



Musicking: Cultural Considerations

May 13-17, 2019

University of Oregon, School of Music & Dance

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MAY 13 - 17, 2019

Musicking

Cultural Considerations

Conference

All events are subject to change.
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EO/AA/ADA institution committed to cultural diversity.

EVENTS SCHEDULE

All Events are Free and Open to the Public

MONDAY, MAY 13

INTERMEZZO LECTURE-CONCERT

1:00 p.m. | Collier House
Musicking: Música Eugenia with Anson Brown, the 2019 Música Eugenia Lute Award winner

OPENING CONCERT 7:30 p.m. | Berwick Hall
La Beata Imelde, Giacomo Antonio Perti, Bologna, 1686, directed by Marc Vanscheeuwijck

TUESDAY, MAY 14

WORKSHOP 10:00 a.m. | Berwick Hall
"Cantare alla Mente: Renaissance Practice to Modern Pedagogy" with Christopher G. McGinley

INTERMEZZO LECTURE-CONCERT

1:00 p.m. | Berwick Hall
"Singing Hildegard: From the Page to the Stage" with Dr. Jacqueline Horner-Kwiatak (Anonymous4, ModernMedieval, Princeton University)

WORKSHOP 2:00 p.m. | Berwick Hall
"Polishing the Lens: Teaching Interpretive Skills via Historical Performance Practice" with Evan Harger

WORKSHOP 4:00 p.m. | Berwick Hall
"Anton Filis: Re-discovering his Sinfonia in G Minor" with Nicholas Sharma

CONCERT 7:30 p.m. | Berwick Hall
"Musicking Education"

WEDNESDAY, MAY 15

MASTERCLASS 10:00 a.m. | Beall Hall
Susanne Scholz, Renaissance and Baroque Violin

MASTERCLASS 10:00 a.m. | Berwick Hall
Dario Luisi, Baroque Viola and Violin

INTERMEZZO LECTURE-CONCERT

1:00 p.m. | Jordan Schnitzer Museum
"Musicking and the Work of Diego Rivera" with Taller de Son Jarocho de Eugene-Springfield

LECTURE-CONCERT 2:00 p.m. | Berwick Hall
"Experimental Music and Ecomusicology" with Bethany Battafarano, Lizz Windnagel and Brittany Pack

WEDNESDAY, MAY 15 *cont'd*

PANEL 4:00 p.m. | Berwick Hall
"Space and Identity" with David Kjar and Holly Oizumi

GUEST ARTIST CONCERT

7:30 p.m. | Berwick Hall
"Circling Corelli: The Trio Sonata Before & After 1700" with Susanne Scholz, Dario Luisi, and Marc Vanscheeuwijck

THURSDAY, MAY 16

PANEL 10:00 a.m. | Collier House
"Body, Science, Image" with Emily Wallace and Alvin Snider

INTERMEZZO LECTURE-CONCERT

1:00 p.m. | Berwick Hall
"Introducing the James River Music Book" with Loren Ludwig (LeStrange Viols and ACRONYM)

PANEL 2:00 p.m. | Collier House
"Early Recordings and Technologies" with Brent Lawrence, Eva Moreda Rodríguez, and Natascha Reich

KEYNOTE ADDRESS

4:30 p.m. | Collier House
Susanne Scholz, "Golden Instruments Guarded by Angels: The Five Freiberg Renaissance Violin Family Instruments – Their Relevance in 16th- and 17th-Century Music, and Consequences for Their Playing Practice" and Dario Luisi, "A Bridge Between Ages: The Development of Violin Sound Aesthetics from the End of the 16th Century to the Early Romantic Era"

FRIDAY, MAY 17

PANEL 10:00 a.m. | Collier House
"Musicking through Iconography" with Emily Korzeniewski and John Ahern

FRIDAY, MAY 17 *cont'd*

INTERMEZZO LECTURE-CONCERT

1:00 p.m. | Berwick Hall
"The Emperor's Silk Strings: Violin and Guqin Music Reimagined" with Addi Liu, Derek Tam, and David Wong (Case Western Reserve & San Francisco Early Music Society)

PANEL 2:30 p.m. | Jordan Schnitzer Museum
"Unveiling Ecstasy" with Marc Vanscheeuwijck, Caroline Phillips, and Holly Roberts

FINAL CONCERT & PRE-CONCERT LECTURE

6:45 p.m. : Lecture
7:30 p.m. : Performance
Central Lutheran Church, Eugene
Il martirio di Santa Cecilia, Quirino Colombani, Rome, 1701, directed by Marc Vanscheeuwijck

SPONSORED BY

-  David Wade
-  Central Lutheran Church, Eugene
-  Música Eugenia



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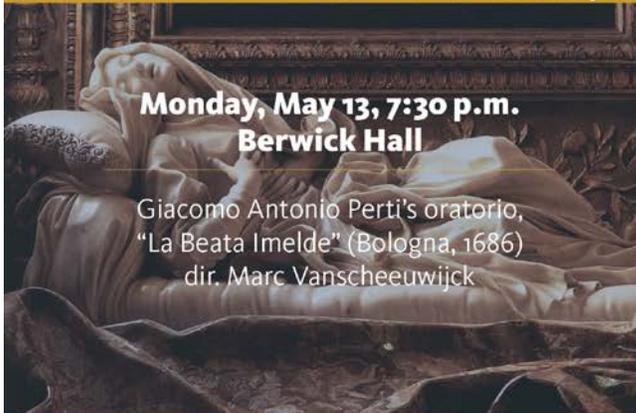
School of Music
and Dance



