The frequency of imagination: auditory distress and aurality in contemporary music theatre

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Citation for published version (APA):
Verstraete, P. M. G. (2009). The frequency of imagination: auditory distress and aurality in contemporary music theatre
Acknowledgments

Who could have predicted the impact, when my auntie Mieke took my sister and me to a children’s theatre play in Antwerp? Who could have expected that music would soon feed into my early fascination for the theatre, when my mum and grandfather Petrus Verbelen demonstrated me the fundamentals of what was to become a life-time investigation of playing the piano, the accordion, the viola? And how is it now to be understood that only by sheer coincidence, my first real encounter with contemporary music theatre, De Overstroming, was the result of winning a free ticket from the Flemish radio station Klara? Even if the main credit should be to my loved relatives, I am grateful for these various moments that led me to this interest in music theatre.

Of course, the final outcome of this dissertation is only a drop in the ocean set against all those exciting people I was fortunate to cross on this research path. Without their constant encouragement and intellectual engagement, neither me nor this dissertation would have been the same.

My enduring gratitude goes first and foremost to Maaike Bleeker, who has never lacked in moral support since the first day she lifted my spirits before the first ASCA interview. As a colleague, a supervisor and a friend, she never failed to inspire me with her intensity of critical inquiry, ingenious simplicity and her insistence not to settle for easy answers. Besides her, I thank Luk van den Dries and my co-supervisor Christopher Balme, whose encouragement of my work led to me leaving Belgium for study in Germany and the Netherlands.

I am more than grateful to the many engaging people in the numerous discussion and reading groups I have been a part of in the past six years: my former colleagues and professors of the IPP Performance and Media Studies at the Johannes Gutenberg University in Mainz; my numerous ASCA friends, among whom I couldn’t possibly fail to mention Carolyn Birdsall, Sarah de Mul, Begum Firat, Saskia Lourens, Itay Sapir, Maria Boletsi, Paulina Arch Fugelie, and my chess friend, Ernesto Illescas-Pélaez; my companions in the sound reading group, most notably, Elke Huwiler, Milla Tiainen, Tereza Havelková and Anthony Enns; my conference ‘mates’, Pamela Karantonis, Dylan Robinson and Nic Leonhardt; my colleagues at the Theatre and Musicology Departments of Amsterdam with its most lively secretary Henriette Bitter, and most recently, my friend and colleague, Sruti Bala; my music theatre companions in the IFTR Music Theatre Working Group, TM in Amsterdam and the Beoordelingscommissie Muziektheater in Brussels; and in recent times, my new acquaintances at the IISH Institute, in whose library I wrote up the final versions of my chapters.
I would also like to express my thanks to several of my oldest friends in Belgium: Tom, Nico, Davy, Katelijne, Eline, Philip, Ann, Ken, David, Andreas, Vincent, Filip, who took it as their mutual assignment to abduct me during my most difficult times and take me far away from my books and worries. Among them, I cannot but articulate the joy I have experienced in working with the many young musicians in the orchestras where I played the viola. A special, warm and loving thought goes to the people who have untimely parted before the completion of my research, but who played an important role in my development: Jef Van Houtven, Gabriel Verstraete, Evelien van Ruijven.

I owe the Deutscher Akademischer Austausch Dienst and, even more, the Amsterdam School for Cultural Analysis, for the financial support and intellectual environment they have provided for me and my research. In particular, the care and support of Eloë Kingma at the ASCA office proved most indispensable in the ‘long run’ of my dissertation.

Before I finish this ungratifying task of not mentioning everybody, I thank my proofreader, Clare Donald, who was as speedy as my writerly shadow; and the music theatre companies and colleagues at the Theatre Institute, especially those who have helped me with the material and technical support in the realisation of this book and my defence, particularly: Hans Bruneel, Ann Overbergh, Sofie De Wulf, Guy Coolen, Sonja Peeters, Nele Dhaese, Haryanti Frateur, Caroline Basyn, Stef Depover, Ruud van den Akker, Henk Danner, Erik Lint.

Without the everlasting caring and financial support of my parents, I would have found myself in some tricky situations. And last, and therefore most considerable, I thank Görkem Akgöz. In her I finally found a challenging spirit that meets my hunger for seeking further horizons. For this, I am greatly indebted to her presence in my life.