

Music History and Cosmopolitanism / abstract & bio  
Mattes, Arnulf Christian (University of Bergen, NO)  
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### **From Italian Codification to Vernacular Annotation of Tempo: Modes of Writing and Cosmopolitan Values in the Scores of Edward Grieg**

The renunciation of generic Italian tempo codes in musical scores correlates with the rise of subjectivity at the beginning of the 19<sup>th</sup> century. Most famous are Beethoven's assaults against the 'ordinary tempi' Allegro, Andante, Adagio, and Presto, which no longer were capable of expressing the individual 'character' of the themes and movements in his works written in the 'new style' (Dahlhaus, 1991). In the wake of Beethoven's revolution of musical language, composers abandoned the codified Italian system in favour of their own mother tongue, such as Schumann (Barthes, 1975).

Grieg is the Norwegian composer who (still) epitomizes the ideal of a cosmopolitan artist in the long 19<sup>th</sup> century. In this paper, I will examine how Edward Grieg addressed this responsibility in different works belonging to different genres and representing different stages of his compositional output. The question raised in this paper is to which extent Grieg's stance towards idiomatic semantification and universal codes of tempo signifies the cultural tension between national and universal identities. Hopefully, this will bring new knowledge to our understanding of how his compositional writing conveys cosmopolitan values.

**Arnulf Christian Mattes** is associated professor at the University of Bergen Centre for Grieg Research. He studied the cello at the Staatliche Musikhochschule Trossingen, and gained a PhD in musicology at the University of Oslo with a dissertation on Schoenberg's late chamber works. In 2009 he received a three-year research grant from the Norwegian Research Council for the postdoctoral project 'Musical Expression in Transforming Cultures: A Comparative Study of Rudolf Kolisch's Performance Practice'. Since 2012, Mattes has been affiliated as researcher with the on-going project on Fartein Valen, funded by the Norwegian Research Council.