



Koninklijke Vereniging
voor Nederlandse
Muziekgeschiedenis

KVNM Spring Symposium 'Music and Migration to/from the Low Countries' - Utrecht Conservatoire - 9 March 2024

Programme

Welcome: Désirée Staverman

Session 1, chair: Maria Zwartbol

13.00 Augusta Campagne: 'Music Printing innovations in Rome around 1600: Simone Verovio and his network of co-immigrants from the Low Countries'

13.20 Ana López Suero: 'Pierre Phalèse's printing press and musical transfers in the Hispano-Flemish world'

13.40 discussion

Session 2, chair: Mimi Mitchell

14.00 Jan Dewilde: 'Ireland: the land of Belgian organists'. De migratie van Vlaamse organisten, beiaardiers en componisten naar Ierland (1860-1960)'

14.20 Eoin Kearns: 'On Identity and Intercultural Exchange: Surveying the Irish Traditional Musical Community of the Netherlands'

14.40 discussion

15.00 coffee and tea break

Session 3, chair: Annelies Andries

15.20 Jun Kai Pow: 'Decolonizing Musical Heritage: Migration, Kinship and Memory of Indo-Dutch Musicians in the Eindhoven Suburbs' (Lecture and Film)

15.50 Aimée George and Floris Schuiling: 'The Netherlands Anti-Apartheid Movement, South-African jazz, and the politics of improvised music'

16.10 discussion

16.20 Margriet van der Waal and Esther Marie Pauw 'Six Genevan psalms and their sonic multivalencies in a contemporary South African music curation'

- short introduction

- film presentation

- podium talk with Margriet van der Waal and Esther Marie Pauw

17.00 closing

ABSTRACTS

Augusta Campagne

Music Printing innovations in Rome around 1600: Simone Verovio and his network of co-immigrants from the Low Countries

Simone Verovio arrived in Rome from 's-Hertogenbosch in 1575. He was active as a writing master in the Vatican and was the first to use copperplate engraving for mensural music on a larger scale. This printing technique enabled him to print music in mensural notation in choir book layout, along with intabulations for the lute and harpsichord on a single opening. Verovio was also the first to publish works for one to three voices, including a harpsichord intabulation in score. This paper demonstrates the significance of Verovio's network of immigrants from the Low Countries in the development of the music-printing techniques. Verovio lived and worked in the Parione district, which housed numerous printing and engraving workshops. Most of his known associates were from the Low Countries, Martin van Buyten, Nicolaes van Aelst, and Cristoforo Bianco, all renowned engravers and sellers of figurative art. Besides noteworthy publications, such as the Toccatas by Claudio Merulo and the Madrigali by Luzzasco Luzzaschi, Verovio's published music mainly consists of canzonettas by the most famous Roman composers of his time, but also features music by his lesser-known compatriots, such as Iacobo Peetrino and Rinaldo del Mel. In conclusion, Verovio's publications and his innovations in music printing were heavily reliant on his network of fellow immigrants from the Low Countries.

Ana López Suero (Universidad de Valladolid / KU Leuven)

Pierre Phalèse's printing press and musical transfers in the Hispano-Flemish world

In the 16th and 17th centuries, the Phalèse family printing press was one of the most productive European workshops for the production of musical works. Based first in Louvain and then in Antwerp, Pierre Phalèse I and his descendants were responsible for printing numerous polyphonic works by Flemish, Italian, English and German composers of the time. Although the workshop was at its height during the so-called Spanish period in the Netherlands, the presence of works by Spanish composers in the Phalèse catalogue is almost anecdotal. However, the importance of two of them in the Hispanic polyphonic repertoire makes us reflect on the role played by this family of printers in the transmission of music between Spain and the Spanish Netherlands. One of these works is the *Parnaso español de madrigales y villancicos* (Antwerp: Pierre Phalèse, 1614) by Pedro Ruimonte. The study of its contents and the context in which it was published allows us to broaden our knowledge of the spread of the villancico and other genres of Spanish song in the Low Countries. By studying other works printed in Phalèse's workshop during the Spanish period and their contexts, we also find links between English and Flemish composers and Hispano-Flemish institutions that have not received the attention they really deserve. The analysis of the dedications and documentation from Spanish and Flemish archives shows that these musicians, in many cases closely linked to the Society of Jesus, played a fundamental role in the transmission of music between the Netherlands and Spain.

