



Universiteit
Leiden
The Netherlands

Artistic practices of historical sound: memory, imagination, and mimesis in contemporary composition and historical performance

Diaz, C.A.

Citation

Diaz, C. A. (2024, June 25). *Artistic practices of historical sound: memory, imagination, and mimesis in contemporary composition and historical performance*. Retrieved from <https://hdl.handle.net/1887/3765363>

Version: Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/3765363>

Note: To cite this publication please use the final published version (if applicable).

Bibliography

—
Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1983.

“The ASCAP Foundation Morton Gould Young Composer Awards.” The ASCAP Foundation. Accessed 27 June 2023. <https://www.ascapfoundation.org/programs/awards/young-composer-awards>.

De Assis, Paulo (editor). *The Dark Precursor: Deleuze and Artistic Research*. Leuven: Leuven University Press, 2017.

_____. *Logic of Experimentation: Rethinking Music Performance Through Artistic Research*. Leuven: Leuven University Press, 2018.

Barth, George. “Effacing Modernism, or How to Perform Less Accurately through Listening,” in *Historical Performance*, Vol. 1 (2018): 148-189.

Borgdorff, Henk. *The Conflict of the Faculties: Perspectives on Artistic Research and Academia*. Leiden: Leiden University Press, 2012.

Borgdorff, Henk and Schwab, Michael (editors). *The Exposition of Artistic Research*. Amsterdam: Amsterdam University Press, 2013.

Brenner, Neil. *New Urban Spaces: Urban Theory and the Scale Question*. Oxford: Oxford University Press, 2019.

Brontë, Charlotte. *Jane Eyre* [first published 1847]. Edited by Richard Nemesvari. Peterborough: Broadview Press, 1999.

Brooks, William (editor). *Experience Music Experiment: Pragmatism and Artistic Research*. Leuven: Leuven University Press, 2021.

Burge, Susie. "Back to baroque: Max Richter's Vivaldi remix comes full circle in Sydney." *The Guardian* (6 May 2015). Accessed 11 July 2023. <https://www.theguardian.com/music/2015/may/06/max-richters-vivaldi-remix-comes-full-circle-in-sydney>.

Butt, John. *Playing with History: The Historical Approach to Musical Performance*. Cambridge: Cambridge University Press, 2002.

"Antoine Brumel." *Grove Music Online*. Accessed 6 January 2024.

Cage, John. *Silence: Lectures and Writings*. Middletown: Wesleyan University Press, 1961.

Chakrabarty, Dipesh. *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton: Princeton University Press, 2007.

_____. *The Climate of History in a Planetary Age*. Chicago: The University of Chicago Press, 2021.

Cicero, Marcus Tullius. *De Inventione* [first published 85 B. C.]. Translated by H. M. Hubbell. Cambridge, MA: Harvard University Press, 1949.

Coke, David E. and Alan Borg. *Vauxhall Gardens: A History*. New Haven: Yale University Press, 2011.

Conway, John, Darren Naish, and C. M. Koseman. *All Yesterdays: Unique and Speculative Views of Dinosaurs and Other Prehistoric Animals*. UK: Irregular Books, 2012.

Cook, Nicholas. *Beethoven: Symphony No. 9*. Cambridge: Cambridge University Press, 1993.

Cox, Christopher and Daniel Warner (editors). *Audio Culture: Readings in Modern Music*. New York: Bloomsbury, 2004.

Descartes, René. *Meditations on First Philosophy* [first published 1641]. Translated by John Cottingham. Cambridge: Cambridge University Press, 2013.

_____. "Rules for the Direction of the Mind" [first published 1701]. Translated by Elizabeth S. Haldane and G. R. T. Ross in *Great Books of the Western World, Vol. 31: Descartes and Spinoza*. Robert Maynard Hutchins (editor). Chicago: Encyclopaedia Britannica, 1952.

Diaz, Carlo. *visions of small-minded Men*. 2017.

_____. *One*. 2019.

_____. *The Aviary*. 2022.

Diderot, Denis. *An Essay on Blindness, In a Letter to a Person of Distinction*. London: Richard Dymott, 1773.

"Discipline (n)." *Oxford English Dictionary*. Accessed 20 December 2023.

<https://doi.org/10.1093/OED/1894607904>.

Dodman, Thomas. *What Nostalgia Was: War, Empire, and the Time of a Deadly Emotion*. Chicago: The University of Chicago Press, 2018.

