

MUSIC HISTORY AND COSMOPOLITANISM

Fourth Sibelius Academy Symposium on Music History June 1–3, 2016, Music Centre Helsinki

Organized by Sibelius Academy, University of the Arts, Helsinki

Wednesday, June 1

TIME		ROOM	PRESENTATIONS
11–11:30	Welcome Address	Ground Foyer	Jari Perkiömäki, Rector of The University of the Arts Helsinki SibA organizing team
11:30–13	Keynote 1	Auditorium	Mark Everist: <i>Cosmopolitanism and Music for the Theatre: Europe and Beyond, 1800–1870</i>
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>Carl Goldmark and Images of Cosmopolitanism</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>
			Glenda Dawn Goss (University of the Arts Helsinki / Sibelius Academy, FI): <i>Jean Sibelius as an American Import</i>
	Session 1c: Cosmopolitan Identities Chair: Saijaleena 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>
			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	Ground Foyer	

16:30–18:30	Session 2a: Live Music: Between Business and Art Chair: Derek Scott	Terrace Foyer	Ingeborg Zechner (University of Salzburg, AU): <i>Cosmopolitanism in Nineteenth Century Opera Management</i>
			Nappu 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>Discourse on Music in 19th-century Travel Writings and the Italian national character</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: Music Migration in Scandinavia – Between Cosmopolitanism and Transnationalism (1750–1850) 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: <i>Response to the presentations</i>
	Panel 1 b: The Intersection of Diaspora and Cosmopolitanism: Russian Émigré Musicians' Contribution to Cosmopolitan Shanghai in the Inter-war Years 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>
Björn Heile: <i>Response to the presentations</i>			
19–20:30	Reception	Hakasalmi Villa	

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>
	Session 3b: Cosmopolitan Musical Works Chair: Veijo Murtomäki	S3101	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>
	Session 3c: Cultural Transfer of Music Chair: Benjamin Walton	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>
	11-11:30	Coffee	Ground Foyer
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: <i>Response to the presentations</i>			
11:30-13	Keynote 2	Auditorium	Franco Fabbri: <i>An 'intricate fabric of influences and coincidences in the history of popular music': reflections on the challenging work of popular music historians</i>
13-14	Lunch break		

14-15:30	Session 4a: National Music Histories and Cosmopolitanism Chair: Markus Mantere	Auditorium	Heli Reimann (University of Helsinki, FI): <i>Approaching jazz history from transnational perspective: what for?</i>
			Nevin Sahin (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>
Session 4c: Cosmopolitanism on Streets & in Clubs Chair: Johannes Brusila	S3101	Grant Olwage (Wits School of Arts, University of the Witwatersrand, ZA): <i>Paul Robeson's Gifted Voice, or Listening in Friendship</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>	
			Ko-On Chan (Chinese University of Hong Kong): <i>Street Performance as Catalyst and Indicator of Cosmopolitanism</i>
15:30-16	Coffee	Ground Foyer	
16-18:30	Panel 3: Beyond the Nation, Before the Cosmopolis: Latin American Musicians Confront the Global Commentator: Clara Petrozzi	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: <i>Response to the presentations</i>
	Session 5a: Transcultural Cities Chair: Vesa Kurkela	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>
			Rebecca Dowd Geoffroy-Schwinden (University of North Texas College of Music, US): <i>Cosmopolitan Capital: Musicians, Masonic Affiliation, and Social Class in Late 18th-Century Paris</i>
			Sarah Elaine Neill (Duke University, US): <i>Frederick Stock and the Sound of European Cosmopolitanism in Chicago</i>
			Karin Hallgren (Linnaeus University, Växjö, SE): <i>Edvard Stjernström's music theatre in Stockholm and Finland in the 1850s</i>
	Session 5b: Institutions and Festivals Chair: Tomi Mäkelä	S3101	Astrid Kvalbein (University of Oslo, NO): <i>Escaping "the black cauldron": Fartein Valen and Pauline Hall in the ISCM</i>
Yvonne Liao (King's College London, UK): <i>The Cosmopolitan Archive: Jurisdictions and Local Sound Worlds of 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	Restaurant Kosmos	

Friday, June 3

TIME		ROOM	PRESENTATIONS
9-11	Panel 4: "Rootless Cosmopolitans": Jewish Musicians and displacement in the mid-20th century 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 Wurzbürger 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: <i>Response to the presentations</i>
	Session 6a: Spheres and Perspectives Chair: Olli Heikkinen	S3101	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>Mapping musical modernism</i>
	Session 6b: Cosmopolitan Reception Chair: Katherine Hambridge	Organo	Anastasia Belina-Johnson (Royal College of Music & University of Leeds, UK): <i>German Operetta in Warsaw: Cultural Transfer and Exchange</i>
			Myron Gray (Haverford College, Pennsylvania, US): <i>Cosmopolitan Nationalism in the Anglophone Reception of Der Freischütz</i>
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>			
11-11:30	Coffee	Ground Foyer	
11:30-13	Keynote 3	Auditorium	Brigid Cohen: <i>Musical Cosmopolitics in Cold War New York</i>
13-14	Lunch		
14-15:30	Discussion and Conclusion Chair: Derek Scott	Auditorium	