



“RESONANT ALLIANCES: SOUND AS COLLABORATION”



May 6-9, 2025
Oregon Bach Festival
University of Oregon School of Music & Dance
Eugene, OR



Cover image: Angelica Kauffman, *Allegory of Poetry and Music*, 1782, English Heritage, Kenwood



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The **Oregon Bach Festival** is happy to present the annual Musicking Conference, “Musicking: Culturally Informed Performance Practices,” to be held in person at the University of Oregon School of Music and Dance on **Tuesday, May 6 through Friday, May 9, 2025**. The 2025 conference will bring together research, education, and performance by considering performance practice studies through a cultural lens, related to the theme, **“Resonant Alliances: Sound as Collaboration.”** What role do partnerships and collaboration play in the creation of musical artifacts, music composition, and performance? How do partnerships enable or inhibit creativity? What power structures are at play? How does collaboration enforce or subvert social hierarchies?

This year’s conference will feature a residency with celebrated vocal and instrumental ensemble **Cappella Artemisia**, who explores the musical world of women in 16th- and 17th-century Italian convents. Cappella Artemisia’s residency will include lectures, rehearsals, and masterclasses that are open to conference participants and the public. The 2025 Conference will also feature lecture-recitals and academic papers presented by selected scholars and scholar-performers.

The Musicking Conference is generously supported by:



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Dianne Dugaw & Amanda Powell



David Wade



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Thank you.

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DAILY SCHEDULE & EVENT DESCRIPTIONS

All events free and open to the public, no tickets or registration required.

Tuesday, May 6, 2025

Cappella Artemisia visits UO Chamber Choir

12:00-1:20 p.m.

Frohnmayr Music Building, Room 163

Cappella Artemisia visits UO Musicking Ensemble

6:00-7:50 p.m.

Tykeson Rehearsal Space, Berwick Hall

Wednesday, May 7, 2025

Cappella Artemisia visits University Singers

11:00-11:50 a.m.

Frohnmayr Music Building, Room 163

Lecture-Concert: “Brahms & Mühlfeld: The Clarinet Connection” (David Kwek, clarinet and Wayne Wang, piano)

1:30-2:30 p.m.

Tykeson Rehearsal Space, Berwick Hall

This lecture-concert will highlight the relationship between the clarinetist Richard Mühlfeld and composer Johannes Brahms: what made Mühlfeld’s playing so alluring as to coax Brahms out of his self-proclaimed retirement to compose four masterworks of nineteenth-century clarinet repertoire? Mühlfeld is known as one of the great collaborators in the clarinet world, and while we have sources in the forms of letters, reviews and personal recollections of audience members that can give us an idea of his style, there are no existing recordings of his playing. Mühlfeld’s Baermann-style clarinet was not generally favored among professional clarinetists of the time and geographical area due to its tone quality and ergonomics, and various concert reviews show that some aspects of Mühlfeld’s playing were not always appreciated by the clarinetists of the time. Yet, certain qualities of Mühlfeld’s playing lured Brahms out of retirement. Where in his music does Brahms allow Mühlfeld to demonstrate these qualities? In this lecture-concert we take an in-depth look at the unique aspects of Mühlfeld’s playing that Brahms found so enchanting.

Lecture-Concert: “A Catalyst for Creation: *Assaggi* for Solo Violin” (Andrew Wong, baroque violin and Anders Muskens, harpsichord)

7:30 p.m.

Tykeson Rehearsal Space, Berwick Hall

The *Assaggi* for solo violin by the Swedish violinist and composer Johan Helmich Roman (1694–1758) are a curious collection of works: wondrously diverse, stylistically forward-looking for the 1730s, and yet they project an aura of being somewhat incomplete, almost as if they serve as a placeholder, a memory of larger, grander compositions. This project employs the *Assaggi* as a catalyst for creating possible sonic landscapes of this time. By exploring the repertoire through a series of live collaborative sessions between baroque violin and keyboard, composing the keyboard music live through a process of musical dialogue, and experimentation with the mixing of instruments (i.e. cembalo, fortepiano), we attempt to push the contrasting emotions of *Empfindsamkeit* composition style to a level greater than that attainable with only the solo violin.

Thursday, May 8, 2025

Cappella Artemisia visits the Graduate Renaissance Music History Survey Class

8:30-9:50 a.m.

Tykeson Rehearsal Space, Berwick Hall

Cappella Artemisia visits the Graduate Choral Literature Class

10:00-11:20 a.m.

