

Music History and Cosmopolitanism

Fourth Sibelius Academy Symposium on Music History

June 1–3, 2016

Sibelius Academy, University of the Arts, Helsinki

Programme

Wednesday, June 1

Time		Room	Presentations
11–11:30	Welcome Address	Lower Foyer	Jari Perkiömäki, Rector of The University of the Arts Helsinki SibA organizing team
11:30–13	Keynote 1	Auditorium	Mark Everist: Stage Music and Cultural Transfer in Europe, 1814–1870
13–14:30	Lunch break		
14:30–16	Session 1a: Opera as Cosmopolitan Practice Chair: Anne Kauppala	Auditorium	Benjamin Walton (University of Cambridge, UK): <i>Global Opera?</i>
			Anna Parkitna (State University of New York at Stony Brook, US): <i>Placing Warsaw on the Operatic Map of Eighteenth-Century Europe</i>
			Peter Mondelli (University of North Texas, US): <i>Ivanhoe, Pastiche Opera, and the Cosmopolitan Ideal in Nineteenth Century Paris</i>
	Session 1b: Individuals in Cosmopolitan Music Culture Chair: Markus Mantere	S3101	David Brodbeck (University of California, Irvine, US): <i>Heimat is Where the Heart Is: Goldmark and the Sense of Belonging</i>
			Michael Saffle (Virginia Tech, US): <i>Liszt's Europe: Another look at Nineteenth-century Musical Cosmopolitanism and (Trans)nationalism</i>
			Glenda Dawn Goss (University of the Arts Helsinki / Sibelius Academy, FI):

			<i>Jean Sibelius as an American Import</i>
	Session 1c: Cosmopolitan Identities Chair: Sajjaleena Rantanen	Terrace Foyer	Etha Williams (Harvard University, US): <i>Becoming Cosmopolitan in the Cosmos: Mimesis, Alterity, and the Birth of Language in Haydn's Il mondo della luna</i>
			Yuan Wang (University of Glasgow, UK): <i>Deconstruction and Reconstruction of Identities in Cosmopolitanism: An Interpretation on Agriculture Metal Phenomenon in China from Textual and Contextual Perspectives</i>
			José Manuel Izquierdo König (University of Cambridge, UK): <i>"What we need is more Mozars and Betovenes": cultural transfer, music reception and the conflictive cosmopolitanism of early nineteenth-century Latin American composers</i>
	Session 1d: Folk Song and Modernity Chair: Anastasia Belina-Johnson	Organo	Mikaela Minga (Institute of Cultural Anthropology and Arts Studies, Tirana, AL): <i>Musical cosmopolitanism and the urban songs of Korça (Albania)</i>
			Bianca Temes (Gheorghe Dima Music Academy, Cluj-Napoca, RO): <i>Ligeti on both sides of the Iron Curtain: from the ethnic to the cosmopolitan</i>
			Carl Vincent (Leeds College of Music, UK): <i>Miklós Rózsa: How the American Film Noir was emotionally illustrated with a distinct Hungarian syntactical language</i>
16–16.30	coffee	Lower Foyer	
16:30–18:30	Session 2a: Live Music: Between Business and Art Chair: Derek Scott	Terrace Foyer	Catherine Rudent (Paris-Sorbonne University, FR): <i>"Le jazz et la java": when chanson française meets jazz</i>
			Ingeborg Zechner (University of Salzburg, AU): <i>Cosmopolitanism in Nineteenth Century Opera Management</i>
			Nuppu Koivisto (University of Helsinki, FI): <i>Women's Orchestras in Finland, 1870–1900: A Case Study of Urban Cosmopolitanism</i>