Jan Dewilde (Coördinator Studiecentrum voor Vlaamse Muziek Bibliothecaris Koninklijk Conservatorium Antwerpen)

'Ireland: the land of Belgian organists'. De migratie van Vlaamse organisten, beiaardiers en componisten naar Ierland (1860-1960)

Op het einde van de negentiende eeuw en in de eerste decennia van de twintigste eeuw leefde in sommige Vlaamse katholieke milieus sterk het idee dat het katholieke Vlaanderen en het katholieke Ierland religieus én politiek sterk verwant zijn, verbonden als ze waren door hun gemeenschappelijk geloof en door een zelfde strijd voor culturele en politieke autonomie. Als gevolg van de Roman Catholic Relief Act van 1829 voelde Ierland in de tweede helft van de negentiende eeuw een grote nood aan geschoolde kerkmuzikanten. De Ieren vonden die eerst in

Duitsland, maar al vlug steeds meer in Vlaanderen waar de in 1879 gestichte Ecole de Musique Religieuse (het 'Lemmensinstituut') uitstekende kerkmuzikanten afleverde die in het toenmalig arme Vlaanderen niet altijd werk vonden. De Vlaamse golf naar Ierland werd nog versterkt tijdens de Eerste Wereldoorlog die de banden tussen Vlaanderen en Ierland nog aanhaalde de door de groeiende internationale reputatie van het Lemmensinstituut. Na WO I migreerden dan ook tientallen jonge Vlaamse organisten, beiaardiers en organisten naar Ierland waar ze in vele gevallen decennia lang een sterke stempel op het (religieuze en burgerlijke) muziekleven drukten. De meesten bleven levenslang in Ierland wonen.

Op basis van recent archief- en bronnenonderzoek wordt nagaan welke actoren en welke mechanismen aan deze muzikale migratie ten grondslag lagen. Wat was de impact van de geëmigreerde musici op de kerkmuziek en het profane muziekleven in Ierland? En hoe werd hun rol gepercipieerd in Ierland én in Vlaanderen?

Eoin Kearns (Utrecht University)

On Identity and Intercultural Exchange: Surveying the Irish Traditional Musical Community of the Netherlands

Scholars of Irish traditional music and ethnomusicologists have frequently examined the function of musical communities through the lens of identity within a particular cultural homeland. However, in an increasingly interconnected, postcolonial world, a singular identifier has become more difficult to confer to traditional music communities. Furthermore, the increased movement across cultural borders can overpower any particular cultural core, preferring instead a concept of multiple identities that extend beyond a specific space. Mark Slobin (1993) adopts the term 'affinity interculture' as a means to describe the migration of a musical tradition across nation-state lines to non-diasporic communities of practitioners where the music is not present in the heritage or cultural ethos of a nation. However, the complex musical and social codes that have developed in these communities have received little scholarly attention. This paper addresses this through exploring the development of the Irish traditional music community in the Netherlands. This community consists of a rich tapestry of Dutch practitioners, organisations, and locations dedicated to the production and consumption of Irish traditional music. Through a combination of interviews, surveys, and participatory research, I examine the unique aspects that have allowed for the creation of a Dutch community of Irish traditional musicians outside of cultural or diasporic borders. Furthermore, this research will recognise the challenges faced by this community regarding access to the genre, pedagogy, and performance opportunities. I argue that examining the Irish traditional music community of the Netherlands can shed light on the lesser researched development of intercultural music communities.

Jun Kai Pow (Forskare/Researcher Institutionen för Musikvetenskap Uppsala Universitet, Sverige)

Decolonizing Musical Heritage: Migration, Kinship and Memory of Indo-Dutch Musicians in the Eindhoven Suburbs (Lecture+Film)

The study of musical identity often centers on the production or patronage, overlooking the life experiences of the musicians themselves beyond the performance stage. There are however distinct motivations and circumstances that lead provincial musicians to join an exogenous musical ensemble even though current academic literature has observed homogeneity as one of the prominent characteristics in the constitution of different musical ensembles. In this film presentation, I am interested in the proponents of traditional heritage by a group of Indo-Dutch migrants in Eindhoven in the Netherlands. The backgrounds of these musicians are diverse, but they share a common history of being implicated with the colonial administration of the Dutch East Indies. Through forced migration and practical kinship, they bring about a vast amount of knowledge related to their culture and experiences. While Western and Latin American philosophy have focused on the epistemology of being-doing and feeling-thinking (*sentipensar*) respectively, I discover the prevalence of memory making and sharing among the Indo-Dutch

musicians. In order to ground my research, I am proposing the parallel methodology of “thick recollection” as a conceptual derivative from Clifford Geertz’s “thick description”. I will introduce the idea of herinneren based on the recollection of the musicians’ stories. Through this ethnomusicological film, I hope to provide substantial justification for the critical decolonization of musical heritage.

