

Abstracts and Biographies (in alphabetical order by surname)

Jonathan S. Abel and Eoin Callery - Virtual Acoustics for Early Music Performance

Through the use of real-time virtual acoustic systems, the reverberant conditions of any performance or rehearsal space have the potential to be altered. When using these systems, the audience and performers have the sense that they are hearing sounds in a space other than the actual or expected acoustic of the physical space they occupy. Virtual acoustic systems employing loudspeakers (rather than headphones) have the potential to provide audiences and performers with a full sense of acoustic agency within virtual audio environments, and thus have profound implications for many disciplines, including all disciplines that intersect with the performing arts. Here we describe a loudspeaker-based virtual acoustic system that makes it possible to reproduce detailed acoustic models of actual spaces, and provides a means to investigate and theorize about how repertoire written for that space may have been originally performed and heard. In our presentation we will discuss two such projects and review our findings; we describe caveats to keep in mind when conducting this research, and outline future directions of this work and technology.

Jonathan S. Abel is a Consulting Professor at the Center for Computer Research in Music and Acoustics (CCRMA) in the Music Department at Stanford University, working in music and audio applications of signal and array processing, parameter estimation and acoustics. He was a Co-Founder and Chief Technology Officer of the GRAMMY Award-winning Universal Audio, Inc., a researcher at NASA/Ames Research Center, Chief Scientist at Crystal River Engineering, Inc., and a lecturer in the Department of Electrical Engineering at Yale University. He holds Ph.D. and M.S. degrees from Stanford University and an S.B. from MIT, all in electrical engineering. He is a Fellow of the Audio Engineering Society for contributions to audio effects processing.

Eoin Callery is an Irish artist and researcher who develops electroacoustic systems relating to chamber music, performance space augmentation, and sound installation. This often involves exploring acoustic phenomena – especially feedback derived from both real and virtual acoustic systems – in live situations, and embedding sounds or gestures into layers of automated live electronic processes. Information about his work and recent performances can be found here at eoincallerysound.com.

He holds a BMus from University College Cork (2008), MA from Wesleyan University (2010), and completed his DMA at Stanford University (2016). From 2017-2019 he was a lecturer at CCRMA (Center for Computer Research in Music and Acoustics) at Stanford University. He is currently a lecturer and the course director for the Composition and Creative Music Practice MA in The Irish World Academy of Music and Dance at the University of Limerick.

Contact: eoin.callery@ul.ie or ecallery@ccrma.stanford.edu

Emily Baines - The Ghost in the Machine: How the performance style found in eighteenth-century mechanical musical instruments challenges modern historical performance (and listening) norms

This paper has arisen out of my work with some of the UK's finest historically informed musicians, recording material transcribed from mechanical musical instruments (namely organ-clocks and barrel-organs) which have close links to Handel. The style in which the instruments perform is often markedly different to modern 'historical' practice, and requires detailed transcriptions of the precise realisation of the ornaments, as well as different rehearsal/practice techniques to enable players to assimilate it into their performance. The notational and preparatory approaches taken by myself as director of the project and the performers' approaches and reactions to the new style will form the main focus.

There is very little direct evidence of Handel's performance style, particularly with regards to the specifics of ornamentation. My research establishes clear links between Handel himself and the arrangements (including ornamentation) of his music for the manufacturers of mechanical musical instruments. The impact of this work in expanding the prospective sources for Handelian performance practice, therefore cannot be underestimated, and could have far-reaching implications both for our understanding of Baroque performance practice in England

The CD recording of this project, entitled *The Ghost in the Machine*, is due for release with First Hand Records in Spring 2021 and the paper will also touch on the listening audiences' reception to this. Using qualitative research methods, I aim to determine how the musical material challenges and/or reinforces accepted norms of historical

performance practice in listeners accustomed to modern HIP performance style, and also how listeners not perhaps as engaged as others with the details of the HIP movement may respond differently to this.

Dr. Emily Baines is a professional recorder player, lecturer and musical director working throughout Europe also specialising in a wide variety of historical woodwinds. She trained at; the University of Hull, the Koninklijk Conservatorium (The Hague) and the Guildhall School of Music and Drama where she wrote her doctoral thesis on the role of mechanical musical instruments as sources for eighteenth-century performance practice. Emily performs regularly for many period instrument ensembles, contemporary groups, music festivals and theatres across Europe. She is a member and co-founder of Blondel (medieval and renaissance wind band), selected in 2016 as one of BBC Radio 3's 'Introducing' acts and who have recently released their acclaimed third album 'Of Arms and a Woman' with First Hand Records. Her playing is regularly featured on Radio, TV and Film. Theatre work has included musician and musical director roles for Jericho House, English Touring Theatre, Barbican BITE, the RSC, National Theatre and Shakespeare's Globe, including the Globe's premier Broadway transfers of *Twelfth Night* and *Richard III* in 2013 starring Mark Rylance and Stephen Fry. Recently appearances include; touring the UK as Musical Director/Band Leader on Jessica Swayle's Olivier Award winning *Nell Gwynn* directed by Christopher Luscombe with music by Nigel Hess, following a successful run in London's West End (2016): Musical Director/Band Leader on Morgan Lloyd Malcolm's acclaimed and rabble-rousing new play *Emilia* for Shakespeare's Globe (2018): and principal performer for the RSC's production of *Merry Wives of Windsor* (Barbican, 2018-19). In addition to her performing schedule, Emily is a lecturer in Music at Brunel University London, Guildhall School of Music & Drama and Shakespeare's Globe Higher Education department, and is regularly invited to other H.E. institutions for guest lectures and practical workshops.

Caroline Bithell - Early Music, Revival Theory and Views from Ethnomusicology

In this presentation I explore how the practices, discourses and debates of early music may be viewed through the related lenses of ethnomusicology (as academic discipline), ethnography (as methodology) and world music (as meta-genre entangled with the music industry), and I consider how these perspectives might offer new tools for re-envisioning the past and reimagining the future. I draw on contemporary revival theory to add nuance to processes of reclaiming, restoring, re-enacting, reinvigorating, reshaping and reimagining musics from other times and places, along a continuum from preservation to transformation. I offer examples from extant music-cultures as points of entry for thinking about performance practices and their contingencies in more diverse ways that may generate fresh lines of enquiry or suggest alternative solutions. Beyond the tangible musical clues we may find, what might we learn from problems, tensions or disputes that have arisen among performers and guardians of present-day traditions and from how they have been negotiated and theorised? I offer more detailed insights from my research into the revival of polyphonic singing in Georgia, where a core tenet is that a song should never be sung the same way twice and where radically different ways of performing the same repertoires – each with its own aesthetic and ideology – coexist as part of the contemporary musical ecology. From such vantage points, how might we best depict the early musics we take forward into a new post-revival phase that aspires to greater plurality, inclusivity and potency? What part might these musical and human encounters play in constructing a world that is more diverse and sustainable?

