

**THE JOURNEY OF MUSIC(S):
COLONIAL MUSIC PRACTICE IN THE AGE OF ENLIGHTENMENT**

Symposium, 7 September 2012
Zentrales Hörsaalgebäude (ZHG)
Platz der Göttinger Sieben 5
37073 Göttingen
Germany

CONFERENCE PROGRAMME

- 09:00-09:30 **Registration and Welcome** (Christian Storch, Göttingen, Germany)
- 09:30-11:00 **Session I** (Chair: Jutta Toelle)
Indranil Roy (Kolkata, India)
„Children of Artifice: Colonialism, Enlightenment, Reason and the
Genesis of Urban Bengali Music(s)“
Jittapim Yamprai (Nakhon Pathom, Thailand)
„Musical Interactions of the Franco-Siamese Relation“
David R. M. Irving (London, UK)
„Eighteenth-Century Metrical Psalters in the Eastern Indian Ocean“
- 11:00-11:15 Coffee break
- 11:15-12:45 **Session II** (Chair: Christian Storch)
Rosana Marreco Brescia (Lisbon, Portugal)
„The Stage of Virtue: Enlightened Operas for Colonial Audiences“
Vanessa Agnew (Ann Arbor, USA)
„Indigenous Music and Eighteenth-Century Colonial Practice in
Southern Africa“
Laura Fabrenkrog Cianelli (Salamanca, Spain)
„In the Shade of the Discourse: Music in Colonial Asunción“
- 12:45-14:30 Lunch
- 14:30-16:00 **Session III** (Chair: David R. M. Irving)
Hanna Walsdorf (Heidelberg, Germany)
„Italian Music for the Mexican Mary: Ignacio de Jerusalem's Maitines
para Nuestra Señora de Guadalupe (1764)“
Jutta Toelle (Berlin, Germany)
„Music and Civilization: Robinson, Gulliver, and the Jesuits“
Marcos Holler (Florianópolis, Brazil)
„Music and the Society of Jesus in Portugal and the Colonies: A Case
of Mutual Influence?“
- 16:00-17:00 Final Discussion

ABSTRACTS

(in order of conference programme)

Children of Artifice. Colonialism, Enlightenment, Reason and the Genesis of Urban Bengali Music(s)

Indranil Roy (Independent Scholar, Kolkata, India)

Indian music from pre-colonial period can be broadly divided into three streams: court music, religious music and rural/folk music. This paradigm changed with establishment of European colonies, such as Dutch, French, Portuguese, Danish and British. With colonial imports and the rise of an urban middle class these streams lost most of their distinctions and coalesced into a single complex entity. The decline of princely courts accelerated the decay of court music which sought new patrons in the urban populace. The impact of European enlightenment questioned various tenets in the religious practices, which in turn necessitated new musical expressions. The degeneration of traditional rural economy where folk music prospered shaped the music therein. The musical modes of colonial Bengal transformed into the new Urban Bengali Music.

Urban Bengali Music is a child of artifice, born from the struggle of colonial reason with traditional mores. The history of its development depicts a major social realignment: the transfer of cultural baton. The evolution of Urban Bengali Music outlines the evolution of a new indigenous-colonial culture, emergence of urban intelligentsia and the shaping of the individual in a society predominantly governed by a collective identity.

Musical Interaction of the Franco-Siamese Relation

Dr. Jittapim Yamprai (Mahidol University, Nakhon Pathom, Thailand)

The late seventeenth century imperialism over the Asia resulted in arts and cultural exchange between the East and the West. Siam, one of the greatest kingdoms of South East Asia, had to find its own way to stand independently by initiating a political relationship with France in order to survive the Dutch imperialism in Asia. Through the embassies that were sent between the two kings, Siamese music and culture were studied, resulting in authentic Siamese musical material being hidden in French Baroque musical compositions, including symphonies for the King's supper, ballets, and harpsichord music. Historical evidence and musical analysis were studied to prove the true identity of these lost songs since the music could be considered one of the earliest examples of authentically exotic music in the French Baroque. Besides the Siamese heritage at the French court, the French King, whose intention was to convert King Narai the Great of Siam to Christianity, provided military and missionary support to Siam. With the Siamese king's full permission for propagation, a Latin liturgical tradition was developed. With the efforts of the French missionaries in teaching catechism, new methods of singing and composing church music were invented to maintain the religious purposes of the music by applying vernacular tradition including Siamese texts, melodies, rhythms, and musical instruments and ensembles to Gregorian chant, Latin sacred music, and French melodies.

