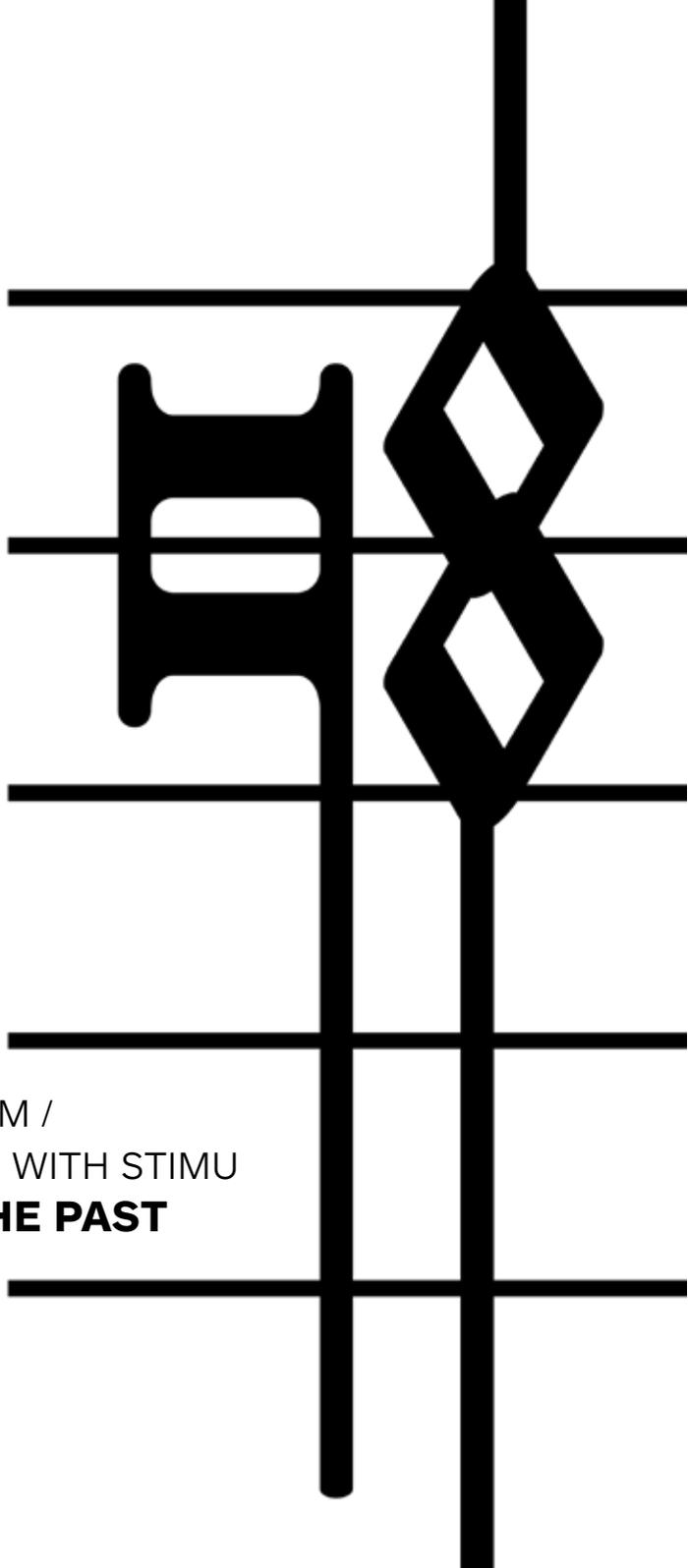


FESTIVAL
**OUDE
MUZIEK**
UTRECHT

KVNM SYMPOSIUM /
IN COOPERATION WITH STIMU
EDITING THE PAST



Thursday 30 August

9.15hrs / TivoliVredenburg, Club Nine

Friday 31 August

9.15hrs / TivoliVredenburg, Club Nine

KVNM SYMPOSIUM / WITH STIMU

EDITING THE PAST

Curators: Marnix van Berchum, Ita Hijmans and Petra van Langen

Language: English

The editing and performing of early music are inextricably linked. In the last 150 years both music editing and performance practice have evolved considerably – not the least by the available digital possibilities. The 150th anniversary of the Royal Society for Music History of the Netherlands (KVNM), the oldest musicological society in the world, is the perfect occasion to discuss and revitalise the tense interaction between performers and editors. In search of the edition of the future, scholars and musicians will explore the paper, digital and sounding edition.

