

# Performing 'Early' Music in the Age of Recordings: National Styles and Influences in Performance – Then and Now

An International Conference on the Study of  
Performance, Past and Present  
13-14/10/2014

Conference chairs: Dr. Uri Golomb (Tel Aviv University)  
Dr. Alon Schab (University of Haifa)

Held as part of the 5<sup>th</sup> International Early Music  
Seminar, The Israeli Conservatory of Music, Tel Aviv

Music Director: Drora Bruck



התאגוד הישראלי  
למוסיקולוגיה



## **Monday, October 13, 2014**

### 15:00 **National styles and influences - Now**

\* Benoît Haug Université de Tours / Université de Nanterre - Do Douce Mémoire's musicians perform French Renaissance music as natives and Italian Renaissance music as tourists?

\* Dan Tidhar (City University London / Cambridge University) - A question of temperament

\* Eduardo Solá Chagas Lima (Toronto University): Metrical Dissonances in Late Baroque Dance Music: Implications for the Postwar "Early Music" Revival and Current Performance Practice

### 17:00 **National styles and influences - Then**

\* Chiara Bertoglio (Università di Roma Tor Vergata) - Italian Performance of Bach's Piano Music: A Tradition in Editions?

\* Erich Türk ("Gheorghe Dima" Music Academy Cluj-Napoca) - Interpretation inspired by period instruments- Transylvania's baroque organ positives

\* Maria Szabo (Ensemble Flauto Dolce) - Early music from Romania, a colourful meeting point between Eastern and Western Europe - Musical performance in Romania in the 17-19th century based on original manuscripts.

### 19:45 **Keynote lecture-conversation**

\* Rinaldo Alessandrini (Concerto Italiano) - A personal view from within the heart of musical performance

## **Tuesday, October 14, 2014**

### 19:45 **Roundtable**

\* Early Music in Israel – Sources and Influences

**David Shemer** (Jerusalem Academy of Music and Dance)

**Shai Burstyn** (Tel Aviv University)

**Tsipora Witzthum** (Israel Broadcasting Authority)

## Introduction

We are happy and proud to present this second international conference on the study of early music performance in the age of recordings, held as part of the 5th International Early Music Seminar at the Israeli Conservatory of Music, Tel Aviv. This year, we have chosen to focus our attention on the issue of national styles in performance and composition.

National styles affect the performance of early music in two ways. On the one hand, there is the issue of national styles at the time of composition – for instance, the Italian and French styles in the 17th and 18th centuries, and their impact on performance (including their effect on musical composition and performance in other countries, such as Germany and England). On the other hand, there is the issue of national performance styles in the past few decades, both within the early music world (e.g., the so-called Netherlands School of Baroque performance, or the British collegiate choral tradition) and outside it (e.g., the Lutheran tradition of Bach performance). The two issues can be related (as in the debate on whether Italians have an inherent advantage in performing the music of Monteverdi and Vivaldi); and the issue of composition style “then” can have a profound impact on performance style “now” (e.g., the debate on the relevance of French *inegale* in the performance of Bach’s music).

In general, there is a view that music performance in the age of recordings has become increasingly uniform, that national schools have been marginalised and even endangered by the pursuit of technical perfection and the homogenising effect of the recording industry. Historical performance has been viewed as part of this phenomenon; but it has also been greeted as a potential – and even actual – resource for **preserving or revitalising** distinct national schools.

This year’s “Performing ‘Early’ Music in the Age of Recordings” conference aims to explore topics arising from these and related issues. In addition to the regular lectures and keynote presentation, we will also present a round table discussion on the performance and reception of early music in Israel.

We are particularly honoured and gratified to present, as our keynote speaker, the Italian conductor and harpsichordist Rinaldo Alessandrini, founder-director of Concerto Italiano, one of the leading early music ensembles in Italy. Alessandrini is a leading figure in the revival of early music in Italy; in doing so, he also played a pivotal role in re-evaluating this music in a series of revelatory performance. In his keynote talk, he will present an insider’s view of the revolution he helped to create and maintain.

