might actually become. Surely no longer the traditional nineteenth century conservatory, but something remarkably new with larger and more exciting goals!

We are therefore happy to host this symposium. We are enormously grateful to you for your insights, observations, and conclusions. I wish you, dear colleagues, in the name of the school of music of Lucerne University of Applied Sciences and Arts, a successful and enlightening symposium.

---

## PROGRAMME COMMITTEE

Jen-yen Chen (chair), associate professor, National Taiwan University  
Elena Alessandri, senior lecturer, Lucerne University of Applied Sciences and Arts, School of Music  
Antonio Baldassarre, professor, Lucerne University of Applied Sciences and Arts, School of Music  
Egberto Bermúdez, professor, National University of Colombia  
Marc-Antoine Camp, professor, Lucerne University of Applied Sciences and Arts, School of Music  
Manuel Pedro Ferreira, professor, New University of Lisbon  
Jane Hardie, research associate, Medieval and Early Modern Centre, University of Sydney  
Andrea Lindmayr-Brandl, professor, Paris Lodron University of Salzburg  
Klaus Pietschmann, professor, Johannes Gutenberg University Mainz  
Laura Tunbridge, associate professor, University of Oxford

## ORGANISATION COMMITTEE

Nicole Sandmeier  
Katrín Szamatulski  
Antonio Baldassarre

## KEYNOTE SPEAKERS

Prof Jerrold Levinson, University of Maryland  
Prof Lydia Goehr, Columbia University, New York  
Prof Isolde Malmberg, Hochschule für Musik und Theater Rostock

## REGISTRATION / WELCOME DESK

7 July 2019, 16:00–18:00 (4:00–6:00 p.m.)  
Hotel Schweizerhof, Schweizerhofquai, 6002 Lucerne

8-10 July 2019, during symposium hours  
Lucerne University of Applied Sciences and Arts, Lucerne School of Social Work, Inseliquai 12B, 6005 Lucerne

## CONFERENCE DATES AND VENUES

### **Opening Ceremony and IMS Guido Adler Prize Ceremony**

7 July 2019, 18:00–21:00 (6:00–9:00 p.m.)  
Hotel Schweizerhof, Schweizerhofquai, 6002 Lucerne

*Welcome addresses and music will be followed by a reception with food and refreshments served free of charge for registered delegates. We are happy to inform you that on the occasion of the Opening Ceremony, the first IMS Guido Adler Prize Conversation will be held. The guest speakers include Professor Margaret Bent and Professor Lewis Lockwood, the laureates of the IMS Guido Adler Prize 2018 and 2019, and the event will be anchored by Professor Daniel Chua, President of the IMS. The IMS Guido Adler Prize Conversation provides the forum for discussing crucial topics of current music research in a relaxed setting.*

### **Keynote Addresses and Paper Sessions**

8–10 July 2019  
Lucerne School of Social Work, Lucerne University of Applied Sciences and Arts, Inseliquai 12B, 6005 Lucerne

### **Closing Ceremony (for registered delegates only)**

10 July 2019, 18:30–21:00 (06:30–09:00 p.m.)  
Pier 5 oder 6, Europaplatz, 6005 Lucerne

*Boat cruise on Lake Lucerne with dinner (including wine, beer, and mineral water) for registered delegates. Blue spots on the badges denote that you have registered and paid for the Closing Ceremony. There are still tickets available for the boat cruise, please contact the staff at the welcome desk.*

### **Extraordinary General Assembly of the IMS (for IMS members only)**

9 July 2019, 16:15–19:00 (04:15–07:00 p.m.)  
Lucerne School of Social Work, Lucerne University of Applied Sciences and Arts, Inseliquai 12B, 6005 Lucerne

*At 18:00 (06:00 p.m.) doors will be opened for guests who are not members for the bestowal of the awards, prizes, and honorary memberships.  
Note the change of venue (Auditorium, not, as announced earlier, Marianischer Saal)*



## SOCIAL PROGRAMME – CONCERTS

- 7 July 2019, 18:00 – 21:00 **Opening Ceremony**  
Hotel Schweizerhof, Schweizerhofquai, 6002 Lucerne
- Johannes Brahms (1833-1897)  
String Sextet B flat major op. 18 (1860)
- Musicians:  
Sabina Curti, Marta Mirtu, violin  
Isabel Charisius, Meredith Kuliew, viola  
Jonas Vischi, Charlotte Lorenz, cello
- 8 July 2019, 20:00 – 01:30 **Jazz Concert, Konzerthaus Schüür**  
Tribtschenstrasse 1, 6005 Lucerne
- 20:00 Katharina Busch, vocals and Joel Kuster, guitar  
21:30 **DRUCKMITTEL**  
Cinzia Catania, vocals  
Toni Bechtold, saxophone  
David Heizmann, guitar  
Valentin von Fischer, bass  
Florian Hoesl, drums
- 9 July 2019, 19:30 – 20:00 **Organ Vespers, Jesuitenkirche**  
Bahnhofstrasse 11A, 6003 Lucerne  
Suzanne Z'Graggen, organ  
Schola ad hoc, director Konstantin Keiser
- 10 July 2019, 18:30 – 21:00 **Closing Ceremony**  
Pier 5 or 6, Europaplatz, 6005 Lucerne  
Musicians: Kristina Brunner, Dominik Flückiger, Schwyzerörgeli  
(Swiss diatonic button accordion)



# CONFERENCE PROGRAMME

**Sunday, 7 July 2019**

16:00 – 18:00 Registration  
Hotel Schweizerhof

18:00 – 21:00 Opening Ceremony  
Hotel Schweizerhof

**Monday, 8 July 2019**

**09:00 – 10:00** **Keynote Lecture 1** (Lucerne School of Social Work, Auditorium)  
Jerrold Levinson, University of Maryland  
**Agency and Identity in Music, or You Are What You Audit**

10:00 – 10:30 Coffee Break

10:30 – 12:00	Session 1 (Room 02)	Session 2 (Room 03)	Session 3 (Room 09)	Session 4 (Room 10)
	<b><i>Print Cultures</i></b>	<b><i>Transnational Identities</i></b>	<b><i>Nationalist Identities</i></b>	<b><i>Liminal Identities</i></b>
	Brian Thompson, chair	Nozomi Sato, chair	Per Dahl, chair	Rebecca Thumpston, chair
10:30 – 11:00	Jeffrey Levenberg, <i>The Prince of Musicians' Mistaken Identities: Noble Decorum, Print Culture, and the Projection of Authority in Renaissance Music</i>	Maria Borghesi, <i>Italy and Germany in the Mirror: The Case of the Italian Reception of J. S. Bach</i>	Matthew Leone, <i>Canonic Constructs, National "Schools," and Jan Ladislav Dussek's Nineteenth-Century Legacy</i>	David Kjar, <i>Thirdspace Agency in Streetwise Opera's The Passion: Early Musicking as Liminal Musicking</i>
11:00 – 11:30	Nancy R. November, <i>Performing and Arranging Beethoven's "Eroica Symphony" in its First Century</i>	Bianca Schumann, <i>Camille Saint-Saëns – a "German" Frenchman? National Identity in the Viennese Reception of Symphonic Programme Music</i>	Lyudmila Gauk, <i>National Identity in Arthur Lourié's View: Theory and Practice</i>	Ulrike Präger, <i>Orfeo's Underworld: Hearing Liminality as Agency</i>
11:30 – 12:00	Isabel Pina, <i>Music Criticism and the Music Critic as Agents, or the Impact of Music Criticism on the Critic's Identity</i>	Gabriela Currie, <i>Cosmopolitan Entanglements and the Early Music World of Kuča</i>	Roberto Kolb-Neuhaus, <i>Musicking "the Voice of the People": Political and Identitarian Agencies linking and Confronting the Music of Mexicans Carlos Chávez and Silvestre Revueltas</i>	

Monday, 8 July 2019

12:00 – 13:30 Lunch Break

13:30 – 14:15 **SNSF Round Table 1 (Auditorium)**  
*Current Challenges in Music Research in Higher Education*

14:30 – 16:00	Session 5 (Room 02)	Session 6 (Room 03)	Session 7 (Room 09)	Session 8 (Room 10)
	<b><i>Mediating the Swiss</i></b>	<b><i>Performer Identities</i></b>	<b><i>Cultural Exchange and Politics in the Second Half of the Twentieth Century</i></b>	<b><i>Compositional Agency (I)</i></b>
	Antonio Baldassarre, chair	Nancy November, chair	Gwyneth Bravo, chair	Jeffrey Levenberg, chair
14:30 – 15:00	Virginia E. Whealton, <i>Agency, Anthropocentrism, and the Anthropocene: Nature and History in Franz Liszt's Album d'un voyageur</i>	Laureen L. Whitelaw, <i>Reclaiming Creativity and Convention: Female Musicians and the Germanic Ideal in the Late Aufklärung</i>	Humberto Palma Galindo, <i>Nationalism and Cultural Diplomacy in the Construction of Musical Heritage in Colombia: The Italian Musical Legacy</i>	Kelvin H. F. Lee, <i>Form as Agency: Dialectics, Phantasmagoria, and Fin-de-Siècle Modernist Identity</i>
15:00 – 15:30	Caiti Hauck, <i>Choral Repertoire and Swiss National Identity in the Nineteenth Century: Bern and Fribourg in Comparison and Contrast</i>	Stefan Alschner, <i>The Heldentenor Joseph Tichatschek – Relations Between Repertoire and the Image of the Heroic Singer</i>	Belén Vega-Pichaco, <i>Performing the Spectacle of the Other at the Theatre of Nations (1957-1967): National and Racial Identities on Stage</i>	Per Dahl, <i>Stravinsky Beyond the Wave of Neoclassicism</i>
15:30 – 16:00	Stefan Sandmeier, <i>A Swiss Identity Through Music? Geistige Landesverteidigung and the Musical Commissions by the Swiss Broadcasting Corporation</i>	Fiona M. Palmer, <i>Consolidating the Position of British Conductors in 1916: Issues of Identity and Influence in the Musical Conductors' Association</i>	Rūta Stanevičiūtė, <i>Music of Change: Cold War, Transnational Exchange, and Lithuanian-Polish Musical Networking</i>	Wai Ling Cheong, <i>Identity in Flux: Chineseness in Lu Zhongrong's Twelve-Tone Music</i>
16:00 – 16:30	Coffee Break			

Monday, 8 July 2019

	Session 9 (Room 02)	Session 10 (Room 03)	Session 11 (Room 09)	Session 12 (Room 10)
16:30 – 18:00	<p><b><i>Analysis, Heterogeneity, and Agency</i></b></p> <p>David Kjar, chair</p>	<p><b><i>Agency at the Keyboard</i></b></p> <p>Andrea Lindmayr-Brandl, chair</p>	<p><b><i>Recordings and Identity Formation</i></b></p> <p>Dorothea Baumann, chair</p>	<p><b><i>Jewish Identities</i></b></p> <p>Lucia Rocha, chair</p>
16:30 – 17:00	<p>Yvonne Teo, <i>Shaping Musical Identity: Theoretical Hybridity and Performance Practice</i></p>	<p>Yuet Ka Hui, <i>Haydn's Keyboard Sonata: An Agent of Sensibility</i></p>	<p>Laura Moeckli, <i>Bootleg Opera: Sounds and Identities in the Ehrenreich Recordings, 1960s-2010s</i></p>	<p>Liran Gurkiewicz, <i>Max Brod: Narratives in Jewish and Israeli Music</i></p>
17:00 – 17:30	<p>Orit Hilewicz, <i>On Being and Becoming in Thomas Adès's Polaris, op. 29</i></p>	<p>Panu Heimonen, <i>Individuality as Agency in Mozart's Concerto Form</i></p>	<p>Elena Alessandri, A. Baldassarre, K. Szamatulski, V. J. Williamson, <i>Work in Progress: Developing a Model of Criticism of Classical Music Recordings</i></p>	<p>Germán Gan-Quesada, <i>Echoes from Sephard. Sephardic Music and Cultural Politics in Spain during the Middle Francoism (1950s-1960s)</i></p>
17:30 – 18:00	<p>Rebecca Thumpston, <i>Gendered and Metaphysical Agency in John Tavener's The Protecting Veil</i></p>	<p>Anne Ewing, <i>Genre – Gender – Genius: Beethoven's Bagatelles, op. 33 Between the Sociology of Historical Performance Praxis and Present-Day Analysts' Expertise</i></p>	<p>Lorenz Kilchenmann, T. A. Bechtold, F. Hoesl, R. Jerjen, <i>Sample Selection in Corpus-Based Research and the Canonization of Popular Music</i></p>	
20:00	Jazz Concert I, Konzerthaus Schüür (doors open at 19:00)			
21:30	Jazz Concert II, Konzerthaus Schüür			

Tuesday, 9 July 2019

**09:00 – 10:00**      **Keynote Lecture 2 (Auditorium)**  
 Lydia Goehr, Columbia University, New York  
*“Bach Did Not Intend to Compose Musical Works.”*  
*From the Imaginary Museum to the Imaginary Musician*

10:00 – 10:30      Coffee Break

10:30 – 12:00	Session 13 (Room 02)	Session 14 (Room 03)	Session 15 (Room 09)	Session 16 (Room 10)
	<b><i>Community and Individual Musical Agency in Contexts of Marginalization and Dislocation</i></b>	<b><i>Nation-Building in Asian Countries</i></b>	<b><i>Compositional Agency (II)</i></b>	<b><i>Agency in Performance</i></b>
	Dinko Fabris, chair	Gabriela Currie, chair	Marc-Antoine Camp, chair	Suk Won Yi, chair
10:30 – 11:00	Kay Kaufman Shelemay, <i>Sentinel Musicians: Ethiopian Immigrant Musicians as Moral Leaders, Guards, and Guides</i>	Keiko Uchiyama, <i>Gender Dissonances in the Culture- and Career-Related Experiences of Kōda Nobu – an “Ambassador” of Western Music in Meiji-Era Japan</i>	John Plemmenos, <i>“A Stenograph of Feelings”: Music as Agent in Eastern European Culture</i>	Lawrence Zbikowski, <i>Agency, Identity, and Distributed Cognition</i>
11:00 – 11:30	Nancy Yunhwa Rao, <i>Sonic and Visual Emblem: Chinese-American Subjectivity During the Chinese Exclusion</i>	Siwat Chuencharoen, <i>National Anthem of Thailand: The Song that Configures National Identity</i>	Arabella Tenniswood-Harvey, <i>Visual Art and Agency in the Identity Formation of Peter Sculthorpe (1929-2014)</i>	Victoria Tzotzkova, <i>Creative Agency in Classical Music Performance: Theorizing, Observing, Experiencing</i>
11:30 – 12:00	Jen-yen Chen, <i>State Religion, Personal Faith, and Musical Participation in the Chinese Catholic Community of Postcolonial Macau</i>	Erum Naqvi, <i>Experimentation, Cultural Identity, and the Performance Canon in Iran</i>	Michael Kieran Harvey, <i>Irony as a Strategy for Compositional Agency</i>	Kristine A. Healy, <i>Performing Knowledge, Authoring Selves: The Figured World of the Music Performance Masterclass</i>

12:00 – 13:30      Lunch Break

**13:30 – 14:15**      **SNSF Round Table 2 (Auditorium)**  
*Future Perspectives of Music Research in Higher Education*

Tuesday, 9 July 2019

14:30–16:00	Session 17 (Room 02)	Session 18 (Room 03)	Session 19 (Room 09)
	<b><i>Multiplicities of Identity</i></b>	<b><i>Identity and Agency in Musical Theater</i></b>	<b><i>Interiorities</i></b>
	Lawrence Zbikowski, chair	Evi Nika-Sampson, chair	Laura Tunbridge, chair
14:30–15:00	Tijana Popović Mladjenović, <i>“Playing” with Heterogeneous Musical Identities and Agencies as a Possibility of Listening to Oneself in the Simultaneity of Listening to Others</i>	McKenna Milici, <i>Memory, Mad Scenes, and Moonlight: Libby Larsen’s Clair de Lune</i>	Floris Meens, <i>The Social-Emotional Power of Music: Dutch Nineteenth-Century Private Music Culture, Group Identities, and Individual Agencies</i>
15:00–15:30	Rachael Fuller, <i>Transspecies Cosmic Beings: Cyborgs and Cacti in Steven Snowden’s Land of the Living</i>	Federica Marsico, <i>Music and Marginalised Identities: The Case of Sylvano Bussotti’s Syro Sadun Settimino</i>	Lise K. Meling, <i>Intimacy, Identity, and Blurred Bodies: Women and Pianos in Nineteenth-Century Norwegian Fiction</i>
15:30–16:00	Edwin Li, <i>Line Rider as Alien: Problems of Virtual Agency</i>	Susanne Scheibelhofer, <i>Agency in the Pastiche-Style Musicals of Kander and Ebb</i>	Karsten Mackensen, <i>Gestural Agency and Gender Identity in Leoš Janáček’s String Quartet “Intimate Letters”</i>
16:00–16:15	Break		
16:15–18:00	IMS Extraordinary General Assembly (for IMS members only) (Auditorium)		
18:00–19:00	IMS awards, prizes, and honorary memberships (open to everyone) (Auditorium)		
19.30–20:00	Organ Vespers (Jesuitenkirche)		

**Wednesday, 10 July 2019**

**09:00 – 10:00**      **Keynote Lecture 3** (Auditorium)  
 Isolde Malmberg, Rostock University of Music and Drama  
*Transition Shows the Potential of Both Worlds:  
 How Does Musicological Knowledge Live in School Music Lessons?*

10:00 – 10:30      Coffee Break

10:30 – 12:00	Session 20 (Room 02)	Session 21 (Room 03)	Session 22 (Room 09)	Session 23 (Room 10)
	<b>South American Identity Formations</b>	<b>On Organs</b>	<b>Musical Identities</b>	<b>Italian Identities</b>
	John Griffiths, chair	Manuel Pedro Ferreira, chair	Egberto Bermúdez, chair	Adriana De Feo, chair
10:30 – 11:00	Adriana Ponce, Irina Capriles <i>Simón Díaz and the “Tonada llanera”: the Forging of a Modern Venezuelan Identity</i>	Nozomi Sato, <i>Are the Four Duettos in Johann Sebastian Bach’s Clavier-Übung III (BWV 802-805) Refutation of Theological Accusation?</i>	Dawn Rose, <i>The Ontology of Musicians</i>	Giuseppina Crescenzo, <i>The “Neapolitan Musical School”: Identity and Diffusion of a Myth</i>
11:00 – 11:30	Victor de Souza Soares, <i>Humans, Nonhumans, and the Agency of Sound Among the Geraizeiros of Central Brazil</i>	Rosana Marreco Brescia, <i>Musica Divina: The Musician Nuns of the Convent of Santa Clara in Oporto (1760-1830)</i>	Russell Millard, <i>Whose Daphnis: Narrative and Identity in Ravel’s Daphnis et Chloé</i>	Brian Thompson, <i>The Imperial Bandsman</i>
11:30 – 12:00	Natalie Kirschstein, <i>Double Agent: Criticism and Self-Criticism in Uruguayan Murga</i>	Marco Brescia, <i>Organ Music at the Cathedral of Santiago de Compostela (18th and 19th Centuries): Repertoire, Instruments, and Musical Practice</i>		Giorgio Monari, <i>Agency and Identity in Nomadic Music of the Nineteenth-Century Europe and America: the Viggianesi</i>

12:00 – 13:30      Lunch Break

**13:30 – 14:15**      **SNSF Round Table 3** (Auditorium)  
*How to Expand Societal Impact and Larger Visibility of Music Research in Future?*



Wednesday, 10 July 2019

14:30 – 16:00	Session 24 (Room 02)	Session 25 (Room 03)	Session 26 (Room 09)	Session 27 (Room 10)
	<b>Wartime Contexts</b>	<b>Cognition and Listening Agency</b>	<b>Sounding Spaces</b>	<b>Identity Transformations</b>
	Kay Kaufman Shelemay, chair	Elena Alessandri, chair	Arabella Tenniswood-Harvey, chair	Klaus Pietschmann, chair
14:30 – 15:00	Amila Ramović, <i>Essential in the War Survival Kit: Music and Self-Preservation in Besieged Sarajevo</i>	Bryn David Harrison, <i>Musical Repetition and Listener Agency: Constructing the Listening Experience</i>	Alison Kaufman, <i>Trina bonitate: Crafting Identity through Chant</i>	Sigrid Harris, <i>Beauties and Beasts: Music, Gender, and Transformation in Two Italian Renaissance Epics</i>
15:00 – 15:30	Timur Sijaric, <i>Love Through Foe's Eyes</i>	Florian Hoesl, Toni A. Bechtold, O. Senn, <i>On the Perception of Rhythmic Complexity by Musical Experts and Non-experts</i>	Luzia A. Rocha, <i>The Confraria da Real Casa de Nossa Senhora da Piedade da Merceana: Music Iconography as a Representation of Identity, Legitimacy and Power</i>	Adriana De Feo, <i>Agency and Morality in Apostolo Zeno's drammi per musica</i>
15:30 – 16:00	Gwyneth Bravo, <i>Conflicted Identities: Agency, Autobiography, and Memory in Viktor Ullmann's Piano Sonata No.7</i>	Sumin Yoon, Suk Won Yi, <i>A Neurophysiological Change of Performers' Brains: Evolution or Involution?</i>	Teresa Cascudo García-Villaraco, <i>"¡Viva España!": the Soundscape of Patriotism in Spanish Cities during the Spanish-American War (1898)</i>	Gregory Marion, <i>Debussy's Children's Corner: Double Agents, Single Agency, and Multiple Identities</i>
16:00 – 16:30	Coffee Break			

**Wednesday, 10 July 2019**

<b>16:30 – 18:00</b>	<p><b>Session 28 (Room 02)</b></p> <p><b><i>Modernity at the Margins in the Philippines</i></b></p> <p>Jen-yen Chen, chair</p>	<p><b>Session 29 (Room 03)</b></p> <p><b><i>Performance and Well-Being</i></b></p> <p>Dawn C. Rose, chair</p>	<p><b>Session 30 (Room 09)</b></p> <p><b><i>The Agency of Memory</i></b></p> <p>Cristina Urchueguía, chair</p>
<b>16:30 – 17:00</b>	<p>Maria Alexandra Iñigo Chua, <i>Music at the Margins: Music Transculturation in Nineteenth-Century Colonial Manila</i></p>	<p>Marlies De Munck, <i>Searching for the Human Face in Music</i></p>	<p>Nicolò Ferrari, <i>Crusading Identities and Fifteenth-Century L'homme armé Masses</i></p>
<b>17:00 – 17:30</b>	<p>Arwin Quiñones Tan, <i>Alternative Modernity in the Agency of Professional Women Musicians of Manila's Theatres in the Late Nineteenth and Early Twentieth Centuries</i></p>	<p>Bijan Zelli, <i>Musical and Personal Agency: An Experimental Study of the Role of Musical Agency in the Growth of Personal Agency in an Academic Environment</i></p>	<p>Ana López Suero, <i>The Atmosphere of Spanish Obsequies Around 1500</i></p>
<b>17:30 – 18:00</b>	<p>Crisancti L. Macazo, <i>Image and Music: A Dichotomy of Filipino Identity in the Film "Pilipino Kostum, No Touch (Filipino Custom, No Touch), 1955"</i></p>	<p>Katrin Szamatulski, O. Senn, E. Alessandri, <i>The Music Practice Room: Understanding Students' Needs</i></p>	
<b>18:30-21:00</b>	<p><b>Closing Ceremony (for registered delegates only) (Pier 5 or 6)</b></p>		

# SWISS NATIONAL SCIENCE FOUNDATION (SNSF) ROUND TABLES

## ***Current Challenges and Future Perspectives of Music Research in Institutions of Higher Education***

Contemporary academic music research is characterised by a plethora of theoretical principles and methodological approaches, that are very rarely interconnected, and often lack inter- and/or transdisciplinary partnership and exchange. Hence, the profile of current music research appears as both highly fragmented, and as being shaped by a persistent silo mentality, that diffuses perilous effects, of which the most obvious are budget and staff cuts, whilst exacerbating public perception as a hopelessly elitist, exclusive, and-for the most part-socially irrelevant scientific enterprise.

Accelerated technological progress, and the dominance of the notion of cost-benefit analysis as it relates to much of society, and of public spending, lead to a rise in the scepticism toward the Humanities in general. Numerous parties do not see any particular benefit to the economy in all Humanities subjects, and then proceed to relate this to their being no value to society in general, particularly when related to such “luxury” or “exotic” subjects as music history, music psychology, sound studies, and so on.

The roundtable entitled «Current Challenges and Future Perspectives of Music Research in Higher Education» and generously sponsored by the Swiss National Science Foundation addresses these, and other, challenges to music scholarship. The round table format provides—for the first time ever—the platform for an intellectual and sustainable encounter of scholars from various sub-disciplines of music research, including traditional, postmodern, and empirical musicology, as well as ethnomusicology, music philosophy, music performance studies, music education studies, music iconography, sound studies, cultural studies, and action and artistic research.

The roundtable participants are invited to focus on a topic of their expertise, and not to feel obliged to give a comprehensive statement. The participants represent various cultural and academic traditions, and different branches of current music research, as broad and diverse as possible, in order to activate an in-depth and comprehensive examination, as well as to facilitate, an interdisciplinary and/or transdisciplinary response to questions that are essential to music research in higher education in general terms.

### **SNSF Round Table 1: *Current Challenges in Music Research in Higher Education***

(Monday, 8 July 2019, 13:30 – 14:15, Auditorium)

Participants: Dorothea Baumann (University of Zurich, moderator), Elena Alessandri (Lucerne University of Applied Sciences and Arts), Margaret Bent (Oxford University), Egberto Bermúdez (National University of Colombia), Dinko Fabris (University of Basilicata), Nozomi Sato (Keio University), Laura Tunbridge (Oxford University)

### **SNSF Round Table 2: *Future Perspectives of Music Research in Higher Education***

(Tuesday, July 2019, 13:30 – 14:15, Auditorium)

Participants: Jen-yen Chen (National Taiwan University moderation), Elena Alessandri (Lucerne University of Applied Sciences and Arts), Marc-Antoine Camp (Lucerne University of Applied Sciences and Arts), Per Dahl (University of Stavanger), Jerrold Levinson (University of Maryland), Arabella Teniswood-Harvey (University of Tasmania), Cristina Urchueguia (University of Berne)

### **SNSF Round Table 3: *How to Expand Societal Impact and Larger Visibility of Music Research in Future?***

(Wednesday, 10 July 2019, 13:30 – 14:15, Auditorium)

Participants: Andrea Lindmayr-Brandl (moderator, University of Salzburg), Antonio Baldassarre (Lucerne University of Applied Sciences and Arts), Lydia Goehr (Columbia University, New York), Kay Kaufman Shelemay (Harvard University), Lewis Lockwood (Boston University), Isolde Malmberg (Rostock University of Music and Drama), Suk Won Yi (Seoul National University)



## ABSTRACTS AND BIOGRAPHIES

### KEYNOTE ADDRESSES

#### **Jerrold Levinson**

University of Maryland, College Park, Maryland, USA

#### **Agency and Identity in Music, or You Are What You Audit**

You are what you audit. Or compose, or perform, or improvise, or arrange, or analyze, or sing, or whistle, or inwardly second, or respond emotionally to, or imagine in accord with, or identify with. In this talk I will explore different notions of agency in music--chez the music, chez the composer, chez the performer, chez the listener, chez the critic, chez the culture --as well as different notions of identity in relation to music, and the psychological, social, and political dimensions of such identities

Jerrold Levinson is Distinguished University Professor of Philosophy at the University of Maryland and Past President of the American Society for Aesthetics, 2001-2003. He is the author of five collections of essays, *Music, Art, and Metaphysics* (Cornell UP 1990, 2nd ed. Oxford UP 2010), *The Pleasures of Aesthetics* (Cornell UP 1996), *Contemplating Art* (Oxford UP 2006), *Musical Concerns* (Oxford UP 2015), and *Aesthetic Pursuits* (Oxford UP 2016), plus a monograph, *Music in the Moment* (Cornell UP 1998) [French edition, *La musique sur le vif* (2013)]. Levinson is also editor of *Aesthetics and Ethics* (Cambridge UP 1998), *The Oxford Handbook of Aesthetics* (Oxford UP 2003), and *Suffering Art Gladly* (Palgrave/Macmillan 2013), as well as co-editor of *Aesthetic Concepts* (Oxford UP 2001) and *Art and Pornography* (Oxford UP 2012). Levinson has been a visiting professor at Johns Hopkins University, Columbia University, Cornell University, University of London, University of Canterbury (New Zealand), Université de Rennes, Université Libre de Bruxelles, Universidade de Lisboa, University of Kent, Conservatorio della Svizzera Italiana, and Centre de Recherches sur les Arts et le Langage. During academic year 2010-2011 Levinson held an International Chaire Francqui at the Katholieke Universiteit Leuven in Belgium, and in 2011 he was awarded the Premio Internazionale of the Società Italiana d'Estetica, which resulted in a volume of his essays in Italian, *Arte, critica e storia* (Aesthetica Edizione 2011). Two volumes of his essays in philosophy of music in French translation have now appeared: *Essais de la philosophie de la musique: Définition, ontologie, interprétation* (Vrin 2015), and *L'Expérience musicale: Appréciation, expression, émotions* (Vrin 2019).

---

#### **Lydia Goehr**

Columbia University, New York City

#### **"Bach Did Not Intend to Compose Musical Works." From the Imaginary Museum to the Imaginary Musician**

The lecture begins with a single line from my book *The Imaginary Museum of Musical Works*, that "Bach did not intend to compose musical works." I argued that if Bach did compose works, it was because the compositions were brought under a work-concept that categorized music in a way not of his times, but of times to which the name Beethoven was attached. To attach a name to an entire way of packaging music's production and reception was to capture an intentionality less in the head of a composer than of a period according to a worldview that had come to sustain an increasingly authoritative way of going on in a practice. The lecture moves from the construction of the museum to the naming of musicians. It focuses on the case that Adorno made before me regarding the great divide between Bach and Beethoven—with Schoenberg also added in. How an example comes to fall under a concept has everything to do with the relation of persons to their conceptual schemes, how they go about the worlds of objects and things that they make with their own hands and minds. The lecture explores the necessity and dangers of naming or identifying individuals as agents of an age. But if the danger lies with the naming and identification, does the solution lie with non-identity, so that Bach names not the agent but the non-agent or imaginary agent of the age?

Lydia Goehr is Professor of Philosophy at Columbia University. She is the author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*; *The Quest for Voice: Music, Politics, and the Limits of*

*Philosophy* [essays on Richard Wagner]; *Elective Affinities: Musical Essays on the History of Aesthetic Theory* [essays on Adorno and Danto]; and co-editor with Daniel Herwitz of *The Don Giovanni Moment: Essays on the legacy of an Opera* (2006). Her current book is titled *Red Sea - Red Square: Picturing Freedom - Liberating Wit*.

---

### **Isolde Malmberg**

Rostock University of Music and Drama, Germany

#### **Transition Shows the Potential of Both Worlds: How Does Musicological Knowledge Live in School Music Lessons?**

Music pedagogy can be taken as a “field of application” of musicological findings in various pedagogical contexts. In this case, the disciplines in musicology are understood as „suppliers“. But a closer look shows that „applying“ and „supplying“ musicological knowledge in the school class face many obstacles. At least two different logics, practices, and theoretical understandings fundamentally differentiate music knowledge in university and in school (in the differentiation of the disciplines and numerous music educational conceptions there are many more!). Considering these differences in the understanding of the subject, what findings of musicology transfer to school? In recent years, great attention has been paid in Europe and particularly in the German-speaking countries to a successful transition from teacher training to being a teacher (Bundesministerium für Bildung und Forschung, European Commission 2010). In this keynote, the focus lies on the transition phase from music teacher training to teaching in the music room. What do student music teachers take on board from their musicology lectures and seminars when planning and conducting school lessons? How do they deal with the different conceptions of music knowledge in research and school? How do they experience their changing identity in dealing with music in both worlds? What function do media and materials from both contexts (university and school) play? And what role do mentors and university lecturers play during this transition? The explanations are based on qualitative research in Austria on mentoring in music (Malmberg 2018) and investigations within the framework of the „Praxisjahr Schule“ at the German University of Music and Drama Rostock.

In addition to naming and analyzing differences and translation difficulties, the lecture also seeks to identify potentials and approaches that can make the transition productive for both worlds (university/ musicology and music education).

#### **References**

- Bundesministerium für Bildung und Forschung, <https://www.qualitaetsoffensive-lehrerbildung.de/> [2.4.2019]  
European Commission (2010). *Developing coherent and system-wide induction programmes for beginning teachers: a handbook for policymakers*. [http://ec.europa.eu/assets/eac/education/policy/school/doc/handbook0410\\_en.pdf](http://ec.europa.eu/assets/eac/education/policy/school/doc/handbook0410_en.pdf) [30.3.2019]  
Malmberg, Isolde (2017). Transitions between Art and Pedagogy. Mentoring Music Teacher Novices in Austria. *Global Education Review*, 4(4), pp. 39-53.

