

## *Towards a Global History of Music*

**Reinhard Strohm**

**2012 Balzan Prize for Musicology**

**Balzan GPC Adviser:** Gottfried Scholz

**Project Directors and Research Coordinators:** Reinhard Strohm (Director), Laurenz Lütteken (Deputy Director); Marie-Alice Frappat, Angharad Gabriel-Zamastil (Research Coordinators)

**Affiliated Institutions:** University of Oxford; Universität Zürich

**Research Visitors:** Jonathan Goldman, Tobias Robert Klein, Henry Spiller, David R. M. Irving, Suddhaseel Sen, Jason Stoessel, Estelle Joubert, María Cáceres-Piñuel, Tomasz Jeż, Shu Bing Jia, Melanie Plesch, Jin-Ah Kim, Anna G. Piotrowska, Morag Josephine Grant, Margaret Walker, Christina Richter-Ibañez, Andrea F. Bohlman, Luis Velasco-Puffleau, Gabriela Currie, James Mitchell, Lisa Nielson, Barbara Titus, Avra Xepapadaku

**Period:** 2013-2017

**Website:** <http://www.music.ox.ac.uk/research/projects/balzan-research-project/>

Reinhard Strohm is Emeritus Professor of Music at the University of Oxford. His research project aims to promote post-European historical thinking, beginning with the consideration of what ‘western music’ would look like in an account of music history aspiring to be truly global. The project is not meant to create a universal (or global) history in itself, but to explore, through assembled case studies, parameters and terminologies that are suitable to describe a history of many different voices.

The programme has a Steering Committee consisting mainly of the representatives of the six collaborating institutions (Faculty of Music, Oxford University; Department of Music, King’s College, University of London; Institut für Musikwissenschaft, Universität Zürich; Musicology Department, Faculty of the Humanities, The Hebrew University, Jerusalem; Institut für Musikwissenschaft, Universität Wien; Institut für Musikwissenschaft und Medienwissenschaft, Humboldt-Universität zu Berlin), and an Advisory Board of international specialists of musicology and ethnomusicology.

## **Research Visitorships**

The programme is now, 2015/2016, in its third year. It is again supporting, as in 2013/2014 and 2014/2015, researchers in musicology or ethnomusicology at an intermediate stage of their academic careers (postdoctorates but not yet full professors with tenure) for short-term research visitorships. These visitorships have been advertised worldwide for each of the three years in March preceding the respective tenures; candidates have been selected by the Steering Committee. The visitorships are not appointments by or at the respective universities. The research visitors engage with the history and historiography of music in cultures of other continents, and/or with its interactions with western music history, and/or with the question of an intercontinental/global history of music. They use the visitorships to carry out further research on their special topics, or widen the purview of their studies. They communicate about their work with colleagues, students and the public.

### ***Research Visitors 2013/2014***

#### **Humboldt Universität Berlin**

Prof. Jonathan Goldman (Faculté de Musique, Université de Montréal, Canada): *The Invention of a Gamelan Tradition in Avant-Garde Music, 1970-1995*

Dr. Tobias Robert Klein (Humboldt Universität Berlin, Germany): *Panafrika and the "Idea of Non Absolute Music": An Exercise in the Global History and Aesthetics of Music*

Prof. Henry Spiller (University of California Davis, USA): *Javanese and Sundanese music and dance in European historical reflections*

#### **King's College, University of London**

Dr. David R. M. Irving (School of Music, Australian National University, Canberra, Australia): *Analogues of Antiquity: World Cultures, Ancient Greek Music, and Comparative Anthropologies, 1500-1800*

Dr. Suddhaseel Sen (Stanford University, USA): *Intimate Strangers: Cross-Cultural Exchanges between Indian and Western Musicians 1880-1940*

#### **Faculty of Music, University of Oxford**

Dr. Jason Stoessel (University of New England, Armidale, Australia): *The role of the*

*singing voice and concepts of song in encounters between Latin, Persian and Mongol cultures during the time of the Mongol Empire, 1206–1368*

