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Romanticizing Brahms: Early Recordings and the [De]Construction of Brahmsian Identity

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Curriculum Vitae

Anna Scott (b. 1978) was born to Canadian parents in Port of Spain, Trinidad. Having grown up in Nova Scotia, Canada, she completed simultaneous B.Sc. (Pre-Medicine) and B.Mus. (Piano Performance) degrees at Dalhousie University in Halifax, Nova Scotia. After undertaking a Performance Diploma at the Glenn Gould School of Music in Toronto, Ontario, she completed her M.Mus. in Piano Performance at McGill University in Montreal, Québec. While enrolled in the DocArtes PhD Programme in the Musical Arts, Anna has been active as a lecturer, examiner and artistic research supervisor at the Royal Conservatory of The Hague; she has been a Doctoral Artistic Research Fellow at the Orpheus Research Centre in Music (ORCiM) in Ghent; she is on the organisation team of the DocArtes PhD programme at the Orpheus Institute; her work has been published in the *New Sound International Journal of Music*, in *Context: Journal of Music Research*, and in Leuven University Press/Orpheus Institute's *Sound and Score: Essays on Sound, Score and Notation* and *Artistic Experimentation in Music: An Anthology*; she has organized two international seminars at the Orpheus Institute; she is co-leading a study into the reflexivity of advanced artistic research and conservatory musical training at the Lemmensinstituut in Leuven, Belgium; and she has given lectures, masterclasses and performances related to her artistic research activities at King's College London, as part of the CMPCP/IMR Seminar Series at Senate House London, at the Royal Academy of Art and Royal Conservatory of Music in The Hague, at Studio Loos in The Hague, and at the Orpheus Institute.

Acknowledgements

As any doctoral student can attest, the journey from PhD proposal to defence can be exhilarating, arduous, frightening and, above all else, isolating. Thankfully, the one constant throughout my doctoral trajectory has been the steadying, inspiring and rigorous influence of my supervisor, Daniel Leech-Wilkinson. When I rather sheepishly appeared at his office door in 2009, having clumsily navigated the maze of winding stairs and mysteriously unmarked doors that form the Music Department of King's College London, I could not have imagined, upon hearing what was at that time nothing more than a vague idea for a PhD project, that he would have supported and nurtured this work with such interest and trust. Indeed, his genuine passion and confidence in this project has kept both it and its lead investigator afloat at times when even I doubted their worth. I still cannot find his office at King's upon first attempt, but when I do manage it, whether for a supervisory meeting or for one of his infamous cake seminars, I always leave feeling like this work is necessary, and that I might be just the one to do it.

Cutting through the doubt and isolation that can be the lot of the PhD student has also been the figure of Bruce Haynes: first as the instigator of this project, having encouraged me to question issues of performance style in a graduate seminar at McGill; then as an active member of my PhD supervisory team, during which time we clandestinely discussed the emperor's lack of clothes and dreamed up shiny new garments over Belgian beer or his partner Susie's delicious cooking; and then after his passing, as a guiding spiritual force urging me ever forward. His last words "I am questioning..." aptly sum up both his own legacy as well as the impetus, methods and findings of this project. Thanks too to my promoter Frans De Ruiter, for his omnipresence at every stage of this journey: from my audition in Ghent so many years ago, to the chaos of submission and defence. As a 'front line' soldier, he has elegantly weathered my perfectionist tendencies, terrors and tears with that mix of firm insistence, patience and handkerchiefs that are so necessary to ensuring that the work marches on, in spite of oneself.

Special thanks also to Peter Dejans, director of the Orpheus Institute in Ghent. He has created a rarefied oasis where an international group of performer-scholars can converge to nurture and share their ideas, conspiracies and revolutions: be it during their doctoral work as DocArtes students, or as advanced artistic researchers as part of the Orpheus Research Centre in Music (ORCiM). It has been an immense privilege and learning experience to be a part of both cohorts, and neither exists without Peter Dejans's guiding vision. My time at the Orpheus Institute has also afforded serendipitous encounters and collaborations with a number of brilliant scholar-performers. I'm thinking in particular here of pianist Darla Crispin, who has unknowingly transformed me into the artistic researcher I am today, and from whom I still have so much to learn; and tenor Valentin Gloor, with whom I continue to plot ever new ways of surprising, enchanting and provoking my own musical assumptions and capacities, as well as those of audiences.

This project was completed with neither a room nor a piano of one's own. I'm forever grateful however to the friends and colleagues who lent me theirs, and in particular to Peter van Bergen for the generous use of his studio. Thanks also to the friends who showed up for lecture-performances, who listened to run-throughs, who compensated for my shameful technological skills, who knew when I needed distraction, and who silently understood when I needed to be left alone to mutter imperceptibly about how much work there was to do. The practice-led PhD is not kind on friendships: if one can justify not researching or writing, there remains countless of hours of practicing to be done, and vice versa. One cannot research however, nor write, nor practice, nor even avoid any of these tasks, without the oft-unrequited kindness (and forgiveness) of friends.

One of the most difficult aspects of this journey has been the 5,000 kilometres between where this work was completed and my family. Though I likely would not have had much time to spend with them had I chosen to pursue my studies closer to home, one really feels the distance between here and there during the longest and darkest days of the PhD. Distance aside however, on a daily basis I still find myself drawing upon my mother's virtuosic modelling of both the power and pitfalls of ferocious determination whilst navigating unfamiliar worlds far from home; my father's predilection for casual music-making, solitude, the sea, and for observing and reflecting before acting or speaking; and my brother's uncanny ability to deliver support and off-colour humour when they are most needed.

My final and deepest thanks however go to Steve, who has been by my side long before this project came about. Such is my gratitude, respect and love and for his musicianship, his kind and calming spirit, his tireless generosity and selflessness, as well as his wit, toughness, patience, loyalty and perseverance, that to say any more here seems trite. I'd be adrift without him, and yet together we have done everything we ever dreamed. On our journey together across the Atlantic Ocean for my PhD audition, I found myself listening to one song over and over. Its closing lyrics seem to capture the past, present and future of both our relationship as well as my artistic research aspirations.

I embrace my desire to
feel the rhythm, to feel connected...
to feel inspired, to fathom the power,
to witness the beauty, to bathe in the fountain,
to swing on the spiral of our divinity and still be human.

With my feet upon the ground
I lose myself between the sounds...
I'm reaching up and reaching out.
I'm reaching for the random or what ever will bewilder me.
And following our will and wind we may just go where no one's been.
We'll ride the spiral to the end and may just go where no one's been.⁵³³

⁵³³ Danny Carey, Justin Chancellor, Adam Jones, and Maynard James Keenan, "Lateralus," *Tool: Lateralus*, Volcano 9210132 (CD), 2001.