Musicking

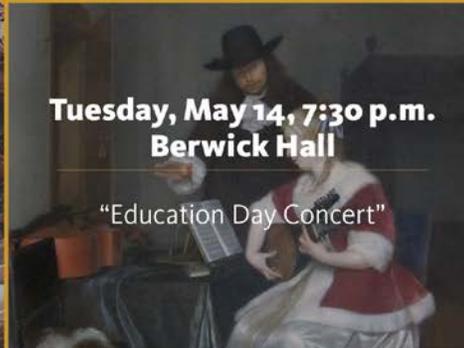
Cultural Considerations
May 13-17, 2019

Free Admission and Open to the Public



Monday, May 13, 7:30 p.m.
Berwick Hall

Giacomo Antonio Perti's oratorio,
"La Beata Imelde" (Bologna, 1686)
dir. Marc Vanscheeuwijck



Tuesday, May 14, 7:30 p.m.
Berwick Hall

"Education Day Concert"



Wednesday, May 15, 7:30 p.m.
Berwick Hall

"Circling Corelli: The Trio Sonata Before
& After 1700" Featuring Guest Artists
Susanne Scholz and Dario Luisi



Friday, May 17, 7:30 p.m.
Central Lutheran Church, Eugene

Quirino Colombani's oratorio
"Il martirio di Santa Cecilia"
(Rome, 1701)
dir. Marc Vanscheeuwijck

Monday, May 13, 1:00 p.m.
Collier House

"Musicking: Música Eugenia
with Anson Brown"
voice & lute

Tuesday, May 14, 1:00 p.m.
Berwick Hall

"Singing Hildegard: From the Page to
the Stage," with Dr. Jacqueline Horner-
Kwiattek, voice

Wednesday, May 15, 1:00 p.m.
JSMA

"Musicking and the Work of Diego
Rivera: An Interactive Workshop
with Taller de Son Jarocho de
Eugene-Springfield"

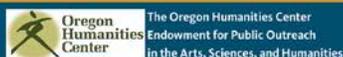
Thursday, May 16, 1:00 p.m.
Berwick Hall

"Introducing the James River Music Book," with
Loren Ludwig, viola da gamba

Friday, May 17, 1:00 p.m.
Berwick Hall

"The Emperor's Silk Strings: Violin and Guqin Music Reimagined,"
with Addi Liu, Derek Tam, David Wong, violin, harpsichord, and
guqin

Intermezzo Concerts



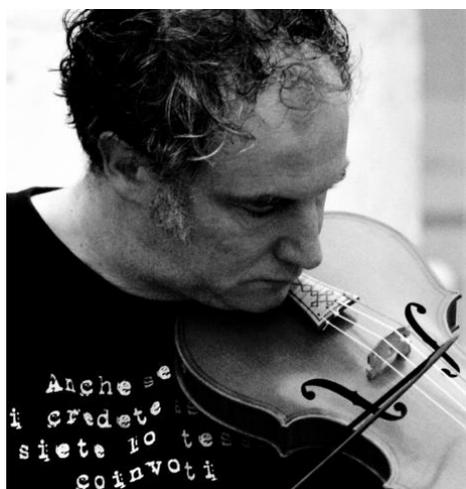
Jordan Schnitzer Museum of Art Central Lutheran Church, Eugene, Oregon David Wade Música Eugenia

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Susanne Scholz began her musical studies in her hometown, Graz, Austria, and continued her education in Vienna and in The Hague. As a baroque violinist, Scholz divides her time between solo and chamber performances, as well as opera directing and production. She frequently appears with the prominent early music ensembles “Les Arts Florissants” and “La Petite Bande.” Her performances include music from the Renaissance, Baroque, and Classic eras, and are delivered using appropriate instruments, techniques, and performance styles, always in consideration of historical documentation and important source materials. Scholz has been featured on countless records, often as a soloist. Her research of historical performance practices led to the creation of her two most recent CDs: a 2014/2015 recording with her Renaissance ensemble “Chordae Freybergenses,” performed on copies of the famous instruments of the Freiberg (Saxony) cathedral; and a 2018 production of A. Corelli’s Op. 5 violin sonatas with harpsichordist Michael Hell. Scholz’s pedagogical work is extensive and includes teaching baroque violin, chamber music, and musicology at a variety of institutions, including but not limited to the Vienna Conservatory, the “Hochschule für Musik und Theater” in Leipzig, and the Bach Archiv. She has been invited to conferences and masterclasses in Asia and Europe, and she regularly holds summer courses throughout Europe. Since 2012, she has been a lecturer at the International Course of Early Music of Urbino. Currently, Scholz teaches baroque violin and directs chamber music and opera productions at the Department of Early Music and Historical Music Practice of the Kunstuniversität in Graz.



Dario Luisi was born in Genoa, Italy and studied violin at the Conservatorio di Musica Niccolò Paganini. It was during his time there that he first became interested in historical performance practices, the study of which soon became his primary interest. As a Baroque violinist/violist he is primarily self-taught, but over the years he has been inspired by such teachers and mentors as Sergio Balestracci, Emilio Moreno, Enrico Gatti, Jesper Christensen, and Sigiswald Kuijken. It has been Luisi’s continued passion to explore the sounds and colors of period instruments and the performance of early music. As a performer, he enjoys a rich and varied career. He frequently appears as a soloist and orchestra member of leading early music ensembles, including “Les Arts Florissants,” “Les Talens Lyriques,” “Concerto Barocco,” and “Capella Savaria,” of which he was leader for about five years. Luisi has been a prominent educator in the field of early music and historical performance practice studies for over twenty years. He has previously taught at the Scuola Civica di Musica, Milan, the Scuola di Musica Antica of Venice, and the City Conservatory of Vienna. He has also taught as a lecturer at the University of Music in Graz, and is chair of the Historical Instruments of the Violin Family at the regional conservatory “J.J. Fux” in Graz. Luisi is currently tenured at the J.J. Fux Konservatorium, Graz, where he teaches historical organology, pedagogy and methods, and chamber music. He also organizes a variety of performances in its department of early music.