**Isolde Malmberg** is professor for music education at the Rostock University for Music and Theatre (Germany). From 2004–2016 she was senior scientist and assistant professor at the Institute for Music Education (University of Music and Performing Arts Vienna, Austria). In 2010 she earned her PhD on the subject of “Project Method and Music Education”. Before that she has been music teacher in Viennese secondary schools and mentor for teachers novices. She is vice-president of the EAS (European Association for Music in Schools), chair of the EAS editorial board and member of the Editorial Committee of ISME’s International Journal of Music Education. Current research interests: the passage between university and school music teaching, mentoring novice music teachers, transculturality and design-based research methodology.

---

## PAPER PRESENTATIONS

**Elena Alessandri**, Lucerne University of Applied Sciences and Arts, Switzerland

**Antonio Baldassarre**, Lucerne University of Applied Sciences and Arts, Switzerland

**Katrin Szamatulski**, Lucerne University of Applied Sciences and Arts, Switzerland

**Victoria J. Williamson**, The University of Sheffield, UK

### **Work in Progress: Developing a Model of Criticism of Classical Music Recordings**

In the classical music world, professional critique has a rich tradition as a leading agent in the discourse and evolution of its genre as well as the consecration of artistic products. However, there has been little structured enquiry into the way music critics make sense of and communicate their listening experiences.

In our study, we focused on one common form of music critique, namely written reviews of classical music recordings, to develop a descriptive structured model of the content of critics' judgements.

We analysed 845 reviews of classical piano recordings published in the Gramophone magazine (1923-2010) to develop three models that describe what critics discuss and what reasons they adduce to support value judgements. Next, we collected further 120 reviews published between 2015 and 2018 in 8 major newspapers and music magazines in UK, Germany, and Switzerland. Based on a preliminary analysis of this second set of reviews, we merged the three models from the Gramophone study to form a new comprehensive model of review content. The new model identifies nine elements of the recording performance discussed in reviews and three main statement families: description, evaluation, and meta-criticism. Descriptive judgements entailed comments on primary (e.g. tempo, energy), supervenient (e.g. character, style), and contextual (e.g. place in the market) qualities. Within evaluation, ten main criteria were identified that focused on the aesthetic (e.g. intensity), achievement (e.g., sureness), and product (e.g., collectability) value of the recording as well as on its context-dependent novelty and suitability. These findings offer the first structured model of music critique content based on a corpus of reviews from different outlets, cultural and linguistic settings. They add novel empirical grounds for current discourses in aesthetics and music reception by capturing the focus of expert critics' listening and what they believe makes for a great piano performance.

---

**Stefan Alschner**

University of Music Franz Liszt Weimar, Germany

### **The Heldentenor Joseph Tichatschek – Relations between Repertoire and the Image of the Heroic Singer**

Joseph Tichatschek was one of the most admired singers of the 19<sup>th</sup> century. His importance for the reception of Richard Wagner's early operas cannot be underestimated as he created the leading parts in the world premieres of *Rienzi* and *Tannhäuser*. Furthermore, Wagner himself admitted that he wrote the part of Lohengrin with Tichatschek's voice in mind. Today Tichatschek is regarded as the first Wagner- and Heldentenor of the 19<sup>th</sup> century. The dramaturgical and musical-stylistic concepts behind the voice categories of the 19<sup>th</sup> century opera like Heldentenor, dramatic soprano or Soubrette are amongst others shaped by sociological processes and developments of their time. The question is, whether these operatic role models are not only shaped by but vice versa shape sociological processes like the reception and creation of specific singer-identities.

Based on Tichatschek's repertoire as a Helden- and Wagnertenor as well as his letters and other documents, which are persevered in the singers inheritance as part of the Wagner collection in Eisenach, it is possible to study possible relations between the repertoire and the tenor's image or respectively his identity as an artist. The letters contain specific information on which parts of his repertoire and aspects of specific works played an important role for the singer. Working with different definitions of the heroic, the presentation of Tichatschek in his own letters as well as seen from other perspectives is set into relation with heroic aspects inherent in selections of his repertoire. Thus, it can be examined how heroic categories presented in dramaturgy and musical composition interact with the creation of heroic identities. This proposed interconnectedness of repertoire and identity forms an important aspect of the reception of the 19<sup>th</sup> century artist and singer.

---

**Toni A. Bechtold**, Lucerne University of Applied Sciences and Arts, Switzerland

**Florian Hoesl**, Lucerne University of Applied Sciences and Arts, Switzerland

**Olivier Senn**, Lucerne University of Applied Sciences and Arts, Switzerland

### **On the Perception of Rhythmic Complexity by Musical Experts and Non-Experts**

Groove research has found rhythmic complexity in the form of syncopation to affect the experience of groove (i.e. humans' urge to move in synchrony with the music). This effect was moderated by musical expertise: for musicians, syncopation was positively associated with groove, but it had no effect on non-musicians. Potentially, this difference might be explained by a less accurate perception of rhythmic complexity in non-musicians compared to expert musicians.

The present study investigates whether the perception of rhythmic complexity in non-musicians differs from the perception in expert musicians.

Six popular music four-bar drum patterns ranging from a simple backbeat (Michael Jackson: "Billie Jean") to a highly complex, syncopated pattern (James Brown: "I Got The Feelin'") were reconstructed on the basis of audio samples. 15 musicians (5 female, mean age 28.6 ±4.5) and 13 non-musicians (6 female, mean age 31.5 ±6.4) listened to all 15 pairwise combinations of the six patterns and decided which pattern from each pair was rhythmically more complex (= "win").

A Poisson regression model was fitted to the counts of wins. Participants perceived differences of complexity across the six drum patterns ( $p < .001$ ). The pattern-expertise interaction was not significant ( $p = .878$ ). There is little evidence that musicians and non-musicians perceived the complexity of the six drum patterns differently. We have no reason to believe that non-musicians are less capable of perceiving rhythmic complexity than musicians. So, if non-musicians' groove experience remains unaffected by complexity, this is not because they cannot hear the difference between a simple and a complex rhythm. As a next step, we might investigate how rhythmic complexity affects the interest and aesthetic experience of musicians and non-musicians.

---

**Maria Borghesi**

Hochschule für Musik - Dresden, Germany

### **Italy and Germany in the Mirror. The Case of the Italian Reception of J. S. Bach**

In the last two decades, musicology has seen a growing interest in cultural reception studies. Regarding J. S. Bach, published studies concern his performance history and his reception in Germany, Switzerland, France, UK, and Australia. My research deals with the reception of J. S. Bach in contemporary Italy (1950-2000). Indeed, until now little attention has been dedicated both to Bach's reception in Italy and to the 20th-century Italian music culture. This paper aims to identify how Italian cultural peculiarities affected the process of Bach's reception, and to consider the impact of the debates around Bach in the Italian definition of 'Germanic'. The study focuses on three intertwined spheres of music culture: musical didactic, scientific and popularising bibliography, and the broad panorama of live and recorded performance. A specific focus concerns the reception of Bach's Lutheran sacred works in a traditionally Catholic country. A multidisciplinary perspective is applied by combining concepts and methodologies elaborated by historical musicology with tools from history, sociology, and ethnography.

The study gives a global overview of the process of Bach's reception as the result of a three-level dynamic: the need for Bach's Italianisation, the unmediated absorption of stimuli coming from abroad, and the re-elaboration of imported cultural instances. Secondly, it shows how Bach's reception served as an agent both in the self-definition of Italianità and in the Italian cultural construction of German identities during the Cold War. Finally, it enhances the broader reflection on globalisation and its impact on peripheral cultures.

---



**Gwyneth R. Bravo**  
NYU Abu Dhabi, UAE

### **Conflicted Identities: Agency, Autobiography, and Memory in Viktor Ullmann's Piano Sonata No.7**

The final movement of Viktor Ullmann's Theresienstadt composed Piano Sonata No. 7 is a theme and variations on Yehuda Sharret's Zionist song "Rachel," which was sung in the camp. In the densely-sounding counterpoint of the movement's culminating fugue, the song's melody is juxtaposed with the Lutheran chorale "Nun danket alle Gott," the 14th century Hussite Hymn „Ktož jsú boží bojovníci," and articulations of B-A-C-H to create a rich nexus of musical references, resonant with historical, political, and autobiographical meanings. Born in Teschen during the waning years of the Austro-Hungarian Empire to Jewish parents who converted to Catholicism, Ullmann was baptized and, later, came of age as a soldier in the Habsburg Army during World War I. Moving to Prague to work at the New German Theater in 1919, Ullmann was active as a composer, conductor, and pianist in this cosmopolitan capitol, where the most decisive issue shaping ideological debates was the fraught coexistence of Czechs and German Bohemians, with the Jewish community caught between their competing nationalist claims. Deported to Theresienstadt in 1942, Ullmann completed his sonata, dedicated to his three children, in August 1944. While the initial movements recall important themes from the composer's earlier compositions, the final set of variations and fugue—"Thema, Variationen und Fuge über ein hebräisches Volkslied"—suggest an acknowledgement of his shared experience in Theresienstadt where, for the first time, with only one exception, he engaged with Jewish music. Drawing on the scholarship of Ingo Schultz and David Bloch, as well on Gell's conception of agency, my paper provides an interpretive framework for exploring the sonata as a form of autobiographical and social discourse, which, in the tensely sounding synthesis of the final fugue, can be heard as Ullmann's negotiation and reconciliation of the conflicted histories that shaped his personal and musical identities.

---

**Marco Brescia**  
Universidade NOVA de Lisboa, Portugal

### **Organ music at the Cathedral of Santiago de Compostela (18th and 19th centuries): repertoire, instruments and musical practice**

The Cathedral of Santiago de Compostela had at its service one of the most prestigious musical chapels of Spain. Thereby the post of chapel master – as well as the organists' function – was occupied by the greatest musicians of the time. The splendour ascribed to the cult of Spain's patron saint was also reflected in the magnificence of the paradigmatic ensemble of double organs built by the renowned organ maker Manuel de la Viña between 1704 and 1712. Later, these instruments were enlarged in 1777 by organ makers Gregorio González and Manuel Sanz and reconstructed by the organ maker of the cathedral, Pedro Méndez de Mernies, around 1835. These transformations responded, by one hand, to the needs of the organ repertoire of each historical period, closely attached, by the other hand, to the technical innovations concerning the intrinsic evolution of the Iberian organ-making. The musical archive of the Cathedral of Santiago still preserves three historic organ books: one anonymous providing 24 organ pieces by the eminent composer Josep Elies (Barcelona, 1687 – Madrid, 1755), Joaquín Sánchez Organ Book (1769) and Melchor López Organ Book (1781). Besides that, the Museo Orgánico Español by Hilarión Eslava (1854), the most important 19<sup>th</sup> century organ printed anthology, presents a significant Ofertorio by Antonio Sanclemente, main organist at the Cathedral of Santiago de Compostela at the time. Focused on music performance studies as output of agency and identity, this paper proposes the approach of the organ repertoire played in the Cathedral of Santiago during the 18<sup>th</sup> and 19<sup>th</sup> centuries and its close relation to the original De la Viña organs and their subsequent transformations, taking also under consideration liturgical and social-cultural constraints, to give a scientific support for a historically informed performance of a relevant Spanish organ repertoire.

**Irina Capriles**, Universitat de les Illes Balears, Palma, Spain  
**Adriana Ponce**, Illinois Wesleyan University, Bloomington, USA

### **Simón Díaz and the 'Tonada Llanera': the forging of a modern Venezuelan identity**

Simón Díaz is a Venezuelan popular musician often credited with having revived the Tonada Llanera--a genre of distinct characteristics from the Venezuelan (and Colombian) plains, which was originally associated with the milking and raising of cattle. Savvy and charismatic, with a profound knowledge of the music and costumes from the area and an extraordinary talent to avail himself of opportunities he both forged and encountered, Díaz arrived in Caracas from the plains in 1949, at a point in history where the country was clearly grappling with issues of identity and modernity. In a process not unlike that which the country was undergoing, Díaz spent his first few decades in the capital exploring a variety of occupations and opportunities that presented him as actor, comedian, composer, and singer of a number of popular genres. By the early 1980's, however, he was emerging as a very prominent figure in the preservation and dissemination of the cultural patrimony from the plains and, by and large, Venezuela. Always projecting a simple and affable persona, he had begun to shed the almost caricaturesque traits he had assumed on radio and TV for years, to develop an almost didactic, genuine, and rather endearing persona, intent on sharing his personal experiences of life in the Plains in all its breadth, richness, and joy. Hand in hand with this, went a more exclusive cultivation on his part of a musical repertory that would become inextricably associated with him, the Tonada Llanera.

The current presentation examines the musical and poetic characteristics of the genre in question and traces its dissemination as part of a deliberate process of cultural preservation, whereby it captured a rather „romanticized“ vision of peasant life and became emblematic of Venezuelan identity. In so doing, our presentation argues for both the composer and the genre as powerful agents shaping national identity in Venezuela during the last couple of decades of the 20<sup>th</sup> century.

---

**Teresa Cascudo García-Villaraco**  
Universidad de La Rioja, Spain

### **¡Viva España!': the soundscape of patriotism in Spanish cities during the Spanish-American War (1898)**

The "Marcha de Cádiz" is the pasodoble that closes the first act of the "comic-lyric-dramatic national episode" titled Cádiz (1886). Its lyrics even included the explicit and musically emphasised exclamation "¡Viva España!". All the musical numbers of the score, signed by the composers Chueca and Valverde, were "pills" of patriotism, but this pasodoble stood out among them. This communication focuses on how the "Marcha de Cádiz" built public space in many Spanish cities in 1898, the year of the Spanish-American War. This historical event has been fatalistically interpreted for years. However, recent historiography has started to emphasise the social and political meaning of colonial war in Spain at the time—few years after the Bourbon Restoration (1874)—both as propaganda and reinforcement of the liberal state. This is the correct point of view to address the public manifestations of plebeian enthusiasm that took place in 1898 in response to the war campaigns. That year, the "Marcha de Cádiz" was one of the most reiterative elements of the soundscape of a large number of Spanish cities. This paper will identify the musical reasons why the "Marcha de Cádiz" became a singular success, and it will focus on its role in the contemporary soundscape as a creator of ambience, but also as a way of expression of collective identity through emotional association. The "Marcha de Cádiz", known for its corporal impact and easily recognisable by its sonic characteristics, dramatised the unity of the national body, between elites and mass, in war times.

**Jen-yen Chen**

National Taiwan University, Taipei, Taiwan

**State Religion, Personal Faith, and Musical Participation in the Chinese Catholic Community of Postcolonial Macau**

Historical and anthropological studies of Macau have emphasized the liminal condition of this southern Chinese territory's residents during the twentieth century, "caught" between a Portuguese colonial regime closely allied with the Roman Catholic Church and an increasingly assertive Chinese nationalism. This paper will examine how Macau's Catholic believers have actively negotiated a distinctive personal sense of their faith amid such a fluid political environment, in part through intensive participation in religious musical activities, and aims to investigate the position of these believers in relation to shifting balances of political power. The agency of the members of this community indicates that they cannot be regarded principally as subjugated colonial subjects or representatives of a new Chinese ascendancy. Their positive, enthusiastic engagement with Catholic liturgical music, including the traditional genres of plainchant and vocal polyphony as well as new vernacular forms encouraged by the Second Vatican Council, provides evidence for their own active formation of identity. The results of this research are based upon ethnographic fieldwork carried out among members of Macau's Catholic community as well as the study of documentary records (including the bulletin of the Macau Diocese and published reviews of performances of sacred music). Without abandoning the notion of epistemic violence central to discursive analyses of intercultural encounters, I focus equally on agency in order to offer a counterbalancing emphasis upon individual persons and their distinctive life stories. Microsocial and macrosocial levels of meaning are both of crucial value in the study of culture; hence, Macau's Catholics have grappled with powerful legacies of Lusocentrism and Sinocentrism, yet also constructed a distinct identity which stands apart from these broad ideological contexts, drawing upon the resources provided by their liminal status.

---

**Wai-Ling Cheong**

The Chinese University of Hong Kong

**Identity in flux: Chineseness in Lu Zhongrong's twelve-tone music**

**Luo Zhongrong** (b. 1924) is widely acclaimed for his publication of the first twelve-tone work in China shortly after the Cultural Revolution subsided. "Picking Lotus Flowers along the Riverside" (1980), a short solo song with piano accompaniment, is almost textbook-like in its use of Schoenberg's twelve-tone method. What sets it apart is, however, its use of the anhemitonic pentatonic collection in the making of a Chinese identity. Twenty years later, Luo published *Notes from Luo Zheng's Canvas*, his only work to have named a painting as a major source of inspiration. By then his twelve-tone writing has gone through substantial changes. A profusion of pentatonic collections are featured, each of which partakes in an unyielding process of twelve-tone completion—a prolonged series of pentatonicized twelve-tone segments thus runs through the work.

This paper examines how Luo treated the pentatonic collection as an aesthetic abstraction of Chineseness, the formation of an identity central to his composing with the twelve tones. I invoke the concept of aesthetic abstraction to argue how Luo might have kept the aforementioned identity in flux in order to complicate and thereby enrich it. Although the pentatonic collection can be presented as gestures evocative of traditional Chinese music, this potential is frequently suppressed. With recourse to such western techniques as pointillism and micropolyphony, the pentatonic collection is often presented as modernist rather than traditionally Chinese in appeal. Since the modernist face of the pentatonic collection may serve as an aesthetic abstraction of its traditional face, it becomes doubly abstract. I contend that it is this abstraction at two levels—the shifting identity of being modernist or traditionally Chinese—which enables Luo to meaningfully fill Luo Zheng's canvas with a plethora of pentatonic collections, and to lay this structure down as a cornerstone of his twelve-tone compositional system.

---

**Maria Alexandra Iñigo Chua**

University of Santo Tomas, Manila, Republic of the Philippines

### **Music at the Margins: Music Transculturation in Nineteenth-Century Colonial Manila**

Colonialism, a factor in global modernity, was responsible for transformations of world cultures. It spawned cross-cultural encounters and was instrumental in the diffusion of dominant Western ideologies and ideas. It was a critical agent for cultural transformation as the colonized were subsequently brought under the control of the empire. The colonization of Las Islas Filipinas beginning in the sixteenth-century was a crucial juncture in world history. Romanticized in historical accounts as the meeting of the East and the West, Spain's presence in this archipelagic region fashioned a whole new hybrid culture that mixed divergent cultural sensibilities.

In this paper, I examine aspects of the music transculturation process brought about by the rise of music capitalism in nineteenth-century colonial Manila, prompting secular European popular music to thrive that triggered the unfolding of transnational music genres. It can be argued that the institution of the music market in this marginal colony in this part of the globe fostered the practice of music composition in which the locals got engaged in the creative aspect of music writing and publishing. Utilizing composed-music from the period, it seeks to understand the process of musical transculturation that negotiated the entanglements of the local with the predominant globalizing ideologies such as capitalism, industrialization, secularism and later nationalism as embodied in the music compositions of a pioneering native composer of the period, Julio Nakpil (1867-1960). His music, though syncretic and influenced by European music traditions, has contributed to the articulation and development of a socially constructed identity of the Filipino people.

---

**Siwat Chuencharoen**

University of Bern, Switzerland

### **National Anthem of Thailand: the song that configures the national identity**

The current national anthem of Thailand is an outcome of the Siamese revolution in 1932 which has changed the country's sovereign from absolute monarchy to democracy. At the same time, aiming to modernize the country, the new government pursued several cultural reforms by adopting western culture as a guideline. Thus the new concept of national identity was formed under these circumstances and it is still present in the modern Thai society nowadays.

The study explores three different — but coherent — perspectives on the national anthem in order to reveal components of the „invented“ national identity which the government intended to establish in the society. These three perspectives are the historical origin of the anthem, its musical aspects and its social impacts. The aim of the study is trying to answer the question: what makes Thai society, even nowadays, depend so much on their national anthem?

---

**Giuseppina Crescenzo**

Goethe Universität Frankfurt am Main, Germany

### **The “Neapolitan musical school”: identity and diffusion of a myth**

What is the contribution of the Musikwissenschaft to its beginnings in the nineteenth century in the creation and diffusion of an identity myth such as the “Neapolitan musical school”? What kind of historical and stylistic narratives of the events did transform the concept of “Neapolitan School” into a widely diffused symbol of a specific society and also into a symbol of the „Schöne Zeit der Musik”? This research started with a careful reading of the early histories of music by German pioneers such as R. G. Kiesewetter and A. W. Ambros, and other kind of sources such as periodicals (starting with the Allgemeine Musikalische Zeitung), until H. Abert claims on Mozart influenced by the Neapolitans such as Piccinni and Paisiello. The intense debate on the role of the “Neapolitan School”, started with reference to an ideal chain of masters developed in Naples without break from the end of 15th century to the 19th century, allowing to identify the glorious myth of the excellence of the Italian music with this supposed “Neapolitan School”. Only since 1960’s the term “Neapolitan School” was discussed and almost erased from the musicological terminology - a debate started at the eighth Congress of the International Musicological Society in New York 1961 - and only in very recent times a new vision was proposed: the existence of a real “Neapolitan School” active in Southern Italy during the seventeenth - and eighteenth-centuries and based on the pedagogical system of the early Conservatoires, invented in Naples.

The aim of the study is to reconstruct the evolution of a concept, the “Neapolitan Music School”, defining problems of reception and interpretation of the musical identity as a significant part of the Italian Music produced and consumed before 1800. After two centuries from the first problematic approach of our pioneers to the concept “Neapolitan School”, it is today possible to conceive it as an useful keyword to access to a specific identity context.

---

**Gabriela Currie**

University of Minnesota – Twin Cities, USA

### **Cosmopolitan Entanglements and the Early Music World of Kuča**

Textual and iconographical evidence suggests that, in the middle of the first millennium CE, musicians played key roles as cultural agents, mediators, and communicators in the oasis-kingdom of Kuča, situated on the northern branch of the Silk Road straddling the Tarim basin (Xinjiang, China). One of the major powers in the area at that time, Kuča was an established center of Buddhist teachings and a key site of cultural and linguistic exchanges. Cave paintings in the Kučean Kizil complex documenting Buddhist iconographic traditions—as mediated through dynamic cross-cultural artistic interactions—together with textual sources in more than half a dozen languages and several different scripts, point toward a cosmopolitan cultural environment positioned at the intersection of Indian, Persian, and Chinese linguistic and aesthetic spheres.

My presentation takes as its point of departure an account of a sixth-century encounter illustrating the interplay between agency and identity in this cultural context. In the Suishu (Book of Sui) we are told that the Kučean musician Sujjiva introduced his audience at the Chinese court to the seven ‘western modes,’ which modern scholars have identified as relating to the contemporaneous Indian grāmāragas. I contend that this musician must be understood not merely as a conduit of Indian music conceptualizations into the Chinese sphere, but rather as an agent of the mature contemporaneous musical culture of Kuča; and further that his cultural identity can be reconstructed at least in part through a careful exploration of the depictions of musical instruments in local Buddhist art, in conjunction with the music terminology culled from the hitherto neglected corpus of fragmentary texts from his native kingdom. I thus advance the notion that Kučean musical identity resides in entangled musical world of objects, terms, and conceptualizations of multiple provenances, and expresses the synergies of an intense cultural cosmopolitanism.

**Per Dahl**

University of Stavanger, Norway

### **Stravinsky beyond the wave of Neoclassicism**

Stravinsky's oeuvre is often divided into three periods; Russian, Neoclassical and Serial. While the identification of the Russian and Serial periods are mainly made by reference to the composition methods and traditions, concepts from Stravinsky's writings and conversations with Robert Craft seems to be the characteristics used to identify his Neoclassical period. In this paper, I will contrast Stravinsky the literate with Stravinsky the musician. To identify his music with the characteristic concepts of neoclassicism is partly to give too much weight to his agency for neoclassicism as an aesthetic superstructure in music. The communicative modes in which Stravinsky present his music and his ideology does not make a direct translation or transition reliable. By comparing his verbal utterances regarding music with his inconsistent utterances on musical works (both verbal and as a conductor), we find that there is quite often a discrepancy between ideology and practice. The arbitrariness of the language makes clear that the link between the sign/symbol/ideology and its counterpart in the real world (the product/expression/context) needs a kind of logic to establish the connection. This logic is more complex than Stravinsky presumed in his Saussurian understanding of language. In many descriptions of Stravinsky's life and work, a shortcut is made. His music is identified in a way that supports the history of Stravinsky as the champion of neoclassicism. There are multiple examples in his music that can support such a characterisation. However, I will focus on Stravinsky the musician, as we can meet him in his recordings and recording sessions, and his utterances made beyond the wave of neoclassicism. By that, I hope to bring some nuances to the historiography of Stravinsky in the interplay between agency and identity in our reception of his music.

---

**Adriana De Feo**

Universität Wien, Austria

### **Agency and Morality in Apostolo Zeno's *drammi per musica***

Through the analysis of the poetic conception of Apostolo Zeno's *drammi*, which marked a milestone in the history of opera theatre, one can go beyond the concept of aria as a static moment, in which the character's mental and emotional disposition is explained ad spectatorem.

Even though the moral commitment of his libretti is known, it has not been noted until now that his "verseggiar sentenzioso" [moralizing poetry] is present above all in the arias, which, far from being merely a moment of reflection, turn out to be essential to the development of the dramatic action.

Zeno's poetics is bound to the customs of Venetian leisure class and Viennese court society, and paves the way to the Enlightenment and to its concept of human beings that evolve and start deciding on their own fate. The moral-didactic function of Zeno's *drammi* is evident in the evolution of the characters: they are no longer static as in the Baroque theatre, but characterised by their aspiration towards a noble self-control (countenance). Moreover, they show capability to improve, thanks to the positive example of the virtuous hero, the themes of generosity and forgiveness being the moral axis of the libretto.

Through poetic and music examples from some of his most significant libretti such as *I rivali generosi*, *Eumene*, *Faramondo*, *Venceslao* and *Nitocri*, I will analyse the importance of acting and agency in Zeno's *drammi*, linked to the development of the characters. In my paper I will show how this author's philosophical insight illustrates the moral aspect of human behavior. This is particularly evident in the arias, where he points out the characters' psychological motivations that act in a determined socio-cultural context, giving us an understanding of agency on the eighteenth century opera stages.

---

**Marlies De Munck**

University of Antwerp, Belgium

### **Searching for the Human Face in Music**

In his essay 'The Grain of the Voice' of 1972, Roland Barthes made a case for idiosyncrasy in classical music. As a metaphor of the performer's personality shining through the music, the 'grain' can be understood as a challenge to the tendency towards ever greater transparency of the performer. It points at the increasing difficulty of singers and instrumentalists in the classical tradition to develop their own voice. In this presentation, I look at the philosophical premises of this difficulty in order to connect it to broader emancipatory currents in society today. Central to the argumentation is the regulative role of the musical work and its concomitant ideal of *Werktreue* as described by Lydia Goehr. Instead of a genuine creator, she showed, the musical performer became conservator of the 'imaginary museum of musical works'. The romantic ideal of total submission to the work continued into modernist aesthetics and, as Richard Taruskin argued, even influenced non-classical performance practices like jazz and early music. Recording techniques further played into the idea that a performer is a medium, not a source. Today, this idea is contested by an increasing number of performers in search for their own voice. A wide range of concrete examples shows how contemporary performance ideals have direct impact on the artistic freedom and well-being of musicians. The cases show that what is at stake is not just a matter of changing musical taste. As a result of a common historical and philosophical evolution, the search for the human face in music is consistent with larger contemporary movements, such as the me-too movement and climate protest, which all strive for the rehabilitation of particularity.

---

**Anne E. Ewing**

University for Music and Performing Arts Vienna, Austria

### **Genre – Gender – Genius: Beethoven's Bagatelles Op. 33 between the sociology of historical performance praxis and present-day analysts' expertise**

This paper explores the notion of Beethoven's Op.33 Bagatelles (published 1803) as incongruities in the historical shaping of Beethoven's identity as a musical 'genius', and the agency of 20<sup>th</sup>- and 21<sup>st</sup>-century contributors to the analytical discourse on Beethoven's keyboard works in biased epistemological perspectives on Beethoven's keyboard oeuvre through, by and large, circumvention of the seven pieces contained in this opus.

In early 18<sup>th</sup>-century Vienna, the distinction between repertoire for the *Kenner* and repertoire for the *Liebhaber* was already well established, as were the social spaces in which these repertoires were performed. Women, rarely included in the realm of the *Kenner*, were agents in the dissemination of *Liebhaber* repertoire – music so categorised for its incompatibility with the ideals of musical 'greatness', and certainly, with 'genius'. Such 'greatness' was also inextricably connected to levels of social class, with the *Liebhaber* being perceived as inferior. These distinctions could be seen to have been paralleled in Beethoven's concurrent use of opus numbers and a simple numbering system (Nr. instead of Opus or Oeuvre) for keyboard works published between 1793 and 1810. The Op.33 Bagatelles were, however, the first of Beethoven's shorter keyboard works to be included in his main opus, making them a conspicuous omission from analytical discourse.

What is it that typically excludes this opus from analytical investigation of our time? Is it really the pieces themselves? The pieces Beethoven denoted as part of his main opus? I suggest their exclusion lies more in the sociology of knowledge of music analysts concerned with Beethoven's (keyboard) oeuvre, with implicit biases relating to the gender of agents historically connected to the performance praxis of such works, the gender of 'genius', music that is aesthetically 'right' or 'wrong', and research areas of authorial prestige hindering comprehensive conceptions of Beethoven's compositional acts.

---

**Nicolò Ferrari**

University of Huddersfield, UK

### **Crusading identities and fifteenth-century L'homme armé Masses**

The question of the relationship between the first L'homme armé Masses and the Crusades has been widely debated in musicology, with scholars focussing especially on the role played by the Dukes of Burgundy and the Order of the Golden Fleece. More recently it has been argued that this tradition can be related to the definition of the identity of the prince, and it has also been highlighted the role played by the enigmatic canons in the six anonymous Masses in the manuscript NapBN 40 that would enhance the relationship between these settings and the promotion of a Crusade against the Turks by the Dukes of Burgundy. Yet, to fully understand the cultural dimension of this unique phenomenon it is necessary also to focus on the importance that crusading identities played in this period.

In this paper I will argue how the artistic patronage related to crusading propaganda can be linked with matters such as the definition of identity and the strengthening of political power, highlighting how being identified as a crusader played a crucial role in the European ruling families. I will place the L'homme armé early tradition, and in particular the six Neapolitan Masses, within this cultural context, with the help of recent historiography on Crusading. I will show that these settings may have been part of a wider effort of propaganda linked with the Dukes of Burgundy's attempts to identify themselves as crusading leaders, analysing how Philip the Good and Charles the Bold used this propaganda with different aims. Finally, I will underline the relationship of the Neapolitan settings with Burgundy, Naples, and Hungary, by assessing the role that Beatrice of Aragon might have played in relation to the crusading movement.

By doing this I hope both to assess the role of the early L'homme armé tradition within the cultural framework of the late medieval crusading movement and to evaluate the expression of crusading identities via the production of musical and material culture.

---

**Rachael Fuller**

Boston University, USA

### **Transspecies Cosmic Beings: Cyborgs and Cacti in Steven Snowden's *Land of the Living***

In 2012, Steven Snowden premiered *Land of the Living*, a collaborative piece for amplified cactus and electronics. Snowden plays the amplified cactus by plucking, swiping, and bowing the cactus's fragile needles as dancer Rosalyn Nasky crawls and writhes in an insect-like manner wearing spindly stilettos. The connection between Nasky and the cactus (sometimes named Cathy) is deeper upon further speculation: Nasky's relationship with the cactus extends beyond a connection between man or woman and human or plant, instead blurring the lines of man, woman, human, and plant. When asked if his cactus was more than an instrument, Snowden responded, "The cactus is my duo partner... it kind of looks like a human head, I don't know –she does take on a personality." When Snowden likens his cactus to a human female, he creates a transspecies connection that demands a rethinking of identity, the body, and the domination of other bodies. Donna Haraway's *Cyborg Manifesto* interrogates the human existence by asking, "What is human?" in the face of growing technologies and complacent humanity. In this paper, I will examine Snowden's *Land of the Living* to explore the different levels of human and plant interaction within music in order to reinterpret the liberal human subject through Elizabeth Povinelli's geontopower, which forces us to reexamine the ways in which we treat each other – humans and nonhumans alike. We cross borders by accepting different species as autonomous beings that deserve the same level of agency as humans. I will argue that in plant music, humans and plants have the ability to coexist within fluid power structures and agency. When Snowden takes control of his cactus, he dominates another body. Although he lets this body speak, he manipulates the cactus in order to make it speak with his notation. I will explore how the body, whether it is played, plucked, and bowed, or playing, plucking, and bowing, uses touch to both understand and violate other bodies.



