

Symposium Music in Radio Drama - 10 March 2021



'Friday at 20.08 hrs. Alice in Wonderland, Zangspel.' Front cover. Catholic Radio Guide (delpher.nl).



Universiteit Utrecht



Radio drama is regaining popularity in this day and age of podcasts with its possibilities of delayed radio listening. Various new genres developed from old formats and the radio play now also moves outside the radio studio, as sound walks, concert formats and in the context of museum exhibitions. This means that at the crossroads of literary studies, musicology, radio and sound studies and narratology, new approaches to the study of radio drama are being developed.

This symposium brings together scholars and students, radio drama directors, writers, musicians, archivists and radio drama enthusiasts. The goal is to discuss the different functions of music and sound in radio drama and the methodological challenges associated with the precarious archival situation of scores, scripts and the sound archives. Furthermore it hopes to inspire you with examples of some outstanding recent radio drama work by Dutch producers.

This symposium is initiated by Philomeen Lelieveldt, in collaboration with the ICON Research Institute and the department of Media and Culture of Utrecht University and the Institute for Sound and Vision, Hilversum. The symposium was financially supported by an Aspasia Grant of the ICON. Co-organizers: Bianca Rhemrev, Inez de Coo, Ruben van de Ven, Bas Agterberg.

Program

9.45: walk-in

10.00: **Welcome** – dr. Philomeen Lelieveldt (Utrecht University)

Session 1: The Functions of Music in Radio Drama

10.15: dr. Jarmila Mildorf (University of Paderborn, DE) and dr. Pim Verhulst (University of Antwerp, BE), *Music, Narrativity and Radio Drama*.

10.45: dr. Leslie McMurtry (University of Salford, UK), *The Spy – Creating Historical Ambiance through Music* (James Fenimore Cooper – dir. Sasha Yevtushenko, BBC 2012).

11.15: dr. Siebe Bluijs (Tilburg University, NL): *Musical references in 'Concerto' by Jef Geeraerts*. (Jef Geeraerts - Jos Joos, BRT 3 1970).

11.45 – 13.00: Lunch - break out rooms available

Session 2: The Sounds of Radio Drama

13:00: prof. dr. Alec Badenoch (Free University of Amsterdam/UU) *Where in the world is Jos Cleber? The unresounding Dutchness of light music in the global airwaves*.

13.30: dr. Carolyn Birdsall (University of Amsterdam, NL) *The Rise of Radiophilia: Learning How to Love Radio (and its Sounds) in Interwar Europe*.

14.00: Florian de Backere and Floris van Bergeijk (Rosa Ensemble, Utrecht, NL). *De Deense Detective: Who did it?* (VPRO Podcast NPORadio 1, 2017-2019).

14.45 – 15.15: Coffee/tea break – break out rooms available

Session 3: Reviving Music in Radio Drama

15.15: Eric van Balkum (Stichting Omroep Muziek, Hilversum): *Muziekschatten: reviving radio and tv music history (by making digitalized sheet music available online)*.

15.40: Frans van Gorp (producer NTR, Hilversum). *Re-creating radio drama music of Ton de Leeuw, Jurriaan Andriessen, Karel Mengelberg and Else van Epen – de Groot*. (Hilversumse Muziekschatten Podcast Series NPORadio4).

16.00: dr. Philomeen Lelieveldt (Utrecht University): *Tapping into childhood memories. Musical references in Els de Groot's Alice in Wonderland*. (Lewis Carroll, transl. Con Schröders, dir. Herbert Perquin, KRO 1946).

16.30: Peter te Nuyl (director of theatre and radio drama): *No note is innocent, music as meaning in radio drama*.

17.00: Closing Address Prof. dr. Eggo Mueller, Media and Culture Department, Utrecht University

17.15 – 17.45: Meet up and virtual drinks in break out rooms.

Participants

Dr. Philomeen Lelieveldt

For 25 years the musicologist Philomeen Lelieveldt has been teaching and researching art- and media policies, music radio programming and artists' careers. She was a research fellow at Sound and Vision, Institute for Media Culture, in Hilversum and published about the classical music on Dutch radio (*De Radio een cultuurgeschiedenis*, ed. H. Wijfjes, 2019). The collaboration of musicians and writers in the NCRV experimental radio dramas of the 1960s and 1970s is the topic of a chapter in *Luisterrijk der Letteren, hoorspel en literatuur in Nederland en Vlaanderen* (ed. L. Bernaerts and S. Bluijs, 2019). She is board member of the Leo Smit Stichting and the Tera de Marez Oyens Foundation. Recently she joined the editorial board of the *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*. March 15th 2021 she will resign from Utrecht University to become the curator of the music collections of the NMI in the The Hague City Archives.

