

Loren Ludwig

Contact

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Education

- 2011 PhD, Critical and Comparative Studies in Music
University of Virginia, McIntire Department of Music
Dissertation: "'Equal to All Alike': A Cultural History of the Viol Consort in England, 1550-1675." Adviser: Bruce Holsinger
- 2001 Certificaat, Royal Conservatory of The Hague, Netherlands
Fulbright Fellow, Viola da Gamba and Historical Performance
- 1999 B.Mus., Historical Performance and Viola da Gamba
Oberlin Conservatory

Employment: Academic and Professional

Academic

- 2014-2015 Visiting Assistant Professor, Musicology and Music Theory
Peabody Institute of Johns Hopkins University
- 2013-2014 Visiting Assistant Professor, Musicology
Grinnell College
- 2013 Instructor, Historical Musicology
Longy School of Music of Bard College
- 2011-2012 Visiting Lecturer, Musicology
New Zealand School of Music
- 2003-2011 Lecturer and Teaching Assistant
University of Virginia

Professional

- 2016-present Music Coordinator, Andrew W. Mellon Digital Scholarship Initiative, Brown University
Co-Collaborator with editors Tara Nummedal (Brown University) and Donna Bilak (Columbia University) for the production of *Furnace and Fugue: A Digital Edition of Michael Maier's Atalanta fugiens (1618) with Scholarly Commentary*
- 2014-present Director and Founder, LeStrange Viols (viola da gamba ensemble)

- 2012-present Founding member, ACRONYM (Baroque chamber ensemble)
- 2010 Visiting scholar, Shanghai Conservatory of Music Affiliated Middle School (masterclasses and coaching as member of Oberlin Baroque Ensemble)
- 1999-present Executive Committee, Director of Viola da Gamba Program, and Faculty Amherst Early Music Festival and Workshop
- 2002-present Director of Consort Cooperative and Faculty Viola da Gamba Society of America, annual Conclave

Fellowships

- 2007-2008 Andrew W. Mellon Foundation, Dissertation Research Fellowship Institute for Historical Research, University of London
- 2000-2001 Fulbright Fellowship Koninklijk Conservatorium, Netherlands

Awards

- 2014 Grant-in-Aid, Viola da Gamba Society of America for project "Instruments of Worship: The Yankee Viol and American Vernacular Music of the Early Nineteenth Century"
- 2008-2009 Dissertation Fellowship, University of Virginia Graduate School of Arts and Sciences
- 2007 American Musicological Society Eugene K. Wolf Travel Fellowship Support for dissertation research at Bodleian Library, Oxford University
- 2007 Summer Graduate Intern, National Gallery of Art, Washington, D.C.

Publications

- 2018
accepted Essay: "John Farmer's *Sundry Waies* (1591), the English Origin of Michael Maier's 'Alchemical Fugues'" in *Furnace and Fugue: A Digital Edition of Michael Maier's Atalanta fugiens (1618) with Scholarly Commentary*, Eds., Tara Nummedal and Donna Bilak, volume completion December 2018.
- 2015-present Quarterly column: "Ask Your Viol Teacher" *Viola da Gamba Society of America Newsletter*
- 2013 Essay: "Stop Making Sense: Rap Lyrics and the Economy of Intelligibility" *International Association for the Study of Popular Music*, August 2013

<http://iaspm-us.net/stop-making-sense-rap-lyrics-and-the-economy-of-intelligibility-by-loren-ludwig/>

Reviews

- 2011 Concert review: "Seeking Sonic Unity" San Francisco Classical Voice
<https://www.sfcv.org/reviews/old-first-concerts/seeking-sonic-unity>
- 2011 Concert review: "A Window into Music of California Missions" San Francisco Classical Voice, <https://www.sfcv.org/reviews/womens-antique-vocal-ensemble-wave/a-window-into-music-of-california-missions>
- 2007 "Boccherini's body: An essay in carnal musicology by Le Guin, Elisabeth"
Early Music America 13.4 (2007): 52
- 2004 Album review with Jascha Hoffman, "Ratatat," Pitchfork Media
<http://pitchfork.com/reviews/albums/6913-Ratatat/>

Media

Loren Ludwig, [ACRONYM](#)
 Media, Concert and Album Reviews

Loren Ludwig, [LeStrange Viols](#)
 Media, Concert and Album Reviews

- Apr 2015 "The Art of Encryption: Music-Image-Text in Michael Maier's Alchemical Emblem Book, *Atalanta fugiens* (1618)." www.youtube.com/watch?v=27S704jWJk0
 Subject: *Atalanta fugiens* lecture-performance in collaboration with Donna Bilak (Columbia) and vocal performance by Les Canards Chantants, Bard Graduate Center
- Mar 2015 "Delving into a 400-year old puzzle book, through song" By Jason Laughlin, *Philadelphia Inquirer*: Subject: Feature news article about the Chemical Heritage Foundation workshop "Interplay: Rethinking Music, Mathematics, and Alchemical Praxis in the *Atalanta fugiens* (1618)"
- Sep 2014 "Folger Consort presents Renaissance pieces" by Charles T. Downey, *Washington Post*
 Review of Folger Consort Performance at the Folger Shakespeare Library, Washington, D.C.