Caroline Bithell (MA Oxon, PhD Wales) is Professor of Ethnomusicology at the University of Manchester, UK. She is best known for her work on traditional music in Corsica and Georgia (Caucasus), music revivals, and the natural voice movement, with further research interests including the politics and aesthetics of world music, community singing and political activism, and singing and wellbeing. Her Corsican research culminated in her first monograph, *Transported by Song: Corsican Voices from Oral Tradition to World Stage* (Scarecrow Press, 2007). Her second monograph, *A Different Voice, A Different Song: Reclaiming Community through the Natural Voice and World Song*, appeared with Oxford University Press in 2014, as did *The Oxford Handbook of Music Revival*, co-edited with Juniper Hill. She also edited a special themed issue on 'The Past in Music' for *Ethnomusicology Forum* (2006). Other work has appeared as chapters in numerous edited volumes, including most recently *The Routledge Companion to the Study of Local Musicking* (Routledge, 2018) and *Music as Heritage: Historical and Ethnographic Perspectives* (Routledge, 2019). Caroline's present focus is a continuation of her research into the post-Soviet renaissance and recontextualisation of vocal polyphony in Georgia and its intersection with heritage politics, transnational music networks and cultural tourism. Caroline's professional profile includes terms as Chair of the British Forum for Ethnomusicology, editor of the journal *Ethnomusicology Forum* and Chair of the Natural Voice Network.

Robert Ehrlich - Reinventing the Recorder 1929–1950

Until well into the 1920s, very few people had even heard of the recorder, let alone actually seen or played one themselves. The first documented performances of major works from the instrument's baroque repertory in the modern revival did not take place until 1925. In 1929, however, German entrepreneurs suddenly "flooded" the market with cheap instruments in a "recorder epidemic," which was to have significant long-term consequences for the musical activity of millions of people worldwide.

How and why did the recorder suddenly become so popular? This paper explores aspects of the *Volksblockflöte*: who invented it, how it came to be such a success, the circumstances in it was played (including the opening ceremony of the 1936 Berlin Olympics) and the people who promoted it, ranging from the SS and SA officers who introduced it into the Hitler Youth to Jewish refugees from Nazi Germany, who brought their beloved recorders with them into exile in Britain, Mandatory Palestine and the United States.

Robert Ehrlich studied music and ethnomusicology at King's College Cambridge and recorder at the Sweelinck Conservatory in Amsterdam. He played for many years in an ensemble with Andrew Manze, Mark Levy and Richard Egarr and won various prizes including joint second place (no first prize was awarded) at the 1988 ARD Munich International Competition. He has recorded and toured internationally with ensembles ranging from the Academy of Ancient Music to the Leipzig Gewandhausorchester. Highlights of Robert's career in music education include nine years as Principal of the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig and four years in the same position at the Hochschule für Musik "Hanns Eisler" Berlin. He currently teaches in Leipzig and at the Guildhall School of Music in London.

Together with his former teacher and long-term mentor David Lasocki, Robert is co-author of a comprehensive book on recorder history for Yale University Press, completed in September 2021 and due to be published in mid-2022, which will place the material contained in his essay "The Great German Recorder Epidemic" (Portland: Instant Harmony, 2021) in a more substantial historical context.

Hans Fidom - The Utopa Baroque Organ (a response to Deep Fake Authenticity: The Paradox of the Virtual Organ)

If we agree that music is something that sounds, and hence comes into existence during a specific time and in a specific place only, 'fake authenticity' would not be an issue: each time a music comes into existence, it is authentic as itself and in itself. But if we take the word 'authenticity' as a tool to market performances of 'early music', thereby implicitly assuming that our knowledge about composers' intentions etcetera suffices to justify such a grand claim, then of course it is possible to fake it. Only the second position allows speaking of 'virtual organs'; so why bother? Luckily, the world beyond music marketing remains as simple as ever: there are pipe organs and there are loudspeaker organs. The latter imitate the former for the simple reason that they are less expensive in the short run, slyly abusing the fact that most people are so used to listening to loudspeakers that they don't consider other sound sources anymore if not stimulated to do so. The question is actually different: to what extent are we ready to pay really and deeply attention to music, give it and ourselves, while musicking and while listening, the time and space it deserves, and allow it to exist the best way possible? Or, phrased the other way round: why resist reduction in art?

Hans Fidom is professor of Organ Studies at VU Amsterdam and leader of the Research Program at the Orgelpark, a concert venue in Amsterdam dedicated to presenting the organ in new ways. He led the planning and building of the Utopa Baroque Organ at the Orgelpark, which was inaugurated on 21 March 2018. It combines its uncompromisingly historically informed sound concept (the one developed by organ builder Zacharias Hildebrandt, who worked with J.S. Bach in several instances) with digital technology. The organ has two consoles: one mirroring the one of the Hildebrandt organ in Naumburg (1746), one completely digital. The latter opens up the organ's historical sound concept, allowing 90% of the sounds hidden in the concept so far to come to life. In the three years the Utopa Baroque Organ exists it has inspired many new musics, some of them hybrid, in the sense that loudspeakers and pipes are combined.

Interestingly, the fact that the digital action allows controlling the way pipes start and stop sounding in a very detailed way is not only of interest for those who are interested in making new music. It also invites organists interested in

historically informed performing to bring their musicking and listening skills to the next level, widening their horizons regarding music making based on scores from the past.

Bruno Forment - HIP 2.0: Re-Composing Early Music's Formats

Recent decades have witnessed a redefinition of HIP from a utopian quest for the Holy Grail of authenticity to a self-conscious and -critical form of musicking which acknowledges tensions between past and present, text and act, performed object and performing subject. Music philosophy and criticism have furthermore produced a challenging discourse on the ontology of pre-Romantic compositions, confronting us with the inconvenient (?) fact that the 'works' and 'repertoire' cherished in our venues might not have been considered thus in their own time.

In emphasizing the how and what of performing early music, HIP has been significantly less concerned about the temporal organization—the linear disposition or 'meta-composition'—of concerts and recordings. Compositions are by default played in their entirety and combed together into formats that answer Romantic modes of absorbed listening. The recording and publishing industries, moreover, perpetuate the very museum culture (with Urtext editions, 'complete works,' master composers, and all) HIP was supposed to resist.