The KVNM, the STIMU and the Utrecht Early Music Festival jointly present a symposium where the similarities and tensions between editing and performing are discussed. Besides editions of the works of 'festival composer' Josquin Desprez, (digital) edition-projects of among others Machaut, Beethoven and Chopin will be presented. Detours into the fields of literary and critical film editing provide an interdisciplinary context to music editions. Each session closes with a panel discussion in which musicians and scholars speak about the curses and blessings of editions – either on paper, digital or in sound.



TH 30 AUGUST / TIVOLIVREDENBURG, CLUB NINE

Chair: Marnix van Berchum

OPENING

9.15 Festival director **Xavier Vandamme**: Welcome

9.30-10.15 **Karl Kügle**: Opening keynote. The (K)VNM and musical editions:
A critical look back (and forward)

SESSION I / TOWARDS A NEW DIGITAL WORLD

10.30-11.10 **Jacques Boogaart & Uri Smilansky**: Editing Machaut's music
afresh: from concept to user

11.15-11.35 **Joachim Veit**: The future role of digital editions in the context of
performance practice of the 18th and 19th century

11.40-12.00 **John Rink**: Performing the Chopin Variorum

12.00-12.30 Panel discussion and questions: 'Towards a new digital world'
*With Jacques Boogaart, Karl Kügle, John Rink, Uri Smilansky
and Joachim Veit*

KEYNOTE I

13.15-14.00 **Johan Oosterman**: Why not hum or repeat the words? Editing texts
that are meant to be sung

SESSION II / PERFORMERS AND EDITIONS

14.00-14.20 **Floris Schuiling**: Is notation musical?

14.25-14.45 **Kate Bennett Wadsworth**: From theory to practice and back again:
editing and recording the Brahms cello sonatas

15.00-15.20 **Douglas Woodfull-Harris**: Signs and symbols, scholarly critical
editions: digging deeper, looking for light

15.25-15.45 **Peter Van Heyghen**: Between blessing and curse: The place of
modern editions in a musician's quest for artistic integrity and
independence

15.45-16.30 Panel discussion and questions: 'Performers and editions'
*With Johan Oosterman, Floris Schuiling, Uri Smilansky, Peter Van
Heyghen, Kate Bennett Wadsworth and Douglas Woodfull-Harris*

FRI 31 AUGUST / TIVOLIVREDENBURG, CLUB NINE

Chair: Floris Schuiling

KEYNOTE II

9.15-10.00 **Christian Olesen:** Phil(m)ology and critical editions of film – Past and current practices

SESSION III / EDITING JOSQUIN

10.15-10.35 **Petra van Langen:** The first Josquin Edition delivered by Albert Smijers

10.40-11.00 **Eric Jas:** The New Josquin Edition: interpreting the sources

11.05-11.25 **Marnix van Berchum:** The future is now – editing Josquin in a digital world

11.30-11.50 **Stratton Bull:** Josquin straight from the source

11.50-12.30 Panel discussion and questions: 'Editing Josquin'
With Marnix van Berchum, Stratton Bull, Lenka Hlávková, Eric Jas and Petra van Langen

KEYNOTE III

13.15-14.00 **Lenka Hlávková:** Editing music and/or editing contexts? Ars nova music in Bohemian sources around 1500

SESSION IV / PERFORMANCE AS EDITION

14.00-14.20 **Hans Fidom:** Editing the past: the problem with organs

14.25-15.00 **Ian Harrison & members of Les haulz et les bas:** How sacred are the notes? On the meaning and use of music notation in the middle ages and early renaissance

15.25-15.45 **Stefan Morent:** The digital future of early music – editing and performing