**Humberto Galindo Palma**  
Conservatory of Tolima, Colombia

**Nationalism and cultural diplomacy in the construction of musical heritage in Colombia:  
The Italian Musical Legacy**

This work presents the impact of Italian musical migration in Colombia in the mid-twentieth century. This analysis proposes, based on documentary archives of the Tolima Conservatory, on the construction of its prestige, its strategies of transnational relationships between Latin America and the world, from the academic and popular music, exemplified in the history of its Conservatory as a recognized institution of that tradition in Colombia, as an actor of cultural diplomacy and the consolidation of the country's current musical legacy. The presence of these musicians in diverse fields such as musical academies and the country's first orchestras, reveals historical circumstances that anticipate what happened in its Conservatory, with the enlistment of Italians between 1936 and 1950. The present study aims to document and establish the sociopolitical relationships of Italian musicians and Colombian cultural diplomacy during the period of La Violencia. Also, seeks to analyze its relationship with the Ninth Pan American Conference, which served as a boost to the choral group tours of the Conservatory around the world, until the mid-70s, directed by the Italian masters. The main source of this study is the official archives of the Tolima Conservatory dating from 1906 to nowadays, and personal documents of the Italian musicians, that included the follow-up to the phenomenon of the music publishing industry between Italy and Latin America, in which these musicians participated. This information is contrasted with a wide record of the local and national press, which allows establishing the scope of the political situation where these musicians acted. This work allows expanding a perspective of analysis on the role of the Italian musical migration in Colombia, and in the international agendas of music diplomats since the mid-twentieth century between America and Europe.

---

**Germán Gan-Quesada**  
Autonomous University of Barcelona, Spain

***Echoes from Sepharad. Sephardic Music and Cultural Politics in Spain during the middle Francoism  
(1950s-1960s)***

The overwhelming availability of studies concerning the musical repertory of Sephardic oral tradition sharply contrasts with the almost absolute lack of references on the 20<sup>th</sup>-century Spanish concert music repertory inspired by Sephardic musical or literary sources. However, the inventory of this repertory is far from being limited or negligible: even at a preliminary stage, it reaches more than forty compositions, that have not deserved enough analytical approach, for cultural studies about the recovery of the Sephardic heritage in Spain have usually obliterated its musical dimension.

This paper focuses on the first stage of this process (roughly 1951-1967), and particular attention is intended to be drawn to 'Sephardic' works related to different levels of promotion by diverse musical agents, from institutional-promoted compositions to more individual initiatives. For instance, the task of diffusion of the musical repertory of Sephardic oral tradition undertaken by Sofia Noël (born Sofia Heyman), who actively devoted to this music after her settling in Spain in the early 1940s through concerts, recordings, broadcast programs, and the commission of several new series of Sephardic songs by modern Spanish composers.

Through the use of a methodological frame taken from the theories of preservation of the ethnic and social «otherness» and from the discussion of the Orientalist bias and the possibilities of multicultural fusion and diversity, it will be stated that the promotion of Sephardic culture in the mid-20<sup>th</sup> century, both of oral origin or newly composed, was mainly part of a conscious strategy of cultural appropriation by Francoism's propaganda politics. Nevertheless, some private initiatives, as Sofia Noël's, met a more 'emic' point of view on musical agency and decisively contributed to the current growing normalisation of Sephardic heritage (and music) in Spanish culture.

---

**Lyudmila Gauk**

HK Research Institute Seoul, South Korea & High School of Music of Sakha Republic, Russia

### **National Identity in Arthur Lourié's View: Theory and Practice**

At the turn of the twentieth century, the issue of the national identity in Russian music commonly is associated with a "collective mind" and manifested by means of the citing folkloric tunes or the conveying national dances' rhythms. A Russian-born American composer, Arthur Lourié (1891-1966), viewed this issue from another angle. He stated that the national identity is expressed if and only if belonged to one's nation an individual expresses his personal identity. He argued that all the composers need, is thinking of his work and doing his work. The motives, intonations, and rhythms of a composer's homeland are nourishing his inner self all his life, it caused the national identity of his music becomes apparent naturally. The questions are solely what music marks are considered belonging to the Russian nation and how they are determined in a music piece.

The paper deals with a few essays from which the separated clauses related to the topic, were derived and interpreted. They are an Object and a Subject in music; the Synthesis of Melody, Rhythm, and Harmony; the Primitive as a mark of the national musical language's element and the ratio of elements' self-dependence in a form; and the music Form as a Fact of a piece's presence.

The paper examines the opening song "Lament for Adonis" from the song cycle Greek Songs (1914) in order to testify the validity of Lourié's theory. "Lament for Adonis" has two natures belonging to Russia. The first one, a diminished eighth, represents the Russian Orthodox scale, Obikhod applied here as a structural arch of the music form. The second one, a trichord-motive in the range of a perfect fourth, is operated here as a structural atom for both, the melody and the harmony.

---

**Liran Gurkiewicz**

Independent Scholar, Israel

### **National Identity in Arthur Lourié's View: Theory and Practice**

Max Brod is known mainly as a writer and publisher of Kafka's works. Some significant part however, of Max Brod's creative output, was dedicated to musical composition. Although they are little known today - His body of work encompasses some 39 large opus numbers, which are understudied, and unperformed. This is despite their multifaceted unique contribution.

Brod's years in Prague, show him to be well rooted and grounded in the cultural European spheres, his compositions from the beginning of the century echo and reflect back the zeitgeist: the soundscape that might be found in works of many European 20th-century composers.

Social vicissitudes and the outcome of WW1 brought about new factors to the fore with the rise of nationalism: the determined trajectory of Brod's European identity wavered.

During those years, Brod's leaning towards his own Jewish heritage is made apparent - He becomes more and more active within Zionist circles and at the same time, shows an expressed interest in the melos of Jewish Eastern European music.

In 1939, following the Nazis rise to power, Brod emigrates to British mandate Palestine. Brod's compositions from these years reveal his own metamorphosis—from a thoroughly western European composer to a Jewish-Israeli one. His works are now constructed on those agencies and semiotics of the Israeli Mediterranean style while threading together in a unique synthesis the melos of the Jewish Eastern European music, to finally form and represent Brod's Jewish identity.

Relying on archival research, my paper will indicate the change that occurred in Brod's music - I will focus on Brod's 1945 programmatic piano Rhapsody, but will also view it on the backdrop of his earlier pieces from Prague. This paper offers a reevaluation of Brod contribution as a Composer, which is no less significant than his literary one.

---

**Sigrid Harris**

The University of Queensland, Brisbane, Australia

### **Beauties and Beasts: Music, Gender, and Transformation in Two Italian Renaissance Epics**

Lying at the heart of the tradition of poetry about music is a preoccupation with female singing and its implicit dangers. In the fifteenth and sixteenth centuries, the sirens, sorceresses, and nymphs that inhabited the mythical landscape inspired countless verses in which women were both blamed and praised for the power of their voices. The importance of early modern ideas about music and gender has been increasingly acknowledged in recent scholarship, with a number of seminal studies emerging on topics such as feminine music-making and the musical performance of noble male identity in the Italian courts. Nevertheless, less attention has been paid to the interrelationships between music, gender, and transformation found in two influential epics written for the court of Ferrara, Matteo Boiardo's *Orlando innamorato* (1494) and Torquato Tasso's *Gerusalemme liberata* (finished 1575, published 1581). These epics both echoed and shaped attitudes to music in early modern Italy. Within their pages, singing is deeply entwined with love, seduction, and magic; women's voices insidiously undermine masculine agency and identity, changing men's self-determination and *virtù* into effeminate inaction and powerlessness. Metaphorically or literally, noble male listeners are reconstituted into mute beasts; even the explicitly male performance of polyphony robs singers of their masculinity. This interdisciplinary paper will offer a contextualised reading of Boiardo's and Tasso's texts, arguing that these epics reveal deeply entrenched anxieties about the power of music to change its audiences. Despite the fact that musical performance was celebrated in the Italian courts of the fifteenth and sixteenth centuries, it was ultimately also understood to have a darker, more menacing side.

---

**Bryn David Harrison**

University of Huddersfield, UK

### **Musical Repetition and Listener Agency: Constructing the Listening Experience**

The music I have written over the last fifteen years has involved looping cycles of material into recursive structures in which near and exact repetition occur in close proximity. Repeated cycles of pitches are subjected to changes in register, timbre and duration to create a complex web of interactions, and to generate activity through which exact repetition never remains the same. As a composer, my aim has been to use these techniques to heighten a listener's temporal awareness. However, when music acting as agent meets with agentic listeners, the nature of the listening experience is extremely varied. Repetition causes different patterns to emerge from the texture for some listeners and, through a process of perceptual streaming, audible separations within the sound can occur. Some listeners report having heard emergent rhythms and melodies within the textures; reviews of the works have tended to focus upon the disorientation of memory that occurs through prolonged listening; and commentators speak of how "the uncertain sense of the music cycling around you has a vertiginous effect" (Harper, 2014). In light of what Deleuze described as "Hume's famous thesis", that "repetition changes nothing in the object repeated but does change something in the mind which contemplates it", in this paper I will draw upon perceptual issues to theorise how the agency of the listener becomes integral to the completion of the musical work. With reference to works including *Repetitions in Extended Time* (2007), *Vessels* (2012) and *Receiving the Approaching Memory* (2014), conceived as sustained textures of prolonged duration that encourage the listener to engage with similar material in ever-changing ways, as well as more recent pieces, *Piano Quintet* (2017) and *First Light* (2018), which seek to compound a listener's uncertainty through the constant re-working of such material, I will consider the implications of listener agency to the construction of a meaningful listening experience.

---

**Michael Kieran Harvey**

Independent Scholar, Australia

### **Irony as a Strategy for Compositional Agency**

There is a rich history of composers using irony as a strategy for identity and agency: examples include Shostakovich, Prokofiev, Satie, Spike Jones and Zappa. In recent years I have reconstructed my concert pianist identity to embrace the composition of large-scale, collaborative works (often in cycles) that explore topical issues. My music comes from a background of 'grand pianism', with influences as diverse as Liszt, Messiaen, Cage and Zappa.

This paper will examine the compositional strategies behind my *Catalogue des Errances Bibliques* (2018) (CEB) - a 25-movement work written in response to the 25 chapters of C. Dennis McKinsey's *The Encyclopedia of Biblical Errancy* (1995). Presenting this work as a case study, it addresses the question: can irony really be communicated through music, or is it just as subjective as the perception of sanctimony in overtly religious works?

I adopt a hermeneutic methodology based on a set of strategies involving self-appropriation, mimesis, recursion/mirroring, rhetoric, musical devices such as canon, hocketing and fugal treatments, homage/parody and retrospective instrumentation. All strategies are exploited for their ironic/humorous potential, with reference to Arthur Koestler's observations about humour residing in the intersection of different thought matrices. Though seriously conceived and written, this music surrounds an amusing original text that reinterprets McKinsey's. Whereas irony is a difficult concept to prove to have been communicated, the juxtaposition of styles and approaches, combined with retro instrumentation creates a musical environment full of ironic potential.

I conclude that it is possible to communicate irony through a musical score, and answer the question posed by Zappa: Does humour exist in music? Yes! The irony inherent in McKinsey's work is hermeneutically communicated through CEB, giving me agency as both composer and performer.

---

**Caiti Hauck**

University of Bern, Switzerland

### **Choral Repertoire and Swiss National Identity in the Nineteenth Century: Bern and Fribourg in Comparison and Contrast**

During the nineteenth century, a great number of music and choral societies were founded all over Europe, giving rise to a choral movement that fostered not only communal singing and conviviality, but also patriotic feelings. In Switzerland, choral societies contributed to the development of a national identity, especially through the activity of numerous men's choirs. Important overviews of Swiss nineteenth-century choral life are provided in books written roughly a century ago, however this theme is almost entirely neglected in recent publications. There is a lack of specific knowledge about the choral activities in different places, hence about the musical repertoire. The cities of Bern and Fribourg, for instance, have different cultures and traditions, also because of their linguistic (German/French) and religious (Protestant/Catholic) differences. To what extent did the choral repertoire in these cities differ or resemble one another? This paper presents preliminary results of an ongoing research on the choral life in the cities of Bern and Fribourg during the nineteenth century. It aims to compare and contrast the repertoire of songbooks for men's choirs published in Bern and Fribourg from 1851 to 1871. Methods include analyses of sources in archives of nineteenth-century choral societies, as well as musical and textual analyses of songs. Ongoing analysis suggests many similarities between men's choir repertoire in Bern and Fribourg. Nonetheless, some significant differences are observed. Expected results can provide new insights into the choral movement in French-speaking and German-speaking Switzerland, as well as into the notion of national identity as represented in men's choir repertoire.

---

**Kristine A. Healy**  
Independent Scholar, UK

### **Performing Knowledge, Authoring Selves: The Figured World of the Music Performance Masterclass**

For over a century, masterclasses have been prolific in music performance training settings where western classical music is the predominant literature. However, it is only recently that the masterclass has received scholarly attention. Research has highlighted the benefits that masterclass participants claim to experience, but criticisms of the practice have also been expressed. For example, it has been suggested that the nature of the interactions that take place within masterclasses are constrained problematically by the distinct hierarchy of 'expert' and 'non-expert' identities that they reproduce. One proffered solution is that expert performers modify their communicative styles to allow developing performers to exercise more agency in the masterclass environment. In this paper, I ask to what extent this is possible in the masterclass as we know it. By analysing a series of discourse excerpts and observing masterclasses through the socio-cultural theoretical lens of Holland et al.'s (1998) 'figured worlds', I aim to describe identity as it is performed by masterclass experts in the process of constructing musical knowledge. I contend that, although they occupy apparently powerful subject positions, expert performers also have limited agency within the masterclass: they are bound to author themselves as both master performers and master teachers, and it is difficult for them to change the rules of the game whilst doing so convincingly. I conclude that if contemporary educators wish to encourage creativity, collaborative learning, and critical thinking in developing musicians aspiring to the highest levels of artistry, new strategies that open up spaces for reflection, doubt, curiosity, and experimentation in the educational practices to which expert musical performers contribute—especially, the masterclass—must be cultivated.

---

**Panu Heimonen**  
University of Helsinki, Finland

### **Individuality as Agency in Mozart's Concerto Form**

This paper explores those ways in which agency is expressed in the changing role of an individual in Mozart's 1st movement concerto form. It puts forward a novel approach where an individual's relation to collective is reflected in how the soloist reacts to orchestral entries. This is facilitated through moral attributes attached to musical themes. A growing sense of Enlightenment individuality is transferred into the agency and interaction inherent in Mozart's thematic constellations. This is a manner of negotiation between soloist and the orchestral (ritornello) sections. The soloist as an individual comes forward in such passages, where for example an individual theme may appear only in the solo section (KV 482, 466) or the soloist may come up in the middle of ritornello sections R1 or R2 (KV 271) or is highlighted by constellations of dialogue between private or public moral attributes of pity, benevolence or self-interest (KV 467, 453) (Gill 2013). These are all a mark of how change in expression of agency in the Enlightenment is understood within the concerto genre.

What is the more precise nature of the above mechanism? If the musical work is partly derived from the context (cf. Jaszczolt 2009) then the historical-cultural already establishes an essential connection to the work itself. When, moreover, the moral and historical concepts are central in the birth of dialogue, a central feature of Mozart's concerto form, connections between the three existential semiotic (Tarasti 2015) zemic-models of music theory, dialogue and history are formed. Awareness of both history and time experience are essential elements of agency in that a person needs to be historically conscious on a broad scale, but also immersed in temporality in a moment-to-moment sense. In this way, musical agency will also need to exhibit both these elements. This is what the present research argues through analysis of various aspects of dialogue between Mozart's solo and ritornello sections.

---

**Orit Hilewicz**

Eastman School of Music, Rochester, USA

### **On Being and Becoming in Thomas Adès's *Polaris*, op. 29**

The object of music analysis and the activity's functions have been topics of debate and disagreements; happily, the debates have led to a variety of analytical approaches. This paper returns to the question and presents side by side, as one possible solution, analyses from two distinct points of view. Thomas Adès's *Polaris*, op. 29 (2010), presents an especially interesting case study for exploring Being and Becoming: it features multiple connections to "common-practice" idioms and traditions, yet it includes simultaneous unfolding processes that turn the listening experience into the focal point of analytic description. This paper pairs an analysis of Being that takes the musical composition as its object, with an analysis of Becoming, which takes as its subject an experiential musical agent, to provide a rounded approach that explores the tensions between the piece and the experience. The analysis of Being presents *Polaris*'s three sections as a contemporary perspective on the "Beethoven-Hegelian tradition" (Schmalfeldt 2011), in which material is first presented, then negated, and finally reinterpreted in a new light. However, considering the music's in-the-moment aspect, or its Becoming, complicates the description. By reflecting a sense of agency onto the music, it is possible to describe the experience of its simultaneously-unfolding musical processes. As a piece that delineates its own universe through contextual norms while also explicitly reaching out to other traditions, *Polaris* shows that the two approaches to analysis feed off one another; considering a composition as an object can broaden one's experience as a listener or performer, which in turn helps construct an interpretation. Therefore, this paper reconciles an "objective" approach that takes the printed score as an authoritative representation of the musical work with a "subjective" approach, which examines one's experience as a performing or listening body.

---

**Florian Hoesl**, Lucerne University of Applied Sciences and Arts, Switzerland

**Toni A. Bechtold**, Lucerne University of Applied Sciences and Arts, Switzerland

**Olivier Senn**, Lucerne University of Applied Sciences and Arts, Switzerland

### **On the Perception of Rhythmic Complexity by Musical Experts and Non-experts**

Groove research has found rhythmic complexity in the form of syncopation to affect the experience of groove (i.e. humans' urge to move in synchrony with the music). This effect was moderated by musical expertise: for musicians, syncopation was positively associated with groove, but it had no effect on non-musicians. Potentially, this difference might be explained by a less accurate perception of rhythmic complexity in non-musicians compared to expert musicians.

The present study investigates whether the perception of rhythmic complexity in non-musicians differs from the perception in expert musicians.

Six popular music four-bar drum patterns ranging from a simple backbeat (Michael Jackson: "Billie Jean") to a highly complex, syncopated pattern (James Brown: "I Got The Feelin'") were reconstructed on the basis of audio samples. 15 musicians (5 female, mean age 28.6 ±4.5) and 13 non-musicians (6 female, mean age 31.5 ±6.4) listened to all 15 pairwise combinations of the six patterns and decided which pattern from each pair was rhythmically more complex (= "win").

A Poisson regression model was fitted to the counts of wins. Participants perceived differences of complexity across the six drum patterns ( $p < .001$ ). The pattern-expertise interaction was not significant ( $p = .878$ ). There is little evidence that musicians and non-musicians perceived the complexity of the six drum patterns differently. We have no reason to believe that non-musicians are less capable of perceiving rhythmic complexity than musicians. So, if non-musicians' groove experience remains unaffected by complexity, this is not because they cannot hear the difference between a simple and a complex rhythm. As a next step, we might investigate how rhythmic complexity affects the interest and aesthetic experience of musicians and non-musicians.

---

**Yuet Ka Hui**

King's College London, UK & Hong Kong University

### **Haydn's Keyboard Sonata: An Agent of Sensibility**

The topic of sensibility has been increasingly popular in Haydn scholarship. Notwithstanding, most studies on the role of sensibility in Haydn's music focus on the composer's operas, English canzonettas, and chamber music. In light of this, this research aims to shed light on the relationship between sensibility and Haydn's keyboard sonatas. This paper begins by reviewing the nature of the sonata genre and the mechanics of the keyboard in order to establish the keyboard sonata as an ideal genre for sensibility. It then proceeds to study the musical materials of the Adagio of Haydn's Keyboard Sonata Hob. XVI: 46 — which Haydn wrote initially for his private pleasure on the clavichord — for the purpose of examining how he utilises the sonata genre and the clavichord to display his own sensibility musically and thereby confirms his identity as “a man of feeling.” The research also highlights Hob. XVI: 40 in G major, arguing that Haydn used this keyboard sonata to appeal to the sensibility of aristocratic women. In this sonata dedicated to the 15-year-old Princess Maria Esterházy as a wedding gift, Haydn portrays the princess as a combination of several sentimental female character types — a daughter, a virgin, and a young girl entering into marriage. Since educated women in the late 18<sup>th</sup> century often responded to the reading of sentimental fiction with visible polite responses to secure what Paul Goring calls “polite identities,” this sonata then arguably also created an opportunity for the princess and other female audience to claim polite identities in a similar manner. In sum, the keyboard sonata becomes an agent of sensibility in Haydn's creative hands. This agent fostered not only his own identity as a man of deep sensibility but also provided learned ladies a chance to claim “polite identities.”

---

**Alison Kaufman**

University of Oregon, Eugene, USA

### **Trina bonitate: Crafting Identity through Chant**

Barking Abbey, one of the oldest houses in England, nurtured a female community with vibrant musical and liturgical creativity. The few surviving sources from this monastery include tantalizing evidence of hundreds of unique antiphons, responsories, and sequences. Similarly, the detailed rubrics contain performance practice indications unlike anything else seen in medieval, monastic sources. Three surviving liturgico-musical manuscripts survive, all from the turn of the fifteenth century: an ordinal, a hymnal, and a recently discovered book of hours. Many of the unique chants found in these sources venerate local female saints. This presentation aims to analyse these chants and present how Barking's anonymous composers used music as an agent to craft the identities of the female saints they celebrated as well as an identity for Barking Abbey in a time of political and financial turmoil. Translations and analysis of the texts of these female-centric chants will form the central methodology for this presentation, but musical evidence from the hymnal, Cambridge Trinity College 1226, will also provide support. The rhetorical choices of the chants will be compared with historical evidence from local contemporary sources such as cartularies, patent rolls, and account rolls which will give a complete picture of Barking's role in local and national politics and their financial situation. Together, this research project demonstrates that the nuns at Barking relied upon musical agency to create identities for their female saints, which served both to spread awareness of their miraculous women and to define femininity on their own terms. The chants also fashioned an identity for Barking Abbey itself by reinforcing their Englishness in times of resistance to Norman culture and by insisting on their authority as a house of royal affiliation.

---

**Kay Kaufman Shelemay**

Harvard University, Boston, USA

### **Sentinel Musicians: Ethiopian Immigrant Musicians as Moral Leaders, Guards, and Guides**

French social theorist Jacques Attali once wrote that we should view the musician as “a creator” who “changes the world’s reality.” Here I suggest that some musicians move well beyond acts of musical creation or performance to exercise initiatives on behalf of their communities. My paper will explore the surprising agency of musicians forced to depart Ethiopia following the inception of the country’s 1974 revolution, with most remaining in diaspora nearly half a century later.

This paper explores the trauma of exile and displacement that forces immigrant musicians to reinvent their lives anew. I will speak briefly about two of the approximately sixty Ethiopian musicians with whom I have carried out research, tracing their actions to found institutions ranging from churches to cultural organizations; to mentor others from their community; and to serve as nodes in networks that guard and guide the transmission of both old and new musical traditions.

Based on long-term ethnomusicological fieldwork in Ethiopia as well as more than four decades of participant observation with Ethiopian immigrant musicians in the United States, the paper focuses on musicians from large Ethiopian diaspora communities located in Washington, D.C. and the San Francisco Bay area. I propose the neologism “sentinel musician” to designate a musician who has served his or her society with vigilance through heightened powers of sensory perception. A sentinel musician watches and listens with care and has undertaken many exemplary initiatives in community building.

In conclusion, conditions of instability and displacement encourage sentinel initiatives, giving rise to acts of musical agency not restricted to musical domains alone. While not all musicians can be said to act as sentinels, so many offer leadership in so many capacities that it cannot but command our attention and encourage future inquiry.

---

**Lorenz Kilchenmann**, Lucerne University of Applied Sciences and Arts, Switzerland

**Toni A. Bechtold**, Lucerne University of Applied Sciences and Arts, Switzerland

**Florian Hoesl**, Lucerne University of Applied Sciences and Arts, Switzerland

**Rafael Jerjen**, Lucerne University of Applied Sciences and Arts, Switzerland

### **Sample Selection in Corpus-Based Research and the Canonization of Popular Music**

In corpus-based music research, the selection of a representative sample is vital to the generalizability of the results. This claim to representativeness overlaps with the idea of the canon as a guideline for historiography, as is discussed not only in high arts traditions, but also in popular cultures.

Since the early 1970s, lists of the «best albums of all time» have been compiled in various magazines. These efforts resulted in multiple collections that established a position as definitive canons. One example is the publication «1001 Albums You Must Hear Before You Die» which has been sold in several revised editions since 2005 (most recently 2018). The present contribution aims to analyze this particular canon and examines its relation to the selection criteria of existing empirical studies on popular music. A descriptive statistic of the 1065 items in the collection shows a fairly balanced distribution over time with a below-average number of entries in the years around 1960, 1980 and after 2000. USA and UK dominate the geographical distribution. A preliminary analysis of genres shows underrepresented areas, for example the family of electronic dance music genres.

In existing corpus-based studies, the selection strategy for the sample focuses on the criterion of popularity, as operationalized by sales figures. In order to relate the collection to this perspective, it is aggregated with two internet sources which provide data on past international chart placements and current popularity. A provisional analysis reveals a group of canonical albums that never achieved significant sales as well as a group of high selling albums not represented in the collection.

The discussion of anomalies in statistical distribution gives an indication of the criteria and processes of inclusion and exclusion in canon formation. The reflection of this process will in turn lead to a more appropriate sample selection for corpus-based and empirical research.



**Natalie Kirschstein**

Lucerne University of Applied Sciences and Arts, Switzerland

### **Double Agent: Criticism and Self-Criticism in Uruguayan *Murga***

*Murga*, Uruguay's most popular genre of carnival music, is a sung chronicle of the year. Through parody and satire, in rich poetic language, ensembles recount the events of the past twelve months, critiquing and commenting on political and social issues, such as education, human rights, poverty, and health care. Dubbed "the voice of the people" *murga* has long been a space within which to contest the status quo and a locus of agency for those whose voices are not heard through more formal and official channels.

*Murga* originated in the early 1900s as a comical form of social critique. During the country's military dictatorship (1973-1985) it became a voice for the oppressed, and thereafter it continued to be a voice for justice and equity while becoming more partisan and harshly political. Since around 2004, it has broadened its critique to include an increasingly varied array of topics, including carnival as an institution and *murga* as a genre.

Throughout all these iterations and changes, *murga* has served to express people's social and political experiences, providing a platform where performers and fans alike feel a sense of agency and power not available to them elsewhere. It is a form of alternative communication, using music, theater, and humor. It mediates between official and unofficial narratives, experiences, and perceptions. And it is central to many people's identity, allowing them to hear their own personal and community stories and histories, which are often excluded from official narratives.

Based on interviews, fieldwork, participant observation, and close analysis of *murga* texts, this presentation explores *murga*'s role as a means of agency for individuals, for groups, and for itself as a genre. I also consider the broader implications for understanding how history and context shape creative communication and how music practitioners may intentionally shape not only their individual art, but also the genre(s) within which they work.

---

**David Kjar**

Roosevelt University, Chicago, USA

### **Thirdspace Agency in Streetwise Opera's *The Passion*: Early Musicking as Liminal Musicking**

Conceptions of revival provide fertile ground for holistic examinations of the liminality of Early Music's differentiated sound where the „pastness of the present and the presence of the past“ coalesce in an agential manner. Such a point--where performer, listener, and composer metaphorically meet--is Early Music's Third Sound Space. Firmly positioned on the fringes of the early-music movement, where the contact points of liminality are most prevalent, I illuminate this Third Sound Space with a close reading of the 2016 Streetwise Opera and The Sixteen's promenade performances of JS Bach and James MacMillan's *The Passion*, which employs homeless residents in an interactive experience. *The Passion* engages eight different Jesuses while employing spoken dialogue and theatrical action, as well inserting new music for the final chorus, the performers and listeners move throughout the venue, figuratively and literally reconstructing new liminal spaces of agency. Drawing on performance analysis, as well as interviews of performers, directors, and audience members, this paper draws conceptual connections between early musicking and Thirdspace thinking--what Soja calls thirthing-as-othering--paying close attention to how Early Music's Other Performance sounds the liminality inherent to the trialectics of spatiality. I re-contextualize this early-music performance within Soja's rereading of Lefebvre and Bhabha's notions of spatiality, anthropologist Low's work on cultural spatiality, as well as Lossau's „rethinking“ of spatial semantics. Within this Third Space, I build on sociologist Meyer's qualitative reading of intercorporeality by examining how such mobile agency illuminates the role performers and listeners play in early-music performances.

**Roberto Kolb-Neuhaus**

Universidad Nacional Autónoma de México, Mexico City

**Musicking “the voice of the people”: political and identitarian agencies linking and confronting the music of Mexicans Carlos Chávez and Silvestre Revueltas**

This presentation contrasts incorporations or appropriations of the popular Other as secondary or principal agencies in examples of music by Chávez and Revueltas, responding to a very particular historical context: post-Revolutionary Mexico was noted for its need and consequent desire to renew or change values regarding the definition of the cultural self. I argue that both composers attempted to distinguish their music-semantic dialogue with ethnic and mestizo music from that of colonial-minded composers who merged that local Other with their Eurocentric music, thus attempting to inscribe their art in the imagined canon of musical “universality.” The two composer’s music seems to answer, in different ways, a question formulated by Chávez in 1930: may the Mexican art-music composer appropriate expressions of popular music at all, considering that it is now to be viewed as a socially and politically autonomous agency no longer indebted to Western culture and the discourse of post-colonial regimes? Specifically, these composers offer three forms of musical answers: the separation of agencies, that is, not including the voice of the local Other in the discourse of art music at all; a double agency, by composing “along with” the voice of the Other, but avoiding a domesticating merging of the popular Other within the artist’s Self; or once again resorting to a merger, but one in which the traditional high-low axis separating popular from art-music is questioned, proposing something akin to a more horizontal “fused agency” between the voices of the popular and the academic artist. Within these answers, however, Revueltas and Chavez engage agencies in very contrasting ways, which I argue stems from their different goals and ideologies: Chávez’s desire to construct a Pan-Americanist modernity of universal scope, and Revueltas’ de-colonial socialistic avant-gardism.

---

**Kelvin H. F. Lee**

Durham University, UK

**Form as Agency: Dialectics, Phantasmagoria and Fin-de-Siècle Modernist Identity**

While the paradigmatic shift to methodological pluralism in the 1990s has removed from music analysis the ‘context-less’ tag, charges of formalism however remain; conceived as the study of structure rather than meaning, formalism is denounced as an antonym of meaning. Although some contemporary analysts incline to embrace hermeneutics in their theoretical discourse, the extent to which they have fully countered the criticism is debatable: any attempt to focus on form is inevitably vulnerable to the charge that content is neglected. Such an issue pertains especially to the study of programmatic genres, the meaning of which often rests on their content. This paper scrutinises formalism’s ideological implications and their relation to formal analysis. I argue, via a case study of Schreker’s Ekkehard Overture, that form is an ideological agency capable of housing contextual considerations. I spotlight Schreker’s treatment of chromaticism in a diatonic sonata setting and conceptualise Ekkehard’s formal process as a diatonic–chromatic dialectic. Specifically, I examine the structural realisation of the work’s opening chromaticism in the development, an event which exposes the ongoing chromatic infiltration as a dialectical reality, attesting to the Adornian-Marxian critique of phantasmagoria. The moment of exposure serves as a narrative turning point and reveals the overture’s Gesamtkunstwerk aesthetics, manifesting its generic crisis of being cognate with symphonic poem. The consciousness of such concealed crises, I contend, voices fin-de-siècle modernist identity. The analysis thus construes formalism as the study of the music’s inner logical relationships that concurrently bear its contextual concerns. Form, as a logical construct, is informed by the historical milieu in which it is produced, and can thereby reveal its contemporaneous ideological discourse.

---

**Matthew Leone**

Indiana University, Bloomington, USA

### **Canonic Constructs, National 'Schools,' and Jan Ladislav Dussek's Nineteenth-Century Legacy**

By the early nineteenth century, many European writers and critics were introducing classifications of national "schools" and styles into their discussions of music history. Generally, national schools would be represented by significant composers and genres from different eras, and certain traditions, particularly Austro-German and Italian, were frequently held in higher esteem than others. While scholarship has addressed the relationship between national identity and the reception of individual composers in their home country or abroad, there is relatively less research examining how conceptions of national music traditions can influence both the musical canon and a composer's legacy in music history more generally.

The reception of the Bohemian-born pianist-composer Jan Ladislav Dussek (1760-1812) offers an insightful case study of how nineteenth-century models of national musical schools can shape a composer's posthumous legacy and placement within a musical canon. Despite his frequent travels and cosmopolitan career, Dussek was frequently depicted as an English composer alongside figures such as Muzio Clementi and J. B. Cramer due to his decade-long residency and vibrant musical activity in London from 1789 to 1800. This characterization, however, was established at a time when writers generally viewed representatives of an "English national school" as inferior to the Austro-German lineage from Bach through Beethoven. When studied within this context, Dussek's reception demonstrates how a composer's national identity can influence their historical status, and how constructions of musical canons and histories that privilege certain national lineages over others can tarnish the reputations of those who fail to fit neatly into a more prominent or central national tradition.

---

**Jeffrey Levenberg**

The Chinese University of Hong Kong

### **The Prince of Musicians' Mistaken Identities:**

#### **Noble Decorum, Print Culture, and the Projection of Authority in Renaissance Music**

Incited by his imposters' false claims of originality, the Prince of Venosa puzzled over how to bend the rules of noble decorum, so that he might retain authorship of his own music. Whereas Renaissance nobles had long concealed both their identity and agency in the production of original music (lest they appear artisans), the egocentric Carlo Gesualdo could no longer tolerate publishing his music incognito. Gesualdo's plan to reveal himself as a composer-prince was cunning: He ordered his editors to dedicate his music to himself, as if he were but the patron of the books. Although musicologists (following Glenn Watkins) have long seen through this façade, they have not yet noticed the confusion that Gesualdo's books had caused among readers at the time. In fact, Gesualdo's plan had backfired: Some mistook Gesualdo's editors to be the composers. In a case of mistaken identity, the work of a prince spread under his servants' names.

