

Music History and Cosmopolitanism / abstract & bio
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Session 2a / Wednesday June 1, 4:30–6:30 pm

Tip, Trinkgeld, Bakšič: Cosmopolitan and Other Strategies in the Entertainment Business of Habsburg Sarajevo before the Great War

Touring music and dance groups, which performed in pre-Great War Europe, utilised several strategies for maximizing their audiences and earnings. A typical Viennese ladies' salon orchestra, which often included non-German members from other parts of Austria-Hungary, concentrated on Viennese salon and popular music and Western classical music. The vocals – if any – were mainly in German but Italian and even French were also possible. Such a strategy attracted specific audiences of educated classes, mainly Central Europeans. The Serbian all-Roma band of Vaso Stanković-Andolija, on the other hand, had a large multilingual folk and popular music repertoire in Serbian, German and Hungarian which was instrumental in receiving tips from multi-ethnic audiences of various social backgrounds.

The third strategy – that of Exoticism and Orientalism – was typical of folksy ladies' orchestras with usually cosmopolitan line-ups. These bands in folk costume (Ger. *Trachtenkapellen*) could specialise in one ethnic tradition – musicians from Croatia representing themselves as Bosnian Muslims and playing Bosnian music on *tamburica* lutes for Central European audiences and tourists. Another variation was a line-up with musical, vocal and dance repertoire of several ethnicities. The musicians and dancers changed folk costumes according to the represented ethnic tradition in question. To maximise audiences and profits, these bands could have names with almost all-inclusive epithets like 'Kroatisches, Serbisches, Ungarisches, Orientalisches Tamburitza-Damen-Ensemble'. The show of such a band was likely to attract varied audiences and encourage generous tipping.

Risto Pekka Pennanen is an Adjunct Professor at the School of Social Sciences and Humanities at the University of Tampere, Finland. Formerly a Humboldt Research Fellow at the Department of Musicology at Georg-August-University in Göttingen and a Research Fellow at the Helsinki Collegium for Advanced Studies, he is currently an Experienced Research Fellow of the Kone Foundation. Pennanen has published on the Balkans, especially the Ottoman Balkans, Greece, Bulgaria and Bosnia-Herzegovina, and on music, politics and power, soundscape, discography and the canons of music history and folk music research in the peninsula. His current research project is named Music, Musicians, Soundscape and Colonial Policies in Habsburg Bosnia-Herzegovina, 1878–1918.