15.45-16.30 Panel discussion and questions: 'The future of editions and performance'
With Rebekah Ahrendt, Hans Fidom, Andrea Friggi, Ian Harrison, Stefan Morent and Christian Olesen

CLOSING REMARKS

Ulrike Hascher-Burger, chair of the KVNMM

ABSTRACTS

OPENING KEYNOTE

Karl Kügle (Utrecht University / University of Oxford)

The (K)VNM and musical editions: a critical look back (and forward)

The worldwide impact of the (K)VNM – and much of its international reputation – rests to a large extent on its sponsorship of musical editions. What were the (stated) scholarly objectives and what were the (implicit) ideologies behind these projects? Where did they succeed, where did they fail? In the scholarly climate of today, what might be viable positions vis-à-vis such long-term projects as editions, dedicated to basic research? Will innovative conceptions of humanities research (such as citizens’ humanities or post-humanities) be able to offer sustainable perspectives in future? This lecture will attempt to answer some of these questions.

SESSION I / TOWARDS A NEW DIGITAL WORLD

Jacques Boogaart (University of Amsterdam) & Uri Smilansky (University of Exeter / King’s College London)

Editing Machaut’s music afresh: from concept to user

Machaut’s works were edited according to scientific standards already over a century ago, his narrative and lyrical literary oeuvre by Hoepffner and Chichmaref and his musical works by Ludwig; others followed since. Why then, a new complete edition? We shall discuss some of the most important points and problems at the musical side of this vast project. Some vital changes are foreseeable, and will no doubt outdate also our own effort at some point in the future. These involve the cumulative growth in scholarly understanding of source materials, style, and text-music relationships. Other changes in the wider cultural, educational, economic and technological environment are harder to pre-empt, but are no less influential in shaping new editions. We hope our awareness of these issues will allow us to achieve a reliable and inspiring edition, befitting our intellectual and temporal space. Beyond Machaut, they surely have a resonance within the wider editing and musical scenes.

Joachim Veit (University of Paderborn / Hochschule für Musik Detmold)

The future role of digital editions in the context of performance practice of the 18th and 19th century

Digital editions of music are in a very early state of development – at least concerning music from the 18th/19th century. So it is really difficult to assess their future influence on performance practice. Nevertheless: the feedback of musicians on digital tools, e.g. during the Detmold ‘masterwork’-courses devoted to compositions by Weber in the recent past, stimulates the scholar’s fantasies. And the possibilities shown by projects like *Freischütz Digital* and *Beethovens Werkstatt* clearly demonstrate the necessity of a shift of conception for our editions. There will be a new focus on literacy and on the interpretation of details in the music manuscripts, resulting in changing conditions for printed music. The lecture will concentrate on aspects of the new ‘handling’ of music in digital surroundings and illustrate the changes using some practical examples.

John Rink (University of Cambridge)

Performing the Chopin Variorum

The *Online Chopin Variorum Edition* presents ca. 8.000 digital images of primary source materials for a wide range of compositions by Fryderyk Chopin. One of the project’s aims has been to challenge the assumptions surrounding conventional music editions and to redefine the ways in which such editions might be used by scholars and performers alike. At present, OCVE offers a virtual edition: users are given tools to consult and compare the available sources in order to construct an understanding of the music’s creative history in what amounts to intertextual, interstitial reading. That understanding, rather than an emergent text, is the basis of the ‘edition’ alluded to in the project’s title. OCVE now aims to offer a more interactive resource allowing users to combine elements from disparate sources and thereby to create composite editions of their own for the sake of performance. This presentation demonstrates the current project before sketching future possibilities.

KEYNOTE I

Johan Oosterman (Radboud University Nijmegen)

Why not hum or repeat the words? Editing texts that are meant to be sung

As a literary historian I was involved in several editions of songbooks. This confronted me with different practices among philologists and musicologists. Their aims while editing songs differ significantly. The situation became even more ‘confusing’ while working together with musicians. Philological acribi

often doesn't work when you have to perform a song. In the end the confrontation with different cultures learned me a lot and turned out to be fruitful for editorial practices.

SESSION II / PERFORMERS AND EDITIONS

Floris Schuiling (Utrecht University)

Is notation musical?