Giacomo Antonio Perti's *La Beata Imelde* (Bologna, 1686)

Monday – May 13, 2019; 7:30pm

Berwick Hall - University of Oregon

University of Oregon Oratorio Orchestra, directed by Marc Vanscheeuwijck

Bethany Battafarano, Imelde
Josie Petersen, Monaca Prima
Carly Walker, Testo
Carson Lott, Monaca Seconda/Voce
Zari Crier, Sacerdote

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Education Day Concert

Tuesday – May 14, 2019; 7:30pm

Berwick Hall - University of Oregon

Chris McGinley, director
Evan Harger, director
Nicholas Sharma, director

* * *

Circling Corelli: The Trio Sonata Before & After 1700

Wednesday – May 15, 2019; 7:30pm

Berwick Hall - University of Oregon

Susanne Scholz, baroque violin
Dario Luisi, baroque violin and viola
Marc Vanscheeuwijck, baroque cello
Margret Gries, harpsichord

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Quirino Colombani's *Il martirio di Santa Cecilia* (Rome, 1701)

Friday – May 17, 2019; 7:30pm

Central Lutheran Church, Eugene

University of Oregon Oratorio Orchestra, directed by Marc Vanscheeuwijck
with Susanne Scholz and Dario Luisi

Alison Kaufman, Cecilia
Sarah Brauer, Valeriano
Matthew McConnell, Tiburtio
Dylan Bunten, Almachio

Cantare alla Mente: Renaissance Practice to Modern Pedagogy

**Tuesday – May 14, 2019; 10:00am - 12:00pm
Berwick Hall - University of Oregon**

Christopher McGinley (University of Minnesota)

From sixteenth-century extemporized counterpoint to puzzle and stretto canons, the repertoire and practices presented in this workshop engage our students' critical thinking skills through real-time application of theory and aural skills. By requiring that they make decisions about pitch, rhythm, entrances, embellishment, cadences, and even form, this repertoire empowers students to be active music makers, inviting them to share in the joy of the creative process. The goal of this session is to demonstrate how and why we might incorporate extemporaneous vocal polyphony into ensemble and desktop courses across a variety of levels. This is a hands-on workshop – singing will be our primary tool for experimentation and learning, with targeted activities for analysis and composition to reinforce and extend the concepts presented. Attendees will leave equipped with lesson plans, scores, and resources for application in the concert hall as well as the classroom.

* * *

Polishing the Lens: Teaching Interpretive Skills via Historical Performance Practice

**Tuesday – May 14, 2019; 2:00pm - 3:30pm
Berwick Hall - University of Oregon**

Evan Harger (Michigan State University)

As an orchestra teacher, one of my main goals is to train students to use their critical interpretive faculties on a daily basis. However, most students' typical orchestra experience consists of sitting and following orders from a conductor. As a result, many students do not ask the big questions – *How* and *Why*. The art of interpretation is not an arcane art – *every single music student* can develop their interpretive lens. The intersection of education and interpretation, via historical performance practice, is the subject of this presentation. Utilizing Jean-Féry Rebel's 1715 composition *Les Caractères de la Danse*, I will – with the help of an ensemble of student musicians – break down the basic components of score interpretation such as range, pitch, orchestration, rhetoric, and poetic meter etc. We will demonstrate multiple ways of playing a passage, and more importantly – show how it is easy for students to grasp these basic concepts.

* * *

Anton Fils: Re-discovering his Sinfonia in G Minor

Tuesday – May 14, 2019; 4:00pm - 5:30pm
Berwick Hall - University of Oregon

Nicholas Sharma (University of Oregon)

Despite Anton Fils' relative obscurity, he was actually quite famous after his death in 1760. In fact, the music composer Christian Schubart praised him as the best symphonist to ever have lived. Despite this, Fils' name is typically only mentioned in passing as another composer from Mannheim during their golden years. Yet when one examines his music, Schubart's praise seems quite deserving. His *Sinfonia in G Minor* is incredibly beautiful, and seems to pre-empt many of the stylistic trends that were to appear in the following thirty years. These trends include moments of real *Sturm und Drang* contrasted with very lyrical passages that seem very *Empfindsam*. The composition is highly mature, and these trends, along with the frequent stark dynamic contrasts allow for a compelling comparison even to later works written by composers such as Mozart or Haydn. However, this piece has not been popular in the past few centuries, and there are no reputable printed editions. The only authoritative source is the manuscript held by the Thurn und Taxis Library in Germany.

For this conference, I will be sharing Fils' *Sinfonia in G Minor* through a performance with students from the University of Oregon. We will be working to create a carefully researched and prepared performance, drawing from the scholarship that surrounds Mannheim and the practices from that time. This will tie into my lecture presentation, which will center around performing practices of Fils' *Sinfonia in G Minor* as well as the considerations and challenges of creating a scholarly performing edition.

* * *

Experimental Music & Ecomusicology

Wednesday – May 15, 2019; 2:00pm - 3:30pm
Berwick Hall - University of Oregon

Bethany Battafarano (University of Oregon), **Lizz Windnagel** (University of Calgary), **Brittany Pack** (University of Calgary)

The objective of this project is to examine the ways in which experimental and theatrical vocal music can contribute to an ecomusicology-based performance. This project engages with a core set of questions and challenges posed by the relatively new field of ecomusicology. On a broad scale, the project heeds musicologist Aaron Allen's call to invest in environmental understanding, education, interdisciplinarity, and activism (Allen 2011b). At the heart of our project is a musicking process based on the dynamic relationships between music, humans, and the environment. We have constructed our methodology in response to Allen's question, "How does nature inform music, and what can the study of music tell us about humans, other species, the built environment, the natural world, constructed 'nature,' and their connections?" (Allen 2011a, 392). Our project seeks to establish, in Christopher Small's words, "relationships between person and person, between individual and society, between humanity and the natural world" (Small 1998, 13). In our lecture-recital, we will analyze our musicking process within the context of ecomusicology. We will draw from Holly Watkin's research on music and place-making

WORKSHOPS

(Watkins 2011) and from Denise Von Glahn's research on women's role in that place-making (Von Glahn 2011, 2013).