			Risto Pekka Pennanen (University of Tampere, FI): <i>Tip, Trinkgeld, Bakšiš: Cosmopolitan and Other Strategies in the Entertainment Business of Habsburg Sarajevo before the Great War</i>
Session 2b: Itinerant Musicians Chair: Christina Linsenmeyer	S3101		Rutger Helmers (University of Amsterdam, NL): <i>Nineteenth-Century Cosmopolitan Musicians and the Russian Aristocracy</i>
			Valeria Lucentini (University of Bern, CH): <i>Perception of Music in 19th-century Travel Writings: Music Stereotypes across the boundaries of the Italian Peninsula</i>
			Virginia Whealton (Indiana University, Bloomington, US): <i>Cosmopolitanism in "A Country of Steam Engines": The American Travelogues of Henri Herz and Oscar Comettant</i>
Panel 1 a: <i>Music Migration in Scandinavia – Between Cosmopolitanism and Transnationalism (1750–1850)</i> Commentator: Lars Berglund (University of Uppsala, Sweden)	Auditorium		Jens Hesselager (University of Copenhagen, DK): <i>Giuseppe Siboni and Danish Ways with Italian Opera (Copenhagen 1820)</i>
			Christine Jeanneret (University of Copenhagen, DK): <i>Migration and Misunderstandings: Italian Opera in 18th-Century Copenhagen</i>
			Nicolai Østenlund (University of Copenhagen, DK): <i>Royal Amusements and Public Spectacles: Italian Opera and Urbanization in 18th-century Copenhagen</i>
			Lars Berglund: Response to the presentations
Panel 1 b: <i>The Intersection of Diaspora and Cosmopolitanism: Russian Émigré Musicians' Contribution to Cosmopolitan Shanghai in the Inter-war Years</i> Commentator: Björn Heile	Organo		Simo Mikkonen (University of Jyväskylä, FI): <i>Shanghai's Russian musical intelligentsia, 1919–1949: Russian culture in a cosmopolitan context</i>
			Hon-Lun Yang (Hong Kong Baptist University): <i>Diaspora and Cosmopolitanism: the Programming Politics of the Shanghai Municipal Orchestra's Russian Concerts</i>
			John Winzenburg (Hong Kong Baptist University): <i>"Eurasian" and "Almost Chinese": The Musical Experiments of Alexander Tcherepnin and Aaron</i>

			Avshalomov
			Björn Heile: Response to the presentations

Thursday, June 2

Time		Room	Presentations
9–11	Session 3a: Soviet Regime and Cosmopolitanism Chair: Simo Mikkonen	Terrace Foyer	Patrick Zuk (University of Durham, UK): <i>The concept of 'cosmopolitanism' in Soviet writing on music</i>
			Ádám Ignác (Hungarian Academy of Sciences): <i>"We have become cosmopolitans with no ties at all". Anti-cosmopolitanism in Popular Music of Stalinist Hungary</i>
			Mackenzie Pierce (Cornell University, UK): <i>Comrade Frycek travels again: cosmopolitan Chopin in communist Poland</i>
			Jānis Kudiņš (Jāzeps Vītols Latvian Academy of Music): <i>Oscar Strok in Riga cosmopolitan musical cultural history: the perception of notion in different 20th century historical periods in Latvia</i>
	Session 3b: Cosmopolitan Musical Works Chair: Veijo Murtomäki	S3101	Jennifer Thomas (University of Florida, US): <i>The Transnational Reach of Josquin's Benedicta es caelorum</i>
			Michael Vincent (University of Florida, US): <i>Boccherini's Cosmopolitan Allemande</i>
			Daniel Grimley (University of Oxford, UK): <i>'Unto Brigg Fair': Cosmopolitanism, Delius, and the Identities of Place</i>
			Arnulf Christian Mattes (University of Bergen, NO): <i>From Italian Codification to Vernacular Annotation of Tempo: Modes of Writing and Cosmopolitan Values in the Scores of Edward Grieg</i>