In the various arguments for a more diverse, social and ethical musicology that have been made in the past 30 years, a central contention has been that the score is not the music. Yet the ubiquity and diversity of notational practices in music suggest that notation is a significant part of human beings' musicking behavior. In this lecture, I argue for an understanding of notation's musicality not in terms of its representation of musical structures, but of its mediation of the social and creative agency of musicians. Rather than detracting from musical reality, I suggest that notation composes musical cultures. Presenting a range of examples from different musical cultures and historical periods, I propose a definition of notations as interfaces for imagining virtual musical relations.

Kate Bennett Wadsworth (University of Leeds)

From theory to practice and back again: editing and recording the Brahms cello sonatas

In 2015, I collaborated with Clive Brown and Neal Peres da Costa on a historically enriched edition of the Brahms Cello Sonatas for Bärenreiter. For each edition, we prepared two cello parts: one traditional Urtext copy and one which collated bowings and fingerings drawn from performing editions and personal annotations by cellists who had worked with Brahms. We underpinned these (often surprising) annotations with a bar-by-bar performing practice commentary drawn from treatises, memoirs, concert reviews, and early recordings connected with Brahms and his musical circle. The experience had such a profound effect on my playing that I decided to record the sonatas myself two years later, along with my duo partner, Yi-heng Yang. This presentation traces the challenges we encountered as we worked to put the advice from my own edition into practice, and the fresh research questions that emerged from these challenges.

Douglas Woodfull-Harris (Bärenreiter-Verlag Kassel)

Signs and symbols, scholarly critical editions: digging deeper, looking for light

Urtext editions of music are firmly rooted in nearly every area of modern performance, their textual readings, based on all known sources offer perform-

ers a reliable basis for an informed interpretation. But do they really? Renewed scrutiny of the primary sources to works by Mozart, Beethoven, Schumann and even Debussy has shed light on several overlooked or misunderstood signs and symbols relevant for an ‘informed interpretation’ thus questioning some of our ‘performance practices’. The present talk delves into a notational anomaly found in Mozart’s Violin Concerto K 216, but also implemented by Paganini and even Debussy.

Peter Van Heyghen (Conservatories of Amsterdam, Brussels and The Hague)

Between blessing and curse: the place of modern editions in a musician’s quest for artistic integrity and independence

In an ideal world it would make perfect sense for historically informed performers to only use the same type of notation musicians read from in the past, since the format and the contents of these historical documents show, for example, how musicians were positioned, how they coordinated their rehearsals and performances, to what extent they relied on hearing rather than on sight, and in what degree they personally contributed to the artistic creative process from composer to audience. However, the requirements of modern music life with its concert productions and CD recordings often create challenges and impediments to such an idealism, and this is where modern editions do repeatedly prove their usefulness; that is, insofar as one is capable of avoiding the many dangers and pitfalls... The present paper offers an account of the author’s personal experiences with modern critical and no so critical editions of mainly late-17th and 18th-century music.

KEYNOTE II

Christian Olesen (University of Amsterdam)

Phil(m)ology and critical editions of film – past and current practices

My presentation discusses the emergence of methodologies for making critical editions of films in film and media studies focussing on past and present research practices. In particular, I will focus on how the laser-disc, CD-Rom and DVD developed into a philological research format for media historians at a juncture of quantitative style analysis, scientific visualisation and (film) restoration theory. My presentation reflects on projects from the past twenty years – such as Cine-Discs, Hyperkino and Digital Formalism – while also considering examples from my current research in the project *MIMEHIST: Annotating EYE’s Jean Desmet Collection* (2017-2018).

Petra van Langen (independent scholar)

The first Josquin Edition delivered by Albert Smijers

In 1919 Albert Smijers (1888-1957) joined the board of the Society for Music History of The Netherlands (VNM). Just two years earlier he had completed his PhD with Guido Adler in Vienna with a dissertation about the Flemish composer Carolus Luython (1557-1620). He was welcomed by his fellow-board members as the first Dutch musicologist who could take care of an edition. Until that moment the VNM had to rely on foreign, especially German, musicologists for this work. Smijers was assigned the task to deliver the complete works of Josquin Desprez. It proved to be his lifework which he unfortunately couldn't complete due to other obligations such as, from 1930 onwards, his professorship at the University of Utrecht. When he died he had produced 44 volumes. After his death another eleven volumes were published.

