

## ABSTRACTS: MUSICOLOGY IN THE AGE OF (POST)GLOBALIZATION: THE BARRY S. BROOK CENTENNIAL CONFERENCE

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**Lisbeth Ahlgren Jensen** (Independent Scholar, Copenhagen), *Hortense Panum in Search of Missing Links: A Danish Musicologist with a Global View*

Unlike her male colleagues, Hortense Panum (1856–1933) did not have a nationalistic agenda, but a global one. She claimed that the early history of string instruments renders itself in two separates: one focused on instruments in the Middle East in antiquity, the other rooted in North Western Europe around the eighth century CE. Panum refused to accept that instruments had occurred at random in two distinct times and places, and in a Darwinian inspired way she decided to find the missing links between these two seemingly unrelated parts of string instruments' history.

As few instruments or fragments of instruments had been preserved, her

research relied on iconographic and literary sources. Since she worked in a pre-RIDM and pre-RILM era, it difficult to locate sources and literature, and she had to visit many libraries and collections in European countries to gather material. With the outbreak of World War I, communication and travel became more difficult, and the publication of her research was delayed for some time. *Middelalderens strenginstrumenter og deres forløvøbere I oldtiden* was published in three volumes over a period of 16 years (1915, 1928, 1931); an English translation appeared in 1939 (R/1970). The long publication process meant that Panum also had to consider newly published literature on the subject, which gave her an opportunity to enter into dialogue with colleagues who held different opinions, among them Curt Sachs and Francis Galpin. Despite shortcomings, Panum's opus presents an impressive amount of images depicting stringed instrument of the Middle Ages, and the section on specific Nordic instruments is a particularly pioneering work.

**Paula Andrade Callegari** (Universidade Federal de Uberlândia), *GReCo's Rhetorical Decorum*

An important characteristic of the Renaissance is the rediscovery and imitation of models from antiquity and the use of rhetoric as a basis for learning to develop eloquence in communication. Many musicological studies attest to the use of rhetoric during the sixteenth century as a guide for musical composition. The central principle of all rhetoric is decorum, which is concerned with the capacity to evaluate the circumstances that create the proper balance between "what is to be said" with "how it is to be said," or, in the case of oratory, finding equilibrium between the subject matter and words. This paper argues that, although music has no concrete meaning as opposed to spoken language, rationalizing contents and forms that are going to be expressed through sound require adapting our rhetorical choices of action. In this sense, efforts have been made since the sixteenth century to apply principles and strategies derived from rhetoric in music. If the pragmatic side of rhetoric was applied in building musical discourses, the education of the orator could also have been a concern in the education of the musician. In this case, the performer, besides his role as a music orator, in which he needs to create a balanced discourse, had to develop social and ethical properties as well. The repertoire prepared at GReCo, being mostly polyphonic, does not have a hierarchical division between the voices. The ongoing research at GReCo is inherently social in which the collective learning processes are plural and decisions are made within the community. We think of this approach not only as a way of building a holistic decorum but also as a manner to cultivate good qualities of performers that would eventually become virtuous persons to help build a better world.

**Antonio Baldassarre** (Hochschule Luzern), *History, Memory, and Identity: "Ostalgia" in Germany*

a drastic change in the reception of Debussy's music in China. Years of condemnation were now succeeded by a new and freely expressed veneration. Indeed, the reception history of Debussy in China is dramatic, reflective of the socio-political and no less dramatic changes, from practicing Marxism to communist capitalism.

**Fábio Cury** (Universidade de São Paulo), *GReCo's Socio-Political Stand in the Emergence of a New Musical Thought*

The idea that the government should reduce its responsibility as a sponsor of culture and the arts has been spread worldwide. Since the business community has been usually supporting projects and events that bring a direct and immediate publicity and institutional return, this policy has led to disastrous results in Brazil. The growth of classical music audiences, music education projects, and dissemination of the traditional or contemporary repertoires are goals that lie outside the scope of private funding. Besides overcoming the vulnerability and instability that result from their political and economic situation, emerging countries also struggle with the usual practice of trying to follow, with remarkable delay, imported models that can no longer be inserted with adequacy in their socio-cultural reality. It is in this context that the Research Group on Renaissance and Contemporary Music (GReCo) emerged as an innovative initiative that embraces research, performance, and education. The project concentrates the efforts of a group of professors, researchers, undergraduate and graduate students, in the rediscovery of the Renaissance repertoire, its conception and philosophy, and its interaction with current musical production. As the peculiarities of the period instruments are being mastered, the performers are being trained in the reading of music facsimiles and, gradually, are becoming aware of the strong association between instrumental phrasing and the prosody of voices and rhetoric. GReCo has already reached national acknowledgement as a performing ensemble in a very short time. Within the Brazilian context, part of the Renaissance repertoire itself would suffice to bestow great novelty to the project. However, the purpose of the group is broader. It aims to transport the concepts of Renaissance music into the construction of new contemporary repertoire especially composed for historical instruments. A repertoire which could create a modern sense of rhetorical decorum.