Building on experiences in Baroque orchestral programming and explorations of the Ton Koopman collection at the Orpheus Instituut, this paper seeks to remedy the stifling status quo. Firstly, I will advocate extension of the pasticcio concept to non-operatic genres, such as the instrumental suite, as just one method to innovate today's presentation formats. Secondly, I will explain how the intermedial concepts and disciplinary decentralization of post-dramatic theater, and the embedment of music in extra-musical discourses and practices, can bring 'culturally informed' dramaturgies to the HIP floor.

Pursuing interests in opera, electronic music and stage design, **Bruno Forment** is the principal investigator of the 'Resounding Libraries' research cluster at Orpheus Instituut. After obtaining degrees in music theory and art studies, he visited the University of Southern California as BAEF Francqui Fellow and Fulbright-Hays grantee. The support of the Flemish Research Fund allowed him to carry out postdoctoral research at Ghent University. Bruno Forment has since taught at Vrije Universiteit Brussel, KU Leuven, and the Royal Conservatoires of Brussels and Ghent. He has programmed and directed the Baroque orchestra Il Fondamento, coordinated the Classical Music department at the Royal Conservatoire of Ghent, and led research projects at the Conservatoire of Antwerp and CEMPER-Centrum voor Muziek- en Podiumerfgoed.

He is the author and editor of *(Dis)embodying Myths in Ancient Régime Opera* (Leuven UP, 2012), *Theatrical Heritage: Challenges and Opportunities* (Leuven UP, 2015), *Zwanenzang van een illusie: de historische toneeldecors van de Schouwburg Kortrijk* (KGOKK, 2016), *Literature and Music* (Cahier voor Literatuurwetenschap, 2018), and *Droomlanders: tovenaars van het geschilderde toneeldecor* (Davidsfonds/CEMPER, 2021). He published dozens of essays in, among others, *Cambridge Opera Journal*, *Eighteenth-Century Music*, *Early Music*, and *Fontes Artis Musicae*, next to book chapters in *Staging Verdi and Wagner* (Brepols, 2015), and *Carmen Abroad* (Cambridge UP, 2020). His work, which includes several professional music (theatre) productions, has been awarded by the Schweizerische Musikforschende Gesellschaft and the Province of Western Flanders. He is on the editorial board of *Eighteenth-Century Music*.

Thomas Fournil - Decolonising conservatoire practices through postcolonial medievalism?

The opening of the Royal College of Music in 1883 was framed by the Prince of Wales as an opportunity to "enhance colonial co-operation" and inspire "among our fellow subjects in every part of the Empire those emotions of patriotism which national music is calculated so powerfully to evoke".

Is it possible or ethical to imagine a version of the conservatoire curriculum that acknowledges Western classical music as bringing past hegemonic practices into the contemporary moment, while simultaneously suggesting resistant structures, forms, and practices that challenge imperial hegemony? Recent medieval literature studies and music archaeology may provide new perspectives to help steer our collective imaginary towards a renegotiation of modern "classical" ideals in postcolonial terms. In this practice-oriented presentation, advances in chant scholarship, liturgical microtones, French romance, and medieval cartography inspire a reflection on the constitutive role of nineteenth-

century nationalism and Orientalism in music education. I argue that the ancient Mediterranean belongs to this narrative, while always already complicating postcolonial discourses of alterity and conflict. Therefore, is it possible to consider various aliens, hybrids, spectres, and other medusas as already belonging to the conservatoire “mythology”? In doing so, colonial institutions may hope to evolve while preserving their “classical” prestige.

Thomas Fournil (b. 1990) is a Corsican teacher and researcher passionate about ancient traditions, specializing in Occitan and Italian musical practices of the Middle Ages and composition. He founded the Idrîsî Ensemble and works as an artistic director and hurdy-gurdy player towards the performance of medieval Mediterranean repertoire and new commissions. Thomas investigates the practical outcomes of recent advances in musicology, archeology and medieval literature towards an understanding of ornamentation, micro-intervals, voice placement, concepts of *mouvance* and heterophony in resonance with living traditions. His PhD as a medievalist composer helps him develop teaching solutions for the inclusion of minorities, traditional skills and learning practices, as well as postcolonial, non- modern, and non-binary identity investigations.

Thomas became a fellow at the Guildhall School of Music and Drama after completing the Guildhall Artist Masters course under James Weeks. His current doctoral research is concerned with cross-fertilising medievalist aesthetics and spectral techniques (spectral, here, is to be read both in the sense of queer historiography and modernist composition). He is supervised by James Weeks, Julian Anderson, Marcel Pérès and Nye Parry. His studies are kindly supported by the City of London Corporation and The Guildhall School Trust.

Dr George Kennaway - Nineteenth-century musicality/musicalities

Conventional approaches to HIP began with the performer and the knowledge of techniques and performance conventions. But less research in this field has started from the audience’s perspective, as opposed to the *ex cathedra* pronouncements of élite performer-teachers. The question of ‘correct’ versus ‘beautiful’ performance has thus been seen largely in terms of the application of learned techniques, even though 19th-century evocations of the ‘beautiful’ performance frequently stress that it is unteachable. This paper asks a simple question: what sort of performance would an audience (some expert listeners, some not) recognise as musical? That is, how did concepts of musicality emerge, what form did they take, how did they acquire normative status, and what might this mean for modern performers? 20th-century definitions of musicality increasingly focus on teachable skills, but this is clearly not the only type of musicality acknowledged in the 19th century. Quite often, musicality is seen as socially performative, or as an index of national identity. Conversely, reviews of printed music sometimes find something unmusical which it is hard to agree with (or even understand) today. I examine some emerging ideas of musicality and unmusicality across a wide range of sources, including periodical articles and reviews, annotated or instructional editions, and the emergence of conservatoires as arbiters of musicality, concentrating on Leipzig in the 1840s. I explore how one might use hypothesised 19th-century criteria of musicality, and hypothesised performances themselves, as an overall benchmark for modern HIP and look at the implications of modern HIP performances of 19th-century repertoire aimed primarily at a ‘musical’ performance.

Dr George Kennaway is a cellist, conductor, teacher, and musicologist, who studied at the universities of Newcastle and Oxford, the Salzburg Mozarteum, the Guildhall School of Music, and the University of Leeds. He now holds visiting research fellowships at the Universities of Leeds and Huddersfield. After playing in the Scottish Chamber Orchestra, the BBC Scottish SO, and the Ulster Orchestra, he was co-principal cello in the Orchestra of Opera North 1979-2008. He now regularly appears as a soloist and chamber music player, on modern, 19th-century, and baroque cello. His PhD examined 19th-century cello performance practices. He was a member of the CHASE research project in 19th-century music editions at the University of Leeds, Director of Music at the University of Hull, and lecturer in early music for the University of Newcastle. He is a member of the Meiningen Ensemble, a chamber group which explores practical applications of historical research to the 19th-century repertoire. Publications include *Playing the Cello 1780-1930* (2014) and articles and book chapters on textual and theoretical aspects of 19th-century performance research; he has written review articles for *Nineteenth-Century Music Review*, *Brio*, *Notes*, and *Fontes Artis Musicae*. Forthcoming publications include book chapters on 19th-century concepts of musicality, aspects of early 20th-century tonality, and musical biographies, and he is currently completing a book about the Scottish musical scholar John Gunn (1766-1824). He has taught at the Royal Northern College of Music, the Lithuanian National Academy of Music,

coached ensembles for the Jeune Orchestre de l'Abbaye de Saintes, the University of York, and the University of Oxford, and has lectured at the Sibelius Academy, Helsinki.