Eric Jas (Utrecht University)

The New Josquin Edition: interpreting the sources

When the final volume of Albert Smijers' edition of the *Werken van Josquin des Prés* was finally published in 1969, preparations were already being made for an entirely new edition of Josquin's music. This paper will explain why such a new edition was deemed necessary. After a short historical introduction, the paper will concentrate on one of the central issues of the *New Josquin Edition*: the evaluation and interpretation of the transmission of Josquin's music. In doing so, the paper will also address the matter of available online source materials and digital editions.

Marnix van Berchum (Utrecht University / Huygens ING)

The future is now – editing Josquin in a digital world

The music of Josquin Desprez has been edited by many, in many shapes and forms. In the last century, two full *opera omnia* series are published in printed form, but also in the digital world his music found a place. This paper will present and assess existing, digital editions of the music of Josquin, like the Josquin Research Project and 'The Other Josquin' of the CMME Project. It explores the opportunities and challenges of these digital editions, dealing with issues of flexibility, choice and contextuality. Central question which will be addressed is how these digital initiatives add to our knowledge of Josquin's music itself and to the editing of it.

Stratton Bull (Cappella Pratensis / Alamire Foundation)

Josquin straight from the source

In her 1994 article, 'Editing Early Music: The Dilemma of Translation', Margaret Bent addressed the inability of editions of late-medieval music to reflect all the subtleties of the original. She concluded that the source should be seen as the only true Urtext, while the transcription is at best a translation. One underlying assumption was that if performers truly wish to engage with the composition, they should learn its original language and work straight from the source. After almost 25 years, during which we have seen an explosion in the quality and quantity of performances of Josquin and his contemporaries, as well as a digital revolution that has made the sources readily available, this presentation assesses where we stand and what options lie before us.

KEYNOTE III

Lenka Hlávková (Charles University Prague)

Editing music and/or editing contexts? Ars nova music in Bohemian sources around 1500

The Prague University was an important and lively centre of musical life around 1400. Unfortunately, there are only few local sources of polyphony from that time preserved until today. On the other hand, the contemporary Central European musical treatises testify what music was well known and performed within the intellectual circles there. Some of compositions mentioned in the treatises are to be found within the corpus of retrospective repertory transmitted in the Bohemian Utraquist songbooks from ca 1470 onwards. Editing and reconstructing medieval music from later sources, require a clear decision of the editor. Do we want to edit ars nova music as it was known and performed around 1500? Or do we want to go back to a hypothetical original form corresponding with the experience of musicians around 1400? The paper will be illustrated by several music examples showing different possibilities of reading the same musical text.

SESSION IV / PERFORMANCE AS EDITION

Hans Fidom (VU University Amsterdam / Orgelpark)

Editing the past: the problem with organs

In March 2018, the new Utopa Baroque organ at the Orgelpark was inaugurated. It is a so-called 'hyperorgan', connecting the realms of historically informed/ inspired performance practices and of contemporary ones. Thus, it offers ample

opportunities to musically ‘edit’ the past: whereas its mechanical tracker action invites to try and re-enact baroque ways of making music, its digital action allows controlling the wind-flow to the pipes to a previously unthinkable high level. This means that the problem of organs is celebrated stronger than ever by the Utopa Baroque Organ, namely that each organ is a highly individual instrument, having its own sound ‘world’: hyper organs such as these allow organists to upgrade their music(king) by finally enabling them to reveal and use the dynamic character of organ pipes – basically comparable to recorders and clarinets –, thus lending the sound material a malleability Bach could only dream of. Or should we consider that a way too romantic thought?