This paper reconsiders musical identity and Renaissance nobility, focusing in particular on the production and reception of Gesualdo's music prints. Whereas musicology (as exemplified by the recent work of Stefano Lorenzetti) has traditionally inquired into music's role in the formation of noble identity, I raise the reverse question: How did nobility face the loss of their identity through music? In presenting Gesualdo as a case in point, I demonstrate that the construction of his public identity as "The Prince of Musicians" was more complex than hitherto thought. Citing a treatise by Giovanni D'Avella, I exhibit how musicians read Gesualdo's books with a different schema in mind and consequently misattributed his works. This episode, as the literary-historical work of Kevin Dunn would implicate, in turn necessitates a more nuanced musicological distinction between noble authority and authorship in Renaissance print culture. Having lost his music, Gesualdo dared not lose more face by bending the rules of decorum further to reclaim it.

---

**Edwin Li**

Harvard University, Boston, USA

***Line Rider as Alien: Problems of Virtual Agency***

In theorizing about “virtual agency”, one could ask a host of questions: What is virtuality? What is the subject at stake? If virtual agency is concerned solely with the agency of virtual objects, what is the difference between virtual and actual agency when their actions are to be understood by human actants? These questions are, to be sure, important, but in this paper I want to ask a different question that may lead us to reflect on the problems of virtual agency, a question that is asked by American philosopher Thomas Nagel in 1974: “What is it like to be X?” I ask this question in the context of a video game, the Line Rider. The game is simple: you draw lines for the Line Rider to ride, add music, and press the play button. You sit there and watch. The seemingly simple game is philosophically rich. How can we understand the agency of the protagonist and of music? What is it like to be the Line Rider? What is it like to be music? To answer these questions, I bring into discussion cognitive theories—Candace Brower’s (2000) cognitive theory of musical meaning and Lawrence Barsalou’s (2005) perceptual symbols system theory—and discourse on object-oriented ontology, in particular Ian Bogost’s (2012) alien phenomenology. Their dialectic poses challenges to Robert Hatten’s (2018) theory of “virtual agency”, which considers music’s agency to be virtual and the listener’s to be actual. Virtual agency, I argue, is not merely concerned with hermeneutics, but also with the power struggle between the human and the non-human. I suggest that playing the Line Rider is no different from constructing an alien: we are forced to wonder and to continue crafting (virtual) realities.

---

**Ana López Suero**

University of Valladolid, Spain

***The Atmosphere of Spanish Obsequies around 1500***

The Iberian Peninsula saw an unusual number of royal funerals at the turn of the 16<sup>th</sup> century. After the demise of Prince Juan of Castile and Aragon in 1497, four other prominent members of the royal family died in the following decade: Queen Isabel of Portugal perished in Zaragoza in 1498, just after giving birth to Prince Miguel, who died three years later; Queen Isabel would follow in 1504; and finally King Philip I passed away prematurely in 1506. Their obsequies, particularly those of Juan and Philip, reflect the diverse expressions of grief in Europe based on regional customary uses. The Iberian and Flemish ceremonial mores, as experienced by the local attendants, reveal parallels and contrasts that produced significantly divergent atmospheres. A thorough review of the surviving documents, held mostly in Spanish archives, together with some related iconographic and literary examples, enable us to contextualize these celebrations in time and space with close attention to the use of spaces, the people involved, the demonstrations of mourning, and the sounds associated with the rite of death.

---

**Crisancti Lucena Macazo**

University of the Philippines, Quezon City, Republic of the Philippines

**Image and Music: A Dichotomy of Filipino Identity in the Film  
"Pilipino Kostum, No Touch (Filipino Custom, No Touch), 1955"**

Filipino motion pictures are generally patterned on western cinema, particularly "Hollywood" films. With this precedent, local identity or "Filipino-ness" emerges not only visually but sonically as well. In this paper, I will discuss the role of Silvan S. Tomkin's affect theory in conceptualizing a framework that examines soundtrack or music track of a film to fully understand its diegesis. I posit that filmmakers, particularly the film director and musical scorers, utilize music as a framework in creating films due to its ability to carry subliminal messages that equally embody the identity of Filipinos. In so doing, local spectators can readily relate to the movies exhibited. The soundtrack as a frame in the creation of films need scrutiny to grasp the coded messages, thus, the various music cues will be examined in the study of Manuel Conde's 1955 Filipino film *Pilipino Kostum, No Touch* (Filipino Custom, No Touch). This film is a juxtaposition of western (American) and Filipino cultures and ideologies. The dichotomy between "modern" and "old" traditions and customaries question the ideologies of the actants in the film, at the same time, this inquiry is amplified to film spectators, who in turn, cross-examine their respective ideologies.

---

**Karsten Mackensen**

Justus-Liebig-Universität Gießen, Germany

**Gestural Agency and Gender Identity in Leoš Janáček's String Quartet "Intimate Letters"**

The paper addresses a specific form of gendered musical agency in Leoš Janáček's string quartet "Intimate letters" from 1928. This quartet, dedicated to the composer's "muse" Kamila Stösslová, is a highly appropriate subject for the discussion of possible musical agency with respect to gender roles, emerging from musical gestures, for two reasons. Firstly, we find evidence for the composer's intention to express aspects of his relationship to Stösslová in his work; secondly, Janáček developed a proto-theoretical concept of speech oriented musical gestures, based on intonation, rhythm and prosody of spoken language.

By means of the example of two different types of musical gestures the paper is going to demonstrate how a notion of virtual agency helps to understand a gendered listening of the quartet. Those types include energetic gestures on the one hand, describable in terms of force, movement and level of arousal, and topological gestures on the other, based in genre conventions, but also rooted in deeper motional structures. Point of departure is the present tendency to underline the importance of gesture and motion for the perception and the understanding of music. Enhancing Robert Hatten's concept of virtual agency, the paper attempts to explore its validity for the realm of (virtual) gender roles. In order to do so, this approach combines the concepts of musical imagery as motor imagery and inner re-enactment of movements with the notion of social cognition, focused on the close interconnection of gesture, emotion and gender. Gestural agency thus will be interpreted as a means of expressing gender relations in Janáček's music.

---

**Gregory Marion**

The University of Saskatchewan, Canada

### **Debussy's Children's Corner: Double Agents, Single Agency, and Multiple Identities.**

Myriad identities of Debussy are both projected and proclaimed in *Children's Corner* (1908) where Debussy's own messaging is complex. The matter became further charged in 1936 when others enter the equation via the cinéphonie rendition of "Doctor Gradus ad Parnassum," "Serenade for the Doll," and "Golliwogg's Cakewalk" produced by Emile Vuillermoz (1877-1960).

From a methodological perspective, score and visual analyses are held up against various artistic and cultural backdrops, revealing that Debussy's outward stance attendant to *Children's Corner* is of playful homage to daughter Chouchou. And yet more sombre identities emerge, as for example in "Golliwogg's Cakewalk" where Debussy's shadow figure lampoons a powerful and yet a powerless precursor (Wagner) as warning against the vainglorious. Debussy's dual identities merge for the express purpose of casting Wagner as charlatan.

Vuillermoz, too, projects a *mélange* of confected identities. Borne of a passion for the developing film industry, cinéphonie combined pre-existing music and its interpretation in the form of visual commentary. With the pieces from *Children's Corner*, footage of Alfred Cortot's (1877-1962) underpinning performance is intercut with vignettes set in a young girl's chamber, where: her studies are interrupted as toys begin to take on a life of their own; the child's dolls are anthropomorphized in a *pas de deux*; and finally, a marionette scene unfolds as the realization of "Golliwogg's Cakewalk." The authentic Debussy is equated with Cortot's performance, while the inner workings of the composer's imagination—ironically, Debussy's living identity—are divined for us through Vuillermoz's storyboard.

The collision of multiple identities exposed via the agency of a single composition uncovers webs of association connecting Debussy and his daughter, Debussy and the cultural milieu of *la belle époque*, and a Debussy – Vuillezmaz – Cortot affiliation through a unique form of interwar French entertainment.

---

**Rosana Marreco Brescia**

Universidade NOVA de Lisboa, Portugal

### **Musica Divina: the Musician Nuns of the Convent of Santa Clara in Oporto (1760-1830)**

The importance of music in European female convents is well-known, and the convents of Portugal are no exception. Its high quality can be verified through the vast quantities of preserved music scores, many of which were written by some of the finest composers in Portugal. The scores, which belonged to female convents in the city of Oporto, primarily date from the 1760s to the 1830s and are preserved in the National Library of Portugal. They reveal the outstanding vocal abilities of some of the nuns who were also major patrons of the arts, commissioning scores to be performed on specific occasions by particular vocal and instrumental ensembles. In this paper, we propose a study of the music performed in the Convent of Santa Clara in Oporto, one of the most important female religious institutions in the city, whose physical and human resources in the last quarter of the 18<sup>th</sup> century and first decades of the 19<sup>th</sup> century performed as an agency for the production of an unique repertoire. During this time, the convent kept three functioning organs (a four-foot/two-foot stopped early 18<sup>th</sup> century realejo; an eight-foot 18<sup>th</sup> century organ; and a four-foot early 19<sup>th</sup> century realejo) allowing composers to write a significant corpus of music accompanied by two or three organs concurrently. This paper also intends to discuss cloistered women in Oporto, especially in regard to their cultural, educational and social backgrounds, and how these institutions functioned as an agency to produce a vast corpus of religious music with particular, idiomatic

**Federica Marsico**

University of Pavia, Italy & Justus-Liebig-Universität Gießen, Germany

### **Music and Marginalised Identities: The Case of Sylvano Bussotti's *Syro Sadun Settimino***

In the second half of the twentieth century, music theatre becomes a powerful instrument to break up the confines between dichotomic thinking categories and to involve the audience in this transformation process. The gender binarism is one of the dichotomic classifications that theatre can question. Sylvano Bussotti (1931-) is a significant example of the subversive power of music theatre. As homosexual composer, he stands out for his provocative breaking of all sexual taboos and for the explicit representation of homoeroticism and non-normative gender identities in his works.

The paper will focus on *Syro Sadun Settimino* o "il trionfo della Grand'Eugenia", «operina monodanza in un atto di notte» (Royan, 1974). The work tells the story of a lad who was born at seven months, who understands to be homosexual but has to reckon with his male chauvinist father. The main hypothesis is that the work deals with the theme of homosexuality in order to awaken the coeval Italian audience to the issue of homophobia.

The paper will focus on the socio-historical context where the opera was written, with particular attention to the mainstream perception of homosexuality and to the spread of homophobia. Then the literary source of the work will be deeply analyzed to identify the thematic elements that can be related to the topic of gender non-normativity. Lastly, score analysis will be oriented to identify music features that express power relations between two forces suggesting either oppression by the heteronormative society or resistance by the character who embodies the marginalised identity.

Through the inquiry into how Bussotti uses music theatre to explore homosexual identity, the paper will highlight how music can relate experiences of marginalisation, challenge discriminatory prejudices and destabilize the exclusionary machinery of dominant homophobic thought.

---

**Floris Meens**

Radboud University, Nijmegen, The Netherlands

### **The social-emotional power of music. Dutch 19th century private music culture, group identities and individual agencies**

In recent decades scholars have studied the social contexts in which music was performed and listened to during the 19<sup>th</sup> century. They have interpreted the social functions of private music practices in terms of exclusivity on meso-level, as a means of the middle class as a whole to construct its identity in contrast to others. Since social relationships are at least to some extent the result of emotional experiences, some have urged us to study emotions to understand the social effects of music. Based on limited sources such as concert programs their research on music related emotions has, however, so far focussed on listeners' behaviour at public concerts, interpreting it as affirmation of the existing social structures.

Challenging these studies on three grounds, this paper proposes a new approach. First, since Romanticism influenced emotions to be viewed as intimate and individual, it is vital to study them in a private context. Second, since emotions during the long 19<sup>th</sup> century were seen as inward, autobiographical documents must be considered, which inform us about individuals' agencies and identities in relation to music. Third, as the distinction between performers and listeners was less strict in private, focussing on domestic music enables us to include musicians as protagonists in forging social bonds and identities.

This paper analyses 19<sup>th</sup>-century Dutch private music practices on a micro-level. Focussing on one particular case study, it scrutinizes the hypothesis that in the domestic sphere inclusive relations were forged between individuals from various social backgrounds who learned to trust each other. It argues that music helped them to regulate and express their emotions, and that it played a vital role in the construction and expression of individual and group identities. Tracing these, it determines whether we should interpret music and related emotions as the results of social structures only, or also as potential causes of social change.

**Lise K. Meling**

The University of Stavanger, Norway

### **Intimacy, Identity and Blurred Bodies: Women and Pianos in 19<sup>th</sup> Century Norwegian Fiction**

About every fiction heroine in the 19<sup>th</sup> century plays the piano: Marianne Dashwood in Jane Austen's *Sense and Sensibility*, Becky Sharp and Emmy Sedley in William Thackeray's *Vanity Fair*, and Gustave Flaubert's *Madame Bovary*. Marianne Dashwood's expression at the piano is innocent and natural; she is young, beautiful, virtuous, and a piano amateur. In Thackeray's *Vanity Fair*, is no longer the innocence of piano playing in the center, but is viewed as a means to the unserious, to coquettish, indecent behavior. Flaubert is the first novelist who fully realizes the potential of the piano as a dramatic means. In *Madame Bovary*, the piano's role becomes the sole's indicator for the heroine's greatness and fall.

While earlier research has been focused on the above literary works, however, up until now, the Norwegian sources have not been further looked into. I have therefore examined all references to the piano in Norwegian fiction from the 19<sup>th</sup> century, with particular focus on the piano as a gendered instrument. In my paper, I will present an overview of these findings, while focusing on the gendered connotations. My main research questions are: how is the piano referred to as a gendered instrument in Norwegian 19<sup>th</sup>-century fiction? What was the function of the instrument?

As in Jane Austen's universe, in Norwegian fiction, the piano signals female cultivation, discipline, femininity and a means to get a marriage proposal. The piano fits very well into the bourgeois home and is connected to culture and status, as well as domesticity and respectability. In other texts, similar to Thackeray and Flaubert, the piano's symbolic capital is modified, and the piano is in the center of expressing personal and strong feelings and becomes a legitimate means to self-expression. In other novels, the piano obtains flirtatious, seductive and sexual connotations and becomes an embodiment of female sexuality.

---

**McKenna T. Milici**

Florida State University, Tallahassee, USA

### **Memory, Mad Scenes, and Moonlight: Libby Larsen's *Clair de Lune***

Libby Larsen (b. 1950) began composing her 1984 opera *Clair de Lune* by writing the first act aria that would become its centerpiece. The opera revolves around Clair, a middle-aged former aviatrix who spent years flying her plane the "Clair de Lune" in Monte Carlo air shows during the 1930s. Pressured to sell the plane by her estranged husband, in this rhapsodic aria Clair reflects on her years of flying. A feature of particular interest is that Larsen's accompaniment to the aria is an almost note-for-note transcription of Claude Debussy's famous third movement from the *Suite bergamasque*.

In this paper I examine the ways in which this aria intersects a rich intertextual web of material surrounding Debussy's original piano work. By reading Larsen in conversation with Debussy's compositional practice, and by situating the aria in the context of the opera as a whole, I highlight Larsen's deft negotiations with the conventions of opera in order to illuminate how Larsen critiques the genre's historical treatment of unruly female characters. Other characters in the opera frame Clair as a delusional dreamer whose refusal to give up on her former identity as a pilot and unwillingness to settle down to a "normal" life are character flaws to be reformed. Working from this frame, I draw upon the literature of operatic mad scenes to argue that Clair's aria represents a late-twentieth century manifestation of the form, one which nuances the gendered associations bound up in the history of mad scenes and allows Larsen to speak to a contemporary social context. I will also sing excerpts of the aria to demonstrate how Larsen's vocal line transforms the performance practice of the original solo piano work, transformations which offer further points of entry for a feminist critique of this underexamined opera.



**Russell Millard**

Charterhouse, Godalming, UK

### **Whose *Daphnis*? Narrative and Identity in Ravel's *Daphnis et Chloé***

Both the original novelistic presentation and the balletic reinterpretation of the tale of Daphnis and Chloe are commonly understood as examples of a romantic comedy paradigm, in which the hero Daphnis is “rewarded” with Chloe as marital prize. However, the presentation of Daphnis in the ballet can be understood to challenge the extent to which he embodies features of a normative heroic protagonist. Employing a methodology that combines elements of Greimassian narratology with Schenkerian analysis, slippages between balletic scenario and musical score are examined for their potential to generate new meanings. A new reading of the ballet’s narrative is proposed—as an ironic comedy—with a greater emphasis on the construction of gender, especially as it relates to the contemporary emergence of the *femme nouvelle* and concomitant “crisis” of masculinity. Significantly, the reading proposes that the climatic “Syrinx” dance forms an agon, during which the patriarchal values of the balletic scenario are transvalued by an emergent feminist plot outlined by the music. Through this re-reading of the ballet, Chloe emerges as a potential subject within her own narrative, contributing a new perspective on a well-known work.

---

**Laura Moeckli**

Bern University of the Arts, Switzerland

### **Bootleg Opera: Sounds and Identities in the Ehrenreich Recordings 1960s-2010s**

In typical testimonies of bootlegging practice in rock concerts, interviewees tend to describe their motivation for illicit recording as a dedication to the preservation of cultural heritage beyond the hegemony of record companies, concert venues and even artists themselves. Analogously, the opera enthusiast Leroy Allan Ehrenreich (1929-2016) could not have agreed more with this perspective. His collection comprising around 10'000 hours of private opera recordings from New York’s main opera venues was donated to the Bern University of the Arts (HKB) in 2017 with the specific request of making available for research any contents thereof which may be valuable for posterity. Among the many questions posed by this unusual collection, this paper focuses on the unique sounds of musical experience that enrich and enfold our understanding of operatic practices, identities and networks. The times, spaces, bodies and motions of New York opera feature tangibly on these tapes in the creaking seats, coughs, murmurs and applause of the audience as well as in the performance sounds ranging from set displacements and machinery, to instrumentalists’ and singers’ movements in the pit and on stage. While such features are usually perceived as disturbing artefacts to be minimized in commercial recordings, I argue that it is precisely in the unedited quality of these “high fidelity virtual sounds” that the scientific, documentary and indeed artistic value of such otherwise imperfect recordings emerges.

In addition, a prominent ‘noise’ heard on these tapes, the voice of Ehrenreich himself, often in conversation with friends, is considered as a(n) (a)typical voice of the NY opera-going public, a member of the marginal yet potentially influential network of opera bootleggers active during this time. Drawing on perspectives from sound studies, material and cultural studies as well as performance and recording studies, this paper explores some analytical approaches to bootleg opera.

---

**Giorgio Monari**

Sapienza Università di Roma, Italy

### **Agency and Identity in Nomadic Music of 19<sup>th</sup>-Century Europe and America: the *Viggianesi***

This study focuses on a special case of interaction between agency and moving identities in Modern Europe. Its subject matter is the tradition of the *Viggianesi*, who were popular street musicians in 19<sup>th</sup>-century Europe. Their homeland was Viggiano, a town under the rule of the King of Naples. Their repertoire included both popular songs and operatic arias, but they had no formal training in music. The *Viggianesi* used to travel to the capital city of the Kingdom, and to other important European and American cities. They were specialized in playing harps, but also used other instruments. Their international tradition ended before the beginning of the new century, because of a now unfavourable public opinion. *Viggianesi* came from a rural land, mostly focused on peasantry, and we would not hesitate to ascribe their tradition to the popular world, even if they also sang operatic arias. Romantic élites elevated them to the status of modern troubadours, and champions of Italian identity. Such an upgrading went together with changing repertoire and behaviour. The end came during the late 19<sup>th</sup>-century, and it is easily understood if we read the famous French novel *Sans famille*: it tells the story of a young nomad musician who finally finds a place and a family to live decently. The relationship between the agency of the *Viggianesi* and the social structures they passed by was not always the same. They adapted or negotiated their identities until the end. First, they allowed their Romantic audience to reshape parts of their identity. Anyhow, when social macro-structures imbued with Rationalism and Positivism stopped tolerating their nomadic life, they could not negotiate anymore, and adopted a non-nomadic lifestyle. Nowadays, the *Viggianesi* are still playing, but their tradition is almost forgotten. We can now study it as a whole, if we think of the *Viggianesi* as agents, and if we focus on their identities as moving ones.

---

**Erum Naqvi**

Pratt Institute, New York, USA

### **Experimentation, Cultural Identity, and the Traditional Performance Canon in Iran**

This paper explores recent experiments in musical theatre among emerging traditional artists in Iran, based on field work conducted in Tehran in 2017. It showcases field work conducted with a collective of emerging artists who reframe "traditional" performance by fusing "high" art contexts with other musical practices that were marginalized in the nineteenth and twentieth century as a result of encounters with European modernity, urban progress, the development of the university system, and more recently, arts regulation practices in the post-revolution Islamic Republic. Many of the debates about what ought to count as "high" art in emerging systematized contexts centered around ideologies about Iran's identity in modernity, particularly in terms of its relationship with Europe, and European arts. Recent collaborative experiments among emerging experimental artists, however, fuse traditional "high" performing art contexts with aspects of Iranian performance that were marginalized in the last 100 years, including: regional dances and music from various ethnic groups including Kurdish, Turkmen, Bandari, Baluch, and Bakhtiari communities (motrebi), street entertainment (luti), and cabaret performance and women's domestic entertainment performance (ruhowzi). This view presents an idea of Iranian identity as multi-ethnic and egalitarian, and it diffuses homogenizing "west/rest" binaries around which historical debates about Iranian cultural identity used to center. This research is comparatively contextualized relative to writing in musicology that addresses the role of musical experimentation in reframing hierarchies, genealogies, and conceptual categories pertaining to musical performance, notably Lydia Goehr's work on musical experimentation in *The Imaginary Museum of Musical Works, and Elective Affinities*.

---

**Nancy Rachel November**

The University of Auckland, New Zealand

### **Performing and Arranging Beethoven's 'Eroica Symphony' in its First Century**

Beethoven's symphonies are often considered as works that reside in their complete, original scores, as passed down by Beethoven. There is a corresponding emphasis on work genesis, and less weight has been placed on matters of reception and performance. The 'after life' of these works, in the form of numerous arrangements that circulated widely in the nineteenth century, has not been explored in detail.

Reversing this perspective, this study investigates the reception and performance of Beethoven's 'Eroica' Symphony in the nineteenth century, considering how varied versions of this work (solo and four-hand piano transcriptions, string quintet and wind band arrangements, etc.) played a crucial role in extending its meanings and audience. Little-studied sources such as publisher's catalogues provide statistics on the varied early publications of the 'Eroica', including numerous arrangements. These data on the nineteenth-century reception and dissemination of the work are combined with information gleaned from early reviews of arrangements; biographical accounts of the arrangers; letters to publishers; diary entries concerning domestic music-making in the era; instruments; iconography; and an analysis of the arrangements themselves.

The study offers insights into current debates on the role of domestic music-making in canon formation; changing concepts of 'high' and 'low' art; the development of the music industry in the nineteenth century; and the nature of the musical work.

Aimed for amateur performance, musical arrangements were an essential and increasingly widespread means by which symphonies, especially those of Beethoven, were disseminated, re-interpreted, and canonised, before the age of the gramophone. But later nineteenth-century arrangements, like the score editions and professional performances of the time, tended to emphasise the score-and-composer-based conception of the work, still current today.

---

**Fiona M. Palmer**

Maynooth University, Ireland

### **Consolidating the Position of British Conductors in 1916: Issues of Identity and Influence in the *Musical Conductors' Association***

In Britain the development of the role of conductor into a viable career and high-status branch of the music profession was a complex process. Perceptions of British conductors, their function, status and authority shifted significantly between the 1870s and 1920s. Emerging from the shadow of continental European exemplars, British conductors began to forge a clearer identity. The individual careers and contributions of high-profile conductors have been the subject of close consideration. However, little attention has been paid to the collective efforts of conductors to influence the opportunities, working conditions and status of their profession during the First World War.

This paper uses the establishment of the Musical Conductors' Association [MCA] (March 1916, London) as a lens through which to explore the issues surrounding the conductor's role within the music profession at that time. Casting light on the place of the conducting profession within the wider musical marketplace, it questions the impetus, timing, membership and aspirations of the MCA, situating its activities and effectiveness within the broader framework of unionization in Britain and in continental Europe. With central aims focused on 'improving and consolidating the position of British Conductors', the MCA's Honorary Council included leading figures: Landon Ronald (Executive Chairman); Sir Frederic Cowen; Sir Edward Elgar; Edward German; Sir Alexander Mackenzie and Sir Henry Wood. A range of sources underpins the research, including unpublished correspondence, institutional archives, contemporaneous newspapers and periodicals. As a result, new understandings emerge in relation to professional hierarchies (public and private), the status and working conditions of conductors and the power of collective action at this time.

**Isabel Pina**

Universidade NOVA de Lisboa, Portugal

### **Music Criticism and the Music Critic as Agents, or the Impact of Music Criticism on the Critic's Identity**

Music criticism as an object and as a source is a growing interest in musicology. Some researchers have focused the changing role of music criticism and the critic's discourse from the 19th century onwards; however, in the Portuguese musicological panorama, the constraints, opportunities or political engagements of music critics are still not broadly developed.

This presentation intends to explore how can discourses about art be analysed through the ideas of agency and identity. Music criticism can be discussed as an agent, considering the relationship which is established between the article and the reader. The established interaction, which is justified by the musical object, makes the music criticism an agent that creates and manipulates opinion. That is, music criticism is an identity creator among the readers, while the author becomes the personification of that exact agency, since the reader creates an interaction with the subject behind that article.

A parallel point of view can also be pointed out: the literary and journalistic exercise of writing music criticism in a given context form the identity of the critic as someone who undergoes a series of opportunities or conditioning factors. These can be related to the periodicals where the criticism is published and its ideological, political, typological and thematic choices, to the process of censorship and self-censorship, to physical space in the page where the article is published, to the (im)possibility of being present in events, among other factors that cause an incessant redefinition of identity.

Analysing examples gathered during the last years of PhD research concerning three of the main composers and critics of the Portuguese 20th century musical panorama - Luís de Freitas Branco, Fernando Lopes-Graça and Joly Braga Santos - this presentation aims to discuss that exact dynamics: music criticism as agency, as well as of the music critic both as mentor of identities and beholder of a changing identity.

---

**John Plemmenos**

Hellenic Folklore Research Centre of the Academy of Athens, Greece

### **"A stenograph of feelings": Music as Agent in Eastern European Culture**

The title of this paper is taken from Leo Tolstoy's own diary, written in 1850, where he defined music as "*a means to arouse through sound familiar feelings or to convey them*", adding (and concluding) that "*music is a stenograph of feelings*". It takes as its point of departure Tolstoy's *Lucerne* (1857), a semi-autobiographical novella, where music operates as a catalyst for the author, then a young nobleman, who is on a grand tour in the Mediterranean, and has rested in a hotel in Lucerne. Tolstoy, being in a state of boredom among European aristocrats, is struck by the music of a wondering singer, that gives new meaning to his staying but also to his entire life (according to his own notes, since the novella is in a diary form). Yet, despite the cataclysmic effect music has upon him, he omits the musician's name, although he notes down some of the musical pieces (e.g. *l'air du Righi*)! Put it in a broader cultural context, Tolstoy's treatment of music is rooted in Russian (and mostly Eastern European) tradition, where the artwork is often more important than the artist, and esthetics play a minimal role. This is partly based on the conception of any artistic dexterity as a "gift" or "loan" from God (to be returned to him by the artist), and the role of artist as a special interpreter and carrier of the divine will or (more appropriately) as a mediator between the prototype (God's word) and the index (artwork). Thus, artists' names have been (and sometimes still are) omitted, both in iconography and religious music, despite the fact that some of these artworks are considered miraculous and are venerated by the people. At the same time, art is not to be appreciated esthetically, since this stance may lead to sensuality and secularity (at least, in the religious context): art then is a "doing" (albeit a special one), a task to be carried out for the needs of the ritual and the community. Based on the above premises, this paper will seek to explore the role of music as agent in Eastern European culture, both in theory and practice, in the past and the present.

**Adriana Ponce**, Illinois Wesleyan University, Bloomington, USA  
**Irina Capriles**, Universitat de les Illes Balears, Palma, Spain

### **Simón Díaz and the ‚Tonada Llanera‘: the Forging of a Modern Venezuelan Identity**

Simón Díaz is a Venezuelan popular musician often credited with having revived the Tonada Llanera--a genre of distinct characteristics from the Venezuelan (and Colombian) plains, which was originally associated with the milking and raising of cattle. Savvy and charismatic, with a profound knowledge of the music and costumes from the area and an extraordinary talent to avail himself of opportunities he both forged and encountered, Díaz arrived in Caracas from the plains in 1949, at a point in history where the country was clearly grappling with issues of identity and modernity. In a process not unlike that which the country was undergoing, Díaz spent his first few decades in the capital exploring a variety of occupations and opportunities that presented him as as actor, comedian, composer, and singer of a number of popular genres. By the early 1980's, however, he was emerging as a very prominent figure in the preservation and dissemination of the cultural patrimony from the plains and, by and large, Venezuela. Always projecting a simple and affable persona, he had begun to shed the almost caricaturesque traits he had assumed on radio and TV for years, to develop an almost didactic, genuine, and rather endearing persona, intent on sharing his personal experiences of life in the Plains in all its breadth, richness, and joy. Hand in hand with this, went a more exclusive cultivation on his part of a musical repertory that would become inextricably associated with him, the Tonada Llanera.

The current presentation examines the musical and poetic characteristics of the genre in question and traces its dissemination as part of a deliberate process of cultural preservation, whereby it captured a rather „romanticized“ vision of peasant life and became emblematic of Venezuelan identity. In so doing, our presentation argues for both the composer and the genre as powerful agents shaping national identity in Venezuela during the last couple of decades of the 20<sup>th</sup> century.

---

**Tijana Popović Mladjenović**  
University of Arts, Belgrade, Serbia

### **„Playing“ with Heterogeneous Musical Identities and Agencies as a Possibility of Listening to Oneself in the Simultaneity of Listening to Others**

Since music is primarily a cultural phenomenon whose essential feature is diversity – the plenitude, variety and coexistence of musical identities, the question that now seems especially intriguing is *when* and *how* music moves us, or to what are we moved? If we model ourselves through music both as individuals and as participants in culture, the next question that imposes itself is *does* music give us a new identity today, or to what extent people now tune their sense of self to different music identities? From a post-modern perspective, the basic work of culture is to construct subject positions, contingent frames of reference within which certain forms of agency, desire, and understanding become possible. The subject is determined as the multiplicity of expression, performance, disposition, acceptance and construction of actual or potential agencies and identities.

The general power of music to implant subjective states in the listener that are paradoxically both native and alien, is perceived using the *Viola Tango Rock Concerto* of Benjamin Yusupov as an example for reconsidering the simultaneity of multiple identities, disposed by the subject of the *world of work*, participating in the construction of individual or social identification and action possibility. Based on critical-analytical methods, this paper will emphasize „playing“ with the music genre of concerto, as well as with the subject of this genre and expected agencies of the work. The compositional procedures and processes, on the basis of which the heterogeneous elements of different cultures and music can coexist, are those on the basis of which music-related agencies are interlinked and are the same for all culturally specific music. In the *Concerto's* conglomerate of the inclusively treated heterogeneous elements, the simultaneity of those multiple musical identities functions in such a way that it requests the subject of the *world of work* to reconsider the interrelations of the different cultures.

**Ulrike Präger**

University of Salzburg, Austria

### **Orfeo's Underworld: Hearing Liminality as Agency**

Commonly constructed around notions of difference, migration narratives frequently focus on the mistrust and anxiety between migrants and host societies. Such narratives not only shape public perceptions of migrants and hosts, but also continuously renegotiate power dynamics within and between transcultural societies. Based on ethnographic research with migrants from Syria and Afghanistan recently arriving in Germany, as well as with members of the host society, this paper foregrounds how liminal musical performances act as tools for the representation of others, the temporality of migration experiences, and the intricacies of authorial agency in relation to larger discourses of migration. Zukunft Kultur's opera *Orfeo*, a collaboration between migrants and hosts, reveals socio-cultural, political, and institutional parameters of difference, sameness, and inbetweenness, all of which collectively construct—through its musical liminality—a (Post-) Refugee Voice as well as publicity and cultural knowledge about heterogeneous societies. In Zukunft Kultur's setting of *Orfeo*, during a rave, representatives of the Islamic State capture Eurydice (who had lapsed into a religious mania) and bring her to Syria. Orpheus, however, does not attempt to retrieve his wife Eurydice from the underworld but, rather, experiences deplorable Syrian realities in the underworld: the world of the Islamic State. Staged through the merging of four Orpheus operas (by C. Monteverdi, J. Haydn, C.W. Gluck, and K. H. Graun) with Arabic Rap, Middle Eastern song and dance, as well as passages from writer Khalil Gibran, this production musically negotiates between homeland and hostland, familiar and foreign, affirmation and assimilation, peace and war. This case study reveals how liminal practices of canonic works produce and cultivate publicities of migration and inclusion processes, which are built on the discourses and agency such musical representations signify for performers and audiences.