Prof. Estelle Joubert (Department of Music, Dalhousie University, Halifax, Canada): *'Analytical Encounters': Global Music Criticism and Enlightenment Ethnomusicology*

#### **Research Visitors 2014/2015**

##### **Institut für Musikwissenschaft, Universität Wien**

Dr. María Cáceres-Piñuel (Institut für Musikwissenschaft, Universität Bern, Switzerland): *The International Music and Theatre Exhibition in Vienna 1892*

Dr. Tomasz Jeż (University of Warsaw, Poland): *Music in the cultural strategies of Jesuits in Latin America (17th-18th centuries)*

##### **Department of Music, King's College, University of London**

Dr. Jia, Shu Bing (Musicology Department, Central conservatory of Music, Beijing, China): *The dissemination of Western music through Catholic missions in High Qing China, 1662-1795*

##### **Faculty of Music, University of Oxford**

Dr. Melanie Plesch (Department of Music, University of Melbourne, Australia): *Towards an understanding of the rhetorical efficacy of Latin American art music: topics of landscape*

##### **Musikwissenschaftliches Institut, Universität Zürich**

Dr. Kim, Jin-Ah (Institut für Musikwissenschaft, Humboldt-Universität, Berlin): *Transfer, Reception and Appropriation of music: East Asia and Western Europe*

#### **Research Visitors 2015/2016 appointed in 2014**

##### **Department of Musicology, The Hebrew University, Jerusalem**

Dr. Anna G. Piotrowska (Jagiellonian University, Kraków, Poland): *Gypsy Music in European Culture* (October-November 2015)

**Institut für Musikwissenschaft, Universität Wien**

Dr. Morag Josephine Grant (Independent researcher, Berlin, Germany): *Martial music in global historical perspective* (January-February 2016)

**Department of Music, King's College, University of London**

Dr. Margaret Walker (Queens University, Kingston, Canada): *Orientalism and Exchange: The Indian "Nautch" as Musical Nexus* (January-February 2016)

**Research Visitors 2015/2016**

**Faculty of Music, University of Oxford**

Dr. Christina Richter-Ibañez (University of Tübingen, Germany): *A global view on Bach*

Prof. Andrea F. Bohlman (University of North Carolina at Chapel Hill, USA): *Music and Unofficial Media in Communist Poland*

Dr. Luis Velasco-Pufleau (University of Salzburg, Austria): *European new music festivals and the emergence of an intercontinental history of contemporary art music*

**Institut für Musikwissenschaft, Humboldt-Universität, Berlin**

Dr. Gabriela Currie (University of Minnesota, USA): *Sounding Alexander's legacy: the Gandharan nexus*

**Department of Music, King's College, University of London**

Dr. James Mitchell (Khon Kaen University, Thailand, and Monash University, Australia): *The Rabbit and the Hound: A reassessment of the impact of western recording activities on non-western music traditions (1900-1950), using Siam/Thailand as a new case study*

**Department of Musicology, The Hebrew University, Jerusalem**

Dr. Lisa Nielson (Case Western Reserve University, Cleveland, USA): *Concerning Music and Musical Instruments: A 15th century collection of anti-samā' treatises*

**Institut für Musikwissenschaft, Universität Wien**

Dr. Barbara Titus (University of Amsterdam): *The West in musical retrospect: South African maskanda music as historiography*

## **Musikwissenschaftliches Institut, Universität Zürich**

Dr. Avra Xepapadakou (University of Crete, Greece): *Western European opera and operetta companies touring in the south-eastern Mediterranean during the nineteenth and early twentieth centuries*

## **Workshops and Conferences**

### **2013/2104**

A one-day research workshop entitled “*Mongols Howling, Latins Barking*”: *Voice and Song in Early Musical Encounters in Pre-colonial Eurasia* was held on 2 December 2013 at the Faculty of Music, Oxford. This was convened by Jason Stoessel (research visitor 2013/2014). Speakers were Charles Burnett (The Warburg Institute, University of London), Manuel Pedro Ferreira (Universidade Nova de Lisboa), Felicitas Schmieder (Fernuniversität Hagen, Germany) and Jason Stoessel (University of New England, Australia). The main theme of the event was the cultural diversity of concepts of the voice in the Middle Ages (12th-14th centuries) and its relevance for global relationships. The concluding panel discussion, in which Catherine Holmes (University of Oxford) also participated, was chaired by Jason Stoessel.

