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Schweizerische Musikforschende Gesellschaft
Société Suisse de Musicologie
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Karol Berger receives the Glarean Award for musical research

On the 22nd of November the 3rd Glarean Award for musical research will be presented by the Swiss Musicological Society. This year, the award – named after the Swiss humanist and music theorist Heinrich Glarean (1488–1563) – goes to Karol Berger, Osgood Hooker Professor in Fine Arts at the Department of Music of Stanford University.

What does receiving the Glarean Award for musical research mean for you personally?

It is gratifying to know that the intellectually vibrant and distinguished Swiss musicological community thinks well of my work; it is equally gratifying and flattering to find oneself in the company of scholars of the caliber of Reinhard Strohm and Martin Staehelin (the previous winners).

What are your associations with Heinrich Glarean?

My earliest musicological interest was the music theory of the sixteenth century and I read Glarean carefully when I was working on my PhD dissertation. But Glarean was intriguingly different from the other authors I was reading then: a rare genuine scholar and humanist among the more narrowly pragmatic theorists, someone one could identify with, an early musicologist.

At the award ceremony you will speak about Richard Wagner? What

is your special interest in this composer?

First, his purely artistic, music-dramatic accomplishment: the tremendous ability to control and give shape to unprecedentedly large temporal spans. But second, as with every important artistic oeuvre, what matters is not only the art, but also the spiritual, cultural, social, political aims this art has served over the years. In this respect, Wagner's legacy fascinates by its ambiguity, its intertwining of some of the most profound with some of the most sinister strands in our, European, cultural make up.

Where do your general research interests lie at present?

To put it as briefly as possible, I am particularly interested in ways in which art music has participated in not just passively reflecting but also actively articulating the crucial turning points in European intellectual and spiritual history. Thus, my last book (ed.'s note: *Bach's Cycle, Mozart's Arrow: An Essay*

on the Origins of Musical Modernity, Berkeley/Los Angeles 2007) has been an attempt to understand the musical aspects of the transition from the pre-modern to the modern world.

Is there an American view of European music history? Is it any different from the European view?

From the distance of another continent, it is perhaps easier to see Euro-



pean music history as a whole and to see it in a global context – one is not beholden to local, national traditions. It may also be easier in the USA to remember that the European art music is just one music tradition among many. But one should not exaggerate such differences: ideally, our scholarly

**22. November 2011
18.15 Uhr
Zürich, Predigerplatz 33,
Musikabteilung
Zentralbibliothek
(Chor der Predigerkirche)**

Verleihung des Glarean-Preises
und des Jacques-Handschin-Preises
der Schweizerischen
Musikforschenden Gesellschaft
an Karol Berger und
Giovanni Zanovello

community is, and should be, extra-territorial.

What are your relations to Switzerland?

First, most personal, familial: my parents, driven to exile from our native Poland in their early sixties by the anti-Semitic Communist regime of the time, found refuge in Switzerland and were granted peaceful old age in Solothurn (they are both buried in Bern). I am understandably grateful for that. Second, professional and friendly: since 2001, I have been regularly and with genuine pleasure participating in the Blonay seminars for Swiss doctoral students in musicology – an occasion for me to get to know the interests and personalities of many of your advanced students and, of course, also of their teachers.

Thank you very much for the interview.

VERANSTALTUNGEN • CONFÉRENCES • CONFERENZE

8. November, 18.15 Uhr, Bern, Institut für Musikwissenschaft, Hallerstr. 12 (Hörsaal 002): Dr. Sarah Ross: «What would Miriam sing?» – Jüdische Ritualmusik aus amerikanisch-feministischer Perspektive»

29. November, 18.15 Uhr, Bern, Institut für Musikwissenschaft, Hallerstr. 12 (Hörsaal 002): PD Dr. Arne Stollberg: «Klang-Körper. Auf der Suche nach einer musikalischen Physiognomik» (Antrittsvorlesung)

2.–4. Dezember, Dampfzentrale Bern, HKB Fellerstrasse, Musikschule Konservatorium Bern: «Musiktheorie im 19. Jahrhundert», 11. Jahreskongress der Gesellschaft für Musiktheorie (GMTH), Detailinformationen: www.hkb.bfh.ch/de/forschung/forschungsschwerpunkte/fspinterpretation/veranstaltungen/gmthkongress

5. Dezember, 18.15 Uhr, Musik-Akademie der Stadt Basel (Kleiner Saal, Eingang Leonhardsstrasse): Dr. Inga Mai Groote: «Studieren bei Heinrich Glarean: neue Einblicke in den Lehrbetrieb des 16. Jahrhunderts» (im Anschluss an die Generalversammlung der SMG-Sektion Basel um 17.30 Uhr)

1947 im polnischen Bytom geboren, emigrierte Karol Berger 1968 in die USA und wurde 1975 an der Yale University promoviert. Seit 1982 unterrichtet er mit zahlreichen Stipendien und Preisen bedachte Musikwissenschaftler an der Stanford University. Die Forschungsschwerpunkte des «Osgood Hooker Professor in Fine Arts» umfassen unter anderem die Geschichte der Musikästhetik und -theorie sowie der Musik des deutschsprachigen Raums im 18. und 19. Jahrhundert. Zu Bergers herausragenden Publikationen zählen *Musica Ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge 1987), *A Theory of Art* (New York 2000) und *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity* (Berkeley/Los Angeles 2007).