Dolmetsch, Arnold. *The Interpretation of the Music of the XVII and XVIII Centuries* [first published 1915]. Oxford: Oxford University Press, 1946.

Dupré, Louis. *The Enlightenment and the Intellectual Foundations of Modern Culture*. New Haven: Yale University Press, 2004.

Eno, Brian. "The Studio as Compositional Tool," in *Down Beat* Vol. 50, No. 7 (July 1983): 56-57, and Vol. 50, No. 8 (August 1983): 50-52.

"Entirely." *Merriam Webster*. Accessed 27 June 2023. <https://www.merriam-webster.com/dictionary/entirely>.

Flute Clocks in the Nydahl Collection. Audio CD. Robert Holmin Ljud & Bild, 2014.

Ferguson, Niall. *Virtual History: Alternatives and Counterfactuals*. New York: Basic Books, 1995.

- Fetis, Francois-Joseph. *Esquisse de l'histoire de l'harmonie* [first published 1840]. Translated by Mary I. Arlin as *An English-Language Translation of the Francois-Joseph Fetis History of Harmony*. Stuyvesant: Pendragon Press, 1994.
- Foucault, Michel. *The Archaeology of Knowledge and the Discourse on Language* [first published 1969]. Translated by A. M. Sheridan Smith. New York: Random House, 2010.
- Foucault, Michel. *Discipline and Punish: The Birth of the Prison* [first published 1975]. Translated by Alan Sheridan. New York: Random House, 1977.
- Getachew, Adom. *Worldmaking After Empire: The Rise and Fall of Self-Determination*. Princeton: Princeton University Press, 2019.
- Gjerdingen, Robert. *Music in the Galant Style*. Oxford: Oxford University Press, 2007.
- _____. *Child Composers in the Old Conservatories: How Orphans Became Elite Musicians*. Oxford: Oxford University Press, 2020.
- Greenberg, Clement. "Modernist Painting," in *Art & Literature*, No. 4 (Spring 1965), 193-201.
- Grier, James. *The Critical Editing of Music: History, Method, and Practice*. Cambridge: Cambridge University Press, 1996.
- Harcourt, Bernard. *Critique and Praxis: A Critical Philosophy of Illusions, Value, and Action*. New York: Columbia University Press, 2020.
- Hartog, François. *Regimes of Historicity: Presentism and Experiences of Time*. Translated by Saskia Brown. New York: Columbia University Press, 2015.
- Haskell, Harry. *The Early Music Revival: A History*. London: Thames and Hudson, 1988.
- Hayden, Sam. "Complexity, Clarity and Contemporary British Orchestral Music," in *Tempo*, Vol. 70, No. 277 (July 2016): 77.

Homer. *Odyssey*. Translated by A. T. Murray. Revised by George E. Dimock. Cambridge: Harvard University Press, 1919.

Israel, Jonathan. *Enlightenment Contested: Philosophy, Modernity, and the Emancipation of Man 1670-1752*. Oxford: Oxford University Press, 2006.

_____. *Democratic Enlightenment: Philosophy, Revolution, and Human Rights, 1750-1790*. Oxford: Oxford University Press, 2012.

Knox, Tim and Derry Moore. *Sir John Soane's Museum, London*. London: Merrell Publishers, 2016.

Krauss, Rosalind. *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge: MIT Press, 1986.

Leech-Wilkinson, Daniel. "What we are doing with early music is genuinely authentic to such a small degree that the word loses most of its intended meaning," in *Early Music*, Vol. 12, No. 1 (Feb., 1984): 13-16.

_____. *Challenging Performance: Classical Music Performance Norms and How to Escape Them*. 2020, version 2.14 (17.vi.22). Accessed 22 June 2023. <https://challengingperformance.com/the-book>.

Lezhneva, Julia and Concerto Koln. *Graun: Opera Arias*. Audio CD. Decca Music Group Limited, 2017.

Locke, John. *An Essay Concerning Human Understanding* [first published 1689]. New York: Prometheus Books, 1995.

Marsh, Christopher. *Music and Society in Early Modern England*. Cambridge: Cambridge University Press, 2013.

"Max Richter Recomposes 'The Four Seasons.'" *All Things Considered*. National Public Radio. 21 November 2012. Accessed 11 July 2023.