David Kjar - New Old-Music for 21st-century Royalty: Commissioning Early Music on Pine Island

Every summer from 2010-2016, members of the Boston-area early-music ensemble Cambridge Concentus, for which I was artistic director, traveled to Pine Island, near Clayton, NY, where, by invitation of the Island's owner, the ensemble stayed and rehearsed to perform an outdoor concert in a specially built pavilion for the residents of the Thousand Islands region. Eventually, these events came to be called the Pine Island Music Festival. Supported by interviews with performers, patrons, and audience members, as well as images, scores, and recordings from those years—this paper explores the inner workings of modern early music patronage through a revivalist lens. It reveals the various ways patrons today identify with early music and early-music ensembles through commissioning projects designed to reenact the Baroque splendor of music patronage.

Historically apropos, the 1000 Island region still boasts pre-depression-era castles erected by New York City business elites, such as George Boldt (Boldt Castle) and Frederick Bourne (Singer Castle). Residents still signify their not-so-distant 1000-Island history by supporting local revivalist endeavors, ranging from historical boating to historical musicking. Thus, this paper sheds new light on the behind-the-scenes role of early music patrons in cultivating a local early music scene and, inversely, reveals how historically informed performers develop a patronage significantly different from that of modern ensembles. Beyond financial enabling, in what ways, from an aesthetic and outreach standpoint, do such quasi-aristocratic patronage practices cultivate, limit, and ultimately shape early music performance today? And how do performers and patrons together craft such performative relationships built on the problematic (but highly tantalizing) premise of so-called authentic performance? I reveal such relationships through critical socio-musical readings of the Pine Island commissions that detail how musical, textual, and textural new-old elements in these works preserve the subtle (and not-so-subtle) relationships between performer, patron, space, and place.

Performance-studies scholar and natural trumpeter **David Kjar** is associate 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. In addition, he has turned his attention to Boston early music audiences to understand better the listener's role in shaping the identity of that city's early music movement. He is also investigating the "psychological, cultural, historical, and artistic issues in the practice of chamber music in the twenty-first century" (Dogantan-Dack 2019) within the context of conservatory training. This latter research was awarded a Paul R. Judy Center for Innovation and Research grant from the Eastman Institute for Music Leadership, Eastman School of Music, and will be published in the forthcoming edited volume *The Chamber Musician in the Twenty-First Century* (MDPI, Basel). Furthermore, David is completing a monograph on early music performances on the fringes of the movement. Today's presentation on early music patrons is part of a chapter in the forthcoming edited edition *Lost and Found: Exploring the Performance Practices of Early and New Music* (Routledge), edited by Rebecca Cypess, Rachel Lansang, and Estelí Gomez.

Kai Köpp - From embodiment to reenactment – the performer's body as a research tool in HIP

All types of sources that are relevant for musical interpretation research include aspects of the body at a central point. The most common sources include text information like instructive texts or annotated parts as well as sound information encoded in piano rolls or early recordings. Understanding the meaning of historical text and sound information requires retrospective translation processes, for example from annotations back into cultural practices, from instructions back into sound, from early recordings back into performances. For this translation of historical sources into sound production, the concept of embodiment is obvious, although it has already been given different definitions in current

discourses. To sharpen the use of the term in historical interpretation research, "historical embodiment" is only defined as a tool for reconstructive interpretation analysis and thus differs, for example, from the body discourses and embodiment concepts of sociology or cognitive and cultural studies. If physical translation is applied not only to isolated information, but to larger contexts, "historical embodiment" expands into "musical reenactment". This term is also defined here as a method of gaining knowledge and thus differs from current concepts of reenactment as a performative practice, as defined in theater and cultural studies.

Dr. Kai Köpp, professor of musicology and interpretation practice at the Bern University of the Arts, studied musicology, art history and law in Bonn and Freiburg and holds a habilitation degree from the University Mozarteum Salzburg. With an additional viola diploma from the Hochschule für Musik Freiburg and three years at the Schola Cantorum Basiliensis (viola, viola d'amore) he was a member of leading German period ensembles with over 40 recordings.

After teaching in Zurich and Trossingen, he continued working in Bern from 2008, where he established the research field "Applied Interpretation Research". His numerous funded research projects (including a promotion professorship of the Swiss National Science Foundation 2011-2016) focus on new types of sources of musical performance such as instructive editions, early sound documents, piano rolls and organological user interfaces.

His work as an interpretation coach is linked to his numerous publications on the history of music and interpretation, on methods of performance research and on Bach, Beethoven, and Wagner. Recent publications include a comprehensive volume on historical string making (with J. Achtman and J. Gebauer, 2019) and the compendium *Musik aufführen* (with T. Seedorf, 2020), commissioned by the Gesellschaft für Musikforschung. His well-known *Handbuch Historische Orchesterpraxis. Barock – Klassik – Romantik* has recently been translated into French (*La pratique d'orchestre historique*, 2020) and is shortlisted for the "Prix du Livre France Musique 2021".

Cyril Lacheze and Marion Weckerle - Von denen Bier=Fidlern. For an ancient popular music restitution

The word "Bierfiddlern" designed in the baroque era, in the Germanic world, professional musicians intervening in popular events, or by extension itinerant musicians, beggars or simple "fiddlers" playing their instrument in private or at the tavern. Their music was omnipresent in the iconography of that time and was necessarily the one heard by the vast majority of the population. However, it is almost never addressed in the current repertoire of historically informed music.

We propose to present a project in progress for the restitution of such music, more specifically for the seventeenth century, and from the angle of applied history and experimental archeology. These socio-temporal and scientific characteristics force an approach not usually employed in the field of early music. Indeed, this music was not noted, rarely described in treatises or in a pejorative way, very few figures of popular musicians are known to us, and popular instruments have rarely been preserved. The unknown is important, but not total: in addition to iconography, some melodies survived, "hidden" in works by famous composers or scrawled on fragments of paper, and incidental or archeological discoveries provided some instruments.