Aimée George and Floris Schuiling (Utrecht University)

The Netherlands Anti-Apartheid Movement, South-African jazz, and the politics of improvised music

This paper will provide insight into the integral role of the Netherlands Anti-Apartheid movement (AABN) in the migration and dissemination of popular South-African musics from the mid 1970s onward, with a focus on South African jazz. The importance of jazz in the local and international resistance against apartheid has been documented extensively (Ballantine 1993; 2012; Coplan 1985; 2005; Ansell 2005; Schumann 2008; Vershbow 2010), as have the experiences of exiled musicians in Europe, especially in Britain, such as the Blue Notes and associated acts (Vos 2016; Dalamba 2016; 2019; Fleming 2020; Muller 1996, 2011). The connection to the Netherlands, however, has received little attention so far. It is important to shed light on this history, not only because of the Netherlands’ colonial history in South Africa, but also because of the important role that the Netherlands played in anti-apartheid resistance movements. We examine the ways in which Dutch cultural institutions dedicated to anti-apartheid activism platformed South African musicians and how these efforts furthered the perception of South-African jazz as a symbol and carrier of anti-apartheid resistance. In addition, we show how the presence of South-African musicians, such as bassist Harry Miller and multiinstrumentalist Sean Bergin, had a lasting impact on Dutch jazz improvisation as a practice concerned with political concepts of freedom and democracy. Through their collaborations with a transnational Dutch jazz scene, and especially with musicians from Surinam, Curaçao, and Indonesia, they gave rise to a powerful anti-colonial awareness in a musical scene that had previously been highly ambivalent about its political import.

Margriet van der Waal (Faculty of Arts, University of Groningen, Faculty of Humanities, University of Amsterdam, University of Western Cape (South Africa) and **Esther Marie Pauw** (Artistic researcher, Stellenbosch University, Africa Open Institute for Music, Research and Innovation)

Six Genevan psalms and their sonic multi-vocalities in a contemporary South African music curation

‘Nege fragmente uit ses Khoi’npsalms’ (2018), a film by Aryan Kaganof made in South Africa and screened as a prize winner on a national documentary festival, elicited audience responses of bewilderment at ‘what was going on here,’ as articulated at the première’s question-and-answer session.

The Utrecht presentation proposes that a narrative of ‘migration of music’, with violence, genocide, erasure and contemporary re-imaginings of unheard voices, are one way of locating what is going on in the Khoi’npsalms film. Despite several publication-reflections about the production and its film (De Waal 2018 [and] Blom, Erasmus & Pauw 2020a, 2020b, 2021) the Utrecht symposium is the first public platform to acknowledge and explore the bafflement elicited by the film.

Symposium delegates are invited to watch the 21-minute film at

<<https://vimeo.com/260032997>> or <<https://herri.org.za/4/marietjie-pauw-garth-erasmus-francois-blom/>>. During the presentation, Esther Marie Pauw provides contextual reflections on the music-dramatic production on which the film comments, and Margriet van der Waal delivers a response to the film. Through the presentation, material migration as colonial VoC travel into the somewhat unknown, to encounter, control and silence that which is foreign, emerges. Also, in this presentation, improvisational migration as boundary-crossing into sonic unfamiliarity, openness and encounters with listening postures that may have been erased, or deeply buried, emerges. Migration of music as a physical materiality of Genevan psalms’ 17th century ex-

Lowlands genocidal crusades morph into unexpected plays of 21st century improvisations of insecurities, risks, intimacies and cares, as revealed through the close shots of faces and fingers that a camera lense captured in Stellenbosch.

BIOGRAPHIES

Augusta Campagne studied harpsichord and figured-bass in Amsterdam and Basel. She taught these subjects at the mdw - University of Music and Performing Arts Vienna until recently. Since first publishing on early basso continuo in 1995, she has focused on researching keyboard accompaniment around 1600, as well as music printing in the same period. In 2018, a revised version of her PhD dissertation (2015) titled 'Simone Verovio: Music Printing, Intabulations and Basso Continuo in Rome around 1600' was published. Together with Elam Rotem she published 'Keyboard Accompaniment in Italian Music around 1600', an online publication for the Schola Cantorum Basiliensis in 2022. She has co-organised several conferences in Vienna and Bologna on keyboard-related matters. campagne.augusta@gmail.com

Ana López Suero is a postdoctoral researcher at the University of Valladolid and an associate researcher at KU Leuven. She is currently working on the interactions between musicians from Spain and the Netherlands and the musical transfers between the two lands in the sixteenth and seventeenth centuries. Ana completed her DPhil at the University of Valladolid in 2021 with a doctoral thesis focused on the networks of musicians in early modern Valladolid. She has also focused on music and literature in the 16th and 17th centuries and musical terminology in Spanish texts. Among her recent publications are chapters in edited volumes with Sedem and Classique Garnier. She has a forthcoming article in the journal *Early Music* and several chapters in edited volumes with Brepols and Brill.