<https://www.uu.nl/medewerkers/plelieveldt/profile>

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Dr. Jarmila Mildorf

Jarmila Mildorf teaches English language and literature at the University of Paderborn. Her research interests are in narratology, dialogue studies, autobiography and oral history, narrative medicine and the medical humanities, audionarratology and radio drama. She has edited numerous collections and special journal issues on sound and narrative:

Audionarratology: Interfaces of Sound and Narrative (De Gruyter, 2016, with Till Kinzel); *Narrating Sounds* (Partial Answers 15:1, 2017, with Till Kinzel); *Aural World-Making: Audionarratological Approaches to Sound and Narrative* (CounterText 5:3, 2019); *Radio Art and Music: Culture, Aesthetics, Politics* (Lexington Books, 2020, with Pim Verhulst); *Audionarratology: Lessons from Radio Drama* (Ohio State University Press, 2021, with Lars Bernaerts).

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Dr. Pim Verhulst

Pim Verhulst (1985) is a postdoctoral researcher and teaching assistant at the University of Antwerp. He combines insights from the fields of media studies, audionarratology, adaptation studies, genetic criticism and digital humanities to study postwar fiction from the British Isles, with a specific focus on radio and its relationship to other genres such as prose, poetry and theatre. His publications include book chapters and articles on Samuel Beckett, James Joyce, Dylan Thomas, Harold Pinter, Tom Stoppard and Caryl Churchill. He has recently co-edited volumes on *Radio Art and Music: Culture, Aesthetics and Politics* (with Jarmila Mildorf; Lexington 2020) and *Tuning in to the Neo-Avant-Garde: Experimental Radio Plays in the Postwar Period* (with Inge Arteel, Lars Bernaerts and Siebe Bluijs; Manchester University Press, 2021). With Jarmila Mildorf he is putting together an essay collection on *Word, Sound and Music in Radio Drama* (Brill, forthcoming), and with Anna McMullan and Jonathan Bignell on *Beckett's Afterlives: Adaptation, Remediation, Appropriation* (Manchester University Press, forthcoming). His monograph *The Making of Samuel Beckett's Radio Plays* is scheduled to appear in 2022 with Bloomsbury in the Beckett Digital Manuscript Project (www.beckettarchive.org) series, of which he is an editorial board member. For his work on the

BDMP he received the MLA Prize for a Bibliography, Archive, or Digital Project in 2018, together with Dirk Van Hulle, Mark Nixon, Édouard Magessa O'Reilly and Vincent Neyt.

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Dr. Leslie McMurtry

Leslie McMurtry is a Lecturer in Radio Studies at the University of Salford. She recently published a book on radio and audio drama, *Revolution in the Echo Chamber: Audio Drama's Past, Present, and Future*. She has published on audio/radio/podcast drama in journals such as *Studies in Comics*, *Palgrave Communications* and *The Journal of Radio and Audio Media*, and online on [The Conversation](#) and *Sounding Out!: The Sound Studies Blog*. She was artist in residence at the Badlands National Park in South Dakota in 2017, doing outreach work in the community and making [an audio drama](#). She co-hosts the Echo Salon: Radio and Audio Drama Listening Group and co-organises Salford Sound. She received the Richard Taylor Bursary from the City of London Phonograph and Gramophone Society in 2019 to make [Shattered](#). Beyond the realm of radio and audio, she has organised Doctor Who Day at the Dylan Thomas Centre in Swansea in 2013, was a finalist in the Jane Austen Short Story Competition in 2014, and is writing and drawing a graphic novel about the American Revolution. Leslie makes podcasts for Lesser of 2 Weevils (find us on [Soundcloud](#) and on [Facebook](#)).