This case study allows us to show the interest of a strictly historical approach to such restitution, where any current "artistic" consideration remains secondary: it involves instruments omnipresent at the time but very little reproduced today because of a sound deemed unpleasant, and with elements theoretically known but rarely put into practice such as particular techniques, tunings, or dialects. Questions even arise about the playing context: the restitution of popular practices, to be carried out in an appropriate context, seems to have its place more in a pub than in a concert hall. In order to illustrate our point beyond this theoretical presentation, which could be applied to early music in general, we propose to illustrate our talk instruments in hand.

Cyril Lacheze (cyril.lacheze@univ-paris1.fr) is a Doctor in History of Technology and did his doctorate at the Paris 1 Panthéon-Sorbonne University. He works on relations between different ways to think techniques, from practical know-how to written techniques and management. He also worked on baroque violin playing techniques and several organological aspects of this instrument before the eighteenth century, with a Master thesis on this topic and several publications. He also puts in application his conclusions in his own practice of baroque violin.

Marion Weckerle (marion.weckerle@gmail.com) is a PhD candidate in History of Technology at the Paris 1 Panthéon-Sorbonne University, and works on processes of invention and innovation. In parallel, she realized several research

missions in museums in the field of history of technology and organology, including the Music Museum of Paris, on topics such as the evolution of pianoforte strings from the eighteenth to the nineteenth century, or ancient colophony. She also researches the historical playing and organology of wind instruments she plays (flutes and reed instruments).

Kelly Landerkin - Roundtable: Pedagogical Futures

Kelly Landerkin began her studies in vocal performance, music theory and performance practice at the universities in Hawaii (BA) and Bloomington (MM). As a Fulbright scholar she pursued in-depth work in medieval music at the Schola Cantorum Basiliensis and the University of Basel. She then continued for an advanced degree in vocal music pedagogy at the Zurich University of the Arts (HMT), before returning to the Schola for her MAS in Renaissance polyphonic singing (AVES).

Kelly's work balances on the border between research and practice. She is especially interested in modal improvisation of liturgical monophony, New Song repertoires of the High Middle Ages, and historical music pedagogy. Research projects on these topics were funded by the Swiss National Science Foundation (2011-2013 "Performing Conventions of Aquitanian Nova Cantica"; 2014-2016 "Ina Lohr: An Early Music Zealot"). She is currently a member of the Corpus monodicum team preparing editions of medieval liturgical dramas. As a singer and founding member of Ensemble Peregrina, she has also put this research into practice and can be heard on dozens of recordings. This work has earned her considerable acclaim from the press, including the Echo Klassik Prize for "Filia praeclara".

For the past ten years, Kelly has been a member of the faculty and management board of the Schola Cantorum Basiliensis. She teaches Gregorian chant and liturgical monophony, and serves at the Head of Studies for the Bachelor's programs, the Master's degree in music pedagogy, and the medieval studies programs.

Johannes Leertouwer - "Incorporating an historically inspired modernistic approach to Brahms into the curriculum of the Conservatory of Amsterdam"

My Ph.D research (Leiden University) is a study of performance practice aspects of Johannes Brahms' orchestral music. As a conductor, I am especially interested in exploring elements of the lost performance practices. With the rise of a new performance practice in the 1920s and 30s, often referred to as 'structuralist' or 'modernist', large parts of nineteenth century performance practice were discarded. The HIPP movement, of which I consider myself a representative, has done little to promote performances of nineteenth century repertoire based on historical evidence. In fact, I have learnt to identify the essence of today's HIPP as a part of the modernistic rejection of such practices.

Much work has been done on the nineteenth century by Robert Philip, Christopher Dymont and Clive Brown, especially regarding tempo manipulation and the use of vibrato and portamento. Part of my research consists of selecting the historic evidence, reflecting upon it from my own perspective as a performing musician and finding new information (including nineteenth century orchestral material in Meiningen and Brussels). I will also investigate the wider context of this kind of historically informed performance practice, examine its place in higher music education and discuss its intrinsic qualities.

As a conductor, I have organised four project weeks (2019-2022) at the Conservatorium of Amsterdam to further investigate and implement my findings. Today, I will discuss the pedagogical implications of this project orchestra - including professors, students and alumni - which will perform and record all the Brahms symphonies and concertos to bring the results of my research to life.

Johannes Leertouwer is a violinist, conductor and researcher. He is artistic leader and chief conductor of De Nieuwe Philharmonie Utrecht, an orchestra that plays a repertoire ranging from baroque to early twentieth century on period instruments. Before assuming this post, he was concertmaster of some leading international period instrument ensembles and orchestra's such as Anima Eterna in Belgium and De Bachvereniging in The Netherlands. Johannes Leertouwer recorded a number of cd's including the complete works for violin and piano by Beethoven and the complete works for violin and orchestra by Mozart. With his period instruments string quartet, Narratio Quartet, he performs all Beethoven quartets in the upcoming Beethoven.

At the Conservatory of Amsterdam Johannes Leertouwer has been a professor of violin and chamber music since 1989. He was appointed chief conductor of the orchestra class, Philharmonic Fridays, ever since its reintroduction into the

program in 2014. He also teaches 'History of the orchestra' and 'Style in practice' at the CvA. Since September 2018 he is conducting a (Phd-) research project into the historical performance practice of Brahms' orchestral music at Leiden University. Integral part of this project will be a recording of the 4 Brahms symphonies and his 4 concertos on period instruments. In the orchestra that Johannes has formed for this project, professors, alumni, and students of the CvA are playing together, exploring nineteenth century means of expression such as tempo modification, conscious use of vibrato and expressive portamento. More information about this project can be found on Brahms.johannesleertouwer.nl (it is a subdomain of my website johannesleertouwer.nl, so no www).

Dana Marsh - Roundtable: Pedagogical Futures

Dana Marsh was trained as a boy chorister at St. Thomas Choir School in New York and at Salisbury Cathedral in England. He earned his undergraduate degree from the Eastman School of Music as an organist, with subsequent masters and doctoral degrees in historical musicology from the University of Oxford. After completing doctoral research at Oxford, he served as Assistant Director of Music and Director of Chapel Music at Girton College Cambridge.

Marsh is Professor of Music and Director of the Historical Performance Institute at the Indiana University Jacobs School of Music. He is general editor of the Historical Performance book series as well as the annual journal, *Historical Performance*, for Indiana University Press. He has published research and review articles in *Early Music History*, *Early Music*, and the *Journal of Ecclesiastical History*.

Marsh is Artistic Director of the Washington Bach Consort and has enjoyed fruitful guest directing collaborations with the Studio de Musique Ancienne Montreal, Cappella Romana, Musica Angelica Baroque Orchestra, Magnificat (U.K.), Portland Baroque Orchestra, and the London Mozart Players, among others. He also freelanced successfully for 16 years as a vocal soloist and consort singer (countertenor), both in the US and the UK.

