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***Catholicism and the institutionalization of Music History***

Did Catholicism play a role in the institutionalization of music history? In 1992 Katherine Bergeron already pointed at the influence of the research in Gregorian chant by the Benedictine monks of Solesmes in the 19th century on the history of musicology as a discipline (Disciplining music, 182-196). However, in the current debates about the history and institutionalization of musicology, religion is almost entirely absent. In this paper I will discuss the connection between Catholicism and the development of norms and control in music historical research with two case studies. The first is the international conference on Gregorian chant in Arezzo in 1882. This was possibly the first international musicological conference, with participants from Italy, France, Germany, Austria, Spain, Ireland, Belgium and the Netherlands. Those participants were almost exclusively Catholic priests, but the conference was also attended by Guido Adler. At the time it was only a few years before he published *Umfang, Methode und Ziel der Musikwissenschaft* in 1885, what proved to be a blueprint of musicology in the decades to come. Is there a relationship between his experiences on the conference and his ideas about musicology? The second case study is the control that the Dutch musicologist and catholic priest Albert Smijers (1888­–1957) took over the research in renaissance music of composers form the Low Countries. Smijers was the first professor in musicology in the Netherlands. He led the Music History Institute at the University Utrecht from its foundation in 1930 until his death in 1957. Under his leadership, Dutch musicology achieved a prominent position in the world, especially in music of composers belonging to the so-called ‘Dutch School’. The choice of Smijers to devote himself to precisely this period was not only inspired by artistic or scholarly reasons, but was also related to the history of Catholics in the Netherlands and the subordinate position they held for centuries. With his choice for the renaissance he turned to a period before the reformation, when the church was still one.

Petra van Langen studied recorder at the Utrecht Conservatory and musicology and cultural history of the twentieth century at the Utrecht University. In 2014 she completed her PhD on Catholic musicians and the confessionalization of Dutch musical life between 1850 and 1948 at the Radboud University Nijmegen. She is board secretary of the Royal Society for Music History of the Netherlands (kvnm.nl) and journal manager of the *European Journal of Life Writing* (ejlw.eu). As an independent scholar Petra published articles in national and international journals and presented papers on musicological, historical and biographical conferences. Her fields of interest are music history, biography, gender studies, catholic music culture and the history of scholarship, in particular musicology. She is currently preparing a biography on Albert Smijers, the first Dutch professor in musicology. In the fall of 2017 she published a history of the Catholic Society for Conductors and Organists on occasion of its centennial.