

# Reinhard Strohm

**Emeritus Professor of Music at the University of Oxford**

## **2012 Balzan Prize for Musicology**

*For his extensive research on the history of European music within the cultural and socio-historical context from the late Middle Ages to the present, and for his detailed descriptions of vocal music, especially early sacred music in Flanders, and of the works of Vivaldi, Handel and Wagner.*

## **Institution Administering Research Funds:**

University of Oxford  
Universität Zürich

**Adviser for the Balzan General Prize Committee:** Gottfried Scholz

## **Towards a Global History of Music**

This research project aims to promote post-European historical thinking. As a starting point one might consider what would ‘western music’ look like in an account of music history that aspired to be truly global? The project is not meant to create a universal (or global) history by 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, and an Advisory Board of international specialists of musicology and ethnomusicology.

The idea of a global history of music may be traced back to Enlightenment forerunners and was reiterated in the 1970s by the music historian Leo Treitler, among others.

The present situation in various branches of western musicology is characterised by specialisation – on European music history on the one hand; on ethnological or sociological fieldwork on the other. Research on specific musical cultures sometimes lacks comparative outreach or is insufficiently reflected in the wider discipline. The histori-

cal depth of other civilisations is often underrated by western scholarship, and a concern for the world's musical past, shared with non-western speakers, is rarely visible. Postcolonial critique has challenged the West's self-ascribed position at the heart of world history. In the light of this challenge, how might a historical understanding of western music in the world proceed? How should it position or justify itself? Who might be authorised to speak for or against it? What would 'western music' look like in an account of music history that aspired to be truly global?

**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 and the Medienwissenschaft, Humboldt-Universität zu Berlin.

### **Research Visitorships**

The programme will support, over the course of the three academic years 2013-2016, twelve researchers in musicology or ethnomusicology at an intermediate stage of their academic careers (post-doctorates but not yet full professors with tenure) for short-term research visitorships. These visitorships are not appointments by or at the respective universities.

The research visitors will 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 will use the visitorships to carry out further research on their special topics, or widen the purview of their studies. They will communicate about their work with colleagues, students and the public.

The researchers may come from anywhere in the world to visit one of the six participating departments named above; or, if they are appointed at one of them, they may choose an appropriate location elsewhere for their visit, including a different participating department. They may also be allowed, under certain circumstances, to remain in their home department or location for the visitorship. The research visitors are each expected to hold a one-day workshop (full grant researchers) or participate in a workshop (partial grant researchers) in the city of their stay. They are encouraged to give occasional seminars in the departments of their choice, where feasible; other initiatives to travel to conferences on their topics, give papers or lectures, are also encour-

aged and financially supported as far as justified. Jason Stoessel, for example, not only convened his Oxford one-day workshop but also gave invited seminars at Oxford and Utrecht universities on topics related to his Balzan-funded research. These workshops, seminars and conferences will provide opportunities for discussion and exposure of the research visitors' work. Communication between Balzan research visitors staying in different places or in the same place at different times will be supported.

### **Applications for 2014-2015**

A call for applications for visitorships in the year 2014-2015 was issued in March 2014.

### **Workshops 2013/2014**

A one-day research workshop was held on 2 December 2013 at the Faculty of Music, Oxford, entitled "*Mongols Howling, Latins Barking*": *Voice and Song in Early Musical Encounters in Pre-colonial Eurasia*. This was convened by Jason Stoessel, assisted by Marie-Alice Frappat (research co-ordinator, Oxford) and the staff of the Faculty of Music. Speakers were Charles Burnett (The Warburg Institute, University of London); Manuel Pedro Ferreira (Universidade Nova de Lisboa, Portugal); 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 series of paper presentations, each with its own brief discussion, concluded with a general panel discussion chaired by Jason Stoessel, in which Catherine Holmes (Faculty of History, Oxford University) also participated.

On 16 January 2014 a workshop was held in the Wissenschaftskolleg zu Berlin on the invitation of Prof. Dr. Laurenz Lütteken entitled *Alternative Modernities: Post-colonial Transformations of "Traditional" Music in the Nineteenth and Twentieth Centuries*. This was convened by Dr. Tobias Robert Klein (Berlin), one of the research visitors in 2013-2014. He was assisted by Prof. Dr. Laurenz Lütteken, Prof. Dr. Reinhart Meyer-Kalkus and the staff of the Wissenschaftskolleg zu Berlin (Rektor: Prof. Dr. Luca Giuliani). The workshop was opened by Reinhart Meyer-Kalkus and Reinhard Dworkin.

Papers were delivered by François Picard (Paris, Université de la Sorbonne); 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). The papers with their dis-

cussions 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.

The workshop speakers of 16 January, Steering Committee members, Advisory Board members and some younger participants of these events gathered again on 17 January 2014 at the Humboldt University Musicology Institute to discuss the workshop and possible progress of the project. This well-attended and fruitful discussion focused on questions of publication, screening, forward-planning and further implications of the research contributions. Questions and recommendations to the Steering Committee were agreed upon, and will be communicated through the project chairman.

A workshop, *Alterity and Universalism in Eighteenth-Century Musical Thought*, convened by Dr David Irving and Prof Estelle Joubert, was held from 30 May to 1 June 2014 at the Faculty of Music at Oxford.

On 10 and 11 October 2014, the Balzan Programme in Musicology *Towards a Global History of Music* will convene an international workshop in the Institute for Musicology at the University of Vienna. The working title is *Issues of Intercontinental Music History*. The keynote address will be given by Professor Malena Kuss (Professor emerita at the University of North Texas, Denton).

**Researchers**

**Dept. Director:** Prof. Laurenz Lütteken

**Research Coordinators:**

Marie-Alice Frappat

Angharad Gabriel

**Visitors 2013/14:**

**Humboldt Universität Berlin:**

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

- Dr. Tobias Robert Klein (Berlin) *Panafrica and the “Idea Of Non Absolute Music” : An Exercise in the Global History and Aesthetics of Music.*
- Prof. Henry Spiller (UC Davis) *Javanese and Sundanese Music and Dance in European Historical Reflections.*

**University of London King’s College:**

- Dr. David R. M. Irving (School of Music, Australian National University, Canberra) *Analogues of Antiquity: World Cultures, Ancient Greek Music, and Comparative Anthropologies, 1500-1800.*
- Dr. Suddhaseel Sen (Stanford University) *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) *‘Analytical Encounters’: Global Music Criticism and Enlightenment Ethnomusicology.*

**Links**

“Mongols Howling, Latins Barking”: Voice and Song in Early Musical Encounters in Pre-colonial Eurasia

[https://weblearn.ox.ac.uk/access/content/group/modlang/general/weekly\\_roundup/MT2013/13-11-21/1.1\\_MongolsHowlingFlyer.pdf](https://weblearn.ox.ac.uk/access/content/group/modlang/general/weekly_roundup/MT2013/13-11-21/1.1_MongolsHowlingFlyer.pdf)

Alternative Modernities: Postcolonial Transformations of “Traditional” Music in the Nineteenth and Twentieth Centuries

<http://www.wiko-berlin.de/?id=1549>