<https://www.npr.org/sections/deceptivecadence/2012/11/21/165659291/max-richter-recomposes-the-four-seasons>.

Mazzarella, William. *The Mana of Mass Society*. Chicago: The University of Chicago Press, 2017.

Merleau-Ponty, Maurice. *Phenomenology of Perception* [first published 1945]. Translated by Donald A. Landes. New York: Routledge, 2012.

Morgan, Lewis H. *Ancient Society, or Researches in the Lines of Human Progress from Savagery through Barbarism to Civilization*. New York: Henry Holt and Company, 1877.

“Original.” *Merriam Webster*. Accessed 27 June 2023. <https://www.merriam-webster.com/dictionary/original>.

Pitts, Jennifer. *A Turn to Empire: The Rise of Imperial Liberalism in Britain and France*. Princeton: Princeton University Press, 2006.

Pliny the Younger, *Letters Volume I, Books 1-7*. Translated by Betty Radice. Cambridge: Harvard University Press, 1969.

Reddy, William M. *The Making of Romantic Love: Longing and Sexuality in Europe, South Asia, and Japan, 900–1200CE*. Chicago: The University of Chicago Press, 2012.

Reitter, Paul and Chad Wellmon. *Permanent Crisis: The Humanities in a Disenchanted Age*. Chicago: The University of Chicago Press, 2021.

Richter, Max, Daniel Hope, Andre de Ridder, and Konzerthaus Kammerorchester Berlin. *Recomposed by Max Richter: Vivaldi, The Four Seasons*. Audio CD. Deutsche Grammophon, 2014.

Ricoeur, Paul. *Time and Narrative, Volume 1*. Translated by Kathleen McLaughlin & David Pellauer. Chicago: University of Chicago Press, 1984.

_____. *Memory, History, Forgetting*. Translated by Kathleen Blamey and David Pellauer. Chicago: The University of Chicago Press, 2004.

- Schenker, Heinrich. "A Contribution to the Study of Ornamentation" [first published 1904]. Translated by Hedi Siegel in *The Music Forum*, Vol. 4. New York: Columbia University Press, 1976.
- Schreiber, Ewa. "In the Face of the Other: Contemporary Composers' Reflections on the (Ideal) Listener," in *International Review of the Aesthetics and Sociology of Music*, Vol. 48, No. 2 (December 2017).
- Schwab, Michael. *Experimental Systems: Future Knowledge in Artistic Research*. Leuven: Leuven University Press, 2013.
- _____. *Transpositions: Aesthetico-Epistemic Operators in Artistic Research*. Leuven: Leuven University Press, 2018.
- Scott, Anna. "Romanticizing Brahms: Early Recordings and the Reconstruction of Brahmsian Identity." Doctoral Thesis. Leiden University, 2014. <https://openaccess.leidenuniv.nl/handle/1887/29987>.
- Service, Tom. "Max Richter spring-cleans Vivaldi's The Four Seasons." *The Guardian*. 21 October 2012. Accessed 11 July 2023. <https://www.theguardian.com/music/2012/oct/21/max-richter-vivaldi-four-seasons>.
- Sewell, Jr., William H. *Capitalism and the Emergence of Civic Equality in Eighteenth-Century France*. Chicago: The University of Chicago Press, 2021.
- Stoler, Ann Laura. *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*. Princeton: Princeton University Press, 2010.
- _____. *Duress: Imperial Durabilities in Our Times*. Durham: Duke University Press, 2016.
- Taruskin, Richard. "The Authenticity Movement Can Become a Positivistic Purgatory, Literalistic and Dehumanizing," in *Early Music*, Vol. 12, No. 1 (Feb., 1984).
- Vico, Giambattista. *On Humanistic Education (Six Inaugural Orations, 1699-1707)*. Translated by Giorgio A. Pinton and Arthur W. Shippee. Ithaca: Cornell University Press, 1993.

_____. *On the Study Methods of Our Time* [first published 1709]. Translated by Elio Gianturco. Ithaca: Cornell University Press, 1996.

_____. *The New Science* [first published 1744]. Translated by Thomas Goddard Bergin and Max Harold Fisch. Ithaca: Cornell University Press, 1948.

Antonio Vivaldi. *Le Quattro Stagioni* [first published 1725]. Translated by Armand D'Angour. Accessed 24 July 2023. <https://www.armand-dangour.com/2017/07/vivaldis-four-sonnets/>.