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Dr. Siebe Bluijs

Siebe Bluijs is a postdoctoral researcher at Tilburg University (the Netherlands). He holds a PhD in Dutch Literature from Ghent University (Belgium). His research interests mainly concern the interactions between literature and (other) media. His current research focuses on 'digital literature' (e.g. poetry that employs kinetic typography, literary smartphone applications, and narratives in virtual reality). In his PhD-project, he analysed the form and functioning of the postwar literary radio play in the Low Countries (1960-2000), focusing on innovations in narrative and semiotic composition. Together with Lars Bernaerts he co-edited a volume on the Dutch and Flemish radio play entitled *Luisterrijk der letteren. Hoorspel en literatuur in Nederland en Vlaanderen* (Academia Press, 2019). With Inge Arteel, Lars Bernaerts and Pim Verhulst he is the co-editor of *Tuning in to the Neo-Avant-Garde. Experimental Radio Plays in the Post-War Period* (Manchester UP, 2021). Bluijs extensively writes on contemporary (Dutch) literature. Additionally, he has a background in graphic design, with a specialisation in book design and typography. www.siebebluijs.nl.

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Prof. Dr. Alec Badenoch

Alexander (Alec) Badenoch (1971) is the Beeld en Geluid Endowed Professor of Transnational Media at the VU Amsterdam and Assistant Professor in Media and Cultural studies at the University of Utrecht. He has a BA from the University of the South (1993), an MA in Social Science from the University of Chicago (1995) and a PhD in Modern Languages from the University of Southampton (2004). He was postdoc on the "Transnational Infrastructures and the Rise of Contemporary Europe" project at the TU Eindhoven (2004-2007), as well as

the LabEx “Ecrire une nouvelle histoire de l’Europe” (EHNE) at Uni Paris IV Sorbonne (2013). At Utrecht he was lead researcher on the HERA-project [Transnational Radio Encounters](#) (TRE) 2013-2016, which initiated the award-winning radio streaming platform [Radio.Garden](#). Starting 2021, for VU Amsterdam he will be PI on the European project “Polyvocal Interpretations of Contested Colonial Heritage” (PICCH) led by Daniela Petrelli (Sheffield Hallam, UK). He is author of *Voices in Ruins: West German Radio across the 1945 Divide* (winner, 2007-8 IAMHIST Prize), chief editor of the Inventing Europe Digital Museum (www.inventingeurope.eu), and co-editor, most recently, of *Transnationalizing Radio Research* (2018) with Golo Föllmer. He is a longtime board member of the *Studienkreis Rundfunk und Geschichte* and co-founder of the Women’s Radio in Europe (WREN) research network. His research covers a range of topics in 20th Century European cultural history, and draws on disciplines ranging from media and cultural studies, cultural geography, gender studies, and history of technology.

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Dr. Carolyn Birdsall

Carolyn Birdsall is Associate Professor of Media Studies at the University of Amsterdam. Her publications include the monograph *Nazi Soundscapes* (2012), *Doing Memory Research* (2019, with D. Drozdewski) and “Listening to the Archives: Sound Data in the Humanities and Sciences” (2019, with V. Tkaczyk). Birdsall is currently leading the NWO-funded project TRACE (Tracking Radio Archival Collections in Europe, 1930-1960), which explores transnational dynamics in how radio was historically recorded, archived, circulated and re-used in Europe. For further information on the TRACE project and upcoming events, see www.trace.humanities.uva.nl / @archivalradio.

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Florian de Backere

Florian de Backere (1983) is a creator of audio theatre. He studied composition at the conservatory of Amsterdam, and music-theatre at the Royal Conservatory in The Hague. Based in Amsterdam, Florian works as a writer, actor and music professional. In collaboration with the Rosa Ensemble, Florian wrote the scenario's of both seasons for the live radio play [De Deense Detective](#), which was later broadcasted by NPORadio 1. As an actor, writer and musician Florian worked in several staged music productions; collaborating with the Asko-Schönberg Ensemble on *Salaam* and *Words & Music*, and the LUDWIG collective on *Brainwave* and *El Amor Brujo*... among others. For the Dutch broadcaster VPRO, Florian recently completed the podcast-series [Gaudeamus 1945-2020](#); biography of the eponymous festival for contemporary music. In both his own and collaborative work, Florian de Backere explores the borders between the realm of dreams and the actual world, searching for connections between story and sound.