Our methods are based in two performance practices of experimental music that are closely related to one another: improvisation and theatrical devising. We will draw improvisation and devising methods from the likes of Pauline Oliveros and Meredith Monk; literature such as *Performance as Research* (Barton 2017) and *Frantic Assembly* (Graham 2009); and our years of combined experience (see bios). Our foundation will be the use of source material to create structured improvisations. Source materials will include both musical and textual items, such as Pauline Oliveros' improvisatory "Lullaby for Daisy," Artemis' devised "Greed," JS Bach's "Schafe Können," Denise Von Glahn's *Music and the Skillful Listener*, and Lorraine Anderson's *Sisters of the Earth*. Our performance creation will be site-specific. We will visit Eugene area rivers, woods, farms, and garbage dumps as our sites of inspiration. The previously-mentioned source material will be used in interaction with the environment to compose the structures of our improvisational pieces. We will take audio and video recordings of these site visits, which we will incorporate into our live recital to provide part of the compositional structure. This use of technology will also establish a more direct relationship between audience, environment, and performance.

INTERMEZZO LECTURE-CONCERTS

Musicking: Música Eugenia with Anson Brown

Monday – May 13, 2019; 1:00pm - 2:00pm
Collier House - University of Oregon

Alice Davenport and Peter Thomas (Música Eugenia), voice and lute; **Anson Brown** (Eugene, Oregon), lute

Community and Musicking are brought together in this lecture-concert, which highlights Eugene-based early music performers Música Eugenia and Anson Brown. This concert stems from the Música Eugenia's lute-scholarship, designed to bring lutenists to the Eugene area to participate in the Musicking conference and provide our community with increased access to early music specialists from around the country. The music in this concert primarily features pieces from Renaissance England and medieval Spain. Performers include Música Eugenia's Alice Davenport and Peter Thomas, and lute-scholarship winner, Anson Brown.

Anson Brown is a lutenist and guitarist who resides in Eugene, Oregon, but has done the majority of his performing in his home state of California. He has performed as a soloist and with ensembles as a basso continuo player. He completed his graduate degree at UC Irvine under John Schneiderman where he focused primarily on historical performance of Renaissance and Baroque music using era-appropriate instruments. He has received academic scholarships for both guitar and lute, and continues to further his knowledge through study and performance.

Alice Davenport describes herself as an avocational vocalist who loves exploring songs from the English Renaissance, as well as songs from Spain's treasure trove of classical music. In addition, Alice and classical guitarist Peter Thomas have collaborated on original song compositions (both in English and in Spanish). Alice took up singing when she retired from the U.S. Foreign Service.

Peter Thomas has been active as a classical guitarist, teacher, and composer for nearly fifty years. He has performed numerous solo classical guitar concerts and has worked extensively with ensembles of flute, violin, cello, percussion, and classical guitar, specializing in classical guitar and flute duos. Peter has released two solo guitar recordings – “Tradition & Imagination” and “Confluence.” He frequently performs his own original compositions for classical guitar; he has created distinctive guitar accompaniments for many of the vocals performed by Música Eugenia.

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Singing Hildegard: From the Page to the Stage

Tuesday – May 14, 2019; 1:00pm - 2:00pm
Berwick Hall - University of Oregon

Jacqueline Horner-Kwiatek (Anonymous4, ModernMedieval, Princeton University)

Singing Hildegard: From the Page to the Stage is a lecture-performance that, via Hildegard, focuses on the challenges of finding and performing medieval music. Using manuscripts and comparing different transcriptions of several of her chants – including *Caritas Habundat* and *O Viridissima Virga* – the audience will examine Hildegard's compositional style, and discuss differing ways of interpreting the notation. Dr. Horner-Kwiatek will give performances of the chants under discussion to show the different

INTERMEZZO LECTURE-CONCERTS

approaches and results thereof. This presentation also deals with the challenges of programming Hildegard in a modern concert setting.

Jacqueline Horner-Kwiatek is a soprano and a former member of the acclaimed woman's vocal quartet Anonymous 4. She is currently music director of ModernMedieval, a women's trio she founded that is devoted to performing both early and new music, using the techniques developed by Anonymous4 along with innovative programming to bring this music to a wider audience. She is a member of the performance faculty at Princeton University.

* * *

Musicking and the Work of Diego Rivera: An Interactive Workshop with Taller de Son Jarocho de Eugene-Springfield

**Wednesday – May 15, 2019; 1:00pm - 2:00pm
Jordan Schnitzer Museum of Art - University of Oregon**

Juan Eduardo Wolf (University of Oregon), **Taller de Son Jarocho de Eugene-Springfield**

This mini-fandango, organized by Assistant Professor of Ethnomusicology, Juan Eduardo Wolf, references and engages the work of Diego Rivera and other Mexican artwork present at the Jordan Schnitzer Museum of Art. In this workshop, the community ensemble, Taller de Son Jarocho, will perform *sones* and offer tools for the audience to *musick* along with them. **Taller de Son Jarocho** participates in fandangos in the Veracruz tradition with similar groups along the I-5 corridor.