Dr. Uri Golomb, Tel Aviv University

Dr. Alon Schab, University of Haifa

## **Session 1: National Styles and Influences – Now**

**Benoît Haug** ([haug@riseup.net](mailto:haug@riseup.net))

Université de Tours (Centre d'Études Supérieures de la Renaissance)

Université de Nanterre (Laboratoire d'Ethnologie et de Sociologie Comparatives)

### **Do Douce Mémoire's musicians perform French Renaissance music as natives and Italian Renaissance music as tourists?**

Unlike baroque music ensembles, Western European ensembles devoted to Renaissance music rarely recruit their musicians beyond national boundaries. Thus, the professional networks that result are almost exclusively intra-national and self-sufficient, such that one regularly finds the same musicians in all the major ensembles: in France, Jacques Moderne (1973), Clément Janequin (1978), Douce Mémoire (1989), Les Witches (ca. 1990), Musica Nova (1993), etc. This observation also holds for the United Kingdom, Flanders, and Italy, and we might consider it a priori to lend itself to creating national performance traditions. However, two phenomena modify this presupposition: firstly, given the lack of opportunities to learn Renaissance period performance practice in France, a significant number of French musicians studied abroad at the master's level (in Basel, Geneva, the Hague, not to mention summer courses); secondly, recordings and festivals clearly constitute channels of mutual influence beyond national boundaries.

Considering the fact that these aforementioned networks are relatively new and reduced in scope, do national recurrences of performance styles allow us to speak of 'national' traditions? This adjective risks essentializing performance practices: we would explain them in light of secular cultural – or even 'ethnic' – traditions; namely, by comparing a musical practice with 'national' folklore, which exists only in nationalist paradigms. Nevertheless, our necessary awareness of this doesn't keep us from questioning the ideological value of these words, spoken by Douce Mémoire's director: "There is a real continuity between what was sung in XVIth century in a craftman's shop or at home and what we continue to sing at home nowadays. There is something very French in this art of chanson".

Does Douce Mémoire really see its performance of Renaissance chansons as part of a long French tradition of this genre – which would facilitate the task for musicians having grown up in that culture – or is this simply a stance taken for the press? By performing almost exclusively French and Italian music of the XVIth century, Douce Mémoire is a perfect case for questioning the 'national' basis of its performances. We can indeed compare these performances to those of other French and foreign ensembles, and also compare Douce Mémoire's work on French music and its interpretations of scores from Italy, a peninsula where none of the musicians were born or have lived. Thereby, we will be able to reveal how the musicians' nationality influences their performances, in particular by clarifying the fundamental role of clichés.

### **Biography**

Having obtained a master's degree in musicology (École des Hautes Études en Sciences Sociales (EHESS), Paris), a teaching certificate in musicology (École Normale Supérieure (ENS), Lyon) and a research diploma in music history (Conservatoire Supérieur (CNSM), Paris), Benoît Haug is currently pursuing a PhD in musicology. In order to understand one of the ways Renaissance music has come back to life today, his dissertation looks at Douce Mémoire, a French ensemble specialized since 1989 in French and Italian music from XVIth century. His main goal is to draw parallels between the characteristics of performance and collective and individual experiences, as well as the relationship between social dynamics and the processes which lead to concerts and/or recordings. Haug therefore studies Douce Mémoire's musical and social identity with a methodology drawing on performance studies and ethnography, which explains why he has one foot in musicology at Tours University and the other in anthropology at Nanterre University.

## Session 1: National Styles and Influences – Now

Dan Tidhar ([dut20@cam.ac.uk](mailto:dut20@cam.ac.uk))

City University London and Cambridge University

### A question of temperament

Recently published work demonstrated the technological feasibility of temperament estimation from harpsichord solo recordings [1,2,3]. Recent years have also seen a renewed interest in keyboard temperament both in scholarly work and in more popular literature (e.g. [4,5]). In our paper “The Temperament Police” [6], we further developed our temperament estimation methods and applied them to compare computationally estimated temperaments to the respective temperaments specified in the accompanying booklets of over 20 CDs (a dataset comprising of over 500 tracks).

As part of the AHRC Digital Transformations Project ‘Digital Music Lab, Analysing Big Music Data’ [7,8], we are currently extending the temperament analysis work to a significantly larger dataset, and characterise the estimated temperaments in relation to factors such as time, geographical location, and national style.