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Floris van Bergeijk

Floris van Bergeijk (1977) is a musician and composer. He composed many works for different ensembles and orchestras such as Radio Kamerfilharmonie, Asko Ensemble, Quasar Quartet, Matangi Quartet, Residentie Orkest, David Kweksilber Bigband and Ensemble Modelo 62. Whereas his compositions often make use of (live) electronics he also produces solo electronic works under the name of [MURW](#). He makes both autonomous works as works for theatre and the visual arts. He collaborated with Het Nationale Toneel, The Lunatics, Vis à Vis and De Lizzy Timmersgroep. In 2019 he composed electronic music for the radio play Luchten. Since 2020 Floris van Bergeijk collaborates with visual artists Mike Rijnierse and Ludmilla Rodrigues on a large dome installation which will be premiered at the Gaudeamus Festival in 2021.

Since 2011 Van Bergeijk composed several works for Opera Spanga, for example about the reimagination and decomposition of Verdi's Falstaff (Falstaff Rivisto), and two opera's with author Jonathan Levi: The Electric Flute (2015) and The Other (2020). Since 2004 Floris is a musician and composer in the Rosa Ensemble. With Florian de Backere and the Rosa Ensemble he initiated and produced the live radio play series [De Deense Detective](#). In this multi episode series the musicians of the Rosa ensemble all simultaneously act and perform the music and sound effects. De Deense Detective consists of two seasons of 7 and 15 episodes respectively and a concluding 1,5 hours interlude "De Val van Chris Coubergh".

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Eric van Balkum

A fresh graduate from the Frederik Muller Akademie, specialising in the music library science, Eric van Balkum was offered a sheet music cataloguing position at the Repertoire Informatiecentrum Muziek in Utrecht. Five years later – in 1990 - he accepted a similar position at the Netherlands Radio Music Library. In the 30 years that followed he gradually became a passionate, allround music librarian/archivist, covering diverse areas like metadata standards, system management, website management & developing and online marketing, all in service of the radio and tv sheet music collection. Eric is also webmaster of several websites, such as [Muziekschatten](#) and the website of the [NVMB](#), the Dutch IAML-branch.

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Frans van Gulp

As a musician Frans van Gulp (1955) specialized in contemporary guitar music and in the repertoire for guitar and other instruments. For many years he was a professor of classical guitar at the conservatories in Hilversum, Arnhem and Zwolle. He took many initiatives to renew the concert practice, by present the guitar in theatrical shows. He toured with several music theatrical productions through the Netherlands. Twenty years ago he shifted his career towards radio. As a radio producer he works for the NTR, and specializes in contemporary music and in the production of radio documentaries and podcasts. He was the chief editor of *De Bedding*, a weekly one-hour-program with music documentaries. As the chief editor he recently won the Prix Europa for best podcast (category Radio & Music 2020) with *Making an Opera*, with co-host Stef Visjager. Last year he started a podcast [Hilversumse Muziekschatten - Music Treasures](#) about the music archives of the Dutch radio ensembles (Radio Philharmonic Orchestra and Dutch Radio Choir). The first episode was

a tryptic *Radio & music in times of war* (released in 2020) Coming up is a series of four historical radio plays with music (summer 2021), and episode on 'light music' and 'composing for the radio'.

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Peter te Nuyl

Peter te Nuyl is a writer, director, dramaturge and sound composer. Te Nuyl writes opera libretti and radio drama-series. For Dutch Public Broadcasting organizations he directed many radiophonic works, hybrids of drama, feature, music and ars acustica. He directed a live-broadcast of Jean Paul Sartres four hour drama *The Devil and The Good Lord*. Both *The Sound*, an original radiophonic piece, and the radio-adaptation of the complete *Metamorphosis* by Ovid won special mentions at the Prix Italia Festival. Te Nuyl also produced numerous major radio drama-series, based on Dutch literature and history, such as *Het Bureau* (NPS 2004-2006) and *Bommel* (NPS 2007-2010) The radio drama [No note is innocent](#), after Toni Boumans' biography about the cellist and conductor Frieda Belinfante, was broadcasted in 2017 (AVROTROS). As a sound composer Te Nuyl scrutinizes the no man's land between sound and music. As a coach and professor he transmits his know-how and experience to a younger generation of directors, conductors, singers and designers. Since 2011 Te Nuyl also works as a dramaturge for opera director Lotte de Beer.

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