From 15 to 17 January 2014, an international workshop-conference was held at the Humboldt-Universität and Wissenschaftskolleg zu Berlin, on the invitation of Prof. Dr. Laurenz Lütteken, entitled *Alternative Modernities: Postcolonial Transformations of “Traditional” Music in the Nineteenth and Twentieth Centuries*. Co-convenor with Laurenz Lütteken was Tobias Robert Klein (research visitor 2013/2014). The papers with their discussions revealed much of the reciprocity of musical developments in the West and in East Asia and Africa in the so-called “modern” period, whether through the increase of actual “influences” and cultural borrowings, or by the effect of historical events and encounters (including industrial relations, missions, global economies and wars) on national and regional musical identities. Papers were delivered by François Picard (Université de la Sorbonne, Paris), Yang Chien-Chang (National Taiwan University, Taipei), Tobias Robert Klein (Berlin), Nicholas Cook (University of Cambridge), Jonathan Goldman (Université de Montréal) and Henry Spiller (University of California, Davis). Research visitors of 2013/2014 were Klein, Goldman and Spiller. The event was introduced by Prof. Dr. Reinhart Meyer-Kalkus (Wissenschaftskolleg zu Berlin) and Reinhard Strohm.

The events in Berlin also included a meeting of the Steering Committee of the project (Humboldt University, 15 January), a public panel discussion between Balzan-Prizewinners Manfred Brauneck, Ludwig Finscher and Reinhard Strohm (convened at the Istituto Italiano di Cultura, Berlin, by Prof. Gottfried Scholz; entitled *Die grössere Welt: Transkulturelle Projekte der Musik- und Theaterforschung*, 15 January), and a concluding discussion of the project *Towards a global history of music* with all workshop speakers, Steering Committee members and advisors (Humboldt University, 17 January).

On 27 May 2014, the workshop *Theorizing across Cultures: Ethnomusicological and Historical-Musicological Perspectives* was held at King's College, University of London. Convened by Suddhaseel Sen (Stanford University/Presidency University, India; Research Visitor 2014/2015), speakers included Michael Fend, Suddhaseel Sen, Tina K. Ramnarine, Matthew Pritchard, Georgina Born, Richard David Williams, Raymond Head, Naresh Sohal, Nicholas Cook, Martin Stokes, Reinhard Strohm and David R. M. Irving.

Another workshop, *Alterity and Universalism in Eighteenth-Century Musical Thought*, was held from 30 May to 1 June 2014 at the Faculty of Music at Oxford. Convenors were David R. M. Irving and Estelle Joubert (research visitors 2013/2014). Papers were delivered by Philip Bohlman, Michael Fend, Emily Dolan, Keith Chapin, Glenda Goodman, Katherine Butler Schofield, Joan-Pau Rubiés, Ruth HaCohen, Matthew Gelbart, Miguel Á. Marín, David R. M. Irving and Estelle Joubert.

## **2014/2015**

On 10 and 11 October 2014, Reinhard Strohm, Michele Calella and Angharad Gabriel-Zamastil convened an international workshop at the Institute for Musicology at the University of Vienna. Its title was *Many Kinds of Music History: a Cross-cultural Enquiry*. It hosted Regina Allgayer-Kaufmann, Tina K. Ramnarine, Tobias Robert Klein (research visitor 2013/2014), Britta Sweers, María Gembero-Ustároz, Sławomira Żeranska-Kominek, Michael Fend, Reinhard Strohm and August Schmidhofer as speakers.