Melodie Michel - Early Music in Latin America: an alternative scene

When talking about the Early Music movement, we commonly assume its predominance in Europe and Northern American circles. However, the diffusion of the movement at a global scale saw much growth over the last decades. Meanwhile, Latin America has long been an important center of development of Early Music and exportation of talented musicians. This paper examines the history of the Early Music movement in Latin America, its different social and cultural expressions, and the recent shifts that have marked it in the early 21st century.

Starting from an amateur practice by mostly European immigrants in the mid-20th century, the Early Music practice soon developed in most subversive circles of the Latin American youth. Product of multidirectional waves of migration and of exchanges between Europe, the United States, and Latin America for over half a century, the Early Music movement in the Latin American region represents far more than mere emulation of habits from the so-called "first world". On the contrary, I argue that there exists a potential for developing different views on what Early Music in the 21st century can or should mean. Latin American practitioners often depart from mainstream visions of the Early Music production centers.

Based on four years of fieldwork in several countries of Europe and Latin America, this paper explores both historical perspectives and ethnographic methods. As an Early Music practitioner myself, I was able to get an insider insight into the field when conducting interviews with musicians of different nationalities and degrees of recognition.

Melodie Michel is a baroque bassoonist from France. She studied in Basel and Barcelona before teaching historical bassoons in Porto (Portugal). In 2014-2015, she undertook a year of travels with her project "Melodie Around the World", studying relationships between Early Music practices and non-Western musical traditions across 14 different countries. In 2016, she enrolled at University of California, Santa Cruz for a dissertation project that she defended in February 2021. Her Ph.D. thesis, entitled: "Early Music and Latin America, trans-historical views on the Coloniality of Sound", explores the constitution of whiteness through sound and the continuity of racial premises in today's Early Music scenes. She published articles in several languages about the Early Music scenes in Latin America and Southern Europe, and about historical examinations of music between Europe and the Iberian colonies. She currently lives in Mexico City.

Mimi Mitchell - "And in this Corner" - Historical versus Modern Instruments

The use of historical instruments has been a defining marker of the early music movement since its inception. "Taste" and "style" can be debated, but the equipment one used seemed to be a tangible and reliable measurement of one's commitment to the cause. As the idea took hold that historical instruments were essential to a historically-informed interpretation, opposition also grew. While early musicians claimed the superiority of their sound world, there were equally strong assertions of the technical superiority of modernised instruments (and their players).

As the result of a daring change to its admission policy, baroque and modern violinists were pitted against each other during the International Bach Competition Leipzig in 2002. When opening the competition up to baroque instrumentalists, the organization claimed that "the most important criterium of an interpretation is no longer the externals, such as the instrument used, but rather artistic quality as well as technical perfection and individual maturity" (*Musik in Sachsen*, Ausgabe 2/2002). If equipment was no longer considered an intrinsic part of one's interpretation in this competition, were baroque violinists unarmed of their most important weapon?

An exploration of the Bach competition in 2010 explores the intricacies of putting both violinists on the same stage, the difficulties of composing a jury and the wide range of equipment and stylistic choices the competitors made. Does the Bach competition celebrate the violinist of the future, and - if so - what will this violinist be?

Mimi Mitchell enjoys a dual international career as a historical violinist and musicologist. As a violinist, Mimi has performed throughout Europe, the Middle East, the Far East and North America, working with many leading early music ensembles such as Anima Eterna Brugge, the Amsterdam Baroque Orchestra and Apollo's Fire. A devoted chamber musician, Mimi won first prize at the Erwin Bodky Competition (Boston) and the Early Music Network Young Artists' Competition (London) with The Locke Consort.

She received her B.M and M.M. from Rice University (USA), continued her studies on Baroque violin with Jaap Schröder at the Sweelinck Conservatory (Amsterdam) and was awarded her Ph.D with *The Revival of the Baroque Violin* at the University of Amsterdam in 2019. She has contributed chapters to *Writing about Contemporary Musicians: Promotion, Advocacy, Disinterest, Censure* (ed. Ian Pace and Christopher Wiley) and the celebratory volume from the Kunst Historisches Museum Wien, *The Collection of Historic Musical Instruments: The First 100 Years* (ed. Beatrix Darmstädter, Rudolf Hopfner, Alfons Huber). For her musicology work, Mimi has been awarded grants from the Catharina van Tussenbroek Fonds, the University of Amsterdam and the Society for Ethnomusicology.

Mimi is in demand as a lecturer, teacher and coach and has taught and lectured at conferences, festivals and institutes in the US, Europe, UK, Israel and Australia. In 2019, she was co-curator of the STIMU symposium "The Historical Violinist" during the Utrecht Early Music Festival. She is a senior lecturer at the Conservatory of Amsterdam.

Joseph Z. Pettit - Two Apologies: The Columbus Consort Decolonializes 30 Years Later

Apology 1 (an admission of error accompanied by an expression of regret)

This paper examines the motivation for naming an early music ensemble after Christopher Columbus, as well as the group's repertoire (Baroque music of North and South America) and the language used to describe its work. What is appropriate repertoire for an assembly of North American and Northern European musicians trying to illuminate 17th and 18th century music composed and originally performed by Western Hemisphere colonial and indigenous peoples? How did our personal cultural identities (mis)inform our investigation, understanding, and performance of that repertoire?

Apology 2 (a formal explanation of defence of a belief or system)

My research into and the group's subsequent performance of 18th century music of the British colonies in North America, pre and post revolution, did indeed yield valuable fruit. The ensemble's 1992 CD *Christmas in Early America* continues to educate through its use in American music history courses throughout the US. Performance choices of style, diction, instrumentation, and improvisation have stood the test of time, and continue to provide an accurate model for late 18th century Anglo-American parish gallery music.

In summary, this is both a personal and a professional statement. I got some things right, and I got some things wrong. That which I got wrong should not be allowed to stand unaddressed after 30 years of North American evolution in

critical race theory and social upheaval. That which I got right deserves to be reaffirmed in light of 30 years of growth the field.

Joseph Z. Pettit was founder and director of The Columbus Consort 1990-1993. He is a singer, organist, conductor, and church musician educated at Pacific Lutheran University and the Academie voor Oude Muziek Amsterdam. Pettit sang regularly with Collegium Vocale Gent, La Chapelle Royale, La Petite Bande, and the Netherlands Radio Choir, among other ensembles, during his residence in the Netherlands. He has held church music posts in Norway and the US, and has been on the music faculties of the University of Hawaii, Hawaii Pacific University, St. Andrew's Priory School, and Pacific Lutheran University.