Ian Harrison (Schola Cantorum Basiliensis) & members of Les haulz et les bas

How sacred are the notes? On the meaning and use of music notation in the middle ages and early renaissance

This talk examines a few repertoires from the middle ages and renaissance and asks the question, how sacred are the notes? To what extent have we a moral or musical obligation to play ‘the original’? To what extent do the surviving notes in manuscripts and early prints represent the wishes of the composer and how does this affect our relation to them as performers? To what extent is the performer part of the compositional process of a piece of music?

Stefan Morent (University of Tübingen)

The digital future of early music – editing and performing

This talk will discuss some of the increasing activities in the field of digital musicology. If the focus will be on early music prior to 1600 this doesn’t mean that the questions and methods presented here can’t be applied to other periods or to musicology in general. However early music and early music performance seem to profit in a special way in particular in the fields of notation history, transmission of manuscripts and performance practice. The talk will give a survey of various projects, approaches and techniques developed in recent years or still under development in the fields of music encoding and visualization, digital editing, reconstruction of manuscripts and libraries, of melodies and parts, of virtual sound spaces and historical tuning and how this will open up new horizons for the editing and performance of early music.

BIOGRAPHIES

Marnix van Berchum studied Musicology at Utrecht University. He has a wide range of experience in projects related to ‘digital musicology’. In his PhD research he applies the concepts and methods of network theory on the dissemination of music in the sixteenth century. Marnix is Associate Director of the CMME Project (Computerized Mensural Music Editing, www.cmme.org).

Jacques Boogaart has taught historical musicology at the Universities of Utrecht and Amsterdam. He has published extensively on the interpretation of Machaut’s musical works. In 2018 appeared his edition of Machaut’s motets, as volume 9 of *Guillaume de Machaut: The Complete Poetry and Music, Kalamazoo: Medieval Institute Publications* (Western Michigan University).

Stratton Bull is Artistic Director of the vocal ensemble Cappella Pratensis. He has sung with the group since 1988, leading to a special interest in the performance of polyphony from original sources. Stratton Bull is also staff member at the Alamire Foundation, International Centre for the Study of Music in the Low Countries (University of Leuven, Belgium).

Hans Fidom holds the Chair Organ Studies at VU University Amsterdam, is leader of the Orgelpark Research Program, Organ Expert, and Organist. Organ Studies / Orgelpark Research focus on the implications of making music on 21st century hyper organs, by developing new forms of artistic research and by inter-relating disciplines such as Sound Studies, Musicology, and Technology Studies.

Lenka Hlávková is senior lecturer at the Charles University in Prague, principal investigator of the *JRP HERA Sound Memories* (Prague team), organiser of the Medieval and Renaissance Music Conference 2017 in Prague. Lenka’s research focuses on the musical culture of the late-medieval Central Europe, recent publication (with Paweł Gancarczyk, Warsaw) in TVNM 2017.

Les haulz et let bas & Ian Harrison

Les haulz et let bas is one of Europe’s most active alta capella ensemble, basing their performances on research and practical experience in the field of medieval and renaissance wind music. Ian Harrison teaches shawm and medieval ensemble music at the Schola Cantorum Basiliensis.

Eric Jas is Lecturer in the Department of Musicology at Utrecht University. His main field of research is Franco Flemish music of the 15th and 16th centuries. Among his publications are two volumes of the *New Obrecht Edition* and an edition of the collected works of Jheronimus Vinders. He is a member of the edito-

rial board of the *New Josquin Edition* and the general editor of the *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*.

Karl Kügle is a Senior Research Fellow of Wadham College, University of Oxford, and Professor in the History of Music before 1800 at Utrecht University. A former President of the KVNМ (2009-2014), he currently directs the ERC-funded MALMECC project (malmecc.eu) at Oxford, and the HERA-funded project *Sound Memories* (soundme.eu) at Utrecht.

Stefan Morent studied musicology and computer science at Tübingen, recorder with Kees Boeke and medieval music with Andrea von Ramm and Sterling Jones. PhD, Habilitation at Tübingen, teaches as professor of musicology at Tübingen University. Research interests: Medieval Music and Performance practice, Sacred Sound, Music in 19th c. France, Digital Musicology.