A workshop entitled *The Global Music Culture of the Catholic Missions in the 17th-18th Centuries* was held at King's College, University of London, on 6 and 7 February 2015, convened by Tomasz Jeż and Jia Shubing (research visitors 2014/2015), who

gave papers on Jesuit missions in Latin America, and Western musicians in China in the 17th century, respectively. Other speakers were Bernardo Illari (University of North Texas College of Music), Leonardo Waisman (Universidad Nacional de Córdoba, Argentina), Egberto Bermúdez (Universidad Nacional de Colombia), Jutta Toelle (Max Planck Institute for Empirical Aesthetics, Frankfurt), Peter Allsop (Visiting Professor, Central Conservatory of Music, Beijing), Gabriele Tarsetti and Fabio G. Galeffi (Teodorico Pedrini Centre, Fermo, Italy), Lars Peter Laamann (SOAS, University of London), David R. M. Irving (The Australian National University), Daniele V. Filippi (Schola Cantorum Basiliensis) and Mateusz Kapustka (University of Zurich). Joyce Lindorff (Temple University, US), harpsicord, with Jean-Christophe Frisch, flute, and David R.M. Irving, violin, gave a recital with an introduction and discussion of Teodorico Pedrini's op. 3 Trio sonatas, composed in China.

A conference-workshop on *Topical Encounters and Rhetorics of Identity in Latin American Art Music* was convened by Melanie Plesch (research visitor 2014/2015) at the Faculty of Music, Oxford University, from 13 to 15 February. The papers were given by Melanie Plesch (The University of Melbourne), Julio Mendivil (Stiftung Universität Hildesheim), Paulo de Tarso Salles (Universidade de São Paulo, Brazil), Omar Corrado (Universidad de Buenos Aires), Roberto Kolb-Neuhaus (Universidad Autónoma de México), Omar García Brunelli (Instituto Nacional de Musicología, Argentina), Acácio Pieade (Universidade do Estado de Santa Catarina, Brazil), Juan Francisco Sans (Universidad Central de Venezuela). The keynote address was delivered by Kofi Agawu (Princeton University). Virginia Correa Dupuy, mezzo-soprano, and Marcel Ayub, piano, gave a recital of Latin American art music of the 19th and 20th centuries.

*Historiography on Display: the Musical (Inter)nationalisms of the Fin-de-siècle* was the title of the workshop held at the Österreichische Gesellschaft für Musik, Vienna, on 14 March 2015, convened by Maria Cáceres-Piñuel (research visitor 2014/2015). Papers on aspects of the international exhibitions in Vienna and elsewhere in Europe were offered by Nicholas Cook (University of Cambridge), Cristina Urchueguía (University of Bern), Maria Cáceres-Piñuel (University of Bern), Rachel Beckles-Willson (Royal Holloway, University of London), Stefan M. Schmidl (Österreichische Akademie der Wissenschaften) and Katharina Wessely (Österreichische Akademie der Wissenschaften).

Another workshop entitled "*European*" *Music in East Asia? The Musical Intertwining of Western Europe and East Asia in the 19th and 20th Centuries* was held on 1-2

May 2015 at the Institut für Musikwissenschaft, Universität Zürich with Jin-Ah Kim (research visitor 2014/2015) as convenor. Speakers included Nicola Spakowski (University of Freiburg), Max Peter Baumann (University of Würzburg), Jin-Ah Kim (Humboldt University, Berlin), Zhang Boyu (Central Conservatory of Music, Beijing), Keith Howard (SOAS, University of London), Rinko Fujita (University of Vienna) and Oliver Seibt (Goethe University, Frankfurt).