Helen Roberts - Action Research: Embodiment and Community

This paper examines the methodological background to recent practice-led research into the use of wind instruments in provincial English cathedrals between *c.*1580 and *c.*1680. Drawing on the work of Hazel Smith and Roger Dean, and on the literature and practices surrounding Action Research, bespoke methodological approaches were employed during this research project, which involved over 130 participants including school children, professional musicians, and members of the public. Such practices resonate strongly with the community engagement and knowledge exchange agenda informing current approaches to research activities, and as such, an examination of how such work might function in practice is timely. This paper will cover the design and implementation of three practice-led research sessions, detailing methods of data-gathering, documentation, and participant engagement. I will discuss the philosophical background to selecting these research methods for investigating Historically Informed Performance and consider my community-based research in the context of other practice-led approaches. Documented instances of practice-led research in HIP are rare, and this paper is intended to highlight the advantages and examine the pitfalls of my chosen modes of discourse, which have shed new light on how instruments may have featured in the cathedral soundscape of seventeenth-century England.

Helen Roberts is a freelance cornettist and researcher currently based at Royal Birmingham Conservatoire, UK. Following studies in cornett at the Schola Cantorum, Basel, Helen has enjoyed a busy international performing career, playing with leading period instrument ensemble in the UK, Europe and North America, and is a member of His Majesty's Sagbutts and Cornetts. Helen completed her doctoral studies in December 2019 with a thesis entitled 'Wind Instruments in Provincial English Cathedrals, *c.*1580–*c.*1680: Towards a Performance Practice' and continues to pursue practice-led research in this field. Helen established Septenary Editions in 2013, and the imprint enjoys a growing reputation for quality critical performance editions of rare and under-represented historical repertoires. Helen is also director of The Septenary Foundation, a charity registered in the UK with the aim of supporting independent research in Early Music and Historically Informed Performance.

Kailan R. Rubinoff - Professionalizing Historical Performance: The Past and Present of Early Music at the Conservatorium van Amsterdam

Founded in 1884, the Amsterdamsch Conservatorium factored among fin-de-siècle initiatives which, like the Concertgebouw (1888) and its Orchestra, positioned the Netherlands on Europe's cultural map. As interest in early repertoires heightened, the Conservatorium became embroiled in the aesthetic and political debates shaping the historical performance movement.

A competing institution, the Amsterdam Muzieklyceum (est. 1921), however, spurred performance practice innovations. Founded by dissatisfied Conservatorium faculty and Nederlandse Bachvereniging leaders, the Muzieklyceum developed an experimental curriculum emphasizing new and early musics, including harpsichord instruction from 1928. The Conservatorium, following suit, awarded the first Dutch harpsichord diploma in 1934.

The Conservatorium/Muzieklyceum divide highlighted tensions between socialists' promotion of participatory musicking, Calvinists' push for authenticity in Bach performances, and professionals' aims to raise performance standards. The conflict came to a head in the postwar period as conservatories expanded with the social welfare state. The Muzieklyceum led the professionalization of recorder playing (Kees Otten, Frans Brügger), while the Conservatorium led with harpsichord (Gustav Leonhardt, 1954). Both institutions expanded early music offerings as young musicians flocked to Amsterdam, attracted by star faculty and vibrant countercultural scenes.

Even after the Conservatorium/Muzieklyceum merger (1976), the Sweelinck Conservatorium's project-based and "block" lessons represented a radical rethinking of conventional conservatory training. With government education cuts in the 1990s, another fusion with Hilversum Conservatorium's upstart early music department juxtaposed HIP with mainstream Classical, jazz, world and popular music in one building. The early music program has adapted to changing 21st-century priorities, particularly increasingly diverse populations and marketplace concerns.

Kailan R. Rubinoff is Associate Professor of Musicology at the University of North Carolina at Greensboro. She holds a B.A. in Music from the University of Pennsylvania, a Performance Certificate and Second Phase diploma in historical performance (Baroque and Classical flute) from the Conservatorium van Amsterdam, and a Ph.D. in Music from the University of Alberta. Her primary research projects, which have been supported by grants from the Fulbright program and the Social Sciences and Research Council of Canada, center on the historical performance movement and eighteenth-century improvisation. Recent publications have appeared in the *Journal of Musicology*, the *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, *twentieth-century music*, *Music and Politics*, *Early Music*, and in the collection *Music and Protest in 1968* (Cambridge, 2013). She is currently writing a book on the early music movement in the Netherlands.

Alon Schab - Deep-Fake Authenticity: The Paradox of the Virtual Organ (response to The Utopa Baroque Organ)

Virtual organs are among the most impressive musical instruments of recent decades. They allow organists to play, connecting a MIDI keyboard (either simple, or a multi-keyboard console) to their personal computer, "real" sampled instruments. For organists specialising in early music, the virtual organ allows not only to play samples on actual historical instruments, but also to experiment with register mixtures, to adjust the instrument's basic pitch, and to adjust its temperament. As liberating as virtual organs may be for the historically informed, they challenge the ideology and the aesthetic of the early music movement in every possible aspect: their point of contact with the performer is invariably modern (a MIDI keyboard), their sound source is digital and, at least on the surface, they are as inauthentic as can be. In fact, they might intuitively evoke the perennial if-Bach-only-knew-the-synthesiser argument, so often argued against the historically-informed cause.

My study examines these ideological challenges in light of recent developments in the field of "Deep Fake" technologies. I will highlight possible bridges between advanced production methods and the often-uncompromising pursuit of the Historical.

Alon Schab is a musicologist, a composer and a recorder player. He wrote his doctoral dissertation on Henry Purcell in Trinity College Dublin. Since 2012 Alon is a faculty member in the Department of Music in the University of Haifa. In 2016 he became a committee member of the Purcell Society, and he is currently the chairman of the Israeli Musicological Society. He is the author of *The Sonatas of Henry Purcell: Rhetoric and Reversal* (University of Rochester Press, 2018).

Christopher Suckling - Roundtable: Pedagogical Futures

Christopher Suckling is a continuo cellist and gambist noted for his 'captivating expressivity'. He is a principal player with Gabrieli and the Feinstein Ensemble and has performed and has broadcast live as a soloist and chamber musician on BBC Radio 3 and Classic FM. His recordings have been critically praised for the quality of his tone and his 'exquisitely fluid' playing; the Independent has cited the 'warmth of the cello sonorities', whilst a five-star review in the BBC Music Magazine noted 'particular highlights in Christopher Suckling's resonant cello'. His work as a director has been described as 'scintillating', 'dynamic' and 'containing moments of real beauty'.