* * *

Introducing the James River Music Book

**Thursday – May 16, 2019; 1:00pm - 2:00pm
Berwick Hall - University of Oregon**

Loren Ludwig (LeStrange Viols and ACRONYM)

Dubbed the James River Music Book, this newly-discovered manuscript contains the first known solo music for viola da gamba in an American source, the earliest known organ music in an American manuscript source, and fragments of other early eighteenth-century musical items, including a Handel aria and excerpts from English music theory texts. Subsequent eighteenth-century hands have added a wealth of dances and tunes for fiddle and flute. Paleographic and codicological evidence establishes the JRMB as having resided in the (now) Southeastern U.S. since the 1730s, and the contents point to a lively, multi-generational musical culture that brought together diverse European and American musical influences.

The lecture-demonstration on this newly-discovered source will include the first public description of its contents, a performance of selections from the manuscript (including the collection's two anonymous suites for solo viola da gamba), and a discussion of some of the challenging critical and interpretive issues introduced by a Colonial source of European and syncretic music compiled by a family of slave owners. For example, if a manuscript music compilation is the material trace of historically situated musical

INTERMEZZO LECTURE-CONCERTS

activities, how does a contemporary act of musicking with such an artifact at its center navigate various historical, musical, and social continuities and disjunctions? The JRMB sheds new light on the eighteenth-century musical culture of the Virginia colony and offers a new context for existing scholarship on important sources of Colonial music, including those at Monticello and Colonial Williamsburg.

Loren Ludwig is a scholar-performer based in Baltimore, MD. He studied viola da gamba at Oberlin Conservatory and completed his Ph.D. in musicology at the University of Virginia in 2011. As a music historian, he researches what he terms “polyphonic intimacy,” the idea that music in the Western tradition is constructed to foster social relationships among its performers and listeners. Current projects investigate the confluence of music and alchemy in the seventeenth-century writings of Michael Maier and instrumental practices of Revolutionary and Early Republic America. As a viol player, Loren performs widely as a soloist and chamber musician. He is a co-founder of the critically acclaimed ensembles LeStrange Viols and ACRONYM, a seventeenth-century string band. Loren has served as a musicology faculty member at the Peabody Institute of Johns Hopkins University, Grinnell College, and the New Zealand School of Music and teaches chamber music and performance practice at residencies and festivals across several continents.

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The Emperor’s Silk Strings: Violin and *Guqin* Music Reimagined

Friday – May 17, 2019; 1:00pm - 2:00pm

Berwick Hall - University of Oregon

Addi Liu (Case Western Reserve), baroque violin; **Derek Tam** (San Francisco Early Music Society), harpsichord; **David Wong** (Tranquil Resonance Studio), guqin

This brief musical presentation blends the elements of a lecture recital with the traditional “elegant gathering” (*yaji* 雅集) — a get-together of appreciative friends over *guqin* music. One of China’s oldest musical instruments, the *guqin* is a plucked instrument with seven strings (traditionally silk) stretched over lacquered wood. Sometimes referred simply as the *qin* (*gu* means ancient), it is a traditional scholar’s instrument — a well-learned individual would study calligraphy, landscape painting, and *guqin*. The Kangxi Emperor (r. 1661–1722), a quintessential scholar, was thoroughly knowledgeable in the *guqin* repertoire, while also receptive to music from the West.

The retired courtier Gao Shiqi 高士奇 recorded his visit with the Kangxi Emperor in 1703 in his diary

Pengshan miji 蓬山密記:

In the afternoon of the 18th day of the month [June 2, 1703], I was summoned to *Yuan Jian Zhai* 淵鑒齋. The emperor commanded, “Today we shall only talk of joyful matters, and not speak of the sorrows of departure.” Thus, we had a long leisurely conversation. We discussed the subject of music theory and their essential points. There were Western iron-wired instruments [harpsichords] made in the court, with 120 strings, upon which he personally played the tune *Mantra of the Monk Pu’an* (*Pu’an zou* 普庵咒). He then said, “I have lately used the *qin* tablature of the *Wild Geese Descending Over the Sandbanks* (*Pingsha luoyan* 平沙落雁) and made a transcription for *pipa* 琵琶,

xianzi 弦子, *hu pai* 虎拍, *zheng* 箏.” The musicians played and the four instruments became one; the tone of instruments was that of the *qin*. The sound was distinctly clear and very elegant.

Nearly a decade later, a very different kind of music was heard at court: Italian music in the style of Corelli. Teodorico Pedrini 德里格 (1671–1746) studied in Rome in the same college where Corelli was employed, and brought Corelli’s sonatas as well as his own compositions to Beijing in 1711. He was immediately put to work to complete Kangxi’s music treatise, teach music, and maintain the dozens of harpsichords and spinets that the imperial palace had collected since the Ming dynasty. Pedrini wrote in a letter dated July 4, 1713 (with a somewhat sardonic comment at the end), “I have already written numerous times that the Emperor has given me seven pupils to teach music to, and having heard them recently he is delighted at their progress, so much so that at the end of my days I shall see myself as *Maestro di Cappella*. What a fine position!”

This program reimagines a musical soundscape using the European and Chinese instruments available at the court. *Mantra of the Monk Pu’an* and *Wild Geese Descending Over the Sandbanks* continue to be iconic pieces in the modern day *guqin* repertoire. Using the *guqin* and European instruments familiar to Kangxi, they will be presented in a new arrangement, just as Kangxi himself did so three centuries ago. Pedrini very likely resorted to local silk strings in his three-and-a-half decades in China; while his requests for gut strings (as well as gilded organs and miscellaneous supplies) were approved in Rome in 1714 and a shipment arrived in the southern ports on China in Canton, the cargo likely did not reach Pedrini in Beijing. Pedrini’s sonatas, the earliest surviving European compositions in China, are modelled after Corelli’s famous Op. 5 sonatas. Pedrini’s Sonata No. 3 will be explored in the sonority of silk strings, with Chinese-inflected florid embellishments in the style of Corelli.

