

University of Richmond

## UR Scholarship Repository

---

Music Department Concert Programs

Music

---

9-19-2023

### Fall 2023 Neumann Lecture on Music: Sounds, Communities, and Cultural Ecosystems

Department of Music, University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/all-music-programs>



Part of the [Music Performance Commons](#)

---

#### Recommended Citation

Department of Music, University of Richmond, "Fall 2023 Neumann Lecture on Music: Sounds, Communities, and Cultural Ecosystems" (2023). *Music Department Concert Programs*. 1557.  
<https://scholarship.richmond.edu/all-music-programs/1557>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact [scholarshiprepository@richmond.edu](mailto:scholarshiprepository@richmond.edu).

in 18th-century music, reflecting a branch of study centered on Austro-German repertoire from centuries ago. But the scholarly interests of Neumann lecturers rapidly diversified: Susan McClary (2004) applied feminist methods of scholarship in her talk, while ethnomusicologist Kay Kaufmann Shelemay (2005) spoke about Syrian Jewish music. To mark Mozart's 250<sup>th</sup> birthday in 2006, Nicholas Till delivered a talk on that composer. Guthrie Ramsey (2007) is the only speaker to date who brought along his own band to illustrate his lecture on music in the Civil Rights movement. Opera scholar Roger Parker (2008) talked about a production of Puccini's *Manon Lescaut* at Milan's La Scala opera house. Later that year, Suzanne Cusick introduced research on the use of music as a form of torture in the U.S. "global war on terror," which she discovered through unclassified military documents and interviews. In ensuing years, the series further broadened its scope by presenting composer Lei Liang (2011) and conductor Joseph Flummerfelt (2012).

The tenth Neumann lecturer, Craig Wright (2013), who started out as a scholar of medieval music, discussed a project in which he applied neuroscientific knowledge to Mozart's compositional processes. Anthony Seeger (2014), nephew of folk singer Pete Seeger, talked about 1960s protest music, singing and accompanying himself on the guitar. In 2015, Jessie Ann Owens discussed how the Italian Renaissance composer Cipriano de Rore turned Dido's lament from Virgil's *Aeneid* into a small-scale musical drama. J. Peter Burkholder (2016) spoke about Charles Ives's practices as a church organist and their impact on works such as his Third Symphony. Ethnomusicologist Deborah Wong investigated contemporary social policies with her 2017 talk titled "Listening to Pain." The following year, George Lipsitz spoke about ethical acts of co-creation in "Accompaniment as Social Practice." Guthrie Ramsey made a return visit in 2019 to share new research on the history of African-American music and its resonances of enslavement. In 2020 Tammy Kernodle historicized the role of Black women in framing the sonic contexts of Civil Rights and protest music, while in 2022 Robynn Stilwell focused on The Band's Robbie Robertson and the musical impact of his marginalized identity. Spring 2023 brought the Canadian scholar Sherry Lee, whose talk explored the place of music in the context of environmental crisis and vital energy transitions.

**University of Richmond  
Department of Music  
Fall 2023  
Neumann Lecture on Music**

***Sounds, Communities, and  
Cultural Ecosystems:  
Making Sense of  
Our Sonic Environments***

***Dr. Huib Schippers***

**Tuesday, September 19, 2023  
Perkinson Recital Hall  
North Court**



More people have more access to more musical sounds than ever before in the history of humankind. However, not all musical expressions are created, performed, promoted, transmitted, valued, and paid for equally and equitably. The very existence of any music practice in any place at any time on this planet is influenced by myriad factors. These are part of a fascinating cultural ecosystem, which can be understood as a cluster of largely non-musical forces divided across five domains: the way music is learned and/or transmitted; the way communities interact with and respond to music; the infrastructure and regulations that support or limit musicking; the diminishing role of the music industry and the growing role of digital technologies; and finally the many values and attitudes that influence how we think about and react to the sounds and music around us.

In this lecture, I will explore how forces in each of these domains continue to shape the sonic environment in our communities, our cities, and our world; how each of these forces can be benign or obstructive; and how the cultural ecosystems framework can help understand specific music practices. While probably falling short of a unifying theory of all things sonic, the cultural ecosystems framework does provide stimulating insights into what governs the genesis, flourishing, struggles and disappearance of music practices, and how these can be influenced.

### About the speaker

Huib Schippers has a broad musical, professional and intellectual background. Born to a family steeped in European art music, he developed careers in Indian classical music performance (sitar), music journalism, the record trade, music education, festival direction, research policy and leadership. He was instrumental in setting up public “world music schools” in The Netherlands (1990-1997), founded the World Music & Dance Centre in Rotterdam (1998-2003), directed the innovative Queensland Conservatorium Research Centre in Brisbane, Australia (2003-2015), and curated/directed the iconic record label Smithsonian Folkways (2016-2020). In 2022, he was UCLA Regents’ Professor in Ethnomusicology. His most important publications (with Oxford University Press) include *Facing the Music* (2010), *Sustainable Futures for Music Cultures* (2016), and *Music, Communities, Sustainability* (2022).

### About the Neumann Lecture

What do protest songs, Mozart, and cognitive neuroscience have in common? They’ve all been topics presented at the University of Richmond Neumann Lecture Series. The Department of Music started the series in 2003 to remember music faculty member Frederick “Fritz” Neumann (1907-1994), who taught violin and started the University Symphony. Neumann held a Ph.D. in music education, as one might expect of a music professor. But his career was hardly conventional. Though trained as a violinist in childhood, he earned his first Ph.D. (University of Berlin, 1934) in economics and political science, writing a dissertation on the 1929 stock market crash. After working as an export-market analyst in Prague, he decided to take up the violin again—this time, more seriously. His studies took him to several European cities, and finally to New York, where he applied for United States citizenship. During World War II, he served in U.S. Army Intelligence for three years before resuming his music studies at Columbia University, where he earned his second Ph.D.

In his late fifties, Neumann took up yet another career with great dedication and vigor: the study of performance practices in 17th- and 18th-century music. During the next few decades, he published over forty articles and three books challenging performers and scholars to revisit long-held beliefs about how to execute musical ornaments and rhythms. He became a scholar of international renown, receiving grants from the National Endowment for the Humanities, the Guggenheim Foundation, the American Philosophical Society, and the American Council of Learned Societies. In 1987, the American Musicological Society awarded his book, *Ornamentation and Improvisation in Mozart* the Otto Kinkeldey prize, given annually to a book of “exceptional merit.” After living for more than five decades in the United States, he planned a trip to Prague in the spring of 1994, which would have been his first return visit since 1939. But he died that year in March at age 86, after a life overflowing with accomplishment.

The Neumann Lecture Series kicked off in 2003 with Christoph Wolff, a German-born scholar who teaches at Harvard University and studies the music of J.S. Bach. Wolff and Neumann were cut from similar cloth: both were educated in Germany and interested