---

**Amila Ramović**

University of Sarajevo, Bosnia and Herzegovina

### **Essential in the War Survival Kit: Music and Self-Preservation in Besieged Sarajevo**

The siege of Sarajevo (1992-1992) was and the longest of a capital city in the recent history, lasting 1425 days. It is widely known that even though the city was under constant grenade and sniper fire, causing the death of 14000 of its inhabitants including 1500 children, even if it was deprived of electricity, running water, heating, food, or medical supplies, it became a site of a very intense cultural production: its artistic scene was seen as a form of "cultural resistance".

Musical life has been particularly vivid in the besieged city, and was represented by five main production channels, the so-called "patriotic songs," nationally charged traditional music, art music, religious music, and underground rock music. All of them now were existing outside a market driven dynamics, and were yet driven by another currency – relevance for self-preservation. This will be the first paper to offer a systemic representation of the musical life in Sarajevo under siege and also the first paper to deal with the typology of kinds music produced in this context by its functions.

First stage of the research will be carried out by accessing, documenting and describing the available primary sources, recordings, sheet music, as well as interviews with participants. Second stage will entail examining secondary documents, books, scholarly articles as well as media outlets. A selected number of examples, and a number of statistical data, will be the basis for the detailed analysis and interpretation.

By studying the example of the practices in the besieged Sarajevo, the paper will offer a typology of the possible kinds and functions of music in the besieged city, and examine the roles of music in radical circumstances in which the human existence is reduced to the bare minimum, i.e. survival. The research could offer a platform for further research of the specifics of roles and qualities of music in societies struck by war and information isolation.

---

**Nancy Yunhwa Rao**  
Rutgers University, USA

### **Sonic and Visual Emblem: Chinese American Subjectivity During Chinese Exclusion**

Until recently it is difficult for most to consider Chinese American music as part of American music history. But as early as 1852, Cantonese opera troupe performed in San Francisco, a year after the city saw its first fully-staged European opera. Since then Chinese theaters have experienced two golden periods in America. Despite US government's exclusionist principle, Chinese community actively engaged a local/transnational musical space. The paper explores how transnational Chinese opera performers and second generation Chinese Americans embraced the musicking as a form of agency. This paper investigates the role of transnational Chinese opera performers in shaping the important musical space in Chinatowns, as well as the different ways that the community embraced it both as its public face and as visceral and intimate expression of its own identity.

Although issues of racial representation have attracted significant scholarly attention lately, it is just as important to understand how Chinatown theaters provided opportunity for positive engagement with tradition and heritage, shaping their collective identity. The study has drawn from fieldwork in San Francisco, interviews with descendent of Chinese theater workers or performers, as well as historical Chinese and English newspapers in North America, theater playbills and business records, and US immigration files.

From the perspective of both visual and sonic identity formation related to Chinatown theaters, the paper contributes to a fuller understanding of the notion of agency and identity formation of Chinese American community. Chinatown opera performers and their practices came to shape many dimensions of Chinese identities for generations. Even though Chinese exclusion laws rendered Chinese performers as abnormal bodies, defining their limited, transient legal status, their transpacific success and extraordinary body made the hypervisibility of their Chinese identity poignant and long-lasting.

---

**Luzia A. Rocha**  
Universidade NOVA de Lisboa, Portugal

### **The *Confraria da Real Casa de Nossa Senhora da Piedade da Merceana*: Music Iconography as a Representation of Identity, Legitimacy and Power**

Founded in the 15<sup>th</sup> century, the *Confraria* of Our Lady of Piety from Merceana was one of the most important brotherhoods during the Portuguese Baroque. Being a well-organized group, its efforts resulted in accumulation of wealth from donations and collections of public money, also achieving the support of the Royal Family. The surprising action and efficacy of Portuguese brotherhoods has been studied from historical, political and religious point of view. However, no study has considered the uses of music. The present study assesses the music in the ceramic tiles from Merceana church and reassesses previous data published in the 60's by the researcher Santos Simões, who erroneously identifies the scene of The Song of Songs as Saint Cecilia. It is interesting the relation of St. Bernard of Clairvaux, who was a great Cistercian spiritual writer and his sermons on The Song of Songs (*Sermones super Cantica canticorum*) and The Song of Songs pictorial cycles in Portuguese Baroque. Special attention will also be given to the brotherhood itself on what concerns to its operational system and the socio-cultural circumstances. Understanding why the members portrayed themselves in their main activities and the relation with the placement in the architectural space of the church will be analysed (i.e., hierarchy in architecture, or the articulation of the importance or significance of a form or space by its size, shape or placement relative to the other forms and spaces of the organization). Special attention will be given do the depiction of black musicians and their activity as trumpet performers in a religious context. The results enable us to fully understand the legitimacy and power of Merceana brotherhood in Portuguese 18<sup>th</sup> century society as well as the role of music and music iconography in the construction of such representation of identity.

**Dawn Rose**

Lucerne University of Applied Sciences & Arts, Switzerland

### **The Ontology of Musicians**

The psychological transfer effects of musical learning have been ascribed to 'measurable' constructs (e.g. far transfer of cognitive ability, such as intelligence or near transfer of behavioural skills, such as increased finger dexterity associated with learning the piano). However, little attention has been paid to the potential transfer of socio-emotional abilities afforded by learning music. Neither has research attempted to relate the concept of transfer effects to any later awareness of the benefits of being a musician. This qualitative study investigated the nature of living a musical life with adults in relation to 'transfer effects' from cognitive, behavioural and socio-emotional perspectives. The aim was to understand how the development of such skills is embedded in the experience of musical learning, in turn supporting successful adaptive lives. For example, being part of an ensemble necessitates finding ways to work together to achieve shared goals reliant upon the development of good communication skills and cooperation. Interviews with 28 individuals with professional musical lives were conducted in the UK and transcribed for Grounded Theory analysis. Participation was determined by the iterative process of analysis and consequently included formally trained classical musicians and composers, teachers, musical artists and self-taught DIY punk musicians. There was some awareness of the notion of transfer effects from cognitive and behavioural perspectives, mostly focused on health and wellbeing. However, the main reflection was that being a musician dominated most aspects of life, necessitating the development of a social network of friends who also played music through which their musical lives could be lived. A bottom-up hypothesis was derived suggesting there is an ontology of musicians reflecting a way of life, or way of being, that facilitates playing, doing and making music for musicians.

---

**Stefan Sandmeier**

Zurich University of the Arts, Switzerland

### **A Swiss Identity Through Music? *Geistige Landesverteidigung* and the Musical Commissions by the Swiss Broadcasting Corporation**

Music has often been used to construct national identities and has served as a cultural marker of social and national inclusion. In this paper I explore the question whether the Swiss Broadcasting Corporation (SRG) pursued a policy of strengthening and propagandizing Swiss national identity through their musical commissions. Throughout the 1930s, during the Second World War and well into the 1960s, the ideological guidelines of the *Geistige Landesverteidigung* (*Spiritual National Defence*) influenced the radio programmes in Switzerland. A Swiss national identity based on cultural, political and ethical values was propagated to fend off fascism and national socialism. These efforts were continued during the Cold War to prevent communism taking root. Music played a vital role in the construction of this Swiss national identity and *Geistige Landesverteidigung* and the SRG was an important part of this process. They employed musicians, broadcast concerts and made recordings. The radio studios also commissioned new musical works: mostly orchestral and vocal pieces, but also chamber music, military marches or accompaniments to radio plays. Well beyond the end of the war, a large part of these compositions fitted the mould of *Geistige Landesverteidigung*. But after 1945, the works commissioned became more diverse in character. Has there been a shift in priorities away from identity politics towards more music-specific criteria? What were the social and economic contexts of the commissions and how did they contribute to the continuation or abandonment or transformation of such a policy? In the paper I present some preliminary research results based on the analysis of archival sources not previously researched. These include correspondences between radio editors and composers, SRG-internal memoranda but also publications like annual reports and radio programmes.



**Nozomi Sato**

International Christian University, Tokyo, Japan

### **Are the Four Duettos in Johann Sebastian Bach's *Clavier-Übung III* (BWV 802-805) Refutation of Theological Accusation?**

Scholars have been puzzled as to why J. S. Bach included Four Duettos in his monumental *Clavier-Übung III* (1739). The thesis that the duettos were inserted to achieve some kind of formal order in this compilation is generally accepted, but it does not explain Bach's musical intention and purpose in these pieces. Some argue their allegorical symbolisms, but these arguments remain hypothetical.

This paper attempts to explain the meaning of the Four Duettos in view of the socio-cultural landscape and Lutheran identity of the time. The author's previous investigations of theological writings on organ music, which include sermons, theological disputations on music, etc., have revealed that theologians argued not for how organ music should be but for how it ought not to be – e.g., *närrisch* (silly), *possierlich* (funny), *tänzerisch* (dancing), or having too much *Genus chromaticum* and too much *Kunst* (art). Noteworthy is that the Four Duettos employ all these "forbidden" styles (I: striking chromatism; II: a funny quodlibet style; III: almost a dance movement; IV: an extremely skillful technique), although *Clavier-Übung III* is composed clearly with a theological intention, as may be inferred from the theological description of its title.

Christian Gerber condemned organ and church music in his posthumous work, *Historie der Kirchen-Ceremonien*, published in Leipzig in 1732, shortly before Bach's *Clavier-Übung III*. Gerber represented a faction of the Pietist movement, and he is not an isolated example. This paper argues that Bach would have felt personally attacked by Gerber's book and found it necessary to refute it through music. *Clavier-Übung III* is Bach's attempt to prove that not only particular styles are adequate for church music but that all types of music express the grace of God, following Martin Luther's music theology. Including the Four Duettos was necessary to represent the whole constellation of styles of organ music in order to refute the enemy of music.

---

**Susanne Scheibelhofer**

University of Salzburg, Austria

### **Agency in the Pastiche-Style Musicals of Kander and Ebb**

This paper employs Bruno Latour's Actor-Network-Theory (ANT), which allows objects to become carriers of agency, to capture a snapshot of the typical network of associations involved in a Broadway show. Specifically, I present three ANT-graphs of different musicals by John Kander and Fred Ebb (*Cabaret*, *Chicago*, and *The Scottsboro Boys*) to illustrate the relationships of the composer and lyricist with directors, producers, critics, and audiences. Based on the information provided in the graphs, including ties to promotional material, such as flyers, ads, programs, recordings, newspaper articles and reviews, I argue that Kander & Ebb have developed pastiche style in their musicals as a form of socio-political commentary and quasi-Brechtian device that forces audiences to take a stand on contemporary, critical issues.

Using *The Scottsboro Boys* as a case study, I focus on how agency regarding race is negotiated between different actors (humans) and actants (objects). Conceptualized as a minstrel show by composer John Kander, lyricist Fred Ebb, author David Thompson and director Susan Stroman, *The Scottsboro Boys* was met with mixed reviews by critics and a public controversy over racism upon its transfer from the Vineyard Theatre to Broadway. The musical utilizes racial markers, such as the cakewalk, blackface, coon songs, tambourines, bones, endmen etc., in an ironic way to frame the story of nine African-Americans wrongly accused of rape by two white women. Some audience members and critics, however, felt offended by this dramaturgical device. Because of its emphasis on interactive agency between actors and actants over structural agency theory, ANT proves to be a useful tool to for analysis in music and reception studies.

**Bianca Schumann**

University of Vienna, Austria

**Camille Saint-Saëns – a ‘German’ Frenchman?**

**National Identity in the Viennese Reception of Symphonic Programme Music**

Stereotype research has established itself as an integral methodological instrument of reception research within the field of musicology. In the context of my lecture, I lean on this instrument to illuminate a selected line of discourse of that debate which arose in the second half of the 19th century on the question of the aesthetic value of symphonic programme music. I examine the purpose attached to those stereotypical statements made by the Viennese press to Camille Saint-Saëns that are explicitly related to his national identity.

The decision to consciously direct this task to Saint-Saëns proves plausible, since this thematic orientation has largely remained unaffected to date. However, it is the richness of stereotypical statements within Saint-Saëns’s reception alone that promises to make their viewing particularly fruitful. In addition, the decision to concentrate on Saint-Saëns’s reception is made more conclusive by the fact that the Viennese reception of his symphonic programme music suffered a radical turnaround regarding its aesthetic evaluation. This turnaround was primarily communicated by the press through different connoted national stereotypes:

After Saint-Saëns had travelled to Vienna for the first time in 1876 to appear as a pianist, organist, composer and conductor, the press celebrated him as a ‘German’ Frenchman who, building on the realization that the German ideal of art was the highest in international comparison, had succeeded in implementing this ideal in his own art. During the years 1879, 1888 and 1889, in which further symphonic works by Saint-Saëns were performed in Vienna, this journalistic recognition turned into the composer’s bitterest contempt. In these years he was no longer perceived as belonging to the Bach-Beethoven line, as stereotypically ‘German’, but as belonging to the Berlioz-Liszt line, as stereotypically ‘French’.

In my lecture I explore the driving forces for this turn of Saint-Saëns’ received national identity.

---

**Timur Sijaric**

Austrian Academy of Sciences, Vienna, Austria

**Love Through Foe’s Eyes**

Produced during the turbulent years of Molotov-Ribbentrop pact, DER POSTMEISTER (THE STATION MASTER, D 1940) was presented as one of the first prestigious projects by newly founded *Wien-Film*, a state-run conglomerate of film production companies created after Hitler’s “Anschluss” of Austria in 1938. DER POSTMEISTER, based on the homonymous short story by Alexander Pushkin, has positively resonated with audiences and has solidified the role of Vienna as a vital nexus of film production in National-Socialist Germany. With its unique background, inception and acclaimed production, DER POSTMEISTER has been topic of film studies not only for its political context, but also for its aspects of aesthetical, cultural and gender identity. All aforementioned are coded into the film score of the movie, expertly concocted by Willy Schmidt-Gentner (1894–1964), one of the most prominent *Wien-Film* composers, and were, until now, not being considered in the context of the film. Schmidt-Gentner, whose film writing skills were sought after for his adept style insinuating soundtracks for silent film, composed a film score utilizing the “typical Russian” substance of identity. The recently discovered music material from the film score has proven essential in discovering the peculiar meta-layer from DER POSTMEISTER, in this case the film music that was hitherto mostly undervalued in the previous studies of National-Socialist movie production. The contribution to the symposium will consist of a survey presentation of our comprehensive analysis conducted on this specific feature film. The soundtrack of DER POSTMEISTER offers a singular musicological insight into the ambivalent National-Socialist audiovisual perception of the “Russian” identity as perceived here through the film score. It showcases the filmic and film musical production as an ideological agency and ultimately film music as a tool of identity Othering and projection.

---

**Rūta Stanevičiūtė**

Lithuanian Academy of Music and Theatre, Vilnius, Lithuania

**Music of Change:**

**Cold War, Transnational Exchange and Lithuanian-Polish Musical Networking**

Since the end of the Cold War the shift in understanding of communist regimes and comparative research placing utopias of socialist modernization in broader context encouraged more complex approach towards nonconformist cultural actions and oppositional movements in culture and arts of the former socialist countries. The paper aims to acquire a deeper understanding of the ways in which the transnational Polish and Lithuanian music networks and musical expression of liberation contributed to (trans)formation of cultural identities before the end of the Cold War.

The author reflects on the factors which predetermined the intercommunication of informal communities in different countries in the years of ideological and political constraints and the ways in which such relationships contributed to the cultural and political change of societies. Through the concept of transformative contact (Kenney (2004), the categories important for transnational networking are identified: command, text, legend, pilgrimage, courier, and convocation. These categories are developed in an analysis of the transnational networking and identity formation.

In both Poland and Lithuania, independent music festivals, artistic actions, private lectures and semi-official publications flourished on the margins of official culture as cultural expression of liberation. The author shows that the paradoxical constraints on informal relations between Lithuanian and Polish musicians were strongly affected by the political relations between the USSR and the Polish People's Republic. The paper will enlarge the definition and contextualization of the transformative power of the politically and socially engaged music, contributing to the deeper understanding of music's role in the (trans)formation of changing collectivities.

---

**Victor de Souza Soares**

University of Bern, Switzerland

**Humans, Nonhumans, and the Agency of Sound Among the Geraizeiros of Central Brazil**

For many sociocultural collectives in our world, music-making is not an exclusive attribute of humans. This is also the case among the Geraizeiros, a traditional countryside population that dwells the Central Brazilian Plateau. By means of specific codes, modes, and techniques of listening and sound emission, this society has cultivated specific knowledge and a repertoire of relational techniques around the musical attributes of humans and nonhumans alike. Based on long-term ethnographic collaboration, and drawing on theories of non-human agency, as well as on recent social-theoretical constructs on interspecies relationality, this paper analyzes several elements of human-nonhuman musical dynamics within the Geraizeiro sociocultural context. Firstly, I enterprise a brief structural analyses of Geraizeiro myths and rituals in order to unveil a Geraizeiro theoretical practice of agency which connects both human and animal sounds. Accordingly, my analysis will focus on Geraizeiro "science of animal song", its associate webs of meaning, agentive dimensions and potentials of these songs, as well as on related sonic counter-agentive strategies of the humans. Furthermore, concrete ethnographic cases will illustrate Geraizeiro assumptions on hearing features of supernatural agents such as ghosts, enchanted beings, and popular saints, proposing co-relations between specific musical-communicative guidelines and the meta-human hearing sense. Subsequently, I will reason on how sound and music index supernatural agency within Geraizeiro embodied acoustemologies. Finally, I will analyze Geraizeiro conceptions on performative utterance, by comprehending its supernatural sensory-auditory premises, the sonic-performative attribution of sounded (sung and spoken) words, and its associate interdictory norms and taboos. I conclude for a Geraizeiro theory of sonic agency, in which human and nonhuman sounds co-exist and co-act in the world.

**Katrin Szamatulski**, Lucerne University of Applied Sciences and Arts, Switzerland

**Olivier Senn**, Lucerne University of Applied Sciences and Arts, Switzerland

**Elena Alessandri**, Lucerne University of Applied Sciences and Arts, Switzerland

### **Music Practice Room: Understanding Students' Needs**

Music students practice their instruments many hours daily to achieve a high professional level. Usually they do so in practice rooms appositely provided by a music school. Although research has investigated the influence of architecture on occupants' well-being and learning processes, the impact of the learning environment on music practice in an academic context has not been studied. This exploratory research project investigates music students' needs with focus on the physical qualities of learning spaces. It aims at clarifying the role of the music practice environment in the higher education context.

In September 2017, 103 classical music students of Lucerne University of Applied Sciences and Arts completed a survey (distributed on paper) on their needs and preferences with respect to practice rooms. The data were analysed using Exploratory Factor Analysis (EFA) to extract superordinate spatial components.

The ideal music practice room should cover *Basic Human Needs*, i.e. good air quality, thermal comfort, and access to daylight as well as outside views. This factor was considered the most important. *Discipline-specific Infrastructure*, i.e. functionality in terms of appropriate room acoustics and music-specific equipment, were the second relevant factor. *Aesthetics and Recreation*, the least important factor, refers to visual and relaxing room characteristics such as indoor plants, view of nature, colour design, and a place to rest.

This study delivers first empirical insight into the relevance of the learning environment for the music practice. Results show overlapping with previous research in other learning domains, while highlighting discipline- and even instrument-specific needs of music students. Most important, findings extend previous acoustic-based literature by offering a holistic view on the music practice room from the perspective of the learning musicians.

---

**Arwin Quiñones Tan**

University of the Philippines, Quezon City, Republic of the Philippines

### **Alternative Modernity in the Agency of Professional Women Musicians of Manila's Theatres in the Late Nineteenth and Early Twentieth Centuries**

This paper examines the agency of female vedettes in the thriving theatre industry of Manila in the late nineteenth and early twentieth centuries, and how they constituted a kind of modernity in Manila's transforming colonial society at the outset of capitalism. As professional women musicians, their participation in the process of cultural production exhibits how they negotiated their position in Manila's changing political economy of music. Highlighting their cultural and social capital through focusing on their attained status of a star, they acted as agents of an alternative modernity who utilised their fame and market profitability in establishing their own theatre companies as they assumed a position of power that contributed in the shaping of cultural productions in the colony.

As professional women musicians, they grappled with the social limitations imposed on them for being women and they were made to endure certain idiosyncratic prejudices and restrictions in the practice of their art, due to their gender and class. They defied the traditional expectations of patriarchal societies to which colonial Manila was structured upon and negotiated for the production of music that was not limited to the bounds of the ideology of domesticity. Responding to the inevitable consequence of capitalism which is competition, these women musicians negotiated their roles in the production, distribution, and reception of music, as they inter-related, manoeuvred, and strategised with the relations and forces of musical production in colonial Manila in the late nineteenth and early twentieth centuries.

---

**Arabella Tenniswood-Harvey**

The University of Tasmania, Hobart, Australia

### **Visual Art and Agency in the Identity Formation of Peter Sculthorpe (1929-2014)**

Sculthorpe is considered a composer deeply connected with the Australian landscape, with Indigenous culture and with the proximity of Asia. His distinctive musical identity drew from a rich array of cultural sources. Skilled in identity management, he often cited Australian art to explain his musical intentions. This paper will examine three ways in which Sculthorpe harnessed visual art: through allegiance with particular Australian artists including Russell Drysdale, by promulgating identity through portraiture, and by fostering inter-arts dialogue. It will elucidate the cultural conditions that encouraged Sculthorpe to look to visual art and examine why Eric Smith's 1982 portrait of him has become particularly iconic.

The paper draws upon existing Sculthorpe scholarship and archival sources. Utilizing the methods of art history and Australian art historiography, it applies social psychological synthesis to reconcile the role of both social and agentic factors in identity formation, and theoretical frameworks to examine the agency of the images themselves. The research finds that agency manifests in Smith's portrait as both index and secondary agent. The reproduction of the image on key literary and musical products, and its curatorial linkage with a photographic portrait of Sculthorpe and Drysdale reinforces key factors of identity. Endorsed by the composer as a true indicator of his personal and musical identities, Smith's portrait has attained a particular significance and association with Sculthorpe's music.

---

**Yvonne Teo**

Durham University, UK

### **Shaping Musical Identity: Theoretical Hybridity and Performance Practice**

In response to the ongoing debate between performance and analysis, one way to address this is through a pluralistic analytical approach: utilizing a hybridized theoretical model and examining performance recordings. This model—synthesizing Schenker, neo-Riemannian and pitch-class set theories—is initially designed to address theoretical issues in neoclassical practices, but further inspection reveals that these results correlated with an analysis of performance recordings will shed informative insights for a performer. This paper will demonstrate how musical perspective can be enhanced through a synthesis of performative and analytical perspectives, employing theoretical hybridity as agency. The implications will be demonstrated through an examination of the first movement from Hindemith's Second Piano Sonata. The analyses first perform the approaches separately, before synthesizing the results. The voice-leading analysis overlays three systems describing the transformation between vertical sets of pitch collections, line graphs chart the voice-leading reduction and pitch collections, and the rhythmic-phrase analysis is then integrated into the diagrams as a set of tables detailing its different hierarchies. Two recordings are used to uncover similarities and differences between an initial interpretation and an informed reading of the work. The results reveal that this hybridized model produces a comprehensive structural narrative for each piece, filling in existing theories' lacunae through an enriched analytical chart accounting for several musical parameters. In turn, this informs analytical approaches to performance practice, particularly in shaping a performer's interpretation. This paper will therefore reveal how a thorough examination from these perspectives can assist in shedding useful insights and assist in shaping the musical identity both for the analyst and performer.

---

**Brian Thompson**

The Chinese University of Hong Kong

### **The Imperial Bandsman**

Empire has assumed an increasingly important place in the writing of national histories in recent decades. In other disciplines too – anthropology, sociology, political science – scholars have produced voluminous work on the impact of empire on the formation of modern liberalism, national identities, and culture. And yet, while postcolonial studies and ethnomusicology have delved deeply into the place of culture and identity among colonized peoples, historical musicology has yet to fully engage with the place of music and empire of the past. In this paper, I explore imperial music making through the travels and performances of Gaetano de Angelis (ca. 1813-1874), a Sicilian bandmaster who led performances of military bands across much of the British Empire. De Angelis landed his first position not long after the coronation of Queen Victoria and he played for her at least twice, during sojourns in Scotland. He was also selected to lead his band immediately in front of the queen's carriage as it passed through the streets of London in 1852 on the occasion of the state funeral of the war hero the Duke of Wellington. More often, though, De Angelis led his band at less conspicuous events and in more distant parts of the empire: from Ireland to Gibraltar, Corfu, and Canada. Through a narrative constructed around the life of Gaetano De Angelis, the paper examines the place of the military band in articulating imperial authority and the seeming paradox of a British military band led by an Italian musician (and frequently performing works from Italian opera repertoire).

---

**Rebecca Thumpston**

Royal Northern College of Music, UK

### **Gendered and Metaphysical Agency in John Tavener's *The Protecting Veil***

This paper analyses musical agency in John Tavener's *The Protecting Veil* (1987), with specific focus on the cueing of gendered and metaphysical agencies. The paper develops in three parts. In part one, I summarise my tripartite theory of musical agency. I theorise the way in which listeners respond to works in performance to construct virtual subjectivities, prompted by musical representations of vocality, gesture and volition. Following recent thinking by Arnie Cox and Robert Hatten, I argue that musical representations of gesture and vocality in *The Protecting Veil* cue an embodied subjective response in the listener, whose mimetic engagement with the work encourages the subsequent reading of an agential narrative.

In part two, I focus on the relationship of gender and musical agency. *The Protecting Veil* projects a specifically female narrative agent – the Mother of God. I analyse the construction of a specifically gendered musical agency through culturally conditioned gestural signification, but then explore how a feminist critique of Tavener's work finds a productive starting point in the question of how humanist visions of protection and inclusivity can be couched in a language of musical gestures so heavily indebted to sexist tropes of idealized femininity, many stemming from the composer's membership of a patriarchal faith valorizing a male-determined vision of femininity. Part three argues that such a reading is perhaps to miss a subtler point: Tavener's manipulation of gendered cliché advances a spiritual agenda, fulfilling a need in postmodern times for a glimpse of the metaphysical. In contrast with the goal-directed horizontal teleology most commonly associated with musical agency in eighteenth and nineteenth century repertoires, I argue that a form of metaphysical agency is cued in *The Protecting Veil* through musical stasis, with the music's vertical and sonorous dimensions encouraging a meditative sensibility and an awareness of the condition of being.

---

**Victoria Tzotzkova**

Massachusetts Institute of Technology, Cambridge, USA

### **Creative Agency in Classical Music Performance: Theorizing, Observing, Experiencing**

"[Listening to Cortot ...], one was suddenly in the pure presence of the music itself. With Horowitz [...] one was in the presence of, well, Horowitz..." This excerpt from a critical review (Cook 2001) may sound both natural and odd: natural, because it is in line with common ways of thinking in classical music, and odd, because the requirement that the presence of the performer remain unnoticed during a performance is hardly self-evident, apart from these ways for thinking.

While performers are expected to have strong musical personalities, performers' creative agency is a complicated issue, the composer looming large as the rightful creator of the music, with direct consequences for a performer's sense of creative license and personal agency.

Defined as one's sense of authorship of one's own actions and influence over one's own circumstances, agency is a fundamental enabler of creativity and achievement. Borrowing a definition of agency directly from sociology (Sztompka 1994), this research argues that we routinely – even if inadvertently – undermine performers' sense of agency through beliefs, discourses, and practices, having to do with the relationship between performer and composer, notions of "the music", the evaluation of musicality and attribution of talent, and even the formation of performers' own self-identity (Godlovitch 1998, Hunter 2005, Kingsbury 2001, McCormick 2009).

Taking its cue from work in critical ethnography (Thomas 1993) and auto-ethnography (Pratt 1991), this research offers a critique of particular discourses and practices, as they pertain to experiencing creative agency in classical music performance (James et al. 2012, Hill 2012). It then advances some proposals for practices that cultivate a performer's sense of agency.

---

**Keiko Uchiyama**

University for Music and Performing Arts Vienna, Austria

### **Gender dissonances in culture- and career-related experiences of Kōda Nobu – an 'ambassador' of Western music in Meiji era Japan**

The first graduates of Japan's first institute of music, founded in 1879 for the study of both Japanese and Western music – to introduce music as a subject in public schools –, were three young women in their teens. Among them was Kōda Nobu (1870-1946), who, after the opening of Japan to the Western world in 1854, played a significant role in Japan's music history. From her circumstances 1) as a young female musician, who has 2) only recently become a matter of interest in postcolonial music historiography, 3) in a phase in which Japan was experiencing reorientation, finding its identity, and exploring Western music, a sociocultural context between agency and identity emerges, in which Kōda Nobu had to find her role as a musician. After studying in Japan, the US, and Europe, and having held a professorship in Japan from 1895 to 1911, a critical situation arose, in which she was forced to relinquish her position, after which she offered private courses in piano in Tokyo, endeavouring to disseminate Western music with the motto 'Music in the home'.

After the social and political transformation of the Meiji Restoration in 1868, it was seen as essential to simultaneously 'import' Western civilisation and establish an independent Japanese identity. The 1880s saw a Westernisation of politics (Oukaseisaku), which was, however, later replaced by a national ideology (Kokusuishugi). This change occurred during Kōda's time abroad. Upon her return, she found that the image of women and the state of national identity building had significantly altered, and consequently, so too had her scope of social action. This paper examines Kōda Nobu's situation from the perspectives of postcolonial theory and habitus (Pierre Bourdieu), and analyses the gender dissonances related to the culture and career of the Kōda Nobu, an 'ambassador' of Western music in Meiji era Japan, by scrutinising this specific situation in Japan.

---

**Belén Vega-Pichaco**

University of La Rioja, Spain

**Performing the Spectacle of the Other at the Theatre of Nations (1957-1965):  
National and Racial Identities on Stage**

The Theatre of Nations was a festival, familiarly known as “Performing Arts Olympics”, in which Dance, Music and Theatre spectacles from every corner of the globe annually competed in Paris, since 1957, on behalf of their own Nations. The companies that took part in this World Artistic Contest were proposed by their respective Governments but, in the end, selected by the Theatre of Nations Administration that quite often invited National Performing Arts Companies in an obvious gesture of cultural diplomacy. This was a very clear fact, for instance, in the attendance of former French colonies, the emphasis on the presence of Latin American companies the years surrounding the 1964 De Gaulle’s tour (11 countries), and the concern about equitable participation of Western and Eastern Blocs shows in the festival.

The aim of this paper is to study, within the middle Cold War political frame (between 1957 and 1965), the strategies of construction of National Identities by diverse Opera, Dance and Theatre companies from Latin America, Africa, Asia and Spain (as an “exotic” and “oriental” European country) in this World Festival. Particularly, it is discussed the way in which the different ‘regimes of representation’ in these bodily and racially based performative shows created identitarian meanings and power relations under the eurocentric French gaze. As a result, the research reveals different forms of Agency through Dance and Music; some examples of the connection among Race and Politics; and, finally, certain strategies of reversing stereotypes, as well as others that consciously pursued the perpetuation of Otherness before the French nation, eager for Exoticism and Cultural Hegemony.

---

**Virginia E. Whealton**

Texas Tech University, Lubbock, USA

**Agency, Anthropocentrism, and the Anthropocene:  
Nature and History in Franz Liszt’s *Album d’un voyageur***

In the early 1840s, Franz Liszt memorialized his travels in the previous decade through his *Album d’un voyageur*, a collection of pieces for piano arranged into three books. Scholars have long argued that Liszt’s juxtaposition of natural and urban scenes in the *Album* critiques industrialism and modernity. In particular, Book 1 of the *Album*, based on Liszt’s journey across Switzerland from the French manufacturing city of Lyons, ostensibly offers an escape into idyllic natural worlds. I argue, however, that even in supposedly “natural” scenes, Liszt creates a vision of an Anthropocene and of an Anthropocentric world—one in which human agents already have irrevocably shaped their environment, and one in which human agency is beneficial.

Drawing upon contemporaneous travel literature and compositions about Switzerland, Liszt’s travel writings, and critical methodologies from art history, I show that Liszt’s depictions of Switzerland dramatize human intervention, rather than Switzerland’s oft-praised sublime and bucolic qualities. For example, the most extended natural tableau concerns the Walensee, a lake “tamed” shortly before by celebrated engineering works. Liszt mimics this intervention within a natural space through the embodied rhythms of a barcarolle and through graphic depiction of churning streams dissolving into pools. Similarly, though artistic representations of William Tell chapels emphasized their natural surroundings, Liszt’s “La Chapelle de Guillaume Tell” foregrounds Tell himself. Liszt’s natural scenes, like his depictions of Lyons and Geneva, are not wistful escapes from modernity, but calls for progress.

In depicting an Anthropocene and an Anthropocentric world, Liszt created a startlingly modern—yet optimistic—interpretation of humanity’s shaping of natural worlds. By celebrating human agency in nature alongside human agency in history, the *Album d’un Voyageur* prefigured the heroism of the “musical monuments” (Rehding 2002) of Liszt’s later years.