Addi Liu performs and researches on historical string instruments. His research interests include the history of science in the East-West interaction between Jesuit missionaries and the Kangxi Emperor and the organology of the violoncello da spalla. His major mentors include Jodi Levitz, Elizabeth Blumenstock, Sigiswald Kuijken, and Julie Andrijeski. He holds a B.M. and M.M. from the San Francisco Conservatory of Music and is a founding member of the San Francisco-based Baroque ensemble, MUSA. He is a doctoral student in Historical Performance Practice at the Case Western Reserve University.

Praised not only for his “deft” conducting (San Francisco Chronicle) but also as a “a master of [the harpsichord]” (San Francisco Classical Voice) and “the fortepianist of the beguiling fingers” (Bloomington Herald-Times), **Derek Tam** appears regularly throughout the Bay Area and beyond as a conductor and historical keyboardist. Tam performs with some of the nation’s leading period ensembles, and is a founding member of MUSA, a Baroque chamber ensemble, as well as the fortepianist for the Costanoan Trio. He is the Director of Music at First Church Berkeley, and also serves on the board of Early Music America. He is the executive director of the San Francisco Early Music Society, a major advocate for early music in the United States and the presenter of the biennial Berkeley Festival & Exhibition.

Hailing from a long line of Chinese scholars, **David Wong** is a lifelong student of traditional Chinese arts and a twelfth-generation inheritor of the Guangling Guqin School. He has studied *guqin* (seven string zither), *guzheng* (Chinese table harp), *pipa* (Chinese lute), traditional Chinese painting, and tea culture under masters in the United States and China. His interests also led him to graduate studies both here and abroad, researching and absorbing the depths of his Chinese heritage.

**MUSICKING:
CULTURAL CONSIDERATIONS
May 13-17, 2019**

SPACE AND IDENTITY
Wednesday – May 15, 2019; 4:00pm - 5:00pm
Berwick Hall - University of Oregon

Chair: Margret Gries, University of Oregon

David Kjar (Chicago College of Performing Arts, Roosevelt University): *Hearing Early Music as Civic Identity*

Abstract: Early-music performers employ old technologies to disseminate a so-called authentic identity of difference, embodied in historical instruments and resurrected performance practices. However, audience reception of these technologies and, most specifically, the ways in which listeners embody them to identify with their communities is almost non-existent in the scholarly discourse on the movement. Notable sociocultural accounts of early music, such as Kay Shelemay's Boston ethnography, Richard Taruskin's performance critiques of national trends, and John Butt's study on embodied historical instruments focus on performers' styles and philosophies rather than listener identities and subjectivities. In the latter publication, though, Butt affords possibilities for understanding how early-music audiences, too, might embody different identities through early musicking, claiming "that by informing ourselves of the variety that must have existed in performance practice in the past and by using the information in our performance of historical music, we are already embracing the principle of cultural plurality." Such a cultural embrace reveals that the nature of early music identities, as with civic identities, are shaped by notions of difference, sameness, and inbetweenness. Thus, seeing (or hearing) early-music identity as civic identity can further contribute to our understanding of performance and culture. Employing these lenses of difference, sameness, and inbetweenness, I have identified in my ethnography on Boston early-music listeners an audience-based notion of sonic authenticity that cultivates a localized movement within a pluralized global context. My fieldwork highlights individual supporters who hear early music's differentiated and differentiating sound as a locality, as a sense of place or Third Space (Agawu) where "the global is, ultimately, experienced locally" (Diehl). Such civic plurality supports one of my interviewee's claims that being part of the Boston early-music movement is what she means when she says her "roots are in Boston, not somewhere else" yet she still feels part of a global early-music scene. Focusing on how individual listeners identify locally with early music's technological otherness, my ethnography points toward a new cultural understanding of what it means to hear "authentic" technologies as civic identities that ultimately bond listeners to their communities.

Holly Oizumi (University of Oregon): *Sara Levy's Salon: Amateur Keyboardists and the Sovereign Feminine*

Abstract: Research on female *salonnières* has so far primarily focused on French and Italian salons, including Paola Giuli's monograph on Arcadian salons. Matthew Head has worked extensively on female musical activities in eighteenth-century Germany, though he disproportionately privileges women composers, largely ignoring female performance activity. Scholars have also paid increasing attention to Levy herself, including a 2014 conference held at Rutgers dedicated to the study of her life, and her brief mention in Rebecca Cypess's article on keyboard duos; however, many of these studies remain cursory, and frame Levy either in relation to the Bach family or as an exceptional figure who transcends the limitations of her gender.

This presentation will situate the musical activities of Prussian *salonnière* Sara Levy as a case study with which we can begin to reconsider the role of women as tastemakers in eighteenth-century Prussian salons. My study seeks to expand our understanding of Levy's life, reconsidering many of the assumptions made about the impact of her biography and agency. I will rely on the surviving documentation of Levy's life, including subscription lists and the catalog of her collection surviving in the Sing-Akademie, to paint a picture of her remarkable agency. I will reframe our understanding of these documents by adopting Cusick's method of thinking from women's lives, arguing that Levy's agency provides scholars with an opportunity to reimagine Prussian salons not as a site that limited women's agency, but enabled them to act as musical tastemakers.