This paper provides an overview of our previous work on temperament estimation, an overview of the Digital Music Lab, Analysing Big Music Data project, and then presents the results which characterise tuning and temperament as a function of time and place. We characterise national tendency in terms of favoured temperaments, and in terms of consistency within pieces and within musical styles. National trends are characterised on multiple levels, including the national origin of the piece (most prominently French vs. German music), the type of harpsichord used, the harpsichordist’s nationality, and the recording and production country.

### Biography

Dan Tidhar is currently a Research Fellow at the Music Department of City University of London, a Research Affiliate at the Centre for Music and Science at Cambridge University, and a College Research Associate at Wolfson College Cambridge. He holds degrees in Music (Masters in harpsichord performance from UdK Berlin), Linguistics, Philosophy, and Computer Science (PhD in computational musicology, TU-Berlin), and has worked as a post-doctoral researcher at Cambridge and in London, specialising in the synergy between digital technology and musicology, particularly in Early Music research.

Besides research activities, Dan is a busy historical keyboard specialist, and performs extensively as harpsichordist and organist in the UK, Germany, and recently also Israel. Dan is currently guest editor of the journal *Early Music*, working towards the November 2014 special issue dedicated to Computational Musicology and Early Music.

## Session 1: National Styles and Influences – Now

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## Session 1: National Styles and Influences – Now

Eduardo Solá Chagas Lima ([info@eduardosola.com](mailto:info@eduardosola.com))

University of Toronto (Faculty of Music)

### **Metrical Dissonances in Late Baroque Dance Music: Implications for the Postwar “Early Music” Revival and Current Performance Practice**

This study addresses the present ongoing process of reconciliation between baroque dance and its music in light of the gradual separation between the two, as observed throughout the nineteenth and early twentieth centuries. This process is regarded here as one of the many direct accomplishments of the postwar revival of eighteenth-century music and other correlated performing arts – often collectively associated with the terms “early music,” or “historically informed performance” (HIP).

The recent adoption of baroque dance as an essential component of the HIP university curriculum has enormously impacted professional musicians and aspiring music students alike. The last few generations have had the privilege to be significantly exposed to the one performing art that cannot be separated from baroque music itself: dance. However, due to the relatively late formal contact with baroque dance (as well as the aforementioned historical separation between it and music), understanding idiosyncrasies to do with its techniques is more distressing for the postmodern musician than it was for the eighteenth-century individual – who was likely to be highly trained in both. Thus, several issues become particularly problematic in this reconciliatory process, especially that of metrical displacements between dance gestures and notated musical indications. Yet little academic scholarship has been specifically devoted to an evaluation of how musicians perceive them and how they affect performance.

This research sets out as an innovative, germinal attempt to “mind” this gap in literature, evaluating metrical dissonance in the totality of the performance of baroque dance music. It also proposes an analysis of overlapping metrical layers, with special attention to multifocal perception, and making use of recent analytical tools/approaches to meter. Furthermore, this research discusses the phenomenological, cognitive and sociological implications of this reconciliatory process for the postwar revival movement and current musical performance, fostering a dialogical interaction between eighteenth-century and recent practices.

### **Biography**

Eduardo Sola Chagas Lima is a Brazilian-born violinist, holding a B.Mus. degree in violin performance from EMBAP (Brazil) and a B.Mus. degree in baroque violin (historical performance) from the Royal Conservatoire of Den Haag (The Netherlands). He is currently a Musicology graduate student at the University of Toronto, Faculty of Music (Canada), where he also works as a Teaching Assistant. In early 2014, he published his first book, *O Menino e o Som (The Boy and The Sound)*, which addresses the brain and musical imagery. His academic interests range from perspectives in violin teaching/learning processes in eighteenth-century Great Britain and Ireland, to the role of synesthesia in the improvisation of baroque music. He has also been performing internationally in concerts, recitals and recordings with renowned musicians as soloist, chamber musician and orchestra member.

## Session 2: National Styles and Influences – Then

Chiara Bertoglio ([chiarabertoglio@yahoo.it](mailto:chiarabertoglio@yahoo.it))

Università di Roma Tor Vergata

### Italian Performance of Bach's Piano Music: A Tradition in Editions?

This paper presents the editorial history of Bach's *Well Tempered Keyboard* in Italy, during the 19th and 20th century. The pianistic and musical context of 19th century Italy was a critical one; it will be compared with the international panorama, in particular as concerns the cultural and musical relationships between Italy and Germany, the emergence of positivistic musicology and the reaction to neo-Idealism, as well as to the contrasting publishing phenomena of instructive editions on the one hand and of the Bach-Gesellschaft-Ausgabe on the other.