Christopher is also an active researcher. His doctoral thesis locates the evolution of the realisation of recitative by the cellist in early eighteenth-century Italian opera and offers a method through which current cellists can explore this practice. The relationship between his performance and research has led him to act as a consultant for BBC television and to contribute performing editions to recordings, notably Handel L'Allegro, il Penseroso ed il Moderato and Purcell King Arthur and The Fairy Queen for Gabrieli. The resulting performances and recordings have met with universal

acclaim; King Arthur won both a Helpmann Award in Australia in 2019 and the BBC Music Magazine Awards Recording of the Year in 2020.

Christopher is Head of Historical Performance and Deputy Head of Academic Studies at the Guildhall School of Music & Drama where he teaches in the Academic Studies, Research, and Historical Performance departments.

Marnix van Berchum - Networks of music, musical networks: the application of network science in Early Music studies

It is a common and widespread notion that we are connected through networks, both digital (Facebook, LinkedIn, etc.) and ‘in real life’ (the early music movement gathering at concerts, conferences). Already in the late 1960s sociological experiments proved that all people in the world are separated by only five steps. Around the millennium the study of networks, *network science*, gained momentum – researching a wide range of phenomena in the fields of sociology, computer science, and biology with a common set of methods and tools. Although perhaps to a lesser degree, the Humanities embraced networks as well, best exemplified in the recent book “*The Network Turn: Changing Perspectives in the Humanities*” (Cambridge 2020).

But where do Early Music studies and Musicology stand in this development? Can the tools and methods of network science also be applied to early music? In this presentation I concisely introduce network science, and its applications. Next I turn to early music and demonstrate how ‘data’ present in the sources we are so familiar with can be turned into a network structure, what analyses can be done consequently and how this might enhance our knowledge.

In the second part I will focus on my own research: a multilayer network representation of 16th century settings of the *Te deum laudamus*. All relevant data and connections between these settings are ‘mapped’ unto different network layers, allowing for separate analysis of independent connections (e.g. only social connections), but also the analysis of patterns between the different layers.

Marnix van Berchum studied Musicology at Utrecht University, and specialised in musical culture of the 15th and 16th centuries. He graduated with a thesis on the motets of Jachet Berchem (c.1505-1567). In his PhD research he applies the concepts and methods of network theory on the dissemination of music in the sixteenth century. Professionally, he has a wide range of experience in projects related to ‘digital musicology’, innovations in scholarly communications, research data and Open Access. Currently he is Product Owner at KNAW/Huygens ING. Marnix is Associate Director and contact person of the CMME Project (www.cmme.org), and chair of the board of Ensemble Aventure.

Jed Wentz - “You can’t get there from here”: Renewing the Performance of Early Repertoire through Historical Acting Techniques

The HIP movement has long been plagued by concerns about appropriate musical expression: are we being too expressive in our music-making? Or are we just not expressive enough? How can we ensure that a performance is *personal* without it having too much (21st-century) ‘personality’? Notions of class and of cultural identities have played into these anxieties, leading to diverse approaches in addressing the problem. As audiences have grown accustomed to the *sound* of early music, some practitioners have sought to revitalize their listeners' curiosity through projects that connect disparate genres and traditions, involving ‘folk’ or ‘popular’ or ‘other’ musics. Contrarily, some musicians have emphasized professionalism and modernist precision, retreating into the kind of high-brow objectivity promoted by the post-war generation of HIP ‘pioneers’. However, it is difficult for me to see how either of these strategies can actually move us forward.

Let us, therefore, explore other paths! In order to renew musical practices currently associated with well-known and dearly loved repertoires, I advocate pursuing contemporaneous *interdisciplinarity*. We can find not only inspiration, but, more importantly, useful and relevant *techniques* for our music making in the sister discipline of acting. By accessing its embodied ‘music’—its declamation, affective rhythm and gestures—we can learn to recognize the expressive potential—the *acting*—inherent in Early Music.

Jed Wentz has worked as a traverso-player, conductor and teacher specialized in the performance practice of the long 18th century. He received his doctorate in 2010 from Leiden University, where he currently works at the Academy of Creative and Performing Arts. His area of interest at the moment is centered on declamation and acting techniques, 1680-1930 and their relationship to musical performance. He has published in, among others, *Early Music*, *The Riemenschneider Bach Journal* and *The Cambridge Opera Journal*; and has recorded many CDs with his ensemble Musica ad Rhenum. He is artistic advisor to the Utrecht Early Music Festival.

Emily Worthington -Towards a new epistemology of Historically Informed Performance

Historian Emily Robinson suggests that, for those who deal first-hand with historical documents, ‘theory and research ... continue to talk at cross purposes, the one insisting that the past is unknowable, the other unable to ignore the vitality of its sources’. Robinson’s words have a striking resonance for researchers in Historically Informed Performance. The shadow of the ‘authenticity’ debates of the 1990s is still present in the caveats we feel compelled to use when describing our work; yet as ethnographer Melodie Michel demonstrates, many younger practitioners feel that ‘post-modern’ conceptualizations of HIP as subjective and playful fail to account for its ability to make us feel viscerally in contact with the past.

What kind of knowledge, then, does HIP create? Drawing on the epistemology of ‘embodied technique as knowledge’ put forward by theatre practitioner Ben Spatz, I will suggest how a new theorization of HIP can better reflect the experience of practitioners and support our teaching and research. It involves shifting focus away from the representation of specific musical works and towards the process of *doing* HIP – the continuous cycle of exploration, rehearsal and performance that constitutes our practice. By understanding this as a process of embodied knowledge generation, we can challenge the traditional hierarchy that places practice ‘downstream’ of more traditional methods of historical scholarship. Moreover, by engaging more fully with the wider debate on practice research and embodiment, HIP has the potential to show the way forward for historical research in disciplines across the performing arts and beyond

Dr Emily Worthington is Senior Lecturer in Music Performance at the University of Huddersfield, where she co-directs the Research Centre in Performance Practices. Emily’s research focusses on the practice and culture of music 1780-1950, including Classical and Romantic performing styles, the history of sound recording and broadcasting, wind music, and theories of embodied knowledge and practice-research methodology.

Emily is much in demand as a historical clarinetist, working as a guest principal with ensembles including the *Academy of Ancient Music*, *Gabrieli Consort and Players*, *Spira Mirabilis*, *Concerto Copenhagen*, *Le Cercle de l’Harmonie* and the *Australian Romantic and Classical Orchestra*. As leader of the *Harmonie Boxwood & Brass* she has released three CDs on Resonus Classics, praised as ‘dazzlingly persuasive’ (BBC Music magazine) and ‘revelatory’ (Early Music Today). Emily trained at the University of York, the Royal College of Music (London) and the Abbaye aux Dames de Saintes, and was awarded an Edison Visiting Research Fellowship at the British Library.