Outside Europe, the workshop *Musical Cultures under Relationships of Power: Eastern Europe and the Middle East* was held at the Hebrew University of Jerusalem on 25 and 26 October 2015. It was convened by Anna G. Piotrowska (University of Kraków) and Ruth HaCohen (The Hebrew University). The event was inaugurated by a welcome from Dr. Suzanne Werder (International Balzan Foundation “Prize”, Milan) and Prof. Gottfried Scholz (Balzan Prize Committee); the visit of these two representatives, which helped to intensify the interest in the Balzan Prize in Jerusalem, was much appreciated by the participants and the local audience. After an opening session with a dialogue talk by Ruth HaCohen and Edwin Seroussi (The Hebrew University, Jerusalem), sketching the general framework for discussing musical cultures under relations of power, the two-day event consisted of the following sessions: *Power, politics and musical legacy* chaired by Marina Ritzareva; *Revisiting ‘national’ in music* chaired by Alexander Rosenblatt; *East of Europe? Europe vis-a-vis the Middle East* chaired by Abigail Wood. Papers were delivered by Bennett Zon (Durham University), Valentina Sandu-Dediu (Bucharest University), Judit Frigyesi (Bar Ilan University), Nadeed Karkabi (Martin Buber Institute, The Hebrew University), Marina Frolova-Walker (Cambridge University), Martin Stokes (University of London King’s College); other discussants included Milena Boshikova (Institute of Art Studies, Sofia) and Avra Xepapadakou (University of Crete). The workshop concluded with a round table entitled *‘Insiders’ and/or ‘Outsiders’ in the history of music in Eastern Europe and the Middle East*, a general discussion, chaired and introduced by Anna G. Piotrowska, and a conclusion by Reinhard Strohm.

On 22 and 23 January 2016, a workshop *Towards a global history of martial and military music: Comparative perspectives for the early and pre-modern period* was held at the Institut für Musikwissenschaft, Universität Wien, with Morag Josephine Grant (Berlin) as convenor. The other speakers were Ralph Martin Jäger (Universität Münster), Nina Reuther (Konstanz), Vivien Estelle Williams (University of Glasgow), Bruce Gleason (University of St. Thomas, Minnesota/USA), Keith Howard (SOAS, University of London) and Silke Wenzel (Hochschule für Musik und Theater, Hamburg). The



workshop opened up a remarkable narrative of intercontinental parallels and relations between ceremonial and martial music-making already in early modern times.

*Places of Interaction: Histories of Music and Dance in India, Africa, and South-East Asia* was held at the British Academy in London on 16 and 17 June 2016, with convenors Margaret Walker (Queen's University, Kingston, Canada), James L. Mitchell (Khon Kean University, Thailand) and Reinhard Strohm. Keynote speakers were Katherine Butler Schofield (King's College, University of London) and Anna Mari Buisse Berger (University of California, Davis). Speakers included James Mitchell, Rainer Lotz, James Kirby (University of Edinburgh), Margaret Walker, Tiziana Leucci (CNRS, France), Ann David (University of Roehampton, London), Nalini Ghuman (Mills College, Oakland), Gerhard Kubik (University of Klagenfurt and C. J. Jung Institut, Zurich), Barbara Titus (University of Amsterdam and 2016 Balzan Research Visitor), Luis Velasco-Puffleau (University of Salzburg and 2016 Balzan Research Visitor), Andrée Grau (University of Roehampton, London), Judit Frigyesi (Bar Ilan University, Israel), Sen Suddhaseel (University Kolkata, India).

In 2016, *Eastern Mediterranean and Western Asian Music, Ancient and Modern*, a workshop on medieval and more recent middle Eastern musical life, is scheduled for 4-6 November 2016 at the Faculty of Music, Oxford University, with Gabriela Currie, Lisa Nielson and Avra Xepapadaku presiding. A conference entitled *Global Bach: Media Systems and Politics* is planned for the spring of 2017 in Berlin, with Christina Richter-Ibañez and Andrea F. Bohlman presiding.

Marie-Alice Frappat is the research coordinator for London and Oxford; Angharad Gabriel-Zamastil for all others.

Full details on individual workshops and conferences can be found at the following websites:

<http://www.kcl.ac.uk/artshums/depts/music/events/Balzan2015.pdf>;

<http://www.music.ox.ac.uk/assets/Conference-Programme.pdf>;

<http://mcr.wadham.ox.ac.uk/wp-content/uploads/2015/10/Musical-cultures-under-relationships-of-power-Eastern-Europe-and-the-Middle-East.pdf>

[https://musikwissenschaft.univie.ac.at/fileadmin/user\\_upload/inst\\_musikwissenschaft/2016\\_Diverses/grant\\_workshop\\_flyer\\_online\\_1.pdf](https://musikwissenschaft.univie.ac.at/fileadmin/user_upload/inst_musikwissenschaft/2016_Diverses/grant_workshop_flyer_online_1.pdf)