Tykeson Rehearsal Space, Berwick Hall

Voice Area Masterclass with Cappella Artemisia

1:30-3:30 p.m.

Beall Concert Hall

Friday, May 9, 2025

Panel: Unveiling Women's Repertoires & Performance Practices

10:00-11:30 a.m.

Jordan Schnitzer Museum of Art, Papé Reception Hall

“Concerto delle sorelle: New Light on Musical Activities at the Roman Convent of S. Lucia in Selci” (John K. Cox, Visiting Professor of Music at Lewis & Clark College)

Musical activity within seicento Italian convents has become a popular field of study during the past quarter century. With landmark studies of convents in Milan, Bologna, Siena, Venice, and Rome, we now have a clearer picture of the role of music within, and occasionally beyond, the cloister walls. While the evidence for this practice has been thoroughly documented, the repertoire performed in these convents has proven more difficult to identify. This paper will discuss three compositions by Alessandro Melani (1636–1706) that survive at the Santini Collection in Münster. The first two of these pieces, a setting of the *Magnificat* and *Benedictus* for six voices (SSSSAA) and continuo, preserve the names of six nuns, one assigned to each part, which is especially rare. A recent trip to the surviving archives of the convent of S. Lucia in Selci confirmed the presence of nuns

matching the names in Melani's manuscript and provided identification of their family names as well as some biographical information related to their musical activity. Melani was *maestro di cappella* at S. Maria Maggiore, a short walk from S. Lucia in Selci, from 1667–1672. This repertoire adds to our knowledge of the collaboration between musicians at the Basilica and the sisters of S. Lucia. Given the difficulty of the repertoire, the description of one-on-a-part performance, and the reputation for musical excellence at this convent it is possible that these women formed a highly skilled ensemble which has been forgotten by history.

“The Virgin Mary’s Essence in New Spanish Song, or a Collaborative 21st-Century Edition”
(Cesar D. Favila, Associate Professor and Director of Undergraduate Studies in Musicology,
University of California, Los Angeles)

Seventeenth- and eighteenth-century music from the Ibero-American world remains considerably marginalized in “early music” performance circles, this considering that, for at least the last ten years, the global turn in music history has urged scholars and musicians alike to consider more deliberately the musical legacies of the European imperial endeavor outside of Europe. To that end, this paper introduces the transcription of thirteen villancicos that contribute to diversifying early music performance offerings. Their forthcoming publication will fill another major lacuna in the early music performance sphere, that of providing music originally notated for and performed by women, in this case the nuns of Puebla’s Santísima Trinidad convent. This convent was founded in the seventeenth century in colonial Mexico (New Spain) and left behind the largest collection of women’s notated music from New Spain.

This paper discusses the work in bringing some of this music back to contemporary performance standards through collaboration. In the past, one scholar may well have been the archival researcher, transcriber, and artistic director of an ensemble that brought understudied ancient music back to life. However, diverse professional and educational backgrounds in musicology have made it imperative to collaborate on this co-edited critical edition. This paper also presents some of the challenges with villancico performance practice, it proposes the narrative possibilities offered by the careful curation of sacred music, and offers ways to center women’s communal singing from manuscripts attributed to both known and unknown male composers.

Concert - Forgotten Song: Music of Early Modern Women
Featuring School of Music & Dance Students
12:00-1:00 p.m.
Jordan Schnitzer Museum of Art, Central Courtyard

Keynote Address: “Songs from the cloisters: Performing Italian convent music in the 21st century”
(Candace Smith, Artistic Director of Cappella Artemisia)
3:15-4:30 p.m.
Tykeson Rehearsal Space, Berwick Hall
(Reception to follow)

“Nearly all the nunneries practice music, both playing numerous sorts of musical instruments, and singing. And in some convents there are such rare voices that they seem angelic, and like sirens entice the nobility of Milan to go and hear them.”

This well-known quote describes the musical situation in Italian convents in 1595. Citations like this abound throughout the late 16th and 17th centuries and provide us with images of a fabulous musical world inhabited by women – singers, players and even composers. Such images are all the more intriguing, considering the truly draconian restrictions governing virtually every aspect of these cloistered women’s lives, especially their music.

Moreover, a veil of mystery surrounds this repertoire: the music written by and for the nuns often includes parts for tenor and bass voices, and the use of instruments was officially forbidden in the convents. How, then, was this music performed?

This talk will begin with a brief introduction concerning the education of Italian girls and women in the early modern period, and then examine the repertoire of the convents and how to approach performance as it might originally have been heard: without male voices.