Petra van Langen studied recorder at the Utrecht Conservatory and musicology and cultural history of the twentieth century at the Utrecht University. In 2014 she completed her PhD on Catholic musicians and the confessionalization of Dutch musical life between 1850 and 1948 at the Radboud University Nijmegen. She is board secretary of the Royal Society for Music History of the Netherlands (kvnм.nl) and journal manager of the *European Journal of Life Writing* (ejlw.eu). As an independent scholar Petra published articles in national and international journals and presented papers on musicological, historical and biographical conferences. Her fields of interest are music history, biography, gender studies, catholic music culture and the history of scholarship, in particular musicology. She is currently preparing a biography on Albert Smijers, the first Dutch professor in musicology. In the fall of 2017 she published a history of the Catholic Society for Conductors and Organists on occasion of its centennial.

Christian Olesen is a Postdoctoral Researcher in the project *The Sensory Moving Image Archive* (University of Amsterdam, 2017-2019). He is also Principal Investigator in the NWO-funded project *MIMEHIST: Annotating EYE's Jean Desmet Collection* (2017-2018) and has in the academic year 2017-2018 been invited by the EYE Filmmuseum as scholar-in-residence.

Johan Oosterman is professor of Medieval and Early medieval literature at Radboud University. He is one of the editors of the *Repertorium of Dutch Songs before 1600* and of the *Antwerp Songbook of 1544*. He is guest curator of *I, Mary of Guelders* in Museum Het Valkhof Nijmegen.

John Rink is Professor of Musical Performance Studies and Director of Cambridge Digital Humanities at Cambridge University. He works in the fields of

Chopin studies, performance studies, music analysis, and digital musicology. He led the projects at Chopin Online (www.chopinonline.ac.uk) and the AHRC Research Centre for Musical Performance as Creative Practice.

Floris Schuiling specializes in the role of material culture and technology in musical creativity. He is currently pursuing an NWO-funded project on Notation Cultures at Utrecht University. This project places music notation at the intersection of material culture and creative practice, comparing its role in performance across different musical practices.

Uri Smilansky is an active performer and researcher of Medieval and Renaissance music. He studied at the Schola Cantorum Basiliensis and completed his PhD under Yolanda Plumley and Giuliano Di Bacco at the University of Exeter, where he joined the Machaut Edition project as a Postdoctoral Fellow. Currently teaches at King's College London.

Peter Van Heyghen specializes in the historically informed performance practice of music between roughly 1500 and 1800. He performs worldwide as a recorder player, singer and conductor and holds teaching positions at the Royal Conservatories of Brussels and The Hague and the conservatory of Amsterdam.

Joachim Veit, honorary professor at the University of Paderborn and the Hochschule für Musik Detmold, is chief editor of the Complete Edition of Carl Maria von Weber's works and together with Bernhard R. Appel manages the project 'Beethovens Werkstatt'. Since 2014 he coordinates the Center for Music – Edition – Media (ZenMEM).

Kate Bennett Wadsworth is a cellist devoted to historical performance of all periods, with a special research interest in 19th-century performance practice. Her recording of the Brahms cello sonatas with pianist Yi-heng Yang will be released on the Deux-Elles label in November 2018.

Douglas Woodfull-Harris, born in New York City, studied music in New York and Los Angeles. Since 1991 he is a commissioning editor for scholarly critical editions at Bärenreiter. Recent projects of scholarly critical editions include works by Beethoven, Mendelssohn, Brahms, Paganini, Elgar. He has edited a volume of Schubert Symphonies in the *New Schubert Edition*, several works by Ravel, Debussy, Franck and Glazunov, and in 2000 received the German Music Publisher Award for his co-editing a critical edition of J.S. Bach's six Suites for Violoncello Solo.

About the KVNM

The Royal Society for Music History of The Netherlands (KVNM) was founded in 1868 under the name 'Vereeniging voor Nederlandsche Muziekgeschiedenis' (Society for Music History of The Netherlands). The designation 'Koninklijk' (Royal) was granted in 1994. The society promotes research into music of The Netherlands and the Low Countries. Besides being the professional association of musicologists in The Netherlands, the KVNM publishes sheet music, books and the TVNM journal.

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