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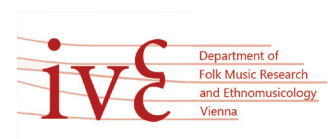
Just P(l)ay! Music as Labour

7–11 August 2019 | mdw – University of Music and
Performing Arts Vienna

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Preface

Conveying and fostering the social significance and effectiveness of the arts and culture in students' training, catalysing dialogue between art, science, and practice within our institution, and opening up free spaces for reflection and practical application are three principal strategic goals of the mdw – University of Music and Performing Arts Vienna.

These goals, in turn, point to questions such as just what being a performing artist in the 21st century entails and requires. The overall conditions and premises of artistic work, its multi-layered efficacy, and its diverse applications underlie the isa19 motto “Just P(I)ay!?” and the related isaScience motto: “Just P(I)ay! Music as Labour”.

In existence for nearly three decades, isa, the mdw's international summer academy, has long since established itself as a successful and proven event format embedded in the captivating landscape of the Semmering-Rax region. And for the past six years, it has also included the research focused counterpart isaScience, which offers an outstanding framework for artistic practice and interdisciplinary exchange relating to current research topics.

In the name of the entire Rectorate team, I wish all conference participants a successful and inspiring isaScience 2019!

Ulrike Sych
Rector of the mdw

Welcome Address

This year, isa – the International Summer Academy of the mdw picks up where isa18 left off and investigates the social relevance of music and art in general. The 7th isaScience conference “Just P(I)ay! Music as Labour” creates an interdisciplinary research forum for discussing these issues with regard to music labour markets, power struggles, and political activism as well as affective musical labour. The list of topics covered in the keynotes, paper presentations, and round table discussions shows the profound and multi-faceted approach of isaScience's leading team—many thanks for this!

Over the past six years, isaScience has successfully established itself as an indispensable part of isa, and I am delighted to welcome an impressive international research community to a conference full of thrilling contributions! Let us experience days of new insights and fruitful exchange of knowledge in a unique environment that combines wonderful nature with cultural significance!

Johannes Meissl
Artistic Director of isa – International Summer Academy of the mdw

Welcome Address

isaScience's has become one of the key events in the academic calendar of the mdw – University of Music and Performing Arts Vienna, once more proving its strong commitment to developing and enhancing research along with artistic excellence. Research and academic teaching represents a fundamental pillar of the mdw's institutional self-understanding, with an array of disciplines and topics from musical acoustics to musicology and gender studies or music therapy research. Since 2013, isaScience offers a unique international forum for interdisciplinary exchange on decisive topics of current lines of research on music and the performing arts. Thus, music history, cultural management studies, music sociology, and ethnomusicology—just to name the disciplines represented by isaScience's brilliant leading team—address some of the burning questions of our time—always with a critical perspective informed by gender, queer, and minority studies, scrutinizing concepts of culture and society.

I wish to thank Ursula Hemetek and Cornelia Szabó-Knotik for their initial spark as they shaped isaScience in accordance with Johannes Meissl, artistic director of isa – International Summer Academy of the mdw, over the first six years. Equally, I would like to express my sincere gratitude to the leading team of isaScience, Dagmar Abfalter, Marko Kölbl, Rosa Reitsamer, and Fritz Trümpi, as well as the coordinators Karoline Feyertag and Slavomíra Martišková. I'm delighted and proud that isaScience represents from now on a permanently established project in the agenda of the mdw's Research Support and I am looking forward to many inspiring discussions!

Therese Kaufmann
Head of Research Support of the mdw

Foreword

“Just P(l)ay! Music as Labour” focusses on music labour markets, power struggles, and political activism as well as affective musical labour. The history of music as labour and music labour markets is characterised by manifold processes of institutionalisation, globalisation, digitisation, and collaboration. Particularly since the 19th century, these processes have steadily intensified, involving a range of different actors and institutions such as the music and media industries, music conservatories, and community music collectives. Numerous initiatives such as “Help Musicians UK”, #MeToo, and “We Have Voice” have been launched to combat discrimination and misconduct as well as to bring about social change in music labour markets and society at large. All the while, music continues to play a key role in human interactions, often exhibiting traits of affective labour. The “affective turn” has drawn attention to the significance of emotions, affect, and the body, which are vital to our understanding of music as a social and cultural phenomenon. In this respect, music can act as “labour of love”, a technology of identity, or an enactment of emotion and care, always relying on the human body and its gendered, sexualised, and racialized concepts of corporeality. At isaScience, we discuss these processes with respect to the changing roles of professions and educational institutions, to gatekeepers, and to social and political mechanisms of inclusion and exclusion that are based on gender, sexuality, race, class or dis/ability.

The process of planning and organising this 7th isaScience conference was inspiring and enriching. Its realisation would not have been possible without funding from the Provincial Government of Lower Austria and the comprehensive support the mdw – University of Music and Performing Arts Vienna. We would particularly like to thank Ulrike Sych, rector of the University, and Therese Kaufmann, head of Research Support at the mdw, as well as Johannes Meissl, artistic director of isa – International Summer Academy of the mdw, the isa staff, and last but not least the isaScience coordinators Karoline Feyertag and Slavomira Martišková.

Such a conference, however, requires more than financial support and reliable cooperation—its success is ultimately contingent upon scholarly contributions, presentations, and discussions that are rich and intensive. We would therefore also like to extend our thanks to all participants in isaScience 2019, including our keynote speakers William Cheng, Sally-Anne Gross, Rumya S. Putcha, and William Weber. We wish all participants a pleasant stay in the beautiful surroundings of Reichenau an der Rax and hope that you will remember this conference as a stimulating and rewarding event!

Dagmar Abfalter, Marko Kölbl, Rosa Reitsamer, Fritz Trümpi

Programme overview

Wednesday, 7 August 2019

14.00–14.30	Coffee & Registration
14.30–15.00	Opening & Welcome Address isaScience Rector Ulrike Sych
15.00–16.30	Keynote Lecture: Sally-Anne Gross <i>Chair: Dagmar Abfalter</i> Sally-Anne Gross, University of Westminster, United Kingdom <i>Free Music—Free Women: Women Producing Music in the Digital Economy</i>
16.30–17.00	Coffee Break
	Panel: Political Systems / Conditions of Musical Labour <i>Chair: William Weber</i>
17.00–17.30	Maria Cristina Fava <i>Social Consciousness, Political Engagement, Modernist Music: The Challenging Agenda of the Composers' Collective</i>
17.30–18.00	Martin Rempe <i>The Conductor's Despotism and its Enemies: Concepts of Orchestral Work during the Weimar Republic</i>
18.00–18.30	Nuša Hauser <i>Da nam živi, živi rad! (Long Live Work!)</i>
18.30–19.00	Welcome Reception / Apéro

Thursday, 8 August 2019

9.30–11.00	Keynote Lecture: William Cheng <i>Chair: Rosa Reitsamer</i> William Cheng, Dartmouth College, United States of America <i>Gods, Monsters, and Musicians</i>
11.00–11.15	Coffee Break
11.15–11.45	Panel: #MeToo / (A) Labour of Love?! <i>Chair: Sally-Anne Gross</i> Rasika Ajotikar <i>Feminist-Queer Reflections on the Invisibilisation of Abuse in Music Industries</i>
11.45–12.15	Melanie Ptatscheck <i>Self-Presentation and Empowering Strategies of/for Musicians Struggling with Mental Health Issues</i>
12.15–12.45	Emília Barna <i>Theorising the Relationship between Creative and Reproductive Labour through the Work of Hungarian Musicians</i>
12.45–14.30	Lunch Break
14.30–15.00	Panel: 21st Century Challenges for Young Music Professionals <i>Chair: William Cheng</i> Ian Giocondo <i>Toward a Political Economy of Autotune: Digital Entrepreneurship and Neoliberal Valuations of Musical Talent</i>
15.00–15.30	Sarah Chaker/Axel Petri-Preis <i>Professionalisation in the Field of Music Mediation (Musikvermittlung)</i>
15.30–16.00	Felipe Vargas <i>Party Professionals: The Affective Labor of Musicians that Perform Live Brazilian Music in Porto, Portugal</i>
16.00–16.30	Coffee Break
16.30–18.30	Round Table: Higher Music Education and Music as Work in the Zeitgeist of #MeToo and “Decolonise My Curriculum” <i>Participants: Maiko Kawabata, Marko Kölbl, Rosa Reitsamer, Christina Scharff</i>

Friday, 9 August 2019

9.30–11.00	Keynote Lecture: Rumya S. Putcha <i>Chair: Marko Kölbl</i> Rumya S. Putcha, Texas A&M University, United States of America <i>Performance and Feminist Praxis in Transnational South Asia</i>
11.00–11.15	Coffee Break
11.15–11.45	Panel: Musical Careers, Migration, and Class <i>Chair: Maiko Kawabata</i> Rainer Prokop <i>Careers of Classically Trained Musicians</i>
11.45–12.15	Marta Casals <i>Professional Challenges of Jazz Musicians</i>
12.15–12.45	John Phippen <i>How to Succeed at Doing What You Love! (Hint: Have the Proper Class Position)</i>
12.45–14.30	Lunch Break
14.30–15.00	Panel: Community Events and Paid Musicianship <i>Chair: Ursula Hemetek</i> Peter O. Odogbor <i>Who P(l)ays the Pipe(r) Does(n't) Dictate the Tune: Understanding Musicians' Conduct during Live Musical Performances in Nigeria</i>
15.00–15.30	Javier Silvestrini <i>Earning, Performing and the Plena Community in San Juan, Puerto Rico</i>
15.30–16.00	Jelka Vukobratović <i>The Role of Local Musicians' Labour in the Social Life of Križevci, Croatia</i>
16.00–16.30	Tanja Halužan <i>Working the Wedding: Towards the Economic Framework of Wedding Music(ians) in Zagreb Area</i>
16.30–17.00	Coffee Break
17.00–19.00	Round Table: Institutionalizing Musical Labour—Empowerment and Act(s) of Violence <i>Participants: Dagmar Abfalter, Martin Cloonan, Sophie Hennekam, Fritz Trümpi</i>

Saturday, 10 August 2019

9.30–11.00	Keynote Lecture, William Weber <i>Chair: Fritz Trümpi</i> William Weber, California State University, Long Beach, United States of America <i>The Rise of the Popular Song in the 19th Century London & Paris: The Music Hall and the Café-Concert</i>
11.00–11.15	Coffee Break
11.15–11.45	Panel: Musicians' Unions <i>Chair: Martin Cloonan</i> Mojca Piškor <i>The Metro-Goldwyn-Mayer Lion's Ominous Roar: (New) Technologies and the Disappearing Profession of Silent Movie Theatre Musicians in Croatia of the Early 1930s</i>
11.45–12.15	Eileen Karmy Bolton <i>Working in Music upon the Arrival of the 'Talkies' in 1930s Valparaíso, Chile</i>
12.15–14.30	Lunch Break
14.30–15.00	Panel: Institutionalization of Musical Genres <i>Chair: Therese Kaufmann</i> Nuppu Koivisto <i>From Bohemia to the Balkans: Towards a Socioeconomic History of Itinerant Women Musicians in the Late 19th Century</i>
15.00–15.30	Alan van Keeken <i>Professionalization and Institutionalisation in German Mainstream Music: The Case of „Deutschpop“</i>
15.30–16.00	Zhana Popova <i>Values and Wages of Estrada Musicians in Bulgaria after 1989</i>
16.