**Laureen L. Whitelaw**

Southern Methodist University, Dallas, USA

**Reclaiming Creativity and Convention:  
Female Musicians and the Germanic Ideal in the Late *Aufklärung***

Enlightenment historiography has long represented the late 18<sup>th</sup> century as prohibitive to women, yet recent research in musicology has uncovered a lost history of the period in which female musicians participated in “androcentric” genres and practices to a greater degree than at any prior time. Women openly and actively performed, composed, and published in operatic, sacred, and orchestral genres, their elevated cultural agency having transcended prevailing legal and social restriction.

In this paper, I argue that at a time when women saw themselves less as subordinates or objects of idealization than as autonomous keepers of artistry and intellect, heightened female agency in “public” artistic practices articulated both the progress of native culture (e.g., as exercised within the Germanic ideal) and the maturation of Enlightenment tenets for both genders. I suggest that a common strategy for male writers was to situate female executants and composers within patterns of (not necessarily male) excellence and emerging nationalism by framing their achievements within the order and unity of German rationality.

Through analysis of various aesthetic treatises, as well as a comparison between critiques of female artists and their male counterparts, I present a baseline for inherent meaning, relevance, and association. In particular, I show that by invoking the aesthetics of celebrated male artists in their writings, contemporaneous writers granted female musicians native appeal; by associating female works with the “weight” and “power” of Germanic tradition, they situated women within an acceptable framework of legitimacy by musical heredity.

This approach challenges recent hypotheses linking female ascendance at this time exclusively to female sovereignty, feminocentric fascination, aestheticization, idealization, or special circumstance. My conclusions offer a renewed and reprised understanding of an intriguing cultural dynamic at the end of the 18<sup>th</sup> century.

---

**Suk Won Yi**, Seoul National University, South Korea

**Sumin Yoon**, Seoul National University, South Korea

**A Neurophysiological Change of Performers’ Brain: Evolution or Involution?**

If we imagine classical performers today, they usually play with a score or perform rehearsed music from memory. They are committed to understanding and delivering the composers’ original intention. The ability of improvisation is, nowadays, considered to be required for jazz musicians more than classical performers. Looking back in the history of Western classical music, however, improvisation was common until the first half of 19<sup>th</sup> century. As we know, keyboard players of the Baroque period improvised based on figured bass and the composers, such as Bach, Mozart, Beethoven, and Chopin, were great improvisers as well. Clearly, the abilities and strategies required for the performers of the past were quite different from those required for the performers today. Thus, the role of performer as an agent and their identity have changed with the times.

Then, wouldn’t the performers in 18<sup>th</sup> century have different brain from today’s performers? It is not possible to explore their brains in direct way, but we can speculate on them by investigating improvisers today. The present study attempted to extrapolate the brains of classical performers in the past by analyzing recent neuroscientific studies of improvisation (Bengtsson et al., 2007; Berkowitz & Ansari, 2008; Limb & Braun, 2008). In this study, a variety of musical performances was identified and classified into four different performance types based on ‘information sources’ and ‘ad libitum’: sight-reading performance, performance of rehearsed music, score-based improvisation, and free improvisation. Then, the neurophysiological findings from previous studies were allotted into four different types of performance, based upon which the changes of performers’ brain over time were discussed. In this conceptual framework, we can understand the identity of classical performers and performances in the past through the lenses of recent neuroscience.

**Lawrence M. Zbikowski**

The University of Chicago, USA

### **Agency, Identity, and Distributed Cognition**

One of the clues to the identity of a performing musician is the sounds she produces. Listening to these, the audience can infer aspects of her character and personality. Musical sounds can also be viewed as a way the performer effects her agency: adopting Gell's terms, the primary agency of the performer is realized through the secondary agency of the sounds produced by her instrument, for it is these that allow her to shape the experience of the audience. Performances by an ensemble present a related, albeit more complicated situation, for here agency is distributed among the various performers. While the agency—and identity—of individual performers can still be discerned (especially in solo passages), in many successful ensembles individual agency and identity are suppressed so that a corporate whole may emerge.

Both of these situations can be studied through the framework of distributed cognition as discussed by Edwin Hutchins and others. For the individual performer, interactions with her instrument provide the means to extend her musical thought out into the world. Her cognitive processes are thus distributed between brain, body, and instrument. For ensembles performing a set repertoire, the task of realizing the thought of the composer is distributed among its various members. The agency of both individual performer and ensemble is thus facilitated through distributed cognition, whether that involves interactions with an instrument or another musician.

Through brief analyses of performances within the classical and popular traditions I show how the distributed cognition approach clarifies the way identity is projected and agency is realized through interactions with instruments and with other performers. The presentation provides a practical demonstration of how recent research in cognitive science can be brought to bear on questions of agency and identity in musical performance, and suggests new ways to think about how agency and identity interact.

---

**Bijan Zelli**

Independent Scholar, USA

### **Musical and Personal Agency: An Experimental Study of the Role of Musical Agency in the Growth of Personal Agency in an Academic Environment**

San Ysidro Unified School District, located in San Diego, California, which serves a significant number of Hispanic immigrants. This research examines the effects of music production (stage 1), interpretation, (stage 2) and performance (stage 3) in a Mariachi class during the 2017-18 school year. After a successful experience in getting familiar with Mariachi music, students were offered the chance to rebuild and modify the traditional songs in order to unleash their musical creativity and their fantasies. The modifications stretched from content (lyrics), temporality (meter, rhythm), dynamics (loudness, change of loudness with time), diastematics (melodic intervals), and spatialization (placement of the instrumentalists and the singer while performing). The final step of the project was "musical knowing-in-action" (Elliott, 1995), which was the performance of musical product for an audience, including students, staff, and parents. The music program was designed by the students themselves, and it included a mixture of modified and non-modified songs from the Mariachi repertoire.

In sum, musical agency proved to be an effective tool for empowering and strengthening the personal agency of a group of immigrant students. Engagement in learning, participation, organization, and advertisement was noticeably higher and more agentive than, for example, the band members of the same school. Increased self-efficacy of participating students led to increases in courage, assertiveness, genuine creativity, and the ability to create authentic musical sound during the final concert.

## BIOGRAPHIES OF SPEAKERS, CO-AUTORS, AND CHAIRS

### **Elena Alessandri**

Lucerne University of Applied Sciences and Arts, Switzerland

Dr. Elena Alessandri is Head of the Competence Centre for Music Performance Research at the School of Music, Lucerne University of Applied Sciences and Arts, and member of the Music and Wellbeing research unit, University of Sheffield. She has a background in both performance and research with degrees in piano performance and music education followed by a PhD in Performance Science at the Royal College of Music, London. Her two main research areas focus on in the impact of music on wellbeing, and on the evaluation and appreciation of musical performance. Her current work includes an investigation of the role of music critique in the classical music market and an examination of music students' health and wellbeing in comparison to other high-performance students.

---

### **Stefan Alschner**

University of Music Franz Liszt Weimar, Germany

Stefan Alschner (M.A. M.A. M.Sc.), born in 1988, studied musicology and Scandinavian studies at the University of Tübingen. He amended these by successfully completing a distance learning Master in library and information sciences focussing on digital library and information services at the University of Borås in Sweden. In 2016, he became a research fellow at the project "Scientifically commented source analysis and discussion of selected aspects of the Richard Wagner Collection Nikolaus J. Oesterleins in Eisenach", which is sponsored by the VolkswagenStiftung.

---

### **Antonio Baldassarre**

Lucerne University of Applied Sciences and Arts, Switzerland

Antonio Baldassarre is Professor, Vice Dean, and Head of Research and Development of Lucerne University of Applied Sciences and Arts, School of Music. He holds a PhD from the University of Zurich, and has held positions as Research Fellow, Lecturer, and Visiting Professor, at the Research Center for Music Iconography at City University of New York, the universities of Basel and Zurich, the University of Music and Performing Arts Vienna, and at the Facultad de Música of the Universidad Nacional Autónoma de México. He is a board member of numerous national and international scientific and learned societies, including his role as President of Association Répertoire International d'Iconographie Musicale (RIdIM), and Member of the Directorium of the International Musicological Society. He has extensively researched and published on topics of music history, performing studies, music iconography, music historiography, and the social and cultural history of music.

---

### **Dorothea Baumann**

University of Zurich, Switzerland

Dorothea Baumann is Privatdozentin at the University of Zurich, Her broad-ranging interests include acoustics and its relationship to architecture, performance practice and organology, music iconography, and philosophy of music. In addition to her book, *Music and Space* (2011), her work has appeared in numerous journals and conference proceedings. Likewise, she contributed core writings on the Italian Trecento. Since 1994 she has been secretary general of the International Musicological Society.

---

**Toni A. Bechtold**

Lucerne University of Applied Sciences and Arts, Switzerland

Toni Amadeus Bechtold studied Jazz Saxophone in Nuremberg and Lucerne. After finishing his two masters, the acquired knowledge on jazz history led to an employment in that field at the Competence Centre for Music Performance Research at Lucerne University of Applied Sciences and Arts, where he still works as a junior researcher up until today. His skill domain has broadened meanwhile. In the past years, he has been working and publishing on groove, rhythm perception, jazz history, popular music harmony, and performance assessment. He is scheduled to start working on his PhD at the University of Birmingham in 2019. Besides his research work, he pursues an international career as a jazz musician.

---

**Egberto Bermúdez**

Universidad Nacional de Colombia, Bogotá, Colombia

Egberto Bermúdez studied early music performance practice and musicology at the Guildhall School of Music and King's College, University of London. He is currently Profesor titular (tenured) at the Universidad Nacional de Colombia and author of *Los instrumentos musicales en Colombia* (1985), *La música en el arte colonial de Colombia* (1994), and *Historia de la Música en Bogotá: 1538-1938* (2000). He has published numerous articles and studies on organology, colonial, traditional and popular Colombian and Latin American music. He was the president of the Historical Harp Society from 1998 to 2001 and currently is the editor of *Ensayos: Historia y Teoría del Arte*.

---

**Maria Borghesi**

Hochschule für Musik - Dresden, Germany

Maria Borghesi graduated at Pavia University (Cremona), and now she is completing a PhD in Musicology at the Hochschule für Musik - Dresden writing a dissertation titled *Italian Reception of J.S. Bach (1950-2000): Words, Sounds, and Ideas*. Her researches concern J.S. Bach, textual bibliography, performance studies, Italian music culture, cultural reception theories. In 2018 she obtained a six-months grant at the Deutsches Historisches Institut in Rome, now she has a contract for the ERC-Project 'Performart' at the École Française de Rome. She collaborates with the Italian Musicological Society and the Bach Network. In July 2018, she was head of the secretary at the "18<sup>th</sup> Biennial International Conference on Baroque Music" in Cremona, in September 2019 she will be a member of the scientific committee at the international conference "Bach at the Dawn of 2020" in Dresden.

---

**Gwyneth R. Bravo**

NYU Abu Dhabi, UAE

Gwyneth Bravo (Assistant Professor of Music at NYU Abu Dhabi) is a musicologist specializing in 20<sup>th</sup> century German and Czech music and opera with a focus on nationalism, exile, and media studies. A Fulbright scholar to Germany, she worked with the Exilmusik research group at the University of Hamburg, publishing in their book *Lebenswege von Musikerrinnen im Dritten Reich und im Exil*. Her current projects include a monograph on operas by Erwin Schulhoff and Viktor Ullmann. At the Los Angeles Opera, Bravo worked with Music Director James Conlon on the 2007 Recovered Voices program and recently developed and produced a multimedia adaptation of Ullmann's 1944 melodrama *Die Weise von Liebe und Tod des Cornets Christoph Rilke*, which had its Prague premiere at the Archa Theater in 2018. She holds a PhD in Musicology from the University of California, Los Angeles (2011).

---

**Marco Brescia**

Universidade NOVA de Lisboa, Portugal

Mr. Brescia holds a masters in Early Music Performance/Historic Organ (Catalonia College of Music/University Autònoma de Barcelona), receiving the matrícula de honor, as well as a PhD in Musicology (Universities Sorbonne-Paris IV/NOVA de Lisboa), with the highest commendation, très honorable à l'unanimité. Mr. Brescia is a researcher at the Faculty of Human and Social Sciences /NOVA de Lisboa University, where he is an effective member of CESEM – Center for Studies of Sociology and Musical Aesthetics, participating regularly in prestigious scientific congress like IMS, International Biennial Conference on Baroque Music, RldIM, Sociedad Española de Musicología, Sociedade Portuguesa de Investigação em Música. For his work in favor of the restoration of the Brazilian historic organ heritage, he was decorated with the Medalha de Honra Presidente Juscelino Kubitschek.

---

**Marc-Antoine Camp**

Lucerne University of Applied Sciences and Arts, Switzerland

Marc-Antoine Camp is professor and head of the Competence Centre Music Education Research at School of Music of Lucerne University of Applied Sciences and Arts. He received his PhD at the University of Zurich (Switzerland) after studies in historical musicology, ethnomusicology, and anthropology. He was temporarily a student at the Universidade Federal de Minas Gerais UFMG, Belo Horizonte, and at the Universidade de São Paulo USP (Brazil). At the University of Zurich he worked at the Archives of Ethnomusicology. His research and publications focus on music education, the transmission of musical knowledge, and the concept of intangible cultural heritage in Switzerland, Brazil and China.

---

**Irina Capriles**

Universitat de les Illes Balears, Palma, Spain

Irina Capriles is Associate Lecturer at Universitat de les Illes Balears and Centro de Educación Superior Alberta Giménez, and a choral conductor. She holds a PhD in Education from Universitat de les Illes Balears. Her research addresses the impact of Music and Arts on Education from a humanistic perspective. Her recent conference presentations include a paper on the Venezuelan System of Children and Youth Orchestras as source of musical and non-musical growth (“7<sup>th</sup> International Congress of Education Sciences and Development” Granada, 2019); and a paper on the choice of musical and poetic repertory for prospective music teachers to work with their students („XV Simpósio Internacional Educação Música Artes Interculturais” Coimbra, 2018). As a choral conductor she has worked extensively with standard international, Venezuelan, and Balearic Islands choral repertoires.

---

**Teresa Cascudo García-Villaraco**

Universidad de La Rioja, Spain

Teresa Cascudo is Tenured Lecturer at the Universidad de La Rioja, where she has coordinated the Master’s Degree in Musicology. She received her doctorate at the Universidade Nova de Lisboa, and she has focused many of her publications on the relationship between music and nationalism in Spain and Portugal. Her current research agenda is also devoted to music criticism. She coordinates in the SEdeM (Spanish Society of Musicology) the group “Música y Prensa”, which was founded at her initiative. The Academic Senate of the Universidad de La Rioja appointed her as University Ombudswoman in February 2016.

---

**Jen-yen Chen**

National Taiwan University, Taipei, Taiwan

Jen-yen Chen is currently an associate professor at National Taiwan University in Taipei, Taiwan. His areas of research include Catholic sacred music in eighteenth-century Austria, imaginaries of Asia in eighteenth-century European music, and the reception and indigenization of Catholic sacred music in Macau. He currently serves as consultant to the IMS Directorium and chair of the steering committee of the IMS East Asia Regional Association.

---

**Wai-Ling Cheong**

The Chinese University of Hong Kong

Wai-Ling Cheong is Professor and Chair at the Music Department, The Chinese University of Hong Kong. She received the PhD from Cambridge University, where she studied with Derrick Puffett. Her research interests include the reception of Soviet and Central European music theory in China, the music of Scriabin and Stravinsky, octatonicism, and the music and theoretical writings of Olivier Messiaen. Her scholarly works have been published by *Journal of the Royal Musical Association*, *Music Analysis*, *Perspectives of New Music*, etc. Recent articles include 'Reading Schoenberg, Hindemith, and Kurth in Sang Tong: Modernist Harmonic Approaches in China,' *Acta Musicologica* 88/1 (2016); 'Sposobin Remains: A Soviet Harmony Textbook's Twisted Fate in China,' *Zeitschrift der Gesellschaft für Musiktheorie* 15/2 (2018).

---

**Daniel K. L. Chua**

University of Hong Kong

Daniel K. L. Chua earned his PhD in musicology from Cambridge University and is currently professor of music at the University of Hong Kong. Before joining Hong Kong University to head the School of Humanities, he was a fellow and the director of studies at St. John's College, Cambridge, and later professor of music theory and analysis at King's College London. He was a visiting senior research fellow at Yale (2014–15), a Henry Fellow at Harvard (1992–93), and a research fellow at Cambridge (1993–97). He is the recipient of the 2004 Royal Musical Association's Dent Medal. In 2017 he was elected President of the International Musicological Society, and in 2018 as a corresponding member of the American Musicological Society. Chua has written widely on music, from Monteverdi to Stravinsky; his publications include *The "Galitzin" Quartets of Beethoven* (1994), *Absolute Music and the Construction of Meaning* (1999), and *Beethoven and Freedom* (2017).

---

**Maria Alexandra Iñigo Chua**

University of Santo Tomas, Manila, Republic of the Philippines

Maria Alexandra Iñigo Chua holds a Doctor of Philosophy in Music (2017) degree from the University of the Philippines College of Music. She is an Associate Professor at the UST Conservatory of Music and a Senior Research Fellow of the UST Research Center for Culture, Arts and Humanities. She served as Research Fellow at the Departamento De Musicologia,, Facultad Geografíai i Historia, Universidad Complutense de Madrid in 2015-2016. Her research studies focus on various aspects of music that investigates cultural hybridity and music transculturation in nineteenth century colonial Philippines. Author of the book *Kirial de Baclayon año 1826: Hispanic Sacred Music in 19<sup>th</sup> Century Bohol, Philippines* (Ateneo de Manila University Press 2010), she played a key role in organizing the Musicological Society of the Philippines established in 2002.

---

**Siwat Chuencharoen**

University of Bern, Switzerland

Siwat Chuencharoen graduated from Faculty of Economics, Chulalongkorn University (Thailand), before deciding to pursue formal music education at Bern University of the Arts, Switzerland, from which he has received his Master of Music Pedagogy (Piano). He is a piano teacher at Musikschule Köniz and Musikschule Seeland in Switzerland and currently working on his dissertation at the Graduate School of the Arts, Bern University. Siwat Chuencharoen is also active as pianist, accompanist and music educator. He has organized and performed series of salon concerts at Palais Kraft Zurich, gave lecture-recitals about the lives of the great composers and led workshops for piano teachers in Bangkok Music Learning Fest, as well as participated in various chamber music and vocal concerts.

---

**Giuseppina Crescenzo**

Goethe Universität Frankfurt am Main, Germany

Giuseppina Crescenzo studied Musicology, Philosophy and Pedagogy at the University of Naples Suor Orsola Benincasa and at the Conservatorio Martucci in Salerno. As a scholar of the European Placement, she studied Musicology at the University of Augsburg and as a scholar of the DSZ in Venice and of the Dhi in Rome, she did her research for her doctorate, which she is concluding at the Goethe Universität at Frankfurt am Main. After a period as Wissenschaftliche Hilfskraft at the LMZ-University of Augsburg, she has worked as a lecturer at the Department of Musicology Weimar-Jena. Since 2017 she is young Professor at the Music Conservatoire Canepa in Sassari. Crescenzo's main topics are the sacred music in Italy between Seventeenth - and Eighteenth century, especially the Sacred Cantata and the monodic Lauda.

---

**Gabriela Currie**

University of Minnesota – Twin Cities, USA

Gabriela Currie is Associate Professor of Musicology at the University of Minnesota. Her research interests and publications encompass a broad range of subjects including the intersection of music, religion, philosophy, science and visual arts in pre- and early modern European cultures; and pre- and early modern Eurasian transcultural musical commerce. Her current work includes several projects on the entanglement of musical thought, instruments and practices in pre-modern Eurasia under the theoretical umbrella of intersections and intercultural exchanges in early globalities.

---

**Per Dahl**

University of Stavanger, Norway

Professor dr. philos. Per Dahl (b. 1952) studied at the University of Trondheim, Norway (musicology, philosophy and psychology), and has been working in Stavanger since 1979 (Music Conservatoire, now Faculty of Performing Arts). He is consultant to The Norwegian Institute of Recorded Sound, Stavanger opened in 1985. After finishing his doctor philosophiae at the University of Stavanger in 2006 (Title of dissertation: Jeg elsker Dig! Lytterens argument. Grammofoninnspillinger av Edvard Griegs opus 5 nr.3) he has written three books: Anvendt musikkestetikk./ Applied Music Aesthetics (2008), Verkanalysen som fortolkningsarena /Analysis as Interpretation (2011), and Music and Knowledge. A performer's Perspective (2017)/in Norwegian: Utøverkunnskap (2019), and given several public lectures on music listening/appreciation.

---

**Adriana De Feo**

Universität Wien, Austria

Adriana De Feo was born in 1980 in Salerno (Italy), and graduated in 2005 from the University of Bologna with a thesis on musical drama. In 2012 she completed her Ph.D. in musicology at the Universität Mozarteum Salzburg with a dissertation on Mozart's Serenatas in the context of the eighteenth century (*Mozarts Serenate im Spiegel der Gattungsentwicklung*). From 2009 to 2015 she was a researcher at the Salzburg Mozarteum Foundation for the critical edition and database of Mozart's librettos (*Digitale Mozart Edition*). From 2017 she is researcher at the Universität Wien for the critical edition of Apostolo Zeno's *drammi per musica*. Her research interests and publications (appeared by Bärenreiter, Böhlau, Brepols, Classiques Garnier, Libreria Musicale Italiana) primarily concern the libretto and Italian opera in the seventeenth and eighteenth century.

---

**Marlies De Munck**

University of Antwerp, Belgium

Marlies De Munck (°1979) studied at the Institute of Philosophy in Leuven. In 2012 she obtained a PhD in the philosophy of music with a dissertation on the concept of musical meaning, under the supervision of Lydia Goehr (Columbia University). She currently teaches at the University of Antwerp and at the Royal Conservatory of Ghent, and is supervisor of artistic research projects at the Royal Conservatory of Antwerp. She regularly gives lectures on themes in the philosophy of music and publishes articles on various topics in aesthetics. She is co-editor of the essay-collection *Muziek ervaren* (Damon 2014) and recently published the book *Waarom Chopin de regen niet wilde horen* (Letterwerk 2017). She regularly writes columns on music-related topics as an opinionator for the Belgian newspaper *De Standaard*.

---

**Anne E. Ewing**

University for Music and Performing Arts Vienna, Austria

Anne Ewing is a PhD candidate at the University for Music and Performing Arts Vienna. She was a pre-tertiary lecturer (theory, analysis, musicology, and composition) and tutor (chamber music) at the Australian National University (2005-2016), where she graduated with a Bachelor (Hons) and Master of Performance (piano). The title of her doctoral thesis is *Arguing experimental creativity: Beethoven's Bagatelles revisited*. Ms Ewing has presented research papers at CityMAC 2018 London, Beethoven-Haus Bonn (2018), and the final event of the project *Compositrices et interprètes en France et en Allemagne: approches analytiques, sociologiques et historiques*, Vienna (2019). In addition to her own research, Ms Ewing is frequently engaged in translation (German to English) of a broad range of musicological publications. She also holds diplomas in cello, violin, and music theory.

---

**Dinko Fabris**

Università degli Studi della Basilicata, Matera, Italy

Dinko Fabris received his PhD from the University of London, and currently teaches music history at Naples Conservatory of Music, and, since 2001, he has lectured at the Università degli Studi della Basilicata in Matera. He serves on the scientific boards of several international journals and critical editions (including *Opere di Francesco Cavalli* and the *New Gesualdo Edition*). He is external professor in the doctoral program at the University of Leiden and principal fellow at the University of Melbourne, and serves as music consultant to the Pontifical Council for Culture. He was member of the commissions mixtes of RILM and RISM, and president of the International Musicological Society (2012–17).

---



**Nicolò Ferrari**

University of Huddersfield, UK

Nicolò Ferrari studied Musicology in Cremona (University of Pavia), where he graduated in 2016, having produced a critical edition of the Credos of Trent 93. He is currently pursuing a PhD at the University of Huddersfield, working on a dissertation on the Masses of Firminus Caron under the supervision of Prof. Thomas Schmidt. His research interests focus around fifteenth-century sacred music, music philology and cultural history.

---

**Manuel P. Ferreira**

Universidade Nova de Lisboa, Portugal

Manuel P. Ferreira studied music and philosophy in Lisbon and earned his PhD from Princeton University, where he wrote a dissertation on Gregorian chant at Cluny. He teaches at the Universidade Nova de Lisboa, where he also has been chairing the Centro de Estudos de Sociologia e Estética Musical (CESEM) since 2005; he held a guest professorship at Paris-Sorbonne (2004–5) and was visiting research fellow at IIAS, Jerusalem (2016). In 1995 he founded the early music ensemble *Vozes Alfonsinas*. He largely published on medieval music and on other topics, namely twentieth-century Portuguese music. His prize-winning book *O som de Martin Codax* (1986) was followed by many others, either as author or editor. He is additionally active as a music critic, composer, and poet.

---

**Rachael Fuller**

Boston University, USA

Rachael Fuller is beginning her second year as a PhD candidate in Historical Musicology at Boston University. She received a B.M. in Piano Performance and M.A. in Music Theory from Kent State University in 2014–2015 with additional studies at Heidelberg University. While her past research has focused on Ludwig van Beethoven, Charles Ives, and Henry David Thoreau, her current work deals with experimental music, feminism, embodiment, and ecomusicology. Prior to beginning her PhD, Rachael has held positions as a university administrator and a cheese specialist.

---

**Humberto Galindo Palma**

Conservatory of Tolima, Colombia

Magister in Musicology at the National University of Colombia. Bachelor of Music and Communication Specialist for Teaching at the same university. Since 1980 he has done research on traditional music and composers of Tolima (Colombia). He is the founder of the Cantatierra group, with which he has represented Colombia in Canada, United States of America, Central America, and Europe. He is the author of the research books *Memoria de Cantalicio Rojas González* (1993) and *Mujeres Protagonistas del Tolima* (2009). His most recent research on César Augusto Ciociano: An Italian musician in Colombia (2015), has been presented at several international congresses. He is Associate Professor and editor of the research magazine *Música, Cultura y Pensamiento* at the Tolima Conservatory. He is the director and founder of the museum Mundo Sonoro, which consists of musical instruments from Colombia and the world.

---

**Germán Gan-Quesada**

Autonomous University of Barcelona, Spain

Barcelona and Chair of the Publications Committee (Books) of the Spanish Musicological Society. Granted by the Paul Sacher Stiftung and the Government of Catalonia (City University of New York), his research focus on 20<sup>th</sup>-Century Spanish Music and Contemporary Music Aesthetics. Among his publications, two contributions on the reception in Spain of the music of I. Stravinsky and P. Hindemith (Brepols) should be mentioned, as well as essays on Spanish 20<sup>th</sup>-Century Chamber Music (Peter Lang) and Music and Politics during the Francoism (Brepols). He has been responsible for the chapter on Post-war Spanish Avant-Garde Music [Historia de la música en España e Hispanoamérica (Fondo de Cultura Económica)] and co-editor of the books Music and Francoism and Music Criticism 1900-1950 (Brepols).

---

**Lyudmila Gauk**

HK Research Institute Seoul, South Korea & High School of Music of Sakha Republic, Russia

Lyudmila Gauk was born in the provincial city Temirtau of the former Soviet Union where she began her study of music. After completing her master degree in history of music at Almaty State Conservatory in 1995, she began teaching at K. Baiseitova Republican Specialized Music School for Gifted Children (Kazakhstan) and then, at the High Music School of the Republic of Sakha (Russia). The doctoral degree in musicology was completed at Ewha Womans University in 2018. Lyudmila Gauk published many articles in various journals, including a Journal of Ewha Music Research Institute, Korean Association of Russian Language & Literature, and presented papers at conferences throughout Kazakhstan, Russia, and Korea. Gauk Lyudmila's research interests include educational systems of Russian and Korea, Russian Futurism in music, music aesthetics' interrelation between East and West.

---

**John Griffiths**

Independent Scholar, Melbourne, Australia

John Griffiths has broad interests in diverse areas of music history and historiography, including early music pedagogy, style studies and analysis, organology, notation and music printing, performance practice, historiography, and digital humanities. He is a specialist in Renaissance instrumental music, especially for vihuela and lute. He was professor of music at Monash University, an honorary professorial fellow in the School of Languages and Linguistics at the University of Melbourne, and a research associate at the Centre d'Études Supérieures de la Renaissance in Tours. He serves as head of the Arts Section of the Australian Academy of the Humanities, president of the Sociedad de la Vihuela in Spain, and is a corresponding member of the American Musicological Society, and an officer of the Orden de Isabel la Católica.

---

**Liran Gurkiewicz**

Independent Scholar, Israel

Liran Gurkiewicz holds a PhD from Bar-Ilan University (2016), he has acquired both his BA and MA at Tel Aviv University (2008). His research interests focus on Israeli art Music - in specific Paul Ben-Haim. His dissertation offers a stylistical analysis of Ben Haim's musical devices. He has participated in both local Israeli conferences as well as internationally acclaimed ones, discussing Ben Haim's music. His recent studies focus on Israeli Opera in the Jewish community of Palestine in the 1930's and onwards, Marc Lavry's music and Max Brod's. He has published in Min-Ad (2013, and in 2016), in The Music of Israel (Ben-Gurion press, 2014, Hebrew), Tahanot Vethinot (Haifa University, 2017), Pe'imot (Restling publications, forthcoming). He is also a freelance journalist regularly contributing to the online news site [www.israelhayom.co.il](http://www.israelhayom.co.il).

---

**Sigrid Harris**

The University of Queensland, Brisbane, Australia

Sigrid Harris completed her PhD at the University of Queensland, Australia in 2017, with a thesis entitled "'O dolorosa gioia": Death as Paradox in the Late Madrigals of Carlo Gesualdo (1566-1613)'. At the University of New England and University of Queensland, she has lectured in music history subjects spanning from the medieval period to minimalism. Current projects include research into representations of musical transcendence in Renaissance visual culture and an article on fortune and injustice in the Leuven Chansonnier. She has recently published a chapter in *Music, Myth and Story in Medieval and Early Modern Culture*, ed. Katherine Butler and Samantha Bassler (The Boydell Press, 2019).

---

**Bryn David Harrison**

University of Huddersfield, UK

Bryn Harrison is a composer and Reader in Composition at the University of Huddersfield from where he obtained his PhD in 2007. His pieces have been performed by many established ensembles including Plus Minus, Elision, Apartment House, Bozzini Quartet, Wet Ink Ensemble Recherche, Klangforum Wien, Exaudi, London Sinfonietta, London Symphony Orchestra as well as by soloists such as Philip Thomas, Mark Knoop and Aisha Orazbayeva. He has received notable performances and radio broadcasts from international festivals across the world. Bryn Harrison has co-authored two books: with Richard Glover *Overcoming Form: Reflections on Immersive Listening*, University of Huddersfield Press, 2013 and, with Glover and Gottschalk, *Being Time: Case Studies in Musical Temporality*, Bloomsbury 2018. He is a recipient of the prestigious Paul Hamlyn Foundation Award for Composers.

---

**Michael Kieran Harvey**

Independent Scholar, Australia

Australian pianist and composer Michael Kieran Harvey was born in Sydney and studied piano with Alan Jenkins, Gordon Watson, and at the Liszt Academy, Budapest, under Sándor Falvai. His 40-year career has been notable for its diversity and wide repertoire. He has especially promoted the works of Australian and contemporary composers and recorded over 50 solo CDs.

Dr Harvey's awards include the Grand Prix in the Ivo Pogorelich Piano Competition, USA (1993), the Debussy Medal, Paris (1986), the Australian Government's Centenary Medal (2002), and the Australian Music Centre's award for Distinguished Services to Australian Music (2009).

Harvey holds a PhD in composition. His compositions have been performed in major Australian festivals, Europe, the UK, North and South America and Asia. Dr Harvey is on the guest faculty of the Australian National Academy of Music.

---

**Caiti Hauck**

University of Bern, Switzerland

Dr Caiti Hauck is Research Associate at the Institute of Musicology of the University of Bern (Switzerland). Her current research project compares the choral life in the cities of Bern and Fribourg in the long nineteenth century and will be funded, from September 2019, by the European Union's Horizon 2020 research and innovation programme through the Marie Skłodowska-Curie Actions (MSCA). Caiti holds a PhD in Music, a Masters in Music and a Bachelor in Music Education from the University of São Paulo (Brazil). Her PhD research was partly conducted at the University of Cambridge (UK), with the support of a CAPES Foundation grant. In addition to her research activity, Caiti conducts the men's choir Chorale de la Police de Lausanne.

---

**Kristine A. Healy**

Independent Scholar, UK

Kristine Healy is an Australian musician who has been living in the United Kingdom for nearly ten years. Her performance education as a flute player has included a Bachelor of Music and a Master of Philosophy from the University of Queensland, and a Master of Music from the Royal Northern College of Music, Manchester. In Australia and in the UK, she has performed as an orchestral musician, theatre musician, chamber musician, and soloist, and has been involved in teaching and supporting young musicians in a variety of contexts. Additionally, Kristine completed a musicology PhD at the University of Huddersfield in 2018. During her doctoral studies, she presented work at conferences in Huddersfield, Manchester, York, Liverpool, Dublin, and Ghent, and organised a two-day international conference at the University of Huddersfield called *Vocality/Instrumentality*.