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BODY, SCIENCE, IMAGE Thursday – May 16, 2019; 10:00am - 12:00pm Collier House - University of Oregon

Chair: Lori Kruckenberg, University of Oregon
Respondent: Lindsey Rodgers, University of Oregon

Emily Wallace (University of Oregon): *Playfulness at the Keyboard: Domenico Scarlatti's Sonata in A Major, K. 113 with an Application of Somaesthetic Theory*

Abstract: Domenico Scarlatti's keyboard sonatas make use of distinctive compositional features that impose an immediately visceral experience onto the performer. Scholars including Ralph Kirkpatrick, Joel Sheveloff, and Dean Sutcliffe note that these features, including relentless speed, surface virtuosity, obsession with hand-crossing, and abundant repetition, confound stylistic expectations of the period. While Scarlatti scholars frequently invoke the physical experience of these sonatas, what somaesthetics can add to the scholarship has not been systematically explored. The nascent fields of somaesthetics and embodiment theory (pioneered by scholars like Robert Shusterman, Carolyn Abbate, and Elisabeth Le Guin) have established new approaches, which are relevant to understanding the role of the body in keyboard works by Scarlatti.

In this paper, I will analyze Domenico Scarlatti's Sonata in A Major, K. 113/L. 345 with a combination of an applied embodiment method (influenced by Elisabeth Le Guin's "carnal musicology"), and a close reading of the manuscript sources. My analysis will suggest a relationship between the experience of playing a passage as it is positioned on the keyboard and structural aspects of the composition, revealing a connection between the kinetic and theoretical. An important discrepancy between two manuscript sources of K. 113 exemplifies how differing versions disrupt or encourage a narrative of body choreography. I will argue that Scarlatti prioritizes the physical experience of playing a passage at the keyboard above other standard compositional norms. Thus, these distinctive compositional features encapsulate the sheer joy of the performer's body in the act of playful musicking.

Alvin Snider (University of Iowa): *The Science of Luting*

Abstract: This talk on "The Science of Luting" considers sixteenth- and early seventeenth-century lutes as material objects and parallels their development to the production of scientific instrumentation. In recent years musicologists have conceptualized the playing of musical instruments as achieving an integration of

objects and performers into complex systems that bridge the gap between body and machine. The Renaissance lute and its repertoire exemplify this process whenever lutenists strive to mimic vocal music, as they often do—for example, with intabulations of madrigals and motets. In this sense, the lute serves as an extension of human vocal cords and the human body in general. Viewed from a slightly different angle, we might also regard the lute as a type of prosthesis that extends bodily capacities, much like a microscope or telescope. Musical conceptions get embodied in the process of their audible realization, in the same way that an intensively theoretical natural philosophy drives the manufacture of instrumentation, which in turn ensures the construction of new theories.

In this paper, I adopt Bettina Varwig’s program for treating “acts of musicking” as a means for coming to terms with the history of the human body (“Heartfelt Musicking: The Physiology of a Bach Cantata”), and approach the problem of musical embodiment using tools furnished by musicology and recent work in the new materialism. The early modern texts I discuss are instruction books for members of the lute family, and I also draw on the iconography and use of scientific instrumentation. The presentation thus makes use of both visual images and sound recordings, joined to a spoken text.

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EARLY RECORDING TECHNOLOGIES

Thursday – May 16, 2019; 2:00pm - 4:00pm

Collier House - University of Oregon

Chair: Brad Schultz, University of Oregon

Bren Lawrence (University of Oregon): *Give Me That Old-Time Cantus Firmus: Vocal Counterpoint in Early Recordings of the Carter Family*

Abstract: The Carter Family is remembered as a common progenitor for many country and folk artists. This is due, in no small part, to their signature style of vocal harmonization which relies heavily on building harmonic content around a cantus firmus or lead vocal line. I will examine two songs from the Carters’ discography, specifically from their earliest recording sessions which took place on August 1st and 2nd, 1927. These recordings are demonstrative of the group’s aesthetic, which was carried through the 20th century and most certainly their early period from 1927 to 1938. The repertoire recorded includes material for solo voice, duets, and three-part harmony. This analysis aims to parse out hallmarks of the Carters’ contrapuntal style, and further, consider how a given harmony part interacts with the cantus firmus. In addition to recordings, I will reference the Sacred Harp (White, B.F., 1860,1921), a primary source, which is a choir treatise and tune book the Carters would have been familiar with. Scholars have connected this book not only to bluegrass, country, and folk music, but to medieval European organum, as well (McKenzie, W., 1989; Seeger, C., 1940; Tallmadge, W.H., 1984). I will reference these secondary sources and make additional comparisons to mainline contrapuntal technique. To date, there is not much theoretical research on the music of the Carter Family, only some rhythmic analysis. I hope that this project will begin to fill this gap and serve as a foundation for further research on the Carters and more recent artists.

Eva Moreda Rodríguez (University of Glasgow): *Reconstructing Zarzuela Performance Practices ca. 1900: A Look at the Early Recordings*

Abstract: *Zarzuela*, the Spanish-language light musical theatre genre, was at the peak of its popularity when commercial phonograph recordings arrived in Spain in 1896; it is therefore not surprising that the Spanish early recording industry—composed of a multiplicity of small, independent labels called *gabinetes fonográficos*—recorded the genre extensively. About 250 of those cylinders have survived to our days, with more than 100 of those having been digitized.

In this paper, I discuss the significance that these early recordings might hold to encourage and shape research of historical performance practices in *zarzuela*, which have hardly received any scholarly attention so far, with the exception of Regidor Arribas (1991) and Casares (2008). Consideration of the broader cultural context (technological, economic, cultural, artistic, aesthetic) and how it shapes both performance practices and the documents of it is central in my paper: indeed, I will briefly discuss both the theatrical culture of *zarzuela* ca. 1900 and the commercial and discursive practices of the *gabinetes fonográficos*, and then consider how this can inform our interpretation of specific recordings, as well as the broader conclusions we might draw about *zarzuela* performance practice.