Concert - Musicking Collaborations Medieval to Modern

Featuring the UO Musicking Ensemble

7:30 p.m.

Tykeson Rehearsal Space, Berwick Hall

PARTICIPANT BIOS

Cappella Artemisia

Cappella Artemisia is an ensemble of female singers and instrumentalists dedicated to performing the music from Italian convents in the 16th and 17th centuries. Its repertoire includes both forgotten works composed by the nuns themselves, as well as music intended for performance in the convents by better-known male composers, presented here for the first time as it would originally have been heard, i.e., without male voices. Since its inception in 1991, Cappella Artemisia has received critical and popular praise both for the rarity and originality of its repertoire and for the high quality of its performances. It has appeared at some of the most prestigious European and North American festivals of early music and its concerts and recordings have been broadcast on radios throughout Italy, Europe and North America. The ensemble has ventured into the 18th century with the first performance in modern times of the oratorio *Jahel* by Baldassare Galuppi, composed for the girls of the Venetian Ospedale dei Mendicanti (in collaboration with the Orchestra Barocca di Bologna). And in addition to their traditional repertoire of music from Italian convents, the singers of the ensemble were also involved in a modern staging of Purcell's *Dido and Aeneas* in an all-women's performance recalling that of 1689 at a fashionable boarding school in Chelsea for "Young Gentlewomen".

Cappella Artemisia takes its name from the painter, Artemisia Gentileschi, a striking figure in 17th-century Italy whose artistic accomplishments are finally beginning to be recognized. We hope, under her auspices, to bring this same recognition to the neglected musical achievements of her forgotten contemporaries within the convent walls.

(cappella-artemisia.com)

John K. Cox

John K. Cox is a Visiting Professor of Music at Lewis & Clark College where he teaches courses in music history and choral music. He previously served as Visiting Assistant Professor at Reed College where he led the choral program and taught music theory. Prior to Reed, he was Director of Performance at Union College in upstate New York, leading the college-community orchestra and two choral ensembles, in addition to teaching courses in American folk music and performance practice. He currently serves as assistant conductor of the Portland Phoenix Chorale, who took first place in the sacred music category at the 2024 Preveza International Choral Competition and also won their division on the 2023 International Choral Kathaumixw.

A specialist in Renaissance and Baroque performance practice and advocate for forgotten repertoires, Dr. Cox's recent scholarship focuses on Roman sacred music from the late-seventeenth century. His editions have been recorded by Skylark Ensemble and performed by professional and amateur choral groups across the country. Under his direction, the Reed Collegium Musicum received Early Music America's 2017 College Development Award for a concert of newly edited works by Alessandro Melani (1636–1703) at the Boston Early Music Festival. His current research project

investigates music written for Roman nuns during the late-seventeenth century. In its 2025-26 season, Portland Baroque Orchestra will give the modern debut of five pieces written for performance in Roman convents during the *Anno Santo* of 1675.

As a professional tenor and chorister, he has performed and recorded with many renowned professional vocal ensembles including Apollo's Singers, True Concord, and the Oregon Bach Festival Chorus. He currently sings with Resonance Ensemble, Cappella Romana, and the Skylark Ensemble (2018, 2020, 2021, and 2024 GRAMMY nominees for "Best Choral Album"). Skylark's recent Christmas album, *Winter's Night*, includes his editions of music by Gregorio Allegri and Giovanni Bernardino Nanino. In 2024 he was invited to join The Recording Academy as a voting member.

In addition to his activities as an educator, performer, and musicologist, Dr. Cox is active as an adjudicator and coach of high school choral ensembles. He serves on the board of Portland Baroque Orchestra and frequently provides program notes and pre-concert lectures for their performances.

Cesar D. Favila

Cesar Favila's work resides at the intersections of music history, art, religion, gender, and race, and it often examines how the sacred and the profane animate beliefs about salvation. His research and teaching focus on Mexican music from colonial New Spain to the contemporary Chicano experience. His transhistorical and interdisciplinary interests weave traditional work in historical musicology, such as transcription and translation of primary sources, with arguments from sound and voice studies, global music history, colonial studies, Latin American Studies, literary studies, and critical theory. He is currently researching the penitential songs called *saetas* sung in Franciscan missions and in Andalusian Holy Week. Favila is also developing scholarship on the soundscapes of contemporary Spanish-speaking Catholic worshippers through a community-engaged project focused on the connections between popular devotion, liturgy, performance, and liberation theology, titled "Music of the Brown Church."