Musicoloog **Jan Dewilde** was als wetenschappelijk medewerker verbonden aan het Archief en Museum voor het Vlaamse Cultuurleven (Antwerpen) en als researcher en producer aan de Vlaamse Televisie (BRT/VRT), waar hij vooral werkte rond Vlaamse componisten. Sinds 1998 is hij wetenschappelijk coördinator van het Studiecentrum voor Vlaamse Muziek (Antwerpen), waar hij onderzoek verricht naar de Vlaamse muziek uit de 19^{de} en 20^{ste} eeuw. Sinds 2004 leidt hij ook de bibliotheek van het Koninklijk Conservatorium Antwerpen, die in 2010 als eerste in Vlaanderen werd erkend als erfgoedbibliotheek. Hij is editor van de partiturenreeks *The Flemish Music Collection* (i.s.m. Musikproduktion HÖflich, München) en heeft tal van publicaties over Vlaamse muziek op zijn naam.

Eoin Kearns is an RMA Musicology student at Utrecht University. He first developed an interest in ethnomusicology through his study of Irish traditional music, and is an avid uilleann piper. His research areas include the role of music in cultural identities, oral traditions, digital archives and institutional studies, as well as in computational approaches to understanding European musical heritage and folk music. Eoin has presented at conferences across Europe including those hosted by BFE, SMI, ITCM, La Société française d'ethnomusicologie, and most recently in Milan hosted by ISMIR and DLFM. Eoin has recently co-authored two publications relating to these interests and also recently completed a term working as a research assistant at the Meertens Instituut in Amsterdam as part of Polifonia 2020.

Jun Kai Pow (he/him) is a researcher in popular music and ethnomusicology at Uppsala University. He is interested in the representation of race, decoloniality, and sustainability in music and other media of Southeast Asia and their diaspora. His research examines the musical distribution and sustainability of the Javanese Bamboo ensemble, the angklung, in the Netherlands and Suriname. He uncovers the different reason the Indonesian diaspora practice and promote their heritage through stories, photographs and music videos. He is published in

South East Asia Research, Transgender Studies Quarterly, Trans Asia Photography and European Journal of Musicology.

Aimée George is a South African contemporary jazz performer and aspiring jazz feminist scholar. Her interests include constructions and representations of gender, masculinity, and femininity, expressions of Blackness within jazz practice and scholarship, as well as African feminist and queer epistemology. She is currently a research intern at IMPRODECO, a research project funded by an ERC Starting Grant investigating the links between improvisation and decolonisation, where she primarily investigates the migration of jazz to the Global South as well as mapping the movement of South African jazz to Europe.

Floris Schuiling specialises in musical performance practices since the mid-twentieth century to the present, describing the interplay between improvisation, technology, and notation in shaping musical practices. He is currently Principal Investigator of IMPRODECO, a research project funded by an ERC Starting Grant investigating the links between improvisation and decolonisation. In this project, he critically interrogates the construction of European free improvisation in terms of whiteness, both as a genre and as a musical practice, and will aim to develop new analytical understandings of improvisation that are less reliant on the white racial frames of music scholarship.

Esther Marie Pauw's doctoral artistic research explored intersections of interventionist curating, landscape as critical lens and her performances of South African flute compositions. She improvises with a collective of improvisers at Africa Open Institute for Music, Research and Innovation, University of Stellenbosch, where she is also an affiliated research fellow. empauw@gmail.com.

Margriet van der Waal holds the endowed chair in South African literature, culture and history at the University of Amsterdam in the Netherlands. She also works as Associate Professor at the University of Groningen in the Netherlands, where she is director of studies of the European Studies Erasmus Mundus Master programme Euroculture. In her work she investigates how culture influences political processes in postcolonial contexts, and specifically how European and South African cultural (colonial and post-colonial) imaginaries form part of the public sphere. Her main concern is how these cultural expressions can be understood as part of the politics of recognition of rights and negotiation of social subject positions. In her research she brings together multiple disciplines and approaches and explicitly seeks collaboration with the cultural sector and social and artistic partners.