---

**Panu Heimonen**

University of Helsinki, Finland

Panu Heimonen has been educated at the Sibelius-Academy (MA, Music theory and analysis) and the University of Helsinki (MA, Musicology, Philosophy). At present he pursues doctoral studies at the University of Helsinki. His research centres on music analysis and narrative theory with applications to various musical contexts, including musical performance. He has special interest in bringing together narrative ways of analysing music with traditional music analytical techniques such as Schenkerian analysis and musical *Formenlehre*. He works on music analytical and narratological questions as they relate to first movement concerto form in WA Mozart's piano concertos. He has published in the journal *Res Facta Nova* ("Concerto Questions"). His other research interests include intertextuality and application of digital humanities to music research.

---

**Orit Hilewicz**

Eastman School of Music, Rochester, USA

Orit Hilewicz is Assistant Professor of Music Theory at Eastman School of Music in the University of Rochester. Her research interests include interactions of music and visual arts, post-tonal analysis, and theories of music in multimedia. She has presented at regional, national, and international conferences, including the Society for Music Theory and the International Musicological Society. Last September, her article "Reciprocal Interpretations of Music and Painting" was published in *Music Theory Online*. Today's paper is taken from a forthcoming article in *Perspectives of New Music*.

---

**Florian Hoesl**

Lucerne University of Applied Sciences and Arts, Switzerland

Florian Hoesl has a background as an active drummer and composer. He graduated as a master in jazz performance and jazz education (drums) from the University of Applied Sciences and Arts in Lucerne (HSLU-Musik), Switzerland. Subsequently he started his scientific career in 2016, working as an assistant and junior researcher at the Competence Centre for Music Performance Research at the HSLU-Musik. His work and publications cover topics as groove studies, rhythm perception and psychological effects of familiarity and musical taste.

---

**Yuet Ka Hui**

King's College London, UK & Hong Kong University

Yuet Ka is currently a student of the King's College London – Hong Kong University Joint PhD programme in Musicology under the supervision of Professor Matthew Head and Professor Daniel Chua. Previously a student of University of Southern California, Yuet Ka graduated as a Discovery Scholar in Piano Performance with a minor in Music Industry under the tutelage of Norman Krieger. Yuet Ka also studied with Andrew Ball in Royal College of Music, where she obtained her Master of Piano Performance and was awarded the Evelyn Tarrant Award in the Artist Diploma programme. Yuet Ka has performed three concertos with four orchestras in United States and Europe, won several prizes in piano performance, and accompanied singer Bobby McFerrin in Hong Kong Arts Festival.

---

**Rafael Jerjen**

Lucerne University of Applied Sciences and Arts, Switzerland

Rafael Jerjen is a nationally and internationally recognised bass player, composer and educator. Born in Basel Switzerland Jerjen moved to Australia with his family at age six. After the completion of his bachelor in Jazz studies at the Australian National University, Rafael returned to Europe in 2013. Spending a year working in Berlin, he moved back to Switzerland to undertake a Master of Arts in Performance jazz at the Hochschule Luzern (HSLU). Rafael plays with numerous formations based throughout Europe and leads his own project The Rafael Jerjen Concept, however he is probably best known for his work with the highly acclaimed co-led Swiss trio MaxMantis. In addition to his work as a musician Rafael joined the team of music performance researchers at HSLU in 2018, where he is a research assistant for various projects focusing on harmony and groove in popular music.

---

**Alison Kaufman**

University of Oregon, Eugene, USA

Alison Kaufman is a doctoral candidate and teaching fellow at the University of Oregon where she is writing her dissertation "The Ladies were Barking: Musical, Literary and Liturgical Traditions of English Monastic Women According to University College, Oxford, MS.169" under the advisement of Dr. Lori Kruckenberg. An avid performer-scholar, soprano Kaufman frequently performs early music, from Medieval to Classical, and supplements her concerts with research on historical performance practice. She is a co-founder of the Musicking Conference, a performance practice symposium which just completed its fourth annual meeting. Kaufman has presented on a variety of musicological topics ranging from trope composition to Verdian vocal technique and is an active member in the American Musicological Society's Pedagogy Study Group.

---

**Kay Kaufman Shelemay**

Harvard University, Boston, USA

Kay Kaufman Shelemay is the G. Gordon Watts Professor of Music and Professor of African and African American Studies at Harvard University. A former chair of the Harvard Music Department, she has published many books and editions as well as numerous articles. Shelemay is a fellow of the American Academy of Arts and Sciences, the American Academy for Jewish Research, the Ethiopian Academy of Sciences, and the American Philosophical Society. A past-president of the Society for Ethnomusicology, she has been awarded many fellowships and held the Chair of Modern Culture at the John W. Kluge Center of the U.S. Library of Congress during 2007-2008. Shelemay's book *Music, Ritual, and Falasha History* won the Prize of the International Musicological Society in 1989. Currently, she is completing a book on Ethiopian musicians in diaspora.

---

**Lorenz Kilchenmann**

Lucerne University of Applied Sciences and Arts, Switzerland

Lorenz Kilchenmann studied musicology, computer science and ethnomusicology at the University of Zurich. After graduating, he was an assistant at the Archive of Ethnomusicology of the University of Zurich. Since 2007, he has worked at the Lucerne School of Music as a research assistant in the field of music performance research. His main interests lie in the fields of music informatics, popular and contemporary music. He developed software for computer based sound analysis and he conducted research on timing in drum-set performance and on the relation between groove experience and movement behavior. Currently he supervises a corpus based study on models of harmonic progressions in popular music.

---

**Natalie Kirschstein**

Lucerne University of Applied Sciences and Arts, Switzerland

Natalie Kirschstein is a scholar of Latin American musics. Her thematic areas of interest lie at the intersection of music, migration, identity, agency, and social justice. She has taught college courses in music appreciation, music history, music theory, and world music. During a break from university teaching and research to raise her two children, she continued working to foster appreciation for diversity and love of the arts through her positions as an early childhood music educator, and grade-school Spanish teacher. Kirschstein holds a Bachelor of Science in Music and Psychology from Keele University, and a Ph.D. in Ethnomusicology from Harvard University.

---

**David Kjar**

Roosevelt University, Chicago, USA

Performance-studies scholar and natural trumpeter David Kjar is assistant professor of music history in the Chicago College of Performing Arts at Roosevelt University. He performs with early music ensembles in Europe and South and North America and holds a master's degree in historical performance from the Royal Conservatory of the Hague and a PhD in musicology from Boston University. His research grounds theories and philosophies on early music in specific performance experiences, reframing the early music movement as a sonically constructed and heard Other Performance. He presents nationally and internationally on the topic and has published on Wanda Landowska, the early music movement, and authenticity. Most recently, he has turned his attention to early music audiences to understand better the listener's role in shaping the identity of that city's early music movement.

---

**Roberto Kolb-Neuhaus**

Universidad Nacional Autónoma de México, Mexico City

Born in Mexico City of Viennese parents, he is professor of musicology and performance at the Graduate Program in Music of the Universidad Nacional Autónoma de México. He is the founder and artistic director of Camerata de las Américas, an inter-American orchestra dedicated mainly to the research, recording, and performance of music written for mixed instrumental ensembles during the twentieth century in the Americas. He has dedicated his life as a researcher to the study of the music of Silvestre Revueltas, having published four books on this composer and including the organization of an international symposium, the digitalization of his scores and private documents for research purposes, the recording of unknown repertoire, and the editing of the Revueltas Critical Edition. He is presently preparing a new book on Revueltas for Oxford University Press.

---

**Kelvin H. F. Lee**

Durham University, UK

Kelvin Lee is a PhD candidate in musicology at Durham University, where he works under the supervision of Professor Julian Horton. His research focuses on the analysis and history of symphonic music in the long nineteenth century, with special interests in the analysis of sonata form, theory of tonality, history of music theory and German philosophy. Situating at the intersection between music theory and the history of ideas, Kelvin's doctoral thesis addresses the formal syntax in Viennese symphonic music at the fin de siècle, for which he develops a novel model for analysing post-Romantic form. He has given papers at international conferences such as the SMA Annual Conferences and the RMA Annual Conferences. He is Chair of the SMA Formal Theory Study Group and the recipient of the SMA Theory and Analysis Graduate Student Prize in 2018.

---

**Matthew Leone**

Indiana University, Bloomington, USA

Matthew Leone is a doctoral candidate in Musicology at Indiana University. His research interests include historical constructs and reception, nineteenth-century music criticism and aesthetics, and musicians and compositions as cultural and national icons. Recent projects have included assisting Dr. J. Peter Burkholder in researching and drafting the latest editions of *A History of Western Music* and *The Norton Anthology of Music*, and collaborating with Dr. Lawrence Bennett of Wabash College on a new published edition Antonio Bononcini's secular cantatas. His review of *Mozart 225: The New Complete Edition* was published in the Newsletter of the Mozart Society of America last Spring. Currently he is writing his dissertation, which explores the reception of the pianist-composer Jan Ladislav Dussek in nineteenth-century criticism, encyclopedias, and concert performances.

---

**Jeffrey Levenberg**

The Chinese University of Hong Kong

Jeffrey Levenberg is an assistant professor of music history at the Chinese University of Hong Kong. His research focuses on Renaissance music, with particular emphasis on Carlo Gesualdo, and also broadly encompasses cross-cultural studies and the history of science and music. His work has been supported by the National Endowment for the Humanities (U.S.A.), Villa I Tatti, The Harvard Center for Italian Renaissance Studies, among others. In 2018 he hosted an international conference on "Music between China and the West in the Age of Discovery." His most recent article "Petrus Mondoreus' 'Prismatic' Re-Discovery of Ancient Chinese Cyclic Tunings" appears in the journal *Theoria*.

---

**Edwin Li**

Harvard University, Boston, USA

Edwin Li is a Ph.D. student in music theory at Harvard University. He received his B.A. from the University of Hong Kong as Jockey Club Scholar, and was a visiting Pembroke-King's Scholar at the University of Cambridge in 2016. His research interests include Chinese-Western comparative music theory and philosophy, concepts of nature, topic theory and its relation to affect, and the music of Gustav Mahler.

---

**Andrea Lindmayr-Brandl**

University of Salzburg, Austria

Andrea Lindmayr-Brandl received her PhD in 1988 with a dissertation on Ockeghem at the Paris Lodron University of Salzburg. She completed her habilitation (professorial dissertation) on Schubert in 2001 and was appointed associate professor that same year. After holding the Austrian Chair Professorship at Stanford University (2006/7) and a guest professorship at the University of Vienna, she was appointed full professor at her home university in Salzburg in 2010. Her field of research comprises studies in Renaissance music, manuscript and early print studies, music notation, editorial work, historiography of early music, as well as Franz Schubert and his time. She directs several research projects and is an active member of many academic institutions and organizations.

---

**Ana López Suero**

University of Valladolid, Spain

Ana López Suero is a flutist who graduated from the Amsterdam Conservatorium after studies with Marieke Schneemann, then obtained a master's degree in early music performance in the class of the world-renowned traverso player Wilbert Hazelzet at the Utrechts Conservatorium. From 2001 onwards she has worked intensively as a performer in both orchestral and chamber music, particularly in early music. Since 2017 she has been a researcher sponsored by the regional government of Castilla y León at the University of Valladolid. Her main interest is focused on the instruments, the use of spaces, and the hybridization and transference of performance practices and musicians of north and south Europe within the Iberian Peninsula at the turn of the 16<sup>th</sup> century. For her recent publications see: [http://contrapunto.uva.es/publicaciones?field\\_autores\\_value=&field\\_referencia\\_value=](http://contrapunto.uva.es/publicaciones?field_autores_value=&field_referencia_value=)

---

**Crisancti Lucena Macazo**

University of the Philippines, Quezon City, Republic of the Philippines

Crisancti Lucena Macazo is currently a Ph.D. candidate in Music at the University of the Philippines. He earned his degree in Master of Music in Violin Pedagogy at the Graduate School of Santa Isabel College, Manila in 2012 and Bachelor of Music in Music Education degree in Violin at the University of Santo Tomas Conservatory of Music in 1999. He was a former violinist of the Philippine Philharmonic Orchestra. Aside from performing, he is also a licensed educator and music arranger.

---

**Karsten Mackensen**

Justus-Liebig-Universität Gießen, Germany

Karsten Mackensen is professor for musicology at the University of Gießen (Germany). He received his Dr. phil. from Humboldt University Berlin (Germany) in 1999 with a thesis on eighteenth century music aesthetics from a sociological perspective. His habilitation (Gießen University, 2013) deals with orders of musical knowledge in the early modern period, focussing methodologically on the concept of historical anthropology. Core areas of his research are music sociology, music aesthetics and the relationship of music and philosophy. Recent publications include the monograph 'Musik und die Ordnung der Dinge im ausgehenden Mittelalter und in der Frühen Neuzeit' (2017), and 'Inventores und exempla: Präfigurationen eines Begriffs von Musik als geschichtlicher Kategorie im enzyklopädischen Kontext des 16. Jahrhunderts', in *Musiktheorie* (2017).

---



**Gregory Marion**

The University of Saskatchewan, Canada

Gregory Marion earned a Ph.D. in Music Theory from the University of Michigan, a MMus in Music Theory from the University of Alberta, and a BMus in Theory and Composition from the University of Western Ontario. Marion's areas of expertise include European music of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, and especially the music of Claude Debussy, with secondary interests in the music of Franz Schubert, and of late with that of Duke Ellington. He has published articles, and has presented papers in Canada, the United States, Europe, and Australia. Marion has held positions at the University of Iowa, the University of Michigan, Penn State, and since July 2006 at the University of Saskatchewan, where he is currently Head of the Department of Music.

---

**Rosana Marreco Brescia**

Universidade NOVA de Lisboa, Portugal

Rosana Marreco Brescia holds a PhD degree in History from the Université Sorbonne–Paris IV (FRA) and in Musical Sciences from the Universidade Nova de Lisboa (PRT). She has a master in Music Performance from the Manhattan School of Music in New York (USA), a master in History from the Université Sorbonne – Paris IV, a post-graduate Diploma in Vocal Performance from the Royal Academy of Music in London (GBR) and an under-graduation in Music from the Universidade Federal de Minas Gerais (BRA). During the years 2011 and 2017, Marreco Brescia received a post-doctoral fellowship from the FCT-Portugal to research the 18th century stage machinery and sets in Portuguese Royal Theatres. She is currently a researcher at the Center for Studies on Musical Sociology and Aesthetics, where she is developing a project on the female conventual music in 18th century Portugal. Federica Marsico, University of Pavia–Cremona, Italy & Justus-Liebig-Universität Gießen, Germany

---

**Federica Marsico**

University of Pavia, Italy & Justus-Liebig-Universität Gießen, Germany

Federica Marsico (diploma in Piano Performance in 2014, Ph.D. in Musicology in 2016) is a postdoctoral researcher and lecturer of History of Music at the Department of Musicology and Cultural Heritage of the University of Pavia in Cremona (Italy). Her research focuses on the expression of homosexuality in the music theatre of the twentieth and twentieth-first century. In Spring 2019 she has obtained a DAAD five-months research grant at the Institute of Musicology and Music Education of the Justus Liebig University of Gießen (Germany) with a project investigating gender issues in the music theatre of Sylvano Bussotti. She is author of peer-reviewed contributions to collective works and to musicological journals and has presented her research results at numerous international conferences.

---

**Floris Meens**

Radboud University, Nijmegen, The Netherlands

Floris Meens (1985) is Assistant Professor of Cultural History at Radboud University, The Netherlands. He has published on a wide variety of topics including the history of private music culture, cultural and intellectual networks, as well as the history of travel. In 2018 he was awarded a VENI-grant by the Netherlands Organization for Scientific Research for his project 'Connected through Music: Domestic Music, Emotions and Social Relations in The Netherlands, ca. 1815-1914'. It argues that to fully understand the historical significance of music, it is essential to study its relation to emotions and social interactions. It examines how domestic music and related emotions enabled individuals to connect with each other. It also studies how private social life influenced the reception of certain compositions, music genres and styles.

---

**Lise K. Meling**

The University of Stavanger, Norway

Lise Karin Meling holds an MA in musicology from NTNU, Norway and a Doctor of Music in Early Music from Indiana University, USA. She is an Associate Professor of Music at the Faculty of Performing Arts, The University of Stavanger, Norway, where she teaches music history and early music. Her research projects encompass topics in early music and music and gender: she has looked at the role of female composers and their social status, femininity in popular music and gender in music scholarship. Her latest research focuses on the gendered history of musical instruments, particularly the piano in the 19th century. She has examined references to the piano in both the arts and literature, with a particular focus on the piano in Norwegian 19th century fiction. Meling is also active as harpsichord performer where she has lifted up unknown works by female composers.

---

**McKenna T. Milici**

Florida State University, Tallahassee, USA

McKenna Milici is a PhD student in musicology at Florida State University and an FSU Legacy Fellow. She has presented her research at regional and national meetings of the American Musicological Society, the Southern Graduate Music Research Symposium, and Feminist Theory & Music. A trained vocalist, Ms. Milici also received her master's in vocal performance from FSU, and has recently performed roles with FSU opera, the Teatro Lírico Nacional de Cuba, and Harrower Opera in Atlanta, Georgia.

---

**Russell Millard**

Charterhouse, Godalming, UK

Russell Millard is Head of Academic Music at Charterhouse in the UK. He was awarded his PhD by Royal Holloway University of London in 2018 for his doctoral thesis, 'Musical Structure, Narrative, and Gender in Ravel's *Daphnis et Chloé*'. His research interests include narratological and Schenkerian approaches to music analysis, with a particular focus on early modernism and the music of Maurice Ravel. He has presented his research at a number of international conferences and has published essays on Ravel's *Daphnis et Chloé* and narrative theory. He is also active as a viola player.

---

**Laura Moeckli**

Bern University of the Arts, Switzerland

Laura Moeckli studied musicology, literature and philosophy at the Universities of Fribourg and Bern where she obtained her PhD in 2015 with a thesis on recitative in nineteenth-century German and French opera. In 2012 she was awarded a three-year research grant by the Swiss National Science Foundation (SNSF) for an interdisciplinary project dedicated to the Parisian operas of Giacomo Meyerbeer. Since 2010 she is research assistant at the Bern University of the Arts (HKB), where her areas of specialization and publication include nineteenth-century opera, performance practice and interpretation, music in transnational interaction and reception, and operatic temporality. She has presented her work at international conferences, has published several articles and chapters, edited two collective books and is currently working on her first monograph.

---

**Giorgio Monari**

Sapienza Università di Roma, Italy

Giorgio Monari is a musicologist, musician, and event manager, who has published works about history of musical concepts, early music, music in Latin America etc. He graduated *cum laude* in Modern languages and literatures (1992), and obtained his Ph.D. degree in Music history (2001) at Sapienza University, and M.Mus. in Choral music (1994) at Bari Conservatory. He began teaching choral music and music history at Sapienza University since 2002, and he taught sacred music history at Pontificia Universitas Gregoriana of Rome (2009-2016). Since 2010, he is the Artistic Director and the President of the Scientific Board of the 'Principe Ruspoli' Baroque Music and Musicological Studies International Competition, and he is the editor of the series *Miscellanea Ruspoli. Studi sulla musica dell'età barocca*, and *Quaderni Ruspoli. Studi musicali euro-latinoamericani (LIM)*.

---

**Erum Naqvi**

Pratt Institute, New York, USA

Erum Naqvi is a Faculty Writing Fellow in the Social Science and Cultural Studies Department at Pratt Institute in Brooklyn, New York. She earned her PhD in Philosophy from Temple University in 2015, on comparative ontology and Iranian classical music. Her published research is based on field work in Iran and addresses conceptual issues surrounding the performance of Iranian music, its cultural contexts, and genealogical history. She also works on culturally comparative musical aesthetics, with emphasis on models of improvisation.

---

**Evi Nika-Sampson**

Aristotle University of Thessaloniki, Greece

After her music studies at the National Conservatory in Athens, she studied musicology, theatre studies, and German literature at the University of Munich, where she was awarded the MA in 1983 and the PhD in 1989. Afterwards she taught musicology at the University of Crete and the University of Patras, where she was appointed assistant professor in 1994. Since 2008, she has been associate professor of historical musicology at Aristotle University of Thessaloniki. She has actively participated in many institutions and councils in Greece, assuming, among others, the presidency of the recently founded Hellenic Musicological Society (from 2012).

---

**Nancy Rachel November**

The University of Auckland, New Zealand

Nancy November is currently an Associate Professor in musicology at the University of Auckland. Combining interdisciplinarity and cultural history, her research continues to center on chamber music of the late eighteenth and nineteenth centuries, probing questions of historiography, canonization, and genre. Recent publications include *Beethoven's Theatrical Quartets: Opp. 59, 74, and 95* (Cambridge University Press, 2013); a three-volume set of fifteen string quartets by Emmanuel Aloys Förster (A-R Editions, 2016); and *Cultivating String Quartets in Beethoven's Vienna* (Boydell Press, 2017). She is the recipient of a Humboldt Fellowship (2010-12); and two Marsden Grants from the New Zealand Royal Society. She is currently editing a book on *Beethoven's Eroica Symphony* (forthcoming, Cambridge University Press, 2019).

---

**Fiona M. Palmer**

Maynooth University, Ireland

Fiona M. Palmer is Professor of Music at Maynooth University in Ireland where she served as Head of Department (2007–14). A musicologist with a background in professional performance, Fiona's research expertise lies principally in the social and cultural history of music in Britain (1780s–1940s). Central themes in her work include performance history, music as commerce, the trajectories of institutions and individuals, music publishing, and music criticism. Boydell Press published her most recent monograph in 2017. That book, titled *Conductors in Britain 1870–1914: Wielding the Baton at the Height of Empire*, provides a new interpretation of the emergence of orchestral conducting as a profession within British musical life. Her paper relates to her current project which explores the conducting business in the interwar period.

---

**Isabel Pina**

Universidade NOVA de Lisboa, Portugal

Isabel Pina is a PhD student in Historical Musicology with a doctoral fellowship in NOVA FCSH, Lisbon, mainly interest in the study of Portuguese history of music of the 19th and 20th centuries, music and ideology, nationalism and neoclassicism, analysis and semiotics of music, and periodical press and music criticism. Isabel finished her masters in Musicology–Historical Musicology in 2016 with the dissertation "Neoclassicism, nationalism and latinism in Luís de Freitas Branco, between the decades of 1910 and 1930". In CESEM (Centre for the Study of the Sociology and Aesthetics of Music), Isabel Pina is a member of the Critical Theory and Communication Group, and a collaborator of SociMus (Advanced Studies in the Sociology of Music). She is also one of the founders and coordinators of NEMI (Research Group of Music in the Press).

---

**Klaus Pietschmann**

Johannes Gutenberg University of Mainz, Germany

Klaus Pietschmann received his PhD in musicology from the University of Münster with a doctoral thesis on the papal chapel during the pontificate of Paul III. After an appointment at the University of Zurich (2003–6), where he finished his habilitation with a study on the Viennese opera around 1800, he was assistant professor of musicology at the University of Bern (2006–9) and Deborah Loeb Brice Fellow of the Harvard University Center for Italian Renaissance Studies Villa I Tatti in Florence (2008/9). Currently he is professor of musicology at the Johannes Gutenberg University of Mainz. His research interests are the social, institutional, and theological aspects of sacred music in late-medieval and early modern Italy and Germany, and eighteenth- and nineteenth-century Viennese opera.

---

**John Plemmenos**

Hellenic Folklore Research Centre of the Academy of Athens, Greece

Dr John Plemmenos has studied Law in the University of Athens, and holds an MPhil and PhD in Ethnomusicology from the University of Cambridge, with a Scholarship from the British Academy, London. Since 1998, he has taught in various Greek universities, and in 2008 he was elected Research Fellow at the Hellenic Folklore Research Centre, Academy of Athens. In 2016, he spent a sabbatical leave at the University of Laval, Montreal. He has conducted extensive research in Romania, Turkey, Albania, and Greece. He has published extensively in various academic journals and proceedings (British Journal of Ethnomusicology, Ashgate, ICTM, ISFNR), he has edited three volumes for the Academy of Athens, and has published his PhD thesis (Berlin 2010). He is a member of the Greek Folklore Society, the Advisory Board of the Journal of Interdisciplinary Music Studies, and has contributed to Grove Music Online.

---

**Adriana Ponce**

Illinois Wesleyan University, Bloomington, USA

Adriana Ponce, Associate professor at Illinois Wesleyan University, holds a PhD in Musicology. She delivered a guest lecture in the Carrigan Music Theory Lecture Series at the University of Michigan, Ann Arbor, and has presented at conferences of the American Musicological Society and the Society for Music Theory (U.S.); the Society of Music Analysis, the Biennial Conference on Nineteenth-Century Music, and the Royal Musical Association (U.K.); the Fryderyk Chopin Institute (Poland); the Dutch-Flemish Society for Music Theory; and the Royal Societies of Music History of Belgium and the Netherlands, among others. Her publications include „Form, Diversity and Lack of Fulfillment in Schumann’s *Fantasie Op. 17*” and “Memory and Non-linear, End-oriented Coherence in Chopin’s *Nocturnes*.” She is currently working on a project on identity and Venezuelan traditional music.

---

**Tijana Popović Mladjenović**

University of Arts, Belgrade, Serbia

Tijana Popović Mladjenović, PhD, is Professor of Musicology at the University of Arts in Belgrade, Faculty of Music, and Head of the Musicology Department. Her main research interests include the European music of the *fin de siècle*, contemporary music (she specialized in contemporary French music at the University of Paris IV Sorbonne), aesthetics and philosophy of music, and issues concerning thinking in music. She has been a visiting professor at the Jerusalem Academy of Music and Dance, the University in Ljubljana, the Lithuanian Academy of Music and Theatre. She is author of six books: *Musical Writing* (1996); *E lucevan le stelle* (1997); *Claude Debussy and His Time* (2008); *Processes of Panstylistic Musical Thinking* (2009); *Interdisciplinary Approach to Music: Listening, Performing, Composing* (2014); and *The Musical Text and the Ontology of the Musical Work* (2017).

---

**Ulrike Präger**

University of Salzburg, Austria

Ulrike Präger currently is a postdoctoral fellow at Salzburg University and, as part of the editorial team, is working on a theoretical and methodological handbook for studies in music and migration. Before her position in Salzburg, she was a postdoctoral fellow at the University of Konstanz. In the next academic year, she will teach at the University of Chicago. Her latest publication titled “‘Play me your Music and I Play you Mine’: Munich’s First Smart (Phone) Party” (2019) analyses a dance-party concept that generates spaces for cross-cultural communication in contemporary post-migration settings marked by disruption and outsider-ness. Ulrike holds a Ph.D. in Musicology/Ethnomusicology from Boston University and degrees in Voice/Vocal Pedagogy and Music and Dance from the University Mozarteum Salzburg.

---

**Amila Ramović**

University of Sarajevo, Bosnia and Herzegovina

Dr. Amila Ramović is a musicologist and a curator from Sarajevo. She is an assistant professor at the Sarajevo University’s Academy of Music and Academy of Performing Arts. From 2000, she was part of the *Ars Aevi Project/Museum of Contemporary Art Sarajevo*, and its Executive Director from 2005 to 2017. She has curated dozens of exhibitions and educational projects with leading Bosnian and international contemporary artists, including Braco Dimitrijević at the Venice Biennale (2009). She was the Executive Director of the Sarajevo Chamber Music Festival (2012-2017), and the artistic director of the Sarajevo Sonic Studio (2012-2014), involving major international composers (Goebbels, Ablinger, Globokar, Manoury), as well as young composers from the Balkans. Since 2018, she has been the President of the Musicological Society of the Federation of Bosnia and Herzegovina.

---

**Nancy Yunhwa Rao**  
Rutgers University, USA

Nancy Yunhwa Rao is professor of music, Rutgers University. She has researched on a range of topics, including gender and music, sketch studies, music modernism, cultural fusion in music, racial representations, and the music history of early Chinese Americans. Her publications have provided analytical approaches to cross-cultural music, and sought to enhance public discussions about cultural encounter in music. Through her scholarship, as well as teaching, she has promoted diversity and advanced knowledge and dialogue about the complexity of diversity issues in music scholarship. Her book *Chinatown Opera Theater in North America* was published in 2017, which has won three book awards American Musicological Society, Society for American Music, and Association for Asian American Studies.

---

**Luzia A. Rocha**  
Universidade NOVA de Lisboa, Portugal

Luzia Rocha graduates in Musicology from NOVA University of Lisbon in 1999 where she also completed a Master degree and PhD degree in Musicology (2004, 2012). In 2010 and 2014 published two books, *Ópera & Caricatura - o Teatro de S. Carlos na obra de Rafael Bordalo Pinheiro* (vol. 1, 2) and *Cantate Dominum: Música e espiritualidade no azulejo barroco*. Dr. Rocha is the Director of NIM- Portuguese Study Group on Music Iconography at NOVA FCSH/CESEM where she recently achieved a position as a full-time researcher.

---

**Dawn Rose**  
Lucerne University of Applied Sciences and Arts, Switzerland

Dawn Rose is an early career researcher in the psychology of music and movement. Her background as a professional musician (drummer), music teacher and performing artist has informed her research interests. After completing the MSc. Music, Mind at Goldsmiths (University of London) Dawn continued her doctoral work investigating the effects of music education on cognitive and behavioural development and identity. A postdoctoral fellowship (University of Hertfordshire) followed where Dr. Rose investigated how rhythms in music and sound affect synchronisation and entrainment in people with Parkinson's disease. Now working as a senior research associate at the Lucerne University of Applied Sciences and Arts in Switzerland, current studies include considering the wellbeing in musicians and developing a music and movement based intervention for people with Parkinson's.

---

**Stefan Sandmeier**  
Zurich University of the Arts, Switzerland

After studying History, Musicology and Media Studies in Zürich (Master thesis about Richard Wagner's (music-) ideological writings and their reception by the German Völkisch movement and the National Socialists), Stefan Sandmeier worked as research and teaching assistant at ETH Zürich, the Universities of Basel and Zürich. He is currently teaching at the Universities of Applied Sciences in Bern and Chur. His interests range from history of science and technology, Cold War history, history of planning to the history of music, media and popular culture. He works as project leader at the Zurich University of the Arts, researching the music commissions awarded by the Swiss Broadcasting Corporation (SRG) since 1931

---

**Nozomi Sato**

International Christian University, Tokyo, Japan

Nozomi Sato earned his Ph.D. in Musicology from Tokyo University of the Arts in 2005 and is currently a professor of music at International Christian University. After he taught at Keio University as professor of musicology (1999–2019), he was appointed to the current position in 2019. He obtained his BA and MA in musicology from Tokyo University of the Arts and also studied at the graduate level at the University of Cologne and the Ruhr University Bochum. His publications include *The Typology of Instrumental Music in German Music Theory Writings, ca. 1650–1750* (2005), *Rethinking Baroque Music* (2017), as well as articles on music theology, education, and other scholarly topics. As a practical musician, he is organist of Asagaya Church, Tokyo, and conducts the vocal part of Keio University's Collegium Musicum.

---

**Susanne Scheibelhofer**

University of Salzburg, Austria

Susanne Scheibelhofer is currently a postdoc at the University of Salzburg where she is involved with the inter-university research initiative "Music and Migration". She received her PhD in musicology from the University of Oregon in 2014, for which she earned a Fulbright scholarship in 2007. Her research interests include musical theatre, film music as well as the interplay of music and politics in society. She has presented at numerous conferences, including the AMS national meeting in Louisville (2015), SSS XI in New York (2016), and published an article in *Studies in Musical Theatre* on the reception history of Cabaret's "Tomorrow Belongs to Me" in white supremacist circles (2017).

---

**Bianca Schumann**

University of Vienna, Austria

Bianca Schumann is currently working towards her Ph.D. dissertation on the reception history of symphonic programme music (1855–1900) at the University of Vienna's Department of Musicology. Her research is supported by a scholarship of the *Studienstiftung des deutschen Volkes*.

After completing her undergraduate studies in Musicology, Philosophy, and Instrumental Pedagogy (piano) at the Heinrich-Heine-Universität Düsseldorf and at the Robert-Schumann-Hochschule Düsseldorf, Bianca Schumann graduated with an M.A. degree in Musicology from the University of Vienna in 2016. In support of her studies, she held several scholarships, such as a graduate stipend of the *Deutscher Akademischer Austauschdienst*, and a *High Potential Mobility Grant* awarded by the Heinrich-Heine-Universität Düsseldorf. Last year, she delivered papers at conferences in Spain, UK, Austria, Romania, and Germany.

---

**Olivier Senn**

Lucerne University of Applied Sciences and Arts, Switzerland

Olivier Senn studied musicology, philosophy, and German linguistics at the University of Zurich, Switzerland. He currently studies applied mathematics and statistics at the Open University, UK. In his PhD thesis, he discussed methods for the musicological analysis of recorded music. He has been a researcher and teacher at Hochschule Luzern – Musik since 2006. Current research by Senn and his colleagues addresses the groove phenomenon, i.e. the power of music to trigger entrained body movement in listeners, such as dancing.