Interest in Bach's music in 19<sup>th</sup>-century Italy was nearly negligible; it was confined within musically important towns, and strictly connected to the presence of outstanding musicians and amateurs. These included Martini and his followers in Bologna, Mayr in Bergamo, Landsberg and Santini in Rome, Lanza and his disciples in Naples, and Rossini in Pesaro. The most important among the Italian opera composers were similarly convinced of Bach's greatness, and they promoted the adoption of Bach's works within the educational programmes of conservatories and music schools. Works by Bach were also performed – albeit rarely – in concert halls and churches.

Ricordi's publishing house played a fundamental role in the promotion of Bach's keyboard works; they included some of his works in their catalogues, at first within anthologies, and then in a more systematic fashion.

Several publishing houses issued Czerny's edition, followed by many Italian editions; among them, there is one by Francesco Lanza which has hitherto been neglected by previous listings and probably mistaken for the one by Sigismund Thalberg. Particular importance is given to the anthologies by Bix and Cesi, which enjoyed a wide dissemination among teachers and students.

Between 1890 and 1940, many instructive editions were made by Italian musicians, and some of them are highly valued as documents of performance practice history (Busoni, Mugellini, Casella...); they will be analysed for their characteristic features, demonstrating how the study of instructive editions may be fundamental in order to preserve, transmit and understand the aesthetics, technique and performance details of an interpretive tradition. Editorial additions within some of the most important Italian instructive editions are thus compared with each other, using a specifically designed method of graphical analysis, thereby demonstrating both the elements of continuity (sometimes taking the shape of true interpretive traditions) and those of discontinuity, which sometimes testify to an evolving taste, and in other cases are marked by the editor's musical personality and by his aesthetic beliefs.

### Biography

Chiara Bertoglio ([www.chiarabertoglio.com](http://www.chiarabertoglio.com)) is a young Italian concert pianist, musicologist, writer and teacher. Having studied with teachers such as Paul Badura Skoda, Konstantin Bogino and Sergio Perticaroli, she graduated at the age of sixteen. She gave her first piano recital at the age of eight, and her first solo concerto with orchestra at nine; since then, she performed in the most important concert halls, including Carnegie Hall, Concertgebouw, the Royal Academy in London and the Accademia di Santa Cecilia in Roma; and she played with such musicians as Leon Fleisher, Ferdinand Leitner, Marco Rizzi and many others.

As a musicologist, she wrote several books and articles for specialised journals both in Italy and abroad, taking part as a speaker to important conferences in London, Oxford, Rome, Salzburg, among others. She is particularly interested in studying the relationships between music and Christian spirituality; she also wrote non-musical books and articles aiming at spreading hope through true stories of courage. She is a much requested teacher, both privately and in important institutions in Italy and abroad, both as a pianist and as a musicologist.



## Session 2: National Styles and Influences – Then

**Erich TÜRK** ([erichtuerk@gmail.com](mailto:erichtuerk@gmail.com))

“Gheorghe Dima” Music Academy Cluj-Napoca, Romania, Ensemble Flauto Dolce (Romania)

### **Interpretation inspired by period instruments: Transylvania’s baroque organ positives**

The role of the instrument in interpretation must not be underestimated. Especially when it comes to early music, an appropriate period instrument may have a comparable importance to a teacher or even to ancient treatises. Instrumental technique, touch, fingering, and even the right tempo and agogics, could all be suggested by a well-preserved instrument.

The organ, one of the most complex musical instruments, is commonly associated with loud and majestic sounds. Normally, when modifying an organ, one thinks of making it larger and larger. This lecture argues instead for a small and rather unattended relative of the organ: the baroque positive. In the context of a post-doctoral research, facilitated by the MIDAS Institute of the National Music University of Bucharest, the author has found in Transylvania several well preserved examples of this type of instrument, which offers some advantages not provided by great organs. These are positives manufactured by local builders, often highly refined both technically and tonally. Sensitive touch, acoustic presence and “breathing” wind all contribute to an atmosphere which, together with visual decorations, can offer highly valuable inspiration for the interpretation of baroque keyboard literature.