	<p>Session 3c: Cultural Transfer of Music Chair: Benjamin Walton</p>	Organo	Sabine Koch (Ionian University, Corfu, GR): <i>Musical Cosmopolitanism and Transnationalism among Ottoman Greek Composers, 1830–1911</i>
			Charlotte Bentley (University of Cambridge, UK): <i>The challenges of transatlantic opera: the Théâtre d’Orléans company in nineteenth-century New Orleans</i>
			Edward Lebaka (University of Pretoria, ZA): <i>Transnationalization of Lutheran Hymns: Cultural Transfer and Exchange between Germany and South Africa</i>
	<p>Panel 2: <i>Nationalism, transnationalism and cosmopolitanism in Spanish musical life around the turn of the century</i> Commentator: Cristina Urchueguia (Universität Bern, CH)</p>	Auditorium	Diana Díaz (University of Oviedo, SP): <i>Pro-Wagnerian music criticism in Madrid at the turn of the century: the penetration of European models in nationalist discourses around Spanish music</i>
			María Cáceres Piñuel (University of Bern, CH): <i>Diplomacy and International Imaginaries of Music: The Viennese Music and Theatre International Exhibition 1892</i>
			Eva Moreda Rodríguez (University of Glasgow, UK): <i>Questioning links between music and place: early recording cultures in Spain</i>
			Cristina Urchueguia: Response to the presentations
11–11:30	coffee	Lower Foyer	
11:30–13	Keynote 2	Auditorium	Franco Fabbri: An ‘intricate fabric of influences and coincidences in the history of popular music’: reflections on the challenging work of popular music historians
13–14	Lunch break		
14–15:30	<p>Session 4a: National Music Histories and Cosmopolitanism</p>	Auditorium	Melita Milin (Institute of Musicology in Belgrade, RS): <i>Cosmopolitanism and Nationalism in Music Historiography: Tension that are not to disappear soon</i>
			Heli Reimann (University of Helsinki, FI): <i>Approaching jazz history from</i>

	Chair: Markus Mantere		<i>transnational perspective: what for?</i>
			Nevin Şahin (Yildirim Beyazit University, TR) & Serkan Özçifci (Hacettepe University, TR): <i>National Musics Across Borders: Theorizing Music-Power</i>
Session 4b: Cosmopolitan Correspondences Chair: Sarah Collins	Terrace Foyer		Ryan Weber (Misericordia University, Pennsylvania, US): <i>Between Hatred and Hybridity: Grainger's "conscious, cultured, studious, complex stages" of Cosmopolitanism</i>
			Sarah Kirby (University of Melbourne, AU): <i>Cosmopolitanism and Percy Grainger's construction of Frederick Delius as an American 'Anglo-Saxon'</i>
			Grant Olwage (Wits School of Arts, University of the Witwatersrand, ZA): <i>Paul Robeson's Gifted Voice, or Listening in Friendship</i>
Session 4c: Cosmopolitanism on Streets & in Clubs Chair: Johannes Brusila	S3101		Jelena Gligorijevic (University of Turku, FI): <i>Cosmopolitan Imaginations of Finnish National Identity in Balkan Music Performances: Helsinki's Club Balkan Fever as a Meeting Point between Ethnic Finns and Diasporic (Ex-Yugoslav) Community</i>
			Giacomo Bottà (University of Helsinki, FI): <i>Networked, Self-Organized and Mobile: the European Hardcore-Punk Scene of the 1980s and its Legacies</i>
			Chan Ko-On (Chinese University of Hong Kong): <i>Street Performance as Catalyst and Indicator of Cosmopolitanism</i>
Session 4d: Musical Metropolises Chair: Vesa Kurkela	Organo		Rebecca Dowd Geoffroy-Swinden (University of North Texas College of Music, US): <i>Cosmopolitan Capital: Musicians, Masonic Affiliation, and Social Class in Late 18th-Century Paris</i>
			Walter Kreyszig (University of Saskatchewan, CA & Center for Canadian Studies, University of Vienna, AT): <i>Franz Joseph Haydn as a Cosmopolitan Composer: His Reflections on the Performance of His Symphony No. 92 During the 1792 Season of the Salomon Concerts</i>
			Irene Pang (University of Hong Kong): <i>Playing the Musical Kaleidoscope: The Municipal Orchestra as a Reflection of Cosmopolitan Shanghai in the 1930s</i>