Eighteenth-Century Metrical Psalters in the Eastern Indian Ocean

Dr. David R. M. Irving (King's College, London, UK)

The spread of Protestant Christianity to Sri Lanka and the Malay-Indonesian Archipelago in the early modern period involved large-scale translation projects and, from the beginning of the eighteenth century, the publication of metrical Psalms in local languages. The entire Genevan Psalter was translated and printed in South and Southeast Asia on several occasions in the eighteenth century; significantly, this project involved the first local printing of Western staff notation in certain colonial cities. Other Psalters destined for Southeast Asia were published in the Netherlands. The Psalters were issued in numerous editions, and many were prefaced with a short demonstration of the notated musical scale. Christian communities on various islands of the archipelago used the Psalters regularly in religious devotions and services, as well as in school classrooms. This paper explores some of the processes involved in the translation, production, and distribution of these music books, focusing particularly on issues of local reception, and considering how the Psalters acted as arbiters not only of religion, but also of musical transculturation.

The Stage of Virtue: Enlightened Operas for Colonial Audiences

Dr. Rosana Marreco Brescia (Universidade Nova, Lisbon, Portugal)

The second half of the 18th century highlights a significant change on what concerns the activity developed in public theatres. In Portugal, especially after the acclamation of José I in 1750, both royal and public theatrical activities underwent a significant transformation. Many Portuguese intellectuals wrote about the importance of theatre defending that when properly established, they could serve as the school where people could learn values of politics, morality, love to the Kingdom, loyalty and fidelity to the monarch, amongst others. This concept of theatre where audiences could learn good acts and fear the consequences of their evil deeds was also known in Portuguese America. Native Portuguese men, many of whom were related to the colonial administration overseas, built most of the theatres established in the colony. This paper intends to present how public theatres were established in Portuguese America and how the repertoire performed in these opera houses contributed to spread the enlightenment values to the colony's 18th century audiences.

Indigenous Music and Eighteenth-Century Colonial Practice in Southern Africa

Prof. Dr. Vanessa Agnew (University of Michigan, Ann Arbor, USA)

In contrast to the Pacific and parts of South America, eighteenth-century Southern Africa had ceased to be an entirely fantastic space, a site of utopian (or dystopian) projection for the European imagination. Competition over the region's commercial and strategic interests had given rise to a significant body of European writing and these official reports and eyewitness travelogues helped stave off the kind of Plinyesque speculation that, even in the latter part of the eighteenth century, situated giants in places like Patagonia and winged people in Polynesia. Still, there existed African cultural practices that remained inimical to European mores, as well as a range of other practices that simply lay outside the European experience. Commentators were particularly interested in those phenomena that seemed to lack a European corollary. This desire to reconcile cultural particularity to an overarching universal historical teleology helps explain the fascination with a musical instrument like the *gora*, one of the musical bows endemic to Southern Africa. Examining European commentary—

including work by Kolb, Sparrman, and Barrow—shows how indigenous music was made to serve the colonial project, but also how it frustrated colonial categories.

In the Shade of the Discourse: Music in Colonial Asunción

Laura Fahrenkrog Cianelli (Universidad de Salamanca, Spain)

Little or nothing has been studied and written about music in the colonial period in Asunción, Paraguay. In spite having been a key urban center of the Hispanic conquer, the historiographic attempts to address this subject have been scarce and limited. This is due in part to a discourse that suggests that the music, if it even existed, was in every way exceeded by what was being done in the Jesuit missions. Any notion about music in the city has been overshadowed by the fame – discursive or not – that the Jesuit project had in its most exemplary and glorious experiences: the Guaraní missions. After the expulsion of the Order, the practice and influence of almost two centuries would continue having an impact in Asunción.

The aforementioned favored a narration about music in the city, shaped, among other elements, by the shadow that the Jesuit missions casted over her. The representations and discourses known until today about music activities in colonial Asunción are but a poor and repetitive tale, whose contents have been stagnated for over 60 years. I intend to present a reflection in relation to the incipient results of an investigation in process, showing the ignorance concerning the subject and the need to further problematize about it, bringing up to date and studying under new perspectives the music in the colonial period in Asunción del Paraguay.