### **Biography**

**Erich Türk** (<http://www.baroque.ro>) studied organ at the Gh. Dima Music Academy in Cluj with Ursula Philippi and at the University Of Music And Performing Arts in Vienna with Michael Radulescu. He also studied the harpsichord with Ilton Wjuniski and Gordon Murray. He participated at several master-classes for organ, harpsichord and basso continuo in Portugal, France, Germany, Switzerland and Moscow. Since 1995 he is teaching organ, harpsichord, organology and chamber music at the “Gh. Dima” Music Academy of Cluj-Napoca. As soloist and as a member of the Baroque Ensemble Transylvania, the Balkan Baroque Band and other chamber music ensembles, he performed in Romania as well as most of the European countries. He made radio, TV and CD recordings, and with the Baroque Ensemble “Transylvania” he realized a documentary DVD on Transylvanian music. Erich Türk is involved in early music revival and period instrument research, being a frequent guest of Romanian early music festivals. He founded the *TransylvANTIQs* label (<http://transylvantiqs.ro>), dedicated to local music culture. At the international J.S. Bach Organ Contest in Bruges 2000 he has been awarded the 2nd prize and the public’s prize.

## Session 2: National Styles and Influences – Then

**Maria Szabo** ([szmaresz@yahoo.com](mailto:szmaresz@yahoo.com))

Ensemble Flauto Dolce (Romania)

### **Early music from Romania, a colourful meeting point between Eastern and Western Europe:**

#### **Musical performance in Romania in the 17-19th century based on original manuscripts**

The historical territories of today's Romania have always been a point where East meets West, where western Catholicism and Protestantism co-habitate with Eastern Orthodoxy, as well as Jewish (Hassidic) and Muslim religious and cultural life. This colorful mixture of different styles and influences is reflected in the musical materials that can be found in the original manuscripts of the period mentioned in the title, preserved in various archives throughout Romania, which represent a valuable contribution to the history of East-European music.

The region of Transylvania had always been a part of Central-European spiritual life, and played an important role in importing the novelties and values of the western culture. Throughout these centuries, the musical culture fostered in the residences of Transylvanian noblemen was rich and diverse. This period is often seen as the cradle of a more intimate, domestic musical practice, especially in Transylvania. Music making later became a general spiritual necessity, a cultural and intellectual requirement for the upper and middle classes. Several Transylvanian manuscripts dating from the 17<sup>th</sup> and 18<sup>th</sup> centuries – such as the Codex Caioni (1664-71), Count Ladislaus Székely's music book (1743-44), Josephus Fazakas Krizbacensis's music book (1738) and the Manuscript of Sf. Gheorghe (1757) – contain several Western European pieces, mostly by Italian and German authors (Vivaldi, Veracini, Bach, Telemann, Hasse, and anonymous composers). This demonstrates that Western-style music was performed in these areas together alongside the region's traditional music. The presence of diverse nations and cultures in all parts of today's Romania was also manifested in a mixture of diversity and multiculturalism in the style of musical performance.

An interesting part of the historical cultural heritage is represented by the Hassidic Songs in the North of Romania (Maramures Region), which are not a part of the well-known repertoire of Yiddish songs in Eastern Europe. They represent a special chapter in the history of Jewish musical folklore.

The augmented second was one of the most striking features of South-East European music in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. Originating in Arabic culture, it was spread by the Turks and by migrating Gypsies throughout the Balkans and the Carpathian Basin. The augmented second considerably influenced the music of different nations, both as a melodic element and in many cases as a form of performance practice (when introduced as an un-notated addition by the performers) and it became a common denominator to instrumental melodies in different musical cultures. Musical examples of the common use of the augmented second are present in all of the historical regions of today's Romania. They can be found in several manuscripts, such as the Manuscript of Sfantu Gheorghe (1757), Francois Rouschitzki's *Musique orientale* (1834), Codex Moldavus (1824) or even in some articles of the *Allgemeine Musikalische Zeitung* from Leipzig (1821/1822).