---

**Timur Sijaric**

Austrian Academy of Sciences, Vienna, Austria

Timur Sijaric studied classical saxophone at the Conservatory of Vienna with Lars Mlekusch, composition at Music and Arts University of the City of Vienna with Dirk D'Ase and currently studies musicology at University of Vienna. From 2016 to 2017 Sijaric was engaged as a teaching assistant at the Institute for Science and Research of Music and Arts University of the City of Vienna. Since 2018 he has been working as a research assistant at the Institute of History of Art and Musicology of the Austrian Academy of Sciences (projects "The Wien-Film: A Comprehensive Analysis of the Film Studio 1938-1945" and "DER ENGEL MIT DER POSAUNE: Eine historisch-kritische Edition der Filmpartitur"). His area of research is composed of audio-visibility, film music in the service of propaganda and image-building processes and music in adult animation.

---

**Rūta Stanevičiūtė**

Lithuanian Academy of Music and Theatre, Vilnius, Lithuania

Rūta Stanevičiūtė is a full professor at the Lithuanian Academy of Music and Theatre. Her current field of interest are modernism and nationalism in 20–21-c. music, philosophical and cultural issues in the analysis of contemporary music. She is the author of the book *The Figures of Modernity. The International Society for Contemporary Music and the Spread of Musical Modernism in Lithuania* (in Lithuanian, 2015), co-author of the books *Nylon Curtain. Cold War, International Exchange and Lithuanian Music* (in Lithuanian, 2018) and *Microtonal Music in Central and Eastern Europe: Historical Outlines and Current Practices* (Ljubljana University Press, 2019). She also edited and co-edited 12 collections of articles on twentieth- and twenty-first-century musical culture, music philosophy and history of music reception.

---

**Victor de Souza Soares**

University of Bern, Switzerland

Victor de Souza Soares holds a degree in Law (2008) from UFMG, Brazil, and a Bachelors and a Masters of Arts in Music, with emphasis in Singing and Vocal Pedagogy (2011, 2014) from the Music Academy Basel, Switzerland. De Souza Soares's artistic and pedagogical career has led him to renowned theaters and concert halls worldwide, where he has collaborated with established international artists and conductors. He has furthermore worked at the Special Division for the Defense of the Environment and Cultural Heritage for the State of Minas Gerais, Brazil. Currently, he is a doctoral candidate and research fellow at the Institute of Musicology of the University of Berne, with a dissertation on sonic relationality and auditory epistemologies among traditional populations from the central Brazilian countryside.

---

**Katrin Szamatulski**

Lucerne University of Applied Sciences and Arts, Switzerland

Katrin Szamatulski has been working as a research assistant in the Competence Centre for Music Performance Research at the Lucerne University of Applied Sciences and Arts since 2016. She is currently enrolled in a Certificate of Advanced Studies in Music Research, with a project about the relevance of the physical practice environment for music students. Besides her research activities, she is a professional flutist, active as performer and music teacher. She completed Master degrees in orchestra performance and music education, in Germany and Switzerland. In 2017/18, she was selected to perform with the International Ensemble Modern Academy. Her specialization in contemporary classical music led her to participate and perform in festivals across Europe, such as Lucerne Festival (CH), Impuls Festival in Graz (AT) and Klangspuren Festival in Schwaz (AT).

---



**Arwin Quiñones Tan**

University of the Philippines, Quezon City, Republic of the Philippines

Dr. Arwin Q. Tan is Assistant Professor at the Department of Musicology of the University of the Philippines College of Music in Diliman, Quezon City. He is the editor of *Saysay Himig: A Sourcebook on Philippine Music History, 1880-1941*, and curated its accompanying 3-CD recordings. He was consultant and contributor to the second edition of the Music Volume (VII) of the *Cultural Center of the Philippines Encyclopedia of Philippine Arts*. His dissertation, *Music, Labor, and Capitalism in Manila's Transforming Colonial Society in the Late Nineteenth Century*, was short listed for the 2018 Musee de Quai Branly Thesis Award. Tan is currently revising it into a manuscript for possible future publication. He has been accorded the International Publication Award in 2015 by the University of the Philippines, and the UP Artist Award from 2013-2018.

---

**Arabella Tenniswood-Harvey**

The University of Tasmania, Hobart, Australia

Arabella Tenniswood-Harvey is an Australian pianist and art historian. Her PhD thesis (2006) explored the impact of music on James McNeill Whistler's art, and she maintains an interest in this field. Recent work includes studying aspects of Australian music iconography from the late 19<sup>th</sup> century to the present day, identity and music in social media and curatorial practice. She has been published in *Music in Art*, *The British Art Journal*, *The Burlington Magazine*, *Psychology of Music and Context: Journal of Music Research*; and has released a number of solo and chamber music CDs on the Australian label, Move. She chairs the Australian Music and Art Research Group, established in late 2017 as a national centre and working group of Association RldIM; and is Senior Lecturer and Coordinator of Classical Music Performance at the University of Tasmania.

---

**Yvonne Teo**

Durham University, UK

Yvonne Teo is a PhD student at Durham University, where her research is funded by the Durham Doctoral Studentship. She holds a Masters in Music in Musicology with a First from the University of Melbourne under the Australian Postgraduate Award scheme, a Bachelor of Music with a First in Musicology, a Graduate Diploma in Education from the University of Queensland, and a Diploma in Piano Performance from ABRSM. She has presented papers at the 9<sup>th</sup> EuroMAC (Strasbourg), *Musica Analytica* (Porto), 15<sup>th</sup> GATM (Rimini), CityMAC (London), and the RMA (Bristol) conference. Yvonne is currently continuing her work in developing a hybrid theoretical model, the synthesis of several theories to early twentieth-century works. She is also working towards bridging the divide between performance and music analysis through an investigation into music perception and cognition.

---

**Brian Thompson**

The Chinese University of Hong Kong

Brian C. Thompson is a senior lecturer at the Chinese University of Hong Kong where he teaches courses on music history and film music. Before joining CUHK, he was employed by Naxos International, the University of Hong Kong, McGill University, and the Canadian Broadcasting Corporation.

Thompson's work has focused largely on 19<sup>th</sup>-century music and issues of nationalism, migration, and identity. His work has appeared in the *Journal of the Society for American Music*, the *Journal of the Royal Musical Association*, *Ethnomusicology*, and other leading periodicals. His biography of Calixa Lavallée was published by the McGill-Queen's University Press in 2015 and his edition of Lavallée's solo piano music was published by The Avondale Press in 2016. His current book project, on the minstrel show performer James Unsworth Jr., will appear in 2020.

---

**Rebecca Thumpston**

Royal Northern College of Music, UK

Rebecca Thumpston is a Research Associate at the Royal Northern College of Music (Manchester, UK). She completed her PhD 'Agency in twentieth-century British cello music' at Keele University in 2015. Rebecca is the editor, with Nicholas Reyland, of *Music, Analysis, and the Body: Experiments, Explorations, and Embodiments* (Leuven: Peeters, 2018). Rebecca has published on agency in the music of Benjamin Britten, Edward Elgar and Simon Holt, and is currently working on a monograph titled *Agency, Embodiment and the Twentieth Century Cello*.

---

**Laura Tunbridge**

University of Oxford, UK

Laura Tunbridge is an associate professor of music at the University of Oxford, where she is also Henfrey Fellow and Tutor in Music at St. Catherine's College. She gained her PhD in musicology from Princeton University in 2002, after which she taught at the Universities of Reading and Manchester. She was a visiting scholar at Columbia University, New York (2010) and at the Max Planck Institute, Berlin (2011), and was the editor of the *Journal of the Royal Musical Association* (until 2017). Her publications include *Schumann's Late Style* (2007), *The Song Cycle* (2010), and a forthcoming monograph on Lieder singers in New York and London between the World Wars.

---

**Victoria Tzotzkova**

Massachusetts Institute of Technology, Cambridge, USA

Described by the New York Concert Review as a "unique musical personality" and a pianist with a "golden tone," Victoria Tzotzkova has performed widely, notably at Carnegie Hall's Weill Recital Hall, The Miller Theater, and The Iridium in New York City, and across North America and Europe. Also a researcher, she holds a PhD in music theory from Columbia University. Her research projects have received support from the Council for the Arts and MIT, the Mind/Brain/Behavior Initiative at Harvard University, and Columbia University's Reid Hall Institute for Scholars in Paris, France. Her research focuses on experiences of sound at the piano through perspectives in cognitive studies, psycho-acoustics, and critical ethnography. She also works in keyboard harmony and preluding practices. She is currently an affiliate artist at the Massachusetts Institute of Technology.

---

**Keiko Uchiyama**

University for Music and Performing Arts Vienna, Austria

Keiko Uchiyama is currently a PhD candidate at the University for Music and Performing Arts, Vienna, having graduated with a Bachelor of performance (flute) at the Toho Gakuen School of Music, Tokyo, and a Master of performance at the University of Music and Performing Arts, Graz. Her doctoral dissertation focusses on intercultural perspectives on concepts of music and modernity in Tokyo and Vienna following the trail of Rudolf Dittrich (1861-1919). Ms Uchiyama has presented papers at the 20th Quinquennial Congress of the International Musicological Society in Tokyo (2017), and at the final meeting of the project *Compositrices et interprètes en France et en Allemagne: approches analytiques, sociologiques et historiques* in Vienna (2019). In addition to her research activities, Ms Uchiyama is an active performer and teacher.

---

**Cristina Urchueguía**

University of Bern, Switzerland

Cristina Urchueguía received her PhD from the Julius-Maximilians-University Würzburg in 1999, and accomplished the habilitation with the University of Zurich in 2009. She was appointed assistant professor at the University of Bern in 2015 and full professor in 2016. She is currently the president of the Swiss Musicological Society and member of the board of the Swiss Academy of the Humanities and Social Sciences. She has broadly researched and published on the history of the polyphonic mass, the history of polyphony to 1600, the German music theatre and instrumental music before 1800, and on aspects related to history and methodology of musicology and to musical text-criticism.

---

**Belén Vega-Pichaco**

University of La Rioja, Spain

Dr. Belén Vega-Pichaco: Lecturer in Musicology at the University of La Rioja (Spain). Author of several publications on Ideology, Music Criticism, Dance and Identity regarding Cuban and Latin-America Art Music and co-editor of two volumes on Dance and Music during Francoism (*Dance, Ideology and Power in Francoist Spain, 1938-1968*, Brepols 2017, and *Puentes sonoros y coreográficos durante el franquismo: imaginarios, intercambios y propaganda en clave internacional*, Libargo 2019). She has done research work in Cuba (2010), the United States (2011, 2014), Switzerland (2014-2015), France (2016) and recently at Harvard University (2017) on the project «Dance, Identity and Politics: the Claim for Afro-Cubanity through the first Revolutionary Decade (1959-1969)». Member of the IMS-ARLAC and Secretary of the Study Group “Music and (Latin)American Studies” (MUSAM) of the Spanish Musicological Society.

---

**Virginia E. Whealton**

Texas Tech University, Lubbock, USA

Virginia E. Whealton is an Assistant Professor of Musicology at Texas Tech University. She is a specialist in nineteenth-century music, focusing on Parisian musicians and the role of the press in the global nineteenth century. She has given papers at musicology and interdisciplinary conferences in North America and Europe and was an invited speaker at the Fryderyk Chopin Institute. Her work has been supported by a series of grants, including a Mellon Innovating International Research and Teaching Fellowship, a Bartlet Grant from the American Musicological Society, and a Pulaski grant from the American Council for Polish Culture. She has a forthcoming essay in *Symphonism in Nineteenth-Century Europe* (Turnhout: Brepols, expected 2019) and a forthcoming article on Liszt in *Nineteenth-Century Contexts*.

She holds a PhD in Musicology from Indiana University—Bloomington.

---

**Laureen L. Whitelaw**

Southern Methodist University, Dallas, USA

Laureen L. Whitelaw specializes in the intersection of female authorship, agency, and identity with the various sociopolitical movements of the late Enlightenment. Introducing original research in this and other areas, she has presented at a number of national and international conferences, including the AMS, ASECS, and NCSA. Whitelaw is published internationally and has forthcoming publications concerning her present research, as well as transcriptions of large-genre works authored by female composers. She was awarded the Ph.D. in Musicology from Northwestern University with a dissertation on German female composers of the 18<sup>th</sup> and 19<sup>th</sup> centuries and is recipient of a DAAD research grant, which made possible her dissertation research in Bavaria in 2010-11. Whitelaw is presently Visiting Assistant Professor of Musicology at Southern Methodist University in Dallas, Texas.

---

**Victoria J. Williamson**

The University of Sheffield, UK

Dr Victoria Williamson's research focus is on the psychology of music; how music is processed by the brain and the ways in which music impacts on our minds and behaviours. She is a Lecturer in Music Psychology at the University of Sheffield (UK) and author of "You Are The Music" (Icon Books). From 2011-2012 she worked as a lecturer and course co-director on the MSc in Music, Mind and Brain at Goldsmiths. Afterwards, she continued her work as a Leverhulme Research Associate on a project investigating earworms from 2012-2013. From 2013-2014 she was Visiting Professor of Performance Science at the Lucerne University of Applied Sciences and Arts (CH). In 2015 she launched a research unit at the University of Sheffield dedicated to studying "Music and Wellbeing".

---

**Suk Won Yi**

Seoul National University, South Korea

Suk Won Yi is Professor and Chair of Musicology at Seoul National University, where he has been teaching musicology and music cognition since 1990. He received his Ph.D. in Musicology at UCLA in 1989 and has been active in the international community by presenting papers, delivering keynote speeches and invited lectures, refereeing papers, and chairing symposiums and sessions in Europe, North America and Oceania as well as Asia. Yi served as President of the Asia-Pacific Society for the Cognitive Science of Music; since 2011, he has been serving as a member of Directorium of the International Musicological Society.

---

**Sumin Yoon**

Seoul National University, South Korea

Sumin Yoon is Ph.D. student in Music Education at Seoul National University (SNU) where she received her M.M. in 2018. From an early age, she was trained to become a concert pianist and won the prizes at a number of competitions. She received her B.M. in piano performance from SNU and performed at Kumho Art Hall, Mozart Hall, Win Art Hall, Yamaha Hall in Seoul and Großer Saal in Leipzig, Germany. Currently, being a graduate student instructor at SNU, she has given lectures and lecture recitals on various topics – e.g., the development of the piano, music of Chopin and Schumann, and 20<sup>th</sup> century music. She is also conducting a research on musical improvisation and neurophysiological mechanism of classical pianists.

---

**Lawrence M. Zbikowski**

The University of Chicago, USA

Lawrence M. Zbikowski is Professor of Music in the Department and of the Humanities in the College at the University of Chicago. His research interests focus on the way musical understanding is shaped by human cognitive capacities, articulated through studies of musical grammar, language-music relations, connections between music and movement, and musical analyses. He is the author of *Conceptualizing Music: Cognitive Structure, Theory, and Analysis* (OUP 2002) and *Foundations of Musical Grammar* (OUP 2017). He has contributed chapters to *Music and Consciousness 2*, *Music-Dance: Sound and Motion in Contemporary Discourse*, *The Routledge Companion to Music Cognition*, *The Oxford Handbook of Topic Theory*, and *Music in Time*, and has published articles and reviews in *Music Theory Online*, *Musicae Scientiæ*, *Music Theory Spectrum*, *Music Analysis*, and *Ethnomusicology*.

---

**Bijan Zelli**

Independent Scholar, USA

Bijan Zelli was born in Teheran/Iran 1960. After completing his studies in electrical engineering at Sharif University of Technology in Teheran/Iran he immigrated to Sweden, where he changed his career from engineering to music education. Then he moved to Berlin for further studies in Musicology and started his doctoral degree under Professor Helga de la Motte-Haber's supervision, and took his PhD degree in 2001. His dissertation, *Real and Virtual Spaces in the Computer Music*, is an exclusive and an analytical approach to how spatialization works in electroacoustic compositions. Bijan Zelli's field of research is focused on Western classical music, mostly concentrated on different aspects of modernism. He moved to the United States in 2007, and currently works as music educator and researcher in San Diego, California..

---



# SCHOOL OF MUSIC

## LUCERNE UNIVERSITY OF APPLIED SCIENCES AND ARTS

### Education – Research – Concert Promoter

Approximately 500 students are studying at the School of Music's Bachelor's and Master's programmes in classical music, jazz, Swiss traditional music and church music, contribute greatly to the cultural life of the City of Lucerne and the region of Central Switzerland. The core aim of Research and Development is to deliver insights and results relevant to the daily musical practice, including music medication, consumption, education, and performance, through practice- and theory-based and interdisciplinary approaches. In addition, the School of Music fosters a strong continuing and executive education programme.

### Organisation

Michael Kaufmann, Dean

Prof Dr Antonio Baldassarre, Vice Dean & Head of Research and Development

Dr Christian Kipper, Vice Dean & Head of Bachelor's and Master's Programme and of Continuing Education

Susanne Abbuehl, Head of the Institute of Jazz and Folk Music

Andreas Brenner, Head of the Institute New Music, Composition and Theory

Walter Hess, Head of the Institute of Music Education

Alexandra Jud, Head of the Institute of Classical and Church Music

### Contact Information

School of Music

Lucerne University of Applied Sciences and Arts

Zentralstrasse 18, CH-6003 Luzern

Phone: +41-41-249 26 00

[E-Mail: musik@hslu.ch](mailto:musik@hslu.ch)

<https://www.hslu.ch/en/lucerne-school-of-music>

## INTERNATIONAL MUSICOLOGICAL SOCIETY MUSICOLOGISTS WITHOUT BORDERS

The International Musicological Society (IMS) was born on the centenary of Beethoven's death: 1927. At that time, the idea of music as a universal language was still at its height, modeled on Beethoven's legacy. It was a unifying idea; after the ravages of World War I, musicologists in Europe sought to establish a common purpose that could transcend enemy lines, open borders, and usher in an international society that would work together to protect and advance the object of their study. The vision was of a global society connected by a music of universal reach. Or, as it states in the statutes:

*The purpose of IMS is to further musicological research in its broadest sense among all peoples and nations"; or to put it in more modern terms, "the advancement of musicological research on the basis of international cooperation.*

As our discipline spread across the world, the universal vision became more colorful and multifaceted. The nature of "international cooperation" changed. Globalization broadened the scope of professionalized musicology to peoples across the entire globe, rendering barriers obsolete and opening the music(s) of the world to the profession. Given this context, the challenge for the IMS now is to be both local and global, celebrating diversity without sacrificing its identity. Today, "international collaboration" is a celebration of differences; it is an all-inclusive vision that is more relational than conceptual, more about people than structures, more concerned with commitment than arrangement. It is about musicologists connected together, animated within a creative network of shared knowledge, good practices, and new sounds. It is in this spirit that the IMS continues to pursue its original vision, facilitating engagement and understanding across cultures in order to enrich its musicological basis.

Such inclusiveness makes the IMS a unique organization within musicology. It is wonderfully indiscriminate: it is not committed to any particular kind of music or type of scholarship but promotes a diversity of methods across the arts and sciences. It recognizes that musicology is different depending on where you are in the world. The mission, from its inception in 1927, was never to colonize but to cultivate a passion for the study of music in every place, so that each locality, in all its particularity, can engage in a connected world of scholarship.

Given our collaborative spirit and inclusive values, everyone who reflects on music can be a member of the IMS. Every member should discover, within our society, the creative frictions and broadening horizons that new encounters and renewed relationships can bring.

### Organisation

#### Bureau

Prof Dr Daniel K. L. Chua, President, The University of Hong Kong  
Prof Dr Egberto Bermúdez, Vice President, Universidad Nacional de Colombia  
Prof Dr Andrea Lindmayr-Brandl, Vice President, Universität Salzburg  
Prof Dr Dinko Fabris, Last President, Università della Basilicata  
PD Dr Dorothea Baumann, Secretary General, Universität Zürich  
Beate Fischer, Treasurer  
Dr Lukas Christensen, Executive Officer

#### Directors-at-Large

Prof Dr Antonio Baldassarre, Hochschule Luzern – Musik  
Prof Dr Andrea Bombi, Universitat de València  
Prof Dr Per Dahl, Universitetet i Stavanger  
Prof Dr Sergio Durante, Università degli studi di Padova  
Prof Dr Manuel P. Ferreira, Universidade Nova de Lisboa  
Prof Dr Florence Gétreau, Centre national de la recherche scientifique  
Dr John Griffiths, Melbourne  
Prof em. Dr Jane Hardie, Medieval and Early Modern Centre, University of Sydney  
Prof Dr Klaus Pietschmann, Universität Mainz  
Prof Dr Christopher A. Reynolds, University of California at Davis  
Prof Dr Nozomi Sato, Keio University  
Prof Dr Elaine Sisman, Columbia University



Dr Laura Turnbridge, Associate Professor, University of Oxford  
Prof Dr Christiane Wiesenfeldt, Hochschule für Musik Franz Liszt  
Prof Dr Suk Won Yi, Seoul National University

**Directorium Consultant**

Prof Dr Jen-yen Chen, National Taiwan University

**Editors Acta Musicologica**

Prof Dr Philip V. Bohlman, University of Chicago  
Prof Dr Federico Celestini, Universität Innsbruck

**Contact Information**

International Musicological Society  
PO Box 1561  
CH-4001 Basel  
<https://www.musicology.org>

## IMS GUIDO ADLER PRIZE 2018 AND 2019

The IMS Guido Adler Prize (IMS GAP) honors distinguished scholars who have made an outstanding contribution to musicology. In this inaugural year, the prize has been awarded to Margaret Bent and Lewis Lockwood.

### **Margaret Bent**

The IMS Directorium has chosen Margaret Bent to receive this award because of her lifetime record of path-breaking research in early music. We are impressed by the breadth, precision, and insightfulness of her work, along with her considerable respect for the history and music that she studies. Through her research she has helped scholars and performers to better understand—and to better “hear”—earlier musical repertoires. She has questioned received views on numerous topics, pushing forward ground-breaking and field-defining ideas concerning counterpoint, composition, *musica ficta*, mensuration, isorhythm, and editorial and performance practice that often interface with literary, historical, and biographical questions. Her articles are a model of style, form, and rhetoric.

Being one of the most important figures of the last fifty years in our field, Bent’s scholarship has been recognized with numerous honors and awards. She has served as president of the American Musicological Society, and she is still active as an emeritus fellow of All Souls College, Oxford. For many female colleagues she is a role model for a successful and renowned woman in the academic world. With her brilliant work and her dedication to the field she has inspired and continues to inspire generations of researchers and performers.

### **Lewis Lockwood**

The IMS Directorium has chosen Lewis Lockwood to receive this award because of his lifetime record of path-breaking research, and his outstanding administrative achievements. We are impressed with his remarkable record as a teacher and mentor to a generation of scholars who have themselves gone on to distinguished careers. He has been one of the scholarly leaders of his generation in two fields (music of the Renaissance and the life and music of Beethoven); he has received many prestigious awards, and he has served as president of the American Musicological Society and as editor of its journal.

With regard to his studies of the Italian Renaissance, we note with admiration his contributions to the musical history of Ferrara and to a deeper understanding of music of the Counter-Reformation, but also to questions of *musica ficta* and musical style and genre. We wish further to commend his far-reaching studies about the life and music of Beethoven. His biographical insights, his ability to decipher and interpret the most difficult sketches and autographs, and his understanding of Beethoven’s music has enriched both specialist readers and general readers who have turned to him repeatedly because of the elegance and directness of his writing. We also admire the fact that he has written more books since his retirement than before, and that he is even now engaged in writing another book. Both in his work and in his life, Lockwood has been and continues to be an inspiration to many.

Further information and guidelines: <https://www.musicology.org/awards-and-programs/ims-gap>

## IMS OUTSTANDING DISSERTATION AWARD (IMSODA)

The IMS is delighted to announce the first IMS Outstanding Dissertation Award. Scholars who have completed their doctoral dissertation in the field of music within the last two years of the deadline are eligible to apply. The winning dissertation—which can be written in English, French, German, Italian, or Spanish—will be published by Schott Campus as an online open access monograph.

### Results of the IMS Outstanding Dissertation Award 2018

#### Award Winner

Shingkwan Woo

“The Ceremonial Music of Zhu Zaiyu”

Graduate School Rutgers, The State University of New Jersey, 2017

#### 1st Honorary Mention

Yen Jen Yvonne Liao

“Western Music and Municipality in 1930s and 1940s Shanghai”

King’s College, University of London, 2016

#### 2nd Honorary Mention

Valentina Anzani

“Antonio Bernacchi (1685–1756): virtuoso e maestro di canto bolognese”

Università di Bologna, 2018

The Award Committee would like to highlight the overall high quality and thematic diversity of all of the applications.

Further information and guidelines: <https://www.musicology.org/awards-and-programs/imsoda>

## LIST OF DELEGATES

<b>Name</b>	<b>Session</b>
Alessandri, Elena	11, 25, 29, SNSF 1
Alschner, Stefan	6
Baldassarre, Antonio	5, 11, SNSF 3
Baumann, Dorothea	11, SNSF 1
Bechtold, Toni A.	11, 25
Bent, Margaret	IMS Guido Adler Prize Conversation, SNSF 1
Bermúdez, Egberto	22, SNSF 1
Borghesi, Maria	2
Bravo, Gwyneth R.	7, 28
Brescia, Marco	21
Camp, Marc-Antoine	2, SNSF 2
Capriles, Irina	20
Cascudo García-Villaraco, Teresa	26
Chen, Jen-yen	13, 28, SNSF 2
Cheong, Wai-Ling	8
Chua, Daniel	IMS Guido Adler Prize Conversation
Chua, Maria Alexandra Iñigo	28
Chuencharoen, Siwat	14
Crescenzo, Giuseppina	23
Currie, Gabriela	2, 14
Dahl, Per	3, 8, SNSF 2
De Feo, Adriana	23, 27
De Munck, Marlies	29
Ewing, Anne E.	10
Fabris, Dinko	13, SNSF 1
Ferrari, Nicolò	30

## LIST OF DELEGATES

<b>Name</b>	<b>Session</b>
Ferreira, Manuel Pedro	21
Fuller, Rachael	17
Galindo Palma, Humberto	7
Gan-Quesada, Germán	12
Gauk, Lyudmila	3
Goehr, Lydia	Keynote 2, SNSF 3
Griffiths, John	20
Gurkiewicz, Liran	12
Harris, Sigrid	27
Harrison, Bryn David	25
Harvey, Michael Kieran	15
Hauck, Caiti	5
Healy, Kristine A.	16
Heimonen, Panu	10
Hilewicz, Orit	9
Hoesl, Florian	9, 25
Hui, Yuet Ka	10
Jerjen, Rafael	11
Kaufman, Alison	26
Kaufman Shelemay, Kay	13, 24, SNSF 3
Kilchenmann, Lorenz	11
Kirschstein, Natalie	20
Kjar, David	4, 9
Kolb-Neuhaus, Roberto	3
Lee, Kelvin H. F.	8
Leone, Matthew	3

## LIST OF DELEGATES

<b>Name</b>	<b>Session</b>
Levenberg, Jeffrey	1, 8
Levinson, Jerrold	Keynote 1, SNSF 2
Li, Edwin	17
Lindmayr-Brandl, Andrea	10, SNSF 3
Lockwood, Lewis	IMS Guido Adler Prize Conversation, SNSF 3
López Suero, Ana	30
Macazo, Crisancti Lucena	28
Mackensen, Karsten	19
Malmberg, Isolde	Keynote 3, SNSF 3
Marion, Gregory	27
Marreco Brescia, Rosanna	21
Marsico, Federica	18
Meens, Floris	19
Meling, Lise K.	19
Milici, McKenna T.	18
Millard, Russell	22
Moeckli, Laura	11
Monari, Giorgio	23
Naqvi, Erum	14
Nika-Sampson, Evi	18
November, Nancy R.	1, 6
Palmer, Fiona M.	6
Pina, Isabel	1
Pitschmann, Klaus	27
Plemmenos, John	15
Ponce, Adriana	20

## LIST OF DELEGATES

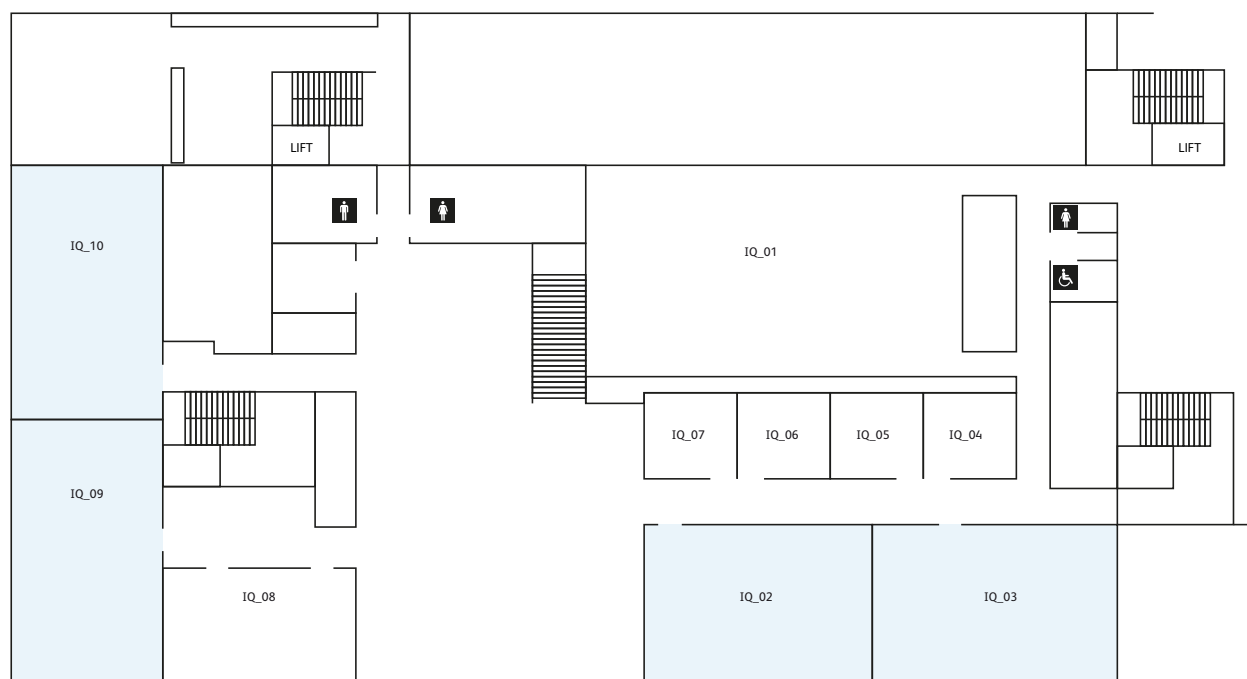
Name	Session
Popović Mladjenović, Tijana	17
Präger, Ulrike	4
Ramović, Amila	24
Rao, Nancy Yunhwa	13
Rocha, Luzia A.	12, 26
Rose, Dawn	22, 29
Sandmeier, Stefan	5
Sato, Nozomi	2, 21, SNSF 1
Scheiblhofer, Susanne	18
Schumann, Bianca	2
Senn, Olivier	25, 29
Sijaric, Timur	24
de Souza Soares, Victor	20
Stanevičiūtė, Rūta	7
Szamatulski, Katrin	11, 29
Tan, Arwin Quiñones	28
Teniswood-Harvey, Arabella	15, 26, SNSF 2
Teo, Yvonne	9
Thompson Brian	1, 23
Thumpston, Rebecca	4, 9
Tunbridge, Laura	9, SNSF 1
Tzotzkova, Victoria	16
Uchiyama, Keiko	14
Urchueguía, Cristina	30, SNSF 2
Vega-Pichaco, Belén	7
Whealton, Virginia Elizabeth	5

## LIST OF DELEGATES

<b>Name</b>	<b>Session</b>
Whitelaw, Lauren L.	6
Williamson, Victoria J.	11
Woo, Shingkwan	IMSODA Winner
Yi, Suk Won	16, 25, SNSF 3
Yoon, Sumin	25
Zbikowski, Lawrence M.	16, 17
Zelli, Bijan	29



## INSELIQUAI 12B, SESSION ROOMS



### Imprint

#### Publisher

Lucerne School of Music, Lucerne University of Applied Sciences and Arts  
Antonio Baldassarre  
Nicole Sandmeier  
Katrin Szamatulski

#### Layout

blitzartgrafik – Nathalie Gaggini

#### Print

Brunner Medien AG

#### Programme subject to change

Lucerne, 24 June 2019



# YOUR EVENT IN LUCERNE

Hold your conferences where other people spend their holidays:  
in the middle of Switzerland, in Lucerne. Easy to reach and unbeatably  
good when it comes to making your conference or convention a  
perfect event with professional organisation.

**Luzern Tourismus** | Lucerne Convention Bureau | Bahnhofstrasse 3 | CH-6002 Luzern  
Tel. +41 (0)41 227 17 07 | [business@luzern.com](mailto:business@luzern.com) | [business.luzern.com](http://business.luzern.com)

**Wirtschaftsförderung Luzern** | Alpenquai 30 | CH-6005 Luzern  
Tel. +41 (0)41 367 44 00 | Fax +41 (0)41 367 44 01 | [info@luzern-business.ch](mailto:info@luzern-business.ch) | [www.luzern-business.ch](http://www.luzern-business.ch)