15:30–16	coffee	Lower Foyer	
16–18:30	<p>Panel 3:</p> <p><i>Beyond the Nation, Before the Cosmopolis: Latin American Musicians Confront the Global</i></p> <p>Commentator: Clara Petrozzi</p>	Auditorium	Stephan Hammel (University of Pennsylvania, US): <i>Alejo Carpentier's Internationalist Theory of Musical Form</i>
			Leonora Saavedra (University of California, Riverside, US): <i>When was cosmopolitanism? The case of Mexico</i>
			Amy Bauer (University of California, Irvine, US): <i>Chávez in the 1960s: late modernism and the cosmopolitan ideal</i>
			Ana R. Alonso Minutti (University of New Mexico, US): <i>Cosmopolitan Imaginaries and Modernist Localities in Mario Lavista's Music</i>
			Clara Petrozzi: Response to the presentations
	<p>Session 5a:</p> <p>Transcultural Cities</p> <p>Chair: Vesa Kurkela</p>	Organo	Saijaleena Rantanen & Olli Heikkinen (University of the Arts Helsinki / Sibelius Academy, FI): <i>Musicians as Cosmopolitan Entrepreneurs – Orchestras in Finnish Cities before the City Orchestra Institution</i>
			Sarah Elaine Neill (Duke University, US): <i>Frederick Stock and the Sound of European Cosmopolitanism in Chicago</i>
			Marianne Betz (Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig, DE): <i>From Immigration to Cosmopolitanism: The Development of Orchestral Life in Boston</i>
			Karin Hallgren (Linnaeus University, Växjö, SE): <i>Edvard Stjernström's music theatre in Stockholm and Finland in the 1850s</i>
Session 5b:	Terrace Foyer	Astrid Kvalbein (University of Oslo, NO): <i>Escaping "the black cauldron": Fartein Valen and Pauline Hall in the ISCM</i>	

	Institutions and Festivals Chair: Tomi Mäkelä		Yvonne Liao (King's College London, UK): <i>The Cosmopolitan Archive: Multi-/Jurisdictional Sounds and a Plural History of Live Music in Shanghai, 1930–1950</i>
			Sarah Collins (University of New South Wales, AU): <i>Autonomy, Cosmopolitanism and the Politics of Commemoration: The 1946 London Festival of the International Society for Contemporary Music</i>
19:30	Symposium dinner	<u>Restaurant Kosmos</u>	

Friday, June 3

Time		Room	Presentations
9–11	Panel 4: <i>"Rootless Cosmopolitans": Jewish Musicians and displacement in the mid-20th century</i> Commentator: Patrick Zuk	Auditorium	Simo Muir (University of Leeds, UK): <i>Simon Pergament-Parmet – between Cosmopolitanism and Nationalism</i>
			Joseph Toltz (University of Sydney, AU): <i>To stay or go: Walter Wurzburger and Werner Baer, 'enemy aliens' and composer-musicians</i>
			Daniel Tooke (University of Leeds, UK): <i>Hans Keller: A cosmopolitan in the 'Land without Music'</i>
			Patrick Zuk: Response to the presentations
	Session 6a: Spheres and Perspectives Chair: Olli Heikkinen	Terrace Foyer	Judah Matras (Hebrew U of Jerusalem and U of Haifa, IL): <i>Cantus and Rationalization, Commodification and Sanctification: Sociology of Western Art Music as a Cosmopolitan Discipline</i>
			Deaville, James (Carleton University, CA): <i>The Well-Mannered Auditor: Listening in the Domestic-Public Sphere of the 19th Century</i>
			Björn Heile (University of Glasgow, UK): <i>The cultural geography of musical modernism: cosmopolitan perspectives</i>

	<p>Session 6b: Cosmopolitan Reception Chair: Katherine Hambridge</p>	Organo	<p>Anastasia Belina-Johnson (Royal College of Music & University of Leeds, UK): <i>German Operetta in Warsaw: Cultural Transfer and Exchange</i></p> <p>Myron Gray (Haverford College, Pennsylvania, US): <i>Cosmopolitan Nationalism in the Anglophone Reception of Der Freischütz</i></p> <p>Cristina Scuderi (Institut für Musikwissenschaft, Karl Franzens Universität Graz, AT): <i>Tracing Italian Opera in the Eastern Adriatic theatres: peculiarities, productions and role of national identity (1861–1918)</i></p>
11–11:30	Coffee	Lower Foyer	
11:30–13	Keynote 3	Auditorium	Brigid Cohen: Musical Cosmopolitics in Cold War New York
13–14	lunch		
14–15:30	<p>Discussion and Conclusion Chair: Derek Scott</p>	Auditorium	