#### **Biography**

**Maria Szabo** graduated from the Gh. Dima Music Academy in Cluj, Romania (music education and recorder, and a Master in musicology). She attended numerous master classes abroad with Peter Holtslag in Budapest, Hungary and Trondheim, Norway; with Marion Verbruggen in Karlsruhe, Germany; with Sabine and Tuomas Kaipainen in Thun, Switzerland and with Michael Oman in Krieglach, Austria. Maria Szabo has a significant and intense concert activity. She is one of the founding members of the ensemble Flauto Dolce ([www.flautodolce.ro](http://www.flautodolce.ro)) in Cluj, Romania. In 2013 Maria Szabo and the ensemble Les Rames were awarded the 2nd prize at the La Stravaganza Baroque Music Competition in Cluj. She is currently a teacher at the Waldorf School in Cluj. Maria Szabo researches early Romanian music manuscripts.

## Keynote Lecture-Talk

### **A personal view from within the heart of musical performance: A lecture-conversation with Maestro Rinaldo Alessandrini**

The harpsichordist and conductor **Rinaldo Alessandrini**, founded **Concerto Italiano** in 1984. This versatile and flexible vocal-instrumental ensemble – whose repertoire ranges from early, purely-vocal madrigals, through *concertante* madrigals, operas and choral works to purely instrumental music – was one of the first Italian groups to perform Italian music of the late Renaissance and Baroque eras, which had previously been performed primarily by ensembles and players from Great Britain and the Netherlands. Within a short time, Alessandrini and his colleagues revolutionized our understanding of this repertoire. This is especially true of Italian vocal music, which (at least since the advent of the *seconda prattica*) seeks primarily to express the meanings and emotions inherent in the words. Alessandrini insisted on performing this music with native Italian speakers, arguing – and revealing – that innate familiarity with the language provides unique, irreplaceable insights into the music, intensifying its expressive and rhetorical impact. However, this necessitated a significant departure from standard musical practice in late 20<sup>th</sup>-century Italy, in light of discoveries brought to life by the Early Music Movement in other parts of the globe. The insights thus garnered also informed and enriched his interpretations of music from other sources, including Bach's Brandenburg Concertos and the Art of Fugue, for which Italian music was only one (albeit central) source of inspiration.

In this lecture-conversation, Alessandrini will discuss the issues arising from his long experience as a performer, researcher and mentor. The talk will focus primarily – but not exclusively – on the issue at the heart of this conference: Do musicians with a specific cultural-linguistic background have an inherent advantage in performing music of their native culture and tongue? Can their insights nonetheless inform musicians of other backgrounds approaching the same music? And conversely, can these same musicians bring their insights to bear on music beyond their native origins? More generally, the lecture will touch upon the reasons and motivations – historical and others – behind performance choices in such diverse parameters as tempo, rhythm, dynamics and vocal-instrumental production.

## Round Table

### Early Music in Israel – Sources and Influences

Early Music as a repertoire – defined roughly as music composed before 1750 – was performed in Israel since before the foundation of the State. Pride of place was given in Israel – as in every other part of the western world – to the music of Bach and Handel, but the ‘early’ repertoire was not confined them; and several musicians made it their mission, from a relatively early stage, to present Renaissance and Baroque music to the Israeli public. Among many such musicians, one might mention the Frank Pelleg – regarded as Israel’s first harpsichordist – and the conductor Gary Bertini, who introduced several core repertoires, including the Italian and Flemish madrigals (albeit in choral performances), to the Israeli public.

The emergence of historically-informed performance in Israel, however, is a much later phenomenon, and to this day HIP is arguably not as well-established in Israel as in the rest of the world, especially Europe. The present round-table will discuss both the achievements of Early Music in Israel and the challenges facing its future development. Participants include:

- The harpsichordist and conductor Prof. **David Shemer** (Jerusalem Academy of Music and Dance), founder and director of Israel’s first period-instrument orchestra, the Jerusalem Baroque Orchestra;
- Prof. Em. **Shai Burstyn** (Tel Aviv University), who has been active in the Israeli Early Music scene both as a scholar and as a performer;
- Ms. **Tsipora Witzthum** (Israel Broadcasting Authority), a senior editor in the Israeli Radio’s Voice of Music channel and one of the artistic directors of the first concert series devoted to Early Music in Israel; in both capacities, she contributed to presenting Early Music and its international performers to audiences in Israel;
- Ms. **Drora Bruck** (Israel Conservatory of Music), one of the leading recorder players in Israel, head of the early music department at the Israel Conservatory of Music, recorder teacher at the Jerusalem Academy of Music and Dance and the Givat Washington college.