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Re-inventing the nineteenth-century tools of unprescribed modifications of rhythm and tempo in performances of Brahms's symphonies and concertos

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CURRICULUM VITAE

Johannes Leertouwer was born in the Dutch city of Groningen on 5 December 1959. He started playing the violin at an early age and received lessons at the local music school in Groningen. After obtaining his Gymnasium alpha diploma in 1979, he moved to Amsterdam to study the violin with Professor Bouw Lemkes at the Sweelinck Conservatory of Amsterdam. With the prize money he won at the National Violin Competition in 1983, he continued his studies with Josef Suk, in Vienna and Prague.

After contacting him during rehearsals with the Concertgebouw Orchestra, where Leertouwer worked as an extra for four seasons, guest conductor Nicolaus Harnoncourt invited him to come and study the Schubert Symphonies in a summer project in Graz, Austria in the summer of 1987. Thereafter, Leertouwer became a member and concertmaster of various international specialised period instrument ensembles and orchestras.

Chamber music has always been an important part of Leertouwer's work. He also made period instrument recordings of music by Bach, Mozart, Schubert, and Schumann. He is currently first violinist of the *Narratio* string quartet, specialised in all Beethoven and Brahms quartets. Leertouwer plays a violin made by the brothers (Antonio & Hieronymus) Amati in Cremona in 1619.

Leertouwer has been working at the (Sweelinck) Conservatory of Amsterdam since 1989. In 2022, Leertouwer accepted a professorship in HIPP at Seoul National University.

Leertouwer strives to share his ideas and insights through different channels. He has made sixty-eight short films, explaining the theological and musical content of each of the individual movements of the Matthew Passion. These films are available with English subtitles on a YouTube channel: *Matthäus volgens Johannes*. For Dutch Radio 4 he made podcasts about the *Messiah* and about his Brahms research. Much of his work on Brahms can also be viewed on a special website, brahms.johannesleertouwer.nl.

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I think it is fair to start my acknowledgements with the man who convinced me to do this research in the first place: Okke Westdorp. Not only did Okke suggest that I should continue my work on Brahms in the form of a PhD research project, but he also ensured that I had the financial means to work with a project orchestra and to record and document the process. After graduating from the Sweelinck Conservatory, the predecessor of the present Conservatorium van Amsterdam (CvA), I knew one thing for sure: I never wanted to teach, because I felt I did not have the time for it. However, after more than thirty years of teaching at the CvA, I feel profoundly grateful for having had the opportunity to work at an institution led by people like Okke, who have the courage to help launch projects such as mine and support them so generously.

Before committing to the project, I visited Clive Brown, whom I had admired from a distance for many years, at his home in Austria, to ask if he would be willing to help me. He immediately agreed to do so in any capacity that might be commensurate with the Leiden University format. I cannot stress enough how important his help has been over the past four years. Whenever I sent an email or asked for comments on my plans or writings, I received crucial feedback within days, sometimes even within hours. Quite often what I sent him showed gaps in my knowledge of historical sources, or in my ability to write in an academic style. Not once did Clive lose his patience. I feel blessed to have received the guidance and help of a man I know to be not only a generous and very knowledgeable expert but also such a kind and warm-hearted gentleman. The fact that Clive participated in the projects of 2021 and 2022 as an adviser in the rehearsals, sharing his vast knowledge as a scholar but also his insights as a violinist with years of experience in applying nineteenth-century expressive tools in practice, was an invaluable source of inspiration for the musicians in the orchestra, the soloists and for me personally.

I am also very grateful for their help, critical feedback and flexibility of my other supervisor Marcel Cobussen and my co-supervisor Anna Scott at ACPA.

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I am thankful to my wonderful recording engineer Jochem Geene.

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