Natascha Reich (University of Oregon): *“Squeaking Pipes” and “Childish Sounds?” Mozart’s works for automatic pipe organs and their performance practice today*

Abstract: Mozart’s KV608, KV616 and KV594 pose difficulties for modern-day organists who aim for historically informed performances. These works were written for “mechanical”, thus self-playing instruments, which limits the relevance and usefulness of performance instructions from eighteenth-century treatises and other written sources. Scholars so far have not paid much attention to these pieces, and those who have, encountered difficulties: the original instruments do not exist anymore, and Mozart seems to have had ambiguous feelings towards the “squeaking” and “childish” sound of “clock-organs.”

In this paper, I approach the subject matter from both a performer’s and an organologist’s point of view. By consulting eighteenth-century instructions for automatic organ building and looking at still existing instruments from the same time period, I will reconstruct the mechanical properties of the instruments for which Mozart composed KV608, KV616 and KV594. Contemporary eye-/ear-witness accounts and knowledge about Mozart’s relationship with pipe organs in general provide the necessary contextual framework for adapting the gained technical insights to modern-day non-mechanical performances. My paper will show that what I call “historically informed organology” can be a useful tool in the investigation of music for self-playing instruments. In the case of Mozart’s KV608, KV616 and KV594, it will reveal a much less “mechanical” performance practice than modern performers (and audiences) might expect.

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**KEYNOTE ADDRESSES WITH SUSANNE SCHOLZ
AND DARIO LUISI:**

“Golden Instruments Guarded by Angels: The Five Freiberg Renaissance Violin Family Instruments – Their Relevance in 16th- and 17th-Century Music, and Consequences for Their Playing Practice”

Susanne Scholz, Kunstuniversität Graz

**“A Bridge Between Ages: The Development of Violin Sound Aesthetics
from the End of the 16th Century to the Early Romantic Era”**

Dario Luisi, J.J. Fux Konservatorium, Graz

Thursday – May 16, 2019; 4:30pm
Collier House - University of Oregon

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MUSICKING THROUGH ICONOGRAPHY

Friday – May 17, 2019; 10:00am – 12:00pm
Collier House - University of Oregon

Chair: Marc Vanscheeuwijck, University of Oregon
Respondent: Beverly Taflinger, University of Oregon

Emily Korzeniewski (Yale University): *The Construction of Conflicting Jewish Identities: Two Multimedia Performances in the Cantigas de Santa Maria*

Abstract: The *Cantigas de Santa Maria* (hereafter CSM) recast several Marian miracles in a manner reflective of Alfonso X's Castilian court in the thirteenth century. Scholars across the disciplines of history, literature, and art history have sought to interpret the diverse and often negative representations of Jewish characters in the collection of miracles compiled at Alfonso's seemingly inclusive court; their approaches consider Alfonsian laws, shifts in Christian theology, and contemporaneous sets of Marian miracles. I argue that the dynamic relationship of text, image, and music in CSM reflects a negotiation of difference between unconverted Jews, converted Jews, and appropriated pre-Christian Hebrew figures. Drawing from Alison Campbell's analytical framework, I present case studies of two *cantigas* (Cantigas 4 and 6) that recast previously-circulating miracles. Both songs villainize a primary Jewish character and portray secondary Jewish characters ambiguously. I first approach the *cantigas* through a close reading of the text, with attention to the terminology used to designate Jewish figures. I then consider how the illuminations retell the miracle by foregrounding certain scenes or depicting alternative versions of the miracle. Finally, I argue that the repeated refrain further complicates these visual and textual performances. In CSM's threefold recasting of these miracles, counterpoint between the performative media navigates two incompatible ideologies: culturally pervasive antisemitism and theological ties to Judaism at the origins of Christianity.

John Ahern (Princeton University): *“A Distance, an Absence, an Exile”: Charles Taylor, Ars Perfecta, and the Metaphysics of Performance Practice*

Abstract: Recently in sociology and religious studies, scholars have focused their attention on secularization and its lived reality, what Charles Taylor has called secularity's “conditions of experience.” Taylor's etiology is useful for understanding the epistemological challenges for historians who look back at a pre-secular era *from a secular era, through a secular gaze*—for religious and non-religious alike. I would like to use some of the insights from Taylor to understand the implicit metaphysics of our performance practice, particularly performances of *ars perfecta* and *stile antico* music from the fifteenth-seventeenth centuries. I will compare common recordings of Josquin, Brumel, Palestrina, and Tallis with and against artistic portrayals on woodcuts, frescoes, and paintings, particularly Praetorius' *Syntagma Musicum* and the dome of the Santuario

ABSTRACTS

della Beata Vergine in Saronno. The juxtaposition yields an intriguing hypothesis: while our recordings seem at pains to suppress gesture and rhetoric in this “spiritual” music, contemporaneous artistic portrayals of musicking in church hint at a theology entirely foreign to our secular episteme, a theology comfortable with much more textural heterogeneity and rowdy, near-chaotic polyphony. Routinely, artistic portrayals of polyphony show people who are actively resisting the physical boundaries that the cathedral imposes, rather than consonant with or imitative of the architecture. If this strikes us as dissonant with the serene spirituality of the music may, that may, in fact, be a by-product of our own metaphysical conditions within secularity. I will draw on some of the descriptions of sacred music in Carlerius, Tinctoris, Bardi, and Morley.

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UNVEILING ECSTASY

Friday – May 17, 2019; 2:30pm - 4:00pm

Jordan Schnitzer Museum of Art - University of Oregon

Marc Vanscheeuwijck (University of Oregon): *Giacomo Antonio Perti and the Late 17th-Century Oratorio in Bologna*

Caroline Phillips (University of Oregon): *Broken Strings and Abandoned Instruments: the Accidental Iconography of St. Cecilia*

Holly Roberts (University of Oregon): *Unveiling Ecstasy in Quirino Colombani’s oratorio, Il martirio di Santa Cecilia (Rome, 1701)*

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ACKNOWLEDGEMENTS

Sponsors

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