Presentations: Conference Papers, Performances, and Recordings

Conference Papers

- Mar 2018 Paper: "Digitizing Michael Maier's 'triple-voiced musical echo'"

- Renaissance Society of America 64th Annual Meeting, New Orleans, LA
 Panel: "'Tear the Books Apart' – Digitizing Michael Maier's *Atalanta fugiens* (1618)."
 Chair: Allison Levy (Brown University, Digital Scholarship Editor). Panelists: Tara Nummedal (Brown University) "Training the Mind and Body: Michael Maier's *Atalanta fugiens*"; Loren Ludwig (as above); Donna Bilak (Italian Academy, Columbia University) "'Publish or Perish': The Digital Edition in Academe." Co-organized by Nummedal and Bilak, sponsored by the New England Renaissance Conference
- 2017 Panel respondent (performer/educator) "Notation and Performance: Influence, Intersection, and Interpretation," Society for Music Theory, Arlington, VA
- 2015-2016 "'Marketh it well': William Bathe's Table (1596) and Experimental Practice"
 Presented at: International Musicological Society, Tokyo (Mar. 2017); American Musicological Society (Nov. 2016), Vancouver, BC; Catholic University of America (Nov. 2016), Washington, DC
- 2015 "Hacking William Bathe's 1596 *Table of Song*, or How to Repurpose a Renaissance Tabular Algorithm," The Making and Knowing Reconstruction Symposium, organizer Pamela H. Smith (Columbia University)
 Panel: "Musicology and Reconstructing Music," Chair: Donna Bilak (Columbia). Panelists: Giuseppe Gerbino (Columbia) "Reliving the Present to Experience the Past: Performing and Knowing"; Loren Ludwig (as above); Robin Bier (Les Canards Chantants) and Graham Bier (Bryn Athyn College) "Dowland's Table: The Social Construct of a Score," Chemical Heritage Foundation, Philadelphia, PA
- 2014-2015 "The Art of Encryption: Music-Image-Text in Michael Maier's Alchemical Emblem Book, *Atalanta fugiens* (1618)" presented with historian of science Donna Bilak and ensemble Les Canards Chantants at Columbia University (Dec. 2014) and Bard Graduate Center (Apr. 2015) New York, NY
- 2014 "'Waies' and 'Meanes': Plainsong Canons and the Spiritual Significance of Cantus Firmus Polyphony in England c1600," Society for Seventeenth Century Music, San Antonio, TX
- 2012 "Consort Music Online: Sources and Strategies," presentation at the Viola da Gamba Society of America 50th Anniversary Conclave, Newark, DE
- 2012 "'Vier Hundert Jar Auff Red': A Long View on Music of the German Lands," Keynote Lecture at the Amherst Early Music Festival, New London, CT
- 2012 "'Polyphonic Intimacy' in Music for Viol Consort," Music Faculty Forum Lecture, Zealand School of Music, Wellington, NZ
- 2010 "'These Things Were Never Made for Words': The Instrumental Wit of William Lawes' Music for Viol Consort," Society for Seventeenth-Century Music, Houston, TX

2007 "The Viol Consort and the Performance of Melancholy in Early Modern England,"
American Musicological Society, Quebec City

Recordings

ACRONYM

2017 "Capricornus" with The Bach Choir of Holy Trinity, Dir. Donald Meinecke,
New Focus Records
2017 "Rosenmüller in Exile" with Jesse Blumberg, Baritone, New Focus Records
2016 "Wunderkammer," New Focus Records
2016 "Secondo libro de madrigali" with Les Canards Chantants, New Focus Records
2015 "Oddities & trifles: the very peculiar instrumental music of Giovanni Valentini,"
New Focus Records
2014 "Paradise: instrumental sonatas of Antonio Bertali," New Focus Recordings
2013 "The alphabet sonatas [by Johann Pezel]," New Focus Recordings

LeStrange Viols

2018 "Sit Fast: Music of the Elizabethan Avant-garde," New Focus Records
2015 "William Cranford: Consort music for 4, 5 and 6 viols," New Focus Records

New Vintage Baroque

2017 "The Passionate Pilgrim" with Oracle Hysterical, VIA Records

The Peter Ulrich Collaboration

2013 "The Painted Caravan," Market Square Records

Bill T. Jones (choreographer) and Ted Coffey (composer)