Weber, William. *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms*. Cambridge: Cambridge University Press, 2008).

Wedeen, Lisa. *Authoritarian Apprehensions: Ideology, Judgment, and Mourning in Syria*. Chicago: The University of Chicago Press, 2019.

White, Hayden. *Tropics of Discourse: Essays in Cultural Criticism*. Baltimore: Johns Hopkins University Press, 1978.

_____. *The Content of the Form: Narrative Discourse and Historical Representation*. Baltimore: Johns Hopkins University Press, 1990.

_____. *Metahistory: The Historical Imagination in Nineteenth-Century Europe* [first published 1973]. Baltimore: Johns Hopkins University Press, 2014.

Williams, Gordon (editor). *Bewick to Dovaston: Letters, 1824–1828*. London: Nattali & Maurice, 1968.

Wright, Stephen. *Toward a Lexicon of Usership*. Eindhoven: Van Abbemuseum, 2014.

Zerilli, Linda. *A Democratic Theory of Judgment*. Chicago: The University of Chicago Press, 2016.

Archival Scores

Appendix 1

—

1. #36696, Travis & Emery Music Bookshop, London
https://carlodiaz.com/permalinks/Appendix_1.01_36696_Tavis_&_Emery.pdf
2. #77796, Travis & Emery Music Bookshop, London
https://carlodiaz.com/permalinks/Appendix_1.02_77796_Travis_&_Emery.pdf
3. Add. MS 14225, British Library, London
https://carlodiaz.com/permalinks/Appendix_1.03_Add_MS_14225_British_Library.pdf
4. Add. MS 14245, British Library, London
https://carlodiaz.com/permalinks/Appendix_1.04_Add_MS_14245_British_Library.pdf
5. Add. MS 34074–34076, British Library, London
https://carlodiaz.com/permalinks/Appendix_1.05_Add_MS_34074-34076_British_Library.pdf
6. Add. MS 56487, British Library, London
https://carlodiaz.com/permalinks/Appendix_1.06_Add_MS_56487_British_Library.pdf
7. Add. MS 63512, British Library, London
https://carlodiaz.com/permalinks/Appendix_1.07_Add_MS_63512_British_Library.pdf
8. Add. MS 63818, British Library, London
https://carlodiaz.com/permalinks/Appendix_1.08_Add_MS_63818_British_Library.pdf

9. MS489A, Jean Gray Hargrove Music Library, University of California, Berkeley
https://carlodiaz.com/permalinks/Appendix_1.09_MS489A_Berkeley.pdf

10. MS489B, Jean Gray Hargrove Music Library, University of California, Berkeley
https://carlodiaz.com/permalinks/Appendix_1.10_MS489B_Berkeley.pdf

Performance Scores

Appendix 2

—

1. *visions of small-minded Men*

https://carlodiaz.com/permalinks/Appendix_2.01_visions_of_small-minded_Men.pdf

2. *One*

https://carlodiaz.com/permalinks/Appendix_2.02_One.pdf

3. *The Aviary*

https://carlodiaz.com/permalinks/Appendix_2.03_The_Aviary.pdf

Curriculum Vitae

Carlo Diaz is a musician, designer, and artistic researcher. He received his Bachelor of Music in composition, interdisciplinary arts, and music technology from Northwestern University in 2016 and his Master of Music in composition from the Conservatorium van Amsterdam in 2018 before beginning the docARTES Ph.D. trajectory at Leiden University and the Orpheus Institute later the same year. He has studied composition with Hans Thomalla, Jay Alan Yim, Patricia Alessandrini, Wim Henderickx, Willem Jeths, and Richard Ayres, and his Ph.D. research was supervised by Anna Scott and Richard Barrett. His music has been performed by artists including the Nieuw Ensemble, wild Up, Ensemble Linea, Ugly Pug, and the experimental baroque orchestra Stile Nu, which he founded in 2017. From 2013 to 2019, Carlo worked as a concert and festival producer for Rush Hour Concerts, Make Music Chicago, and the Chicago Philharmonic. Since 2019, Carlo has been a member of staff at The University of Chicago, first at the Chicago Center for Contemporary Theory and then at the Committee on Environment, Geography and Urbanization (CEGU) and the Urban Theory Lab. Since 2023, he has also taught music composition and audio technology at Harper College, and in 2024 he will begin teaching design practice to CEGU students at The University of Chicago.