Italian Music for the Mexican Mary: Ignacio de Jerusalem's *Maitines para Nuestra Señora de Guadalupe* (1764)

Dr. Hanna Walsdorf (Universität Heidelberg, Germany)

Legend has it that in 1531 the Virgin Mary appeared to the humble indigenous neophyte Juan Diego Cuauhtlatoatzin on the mount Tepeyac near Mexico City. The Catholic vision told him to build a church on the very spot they were standing on. After he managed to convince the local bishop Juan de Zumarraga of the veracity of his experience, a chapel for the 'Virgin Mary of Guadalupe' was built – replacing the temple for the Aztec Goddess Tonántzin that the Spanish had destroyed ten years earlier. In 1709, the first splendid basilica was erected in honor of the Mexican Mary (known today as the *Patroness of the Americas, Empress of Latin America* and *Protectress of the Unborn Children*). By this means, pre-Columbian indigenous religious practice was cursorily transformed into Christian worship. The formidable iconographic and musical career of the Virgin of Guadalupe goes on until today, culminating in the pilgrimage to the actual basilica on her feast day, December 12.

The *Maitines para Nuestra Señora de Guadalupe* (1764) by Italian composer Ignacio de Jerusalem y Stella – he was *Maestro de capilla* of Mexico City Cathedral – are an outstanding example of this musical veneration. European in sound and galante in style, his matins provide Catholic liturgical tradition and Mexican identity at the same time. The paper aims at showing the ways in which the adoration of the Virgin Mary in the New World (and especially Mexico City) conduced to evangelize the Indians, to provide for the Creoles and to integrate transatlantic cultures.

Music and Civilization: Robinson Crusoe, Gulliver, and the Jesuits

Dr. Jutta Toelle (Humboldt-Universität zu Berlin, Germany)

The years 1716 and 1726 saw the publication of two very influential fictitious travel reports: *Robinson Crusoe* by Daniel Defoe and *Gulliver's Travels* by the Irish cleric Jonathan Swift. At roughly the same time (1721), Joseph Stöcklein started his compilation of reports by Jesuit missionaries abroad, the *Neue Welt-Bott*. All three works have in common narratives on the encounter with the Other and on the limits of European civilization. While Robinson Crusoe tried to maintain civilized standards on his island, the Jesuits reported on their efforts to correctly celebrate Mass even under difficult circumstances. Gulliver was so changed by his encounters with other peoples that back in Europe he became a misanthrope and henceforth preferred the company of horses.

A parallel examination of all three literary works may thus yield astonishing results for the context of the Jesuit mission and its European reception: Did the missionaries perhaps have the edge over Crusoe and Gulliver, since they not only had their Catholic faith, but also European music to fall back on? Using these examples and others, this paper will examine how travellers (and fictitious travellers) of the early 18th century coped with cultural and musical Otherness and handled questions of civilization and music.

Music and the Society of Jesus in Portugal and the Colonies: A Case of Mutual Influence?

Prof. Dr. Macros Holler (Universidade do Estado de Santa Catarina, Florianópolis, Brazil)

Among the first supporters of Father Ignatius of Loyola and the founders of the Society of Jesus was the Portuguese Simão Rodrigues, who returned to Portugal soon after the official foundation of the Company in 1540, and there he led to the establishment of the Company in the country. From Portugal the Jesuit priests soon began their activity in the Portuguese colonies, and in the first years in India they discovered that music was an effective aid in attracting and converting the native population. Though the Society of Jesus was created during the strict Counter-Reformation period and though its regulations little allowed the usage of music, there are several references to the music used during their religious ceremonies and profane events, performed mostly by the native people. Through the documentation produced by the Jesuit priests is evident that they introduced to several regions European musical elements that, combined in varying degrees to the indigenous' style, led to contemporary cultural identities.

The question posed here is how the contact with different cultures, which was made possible by the Jesuitical activity in the Portuguese "assistances", brought consequences to the practice, teaching and reception of music in Jesuitical establishments and urban missions in Portugal, and how this fact is expressed in the documentation produced by the Society of Jesus in the 18th century.