2012 Soundtrack for national Tour "Story/Time"

Performances (select recent)

2018 ACRONYM, Washington National Cathedral with soprano Nola Richardson
2018 LeStrange Viols, Music Before 1800, New York, NY
2017 Smithsonian Viol Consort, Smithsonian Museum of American History
Washington, D.C.
2017 ACRONYM with Baritone Jesse Blumberg, Music Before 1800, New York, NY
2016 Solo and chamber music with Yukimi Kambe and Shigeru Sakurai, Tokyo, Japan
2016 LeStrange Viols with Julianne Baird and Geoff Williams,
Amherst Early Music Festival Concerts, New London, CT
2016 LeStrange Viols at The National Gallery of Art, Washington, D.C.
2015 Viola da gamba solist in George Benjamin's opera "Written on Skin,"
Lincoln Center's Mostly Mozart Festival, New York, NY
2014 Folger Consort with Tenor James Taylor at the Stratford Shakespeare Festival, Ontario
Folger Shakespeare Library, Washington, D.C. (Washington Post review)
2011 French Baroque Chamber music with Oberlin Baroque Ensemble

Shanghai Conservatory of Music Affiliated Middle School, Shanghai, China

Workshops

- 2018 Invited Presenter: Towson University Music Department Symposium “Scholarship as a creative practice/creative practice as scholarship.”
- 2018 Invited Speaker: “Teaching and Learning about the Viol via Social Media.” Viola da Gamba Society of America Teacher Development Initiative Retreat
- 2017 Workshop Director: “The Rat Pack: Cranford, Coprario, and Ives”
Sponsored by: Viola da Gamba Society – New England, Waltham, MA
Convened professional and amateur musicians to collaboratively explore the music of select Jacobean composers.
- 2016 Workshop Co-Director: “On the Hexachord”
Sponsored by: Viola da Gamba Society – New England, Waltham, MA
Convened professional and amateur musicians to collaboratively explore the role of the hexachord in Renaissance polyphony.
- 2015 Featured Presenter: “New Light on the Music Origins of Michael Maiers' *Atalanta Fugiens*”
Workshop: “Interplay: Rethinking Music, Mathematics, and Alchemical Praxis in the *Atalanta fugiens* (1618),” sponsored by the Chemical Heritage Foundation, Philadelphia
- 2014 Workshop Director: “Motets (and Masses) on viols”
Sponsored by: Viola da Gamba Society – New England, Waltham, MA
Convened professional and amateur musicians to collaboratively explore the use of instruments in liturgical music during the Renaissance.
- 2011 Co-Creator and Co-Director: “Ensemble Singing Intensive”
Amherst Early Music Festival and Workshop
Created ongoing program for intensive one-on-a-part vocal chamber music for professional and preprofessional musicians.
- 2010 Visiting Faculty, Ruhr-Universität Bochum, Germany: graduate seminar “Music, Sociality, and the Construction of Identity”
- 2008-2010 Coordinator: “Consort Cooperative” at annual summer Conclave
Sponsored by: Viola da Gamba Society of America
Coordinated peer-led chamber music program for undergraduate and graduate students.

Teaching

- 2014-2015 Peabody Institute of Johns Hopkins University
Visiting Assistant Professor
- PY.610.652 “English Polyphony, Reformation to Restoration” graduate seminar in musicology
 - PY.710.653 “Dance and the Music of J.S. Bach” graduate seminar in music theory
 - PY.610.311 “History of Music I,” undergraduate music history survey
 - PY.710.633 “Renaissance Counterpoint,” graduate seminar in music theory
 - PY.610.661 “American Folk Music,” graduate seminar in musicology
- 2014-2015 Grinnell College
Visiting Assistant Professor
- Director, Grinnell College Collegium Musicum
 - MUS 110 “Introduction To Western Music”
 - MUS 261 “Western Music To 1750”
 - MUS 262 “Western Music 1750-2013”
- 2013 Longy School of Music of Bard College, Visiting Lecturer
- “Hexachordal Theory,” graduate course in the Early Music Department
- 2011-2012 New Zealand School of Music, Visiting Lecturer
- MUSC 235 “Baroque Music”
 - MUSC 130 “Hildegard to Avant-Garde”
 - MUSC 120 “Ragtime to Rap: 100 Years of Black Music in America”
- 2003-2011 University of Virginia, Graduate Instructor and Graduate Teaching Assistant (select)
- Instructor, University of Virginia viola da gamba consort
 - Instructor, “Hip Hop History and Culture”
 - Instructor, Musicianship I, II, and III. Taught rhythm, sight singing, ear training, and transcription, supervised three graduate teaching assistants.
 - Graduate Teaching Assistant, “Introduction to Digital Media,” Siva Vadayananathan, professor