His first book, *Immaculate Sounds: The Musical Lives of Nuns in New Spain*, published open access with Oxford University Press's Currents in Latin American and Iberian Music series, argues that women were elevated as co-redeemers when they became singing nuns in colonial Mexico. It is the recipient of the Best First Book Award from the Grupo de Estudios Sobre la Mujer en España y las Américas, pre-1800 (GEMELA) and the Natalie Zemon Davis Prize of the Sixteenth Century Society, honoring its contributions to women's, gender, and sexuality studies. Favila's practice-based research has led to collaborations with early music ensembles to bring rarely heard seventeenth- and eighteenth-century Mexican convent music to live performance, for which he received the American Musicological Society's Noah Greenberg Award together with Paul Feller-Simmons with whom he will co-publish a critical edition titled *The Virgin Mary's Essence in New Spanish Song* in the Web Library of Seventeenth-Century Music. His other written works are published or forthcoming in various peer-reviewed journals, including *Atlantic Studies: Global Currents*, *Aztlán: A Journal of Chicano Studies*, the *Bulletin of Spanish Studies*, the *Bulletin of the Comediantes*, *Diagonal: An Ibero-American Music Review*, the *Journal of the Society for American Music*, and *Women & Music: A Journal of Gender and Culture*. He is also a contributor to *The Routledge Companion to Race in Early Modern Artistic, Material, and Visual Production*.

Favila is a multi-award-winning scholar whose work has been generously supported through grants from the American Council of Learned Societies, the Institute for Citizens & Scholars (formerly the Woodrow Wilson National Fellowship Foundation), the Fulbright Program, the Yale Institute of Sacred Music, the Society for American Music, the American Academy of Religion, and the Academy of American Franciscan History, among others. His teaching has been recognized with a UCLA Undergraduate Research Week Faculty Mentor Award. The interdisciplinary nature of his research and teaching has led Favila to serve on various UCLA faculty advisory committees, such as the CMRS: Center for Early Global Studies, the Center for 17th- & 18th-Century Studies and William Andrews Clark Memorial Library, the Chicano Studies Research Center, the Latin American Institute, LGBTQ Studies, and the Center for the Study of Women/Barbara Streisand Center.

Favila received a Bachelor of Arts degree in music from the University of California, Davis and a Master of Arts and PhD in the history and theory of music from the University of Chicago. Outside of musicology, he has previously worked in nursing and in graduate medical education administration, as well as having been employed as an ombudsperson and church organist. He strongly believes that music studies can offer valuable transferrable skills to students with realistic expectations about diverse job markets and with a broad subset of professional skills.

David Kwek

Singaporean David Zechariah Kwek is pursuing his doctoral degree in Music Performance at the University of Oregon, School of Music and Dance under the mentorship of Dr. Wonkak Kim. He is also the Clarinet Graduate Employee Instructor, and carries out teaching and administrative tasks for the clarinet studio. Kwek currently holds the principal clarinet position at the Rogue Valley Symphony (Ashland, Oregon) as well as the Bandung Philharmonic (Indonesia). He has also made principal clarinet appearances with the Newport Symphony Orchestra and Orchestra NEXT.

As a recitalist, Kwek has presented concerts featuring works by Valerie Coleman, Othmar Schoek, Amanda Harberg, and Paquito D’Rivera, all of which were Singapore premieres. Recently, he was featured as a soloist performing Michele Mangani’s *Concertpiece* accompanied by The Clarinet Club, Singapore. He is the secretary and clarinetist of the nonesuch.reedquintet, a prolific reed quintet and 501(c)3 non-profit organization based in Eugene, Oregon (www.nonesuchrq.com). Aside from performing, Kwek enjoys teaching and community engagement. Through professional engagements, he has presented clarinet masterclasses, community music workshops and outreach in Singapore, Malaysia, Indonesia and the USA.

Kwek attained his MMus with department honors from the University of Oregon School of Music and Dance, and BMus with first class honors from the joint degree program of the Nanyang Academy of Fine Arts (Singapore) and the Royal College of Music (London). His teachers were Tang Xiao Ping, Janet Hilton, Michael Harris and Michael Anderson. His achievements include the Embassy of Peru Award (2019), Best Graduate Award (2019) for the graduating cohort of the Bachelor of Music (Honours), Graduate Employee Excellence in Teaching Award (2022-23), Best Graduate Woodwind Performer Award (UO 2024) and the First Prize winner of the Clarinet Asia competition 2019, Macau. He was also one of the winners of the UO SOMD Concerto Competition in 2024. Kwek is endorsed by D’Addario Woodwinds as an artist. He is also a Yamaha Artist and plays on SE Artists B^b and A clarinets.

Anders Muskens

Anders Muskens is a Canadian fortepianist, harpsichordist, and ensemble director specializing in historical keyboard performance and musicology. Based in North America and Europe, he is known for his dynamic interpretations of eighteenth- and early-nineteenth-century music. He studied fortepiano at the Royal Conservatoire of The Hague under Bart van Oort and Petra Somlai and is currently completing a PhD in Musicology at Eberhard Karls University of Tübingen. His research explores rhetorical acting and early modern theatre practices in musical performance. Muskens is the founder and director of Das Neue Mannheimer Orchester, dedicated to reviving the music of the Mannheim Court Orchestra. The ensemble has performed at major festivals such as the Schwetzingen SWR Festspiele and recorded for Etcetera Records and Naxos. His solo and ensemble projects include *Army of Generals* and *Beethoven’s Forgotten Piano Concerto* (2024). He has performed at Het Concertgebouw, Utrecht Early Music Festival, MAFestival Brugge, and Salle Bourgie. His Beethoven interpretations were described as “not only vital and exciting, but new and revolutionary” (Early Music America), while his Walldorf recital “unleashed a true firework of sounds” (Stadt Walldorf Review). His discography includes *Beethoven: Waldstein & Appassionata Sonatas* (2023) and *Louise Farrenc: Complete Works for Violin and Fortepiano* (2023). He has won First Prize at the Early Music Young Ensemble Competition (London, 2018) and the Sir James Loughheed Award of Distinction (2024). Represented by Sonus Artist Agency, Muskens continues to shape the early music landscape with authenticity and artistry.

Wayne Wang

Taiwanese-Canadian keyboardist Wayne Wei-An Wang is currently pursuing his Doctorate of Musical Arts in piano performance at the University of Oregon in Eugene under the guidance of Alexandre Dossin, with additional performance and scholarly mentoring from David Riley, collaborative piano performance, and Lori Kruckenberg, musicology. Wang completed both his Bachelor and Master of Music degrees at the University of British Columbia in Vancouver, where he was awarded with the Director's Graduation Prize in Music Scholarship. His mentors there included Patricia Hoy and Terence Dawson for solo piano studies, Rena Sharon for collaborative piano studies, and Doreen Oke for harpsichord studies.

Wang has received scholarships to study and perform at summer festivals such as the Seattle Piano Institute held at the University of Washington, and the Anchorage Chamber Music Festival held at the University of Alaska Anchorage. He is passionate about engaging in collaborative work with fellow musicians and scholars to deepen his own understandings of artistic expression. Beyond the study of Western art music, he also has experience performing on the zheng in Chinese music ensembles. As a Certified Teacher of Advanced Piano and Theory with the Royal Conservatory of Music in Toronto, Wang is a committed pedagogue who aims to instill a lifelong love of music for his students.

Andrew Wong

Andrew Wong is an American baroque violinist and researcher in early music. He has performed with international ensembles such as the American Bach Soloists, Nederlandse Bachvereniging, Jupiter Ensemble, La Chapelle Harmonique, Orchestra of the Eighteenth Century, Arion Orchestre Baroque and Formosa Baroque. His performances have included concerts at the Utrecht Early Music Festival and the Taiwan Early Music Festival. His research interest is focused on the influence of vocal music on violin playing, and he most recently presented his work of French vocal practices applied to the violin at the 20th Biennial International Conference on Baroque Music.

Andrew Wong first discovered the wonders of historically informed performance through a period instrument recording of Haydn's String Quartets. He quickly embarked on an expedition to rediscover the violin, learning from violinists such as Marc Destrubé and David Wilson. He deepened his knowledge and immersed himself in a variety of playing styles, learning from Enrico Gatti, Antoinette Lohmann, Ryo Terakado, and Kati Debretzeni, while receiving a master's degree in historical violin at the Royal Conservatory of the Hague.

Beyond music, Wong holds degrees in physics and engineering from MIT and Stanford. As a data visualization specialist, he has developed tools for mapping and analyzing complex datasets. He is currently exploring ways to integrate information design into early music research, bridging the gap between historical inquiry and modern analytical methodologies.

ACKNOWLEDGMENTS

Musicking Conference Planning Committee

Holly Roberts, Associate Director of Programming
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Naomi Castro, Patron and Community Engagement Coordinator
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