

Contents

Acknowledgements — XI

1	Introduction — 1
1.1	Religion and the Arts — 3
1.2	Postsecular Intertwinements — 6
1.3	The Sacred in Music — 10
1.4	Perceptions of the Sacred — 13
2	The Field: Musica Sacra Maastricht — 20
2.1	(Inter)national Context — 20
2.2	History — 22
2.3	Organization — 24
2.4	Program — 26
2.5	Theoretical Considerations — 29
2.6	Methodological Considerations — 31
2.6.1	A Festival as Research Site — 32
2.6.2	Three Groups of Participants — 34
3	Revisiting the Sacred — 37
3.1	Substantive vs. Situational Sacreds — 37
3.2	Exploring the Situational Sacred — 41
3.2.1	Two Typologies — 41
3.2.2	Building Blocks of the Sacred — 45
3.2.3	Discursive Feature — 47
3.3	The Set-Apart — 51
3.4	Between the Sacred and Music — 54
4	Intertwinements of Religion, Culture, and Heritage — 58
4.1	Transfer of the Sacred — 60
4.1.1	Between Presence and Likeness — 65
4.2	Negotiations between Religion and the Secular — 68
4.2.1	Religious Habitus — 70
4.2.2	Habitus and Culture — 73
4.2.3	Communication — 77
4.2.4	Material Religion and Heritage — 83

4.3	Persistence of Religion — 89
4.3.1	Performers' Associations with Sacred Music — 89
4.3.2	Visitors' Use of Religious Terminology — 93
4.4	Between Conservation and Innovation — 98
4.4.1	Translation: Back to <i>LUTHER</i> — 101
5	Last of the Mohicans: Discourses of Differentiation — 108
5.1	Community — 111
5.2	Relationality — 114
5.3	Dynamics of In- and Exclusion — 117
5.3.1	Difference — 118
5.3.2	Quality — 124
5.3.3	Negotiating Quality — 129
5.3.4	Aesthetics — 133
5.3.5	Audience — 134
5.4	Festival as Contact Zone — 137
5.5	Discourses that Set Apart — 143
6	Curse of the Fire Dance: Ritual and Performance — 147
6.1	The Lens of Ritual — 149
6.2	Conceptualizing Ritual — 152
6.3	Relating Art and Ritual — 156
6.4	Ritual as Artistic Performance — 158
6.5	Festival: A Ritual Form — 163
6.5.1	A Situation of Contrast — 165
6.5.2	Performance of Particular Behavior — 167
6.5.3	Individual and Collective Identities — 171
6.5.4	Orientation on Meaning — 173
7	Between Sound and Silence: A Fragile Sacred — 178
7.1	A Turn Within — 180
7.1.1	Modes of Listening — 182
7.1.2	Text and Sound — 187
7.1.3	Physicality and Place — 191
7.2	The Implications of Art Music — 196
7.2.1	Experience and Interpretation — 198
7.2.2	The Attribution of Meaning — 201
7.2.3	What Music Conveys — 204
7.3	Reflection — 207
7.4	Conditions — 210

7.5	Experience of Time — 214
7.5.1	Musical Time — 217
7.5.2	Festival Time — 219
8	Conclusions — 222
8.1	Relating Difference — 223
8.2	Paradox of the Sacred — 226
8.3	Variety in Religion — 228
8.4	Comparing Sacralities — 230
Appendix A. Annual Festival Themes — 234	
Appendix B. Ethnography — 236	
	Participant Observation — 237
	Sensory Ethnography — 238
	Interviews — 241
Appendix C. Three Groups of Participants — 243	
	Program Committee — 243
	Audience Members — 244
	Performers — 246
Appendix D. Fieldwork Concert Attendance — 248	
	2012: Rites & Rituals — 248
	2013: Introspection, Transformation, Conversion — 249
	2014: The Awe-inspiring — 250
Appendix E. Data processing — 252	
	Acknowledging Subjectivities — 252
	Processing Data — 253
	Relation to Theoretical Framework — 256
	References to Data Set in the Text — 257
Bibliography — 258	
	Primary Sources — 258
	Secondary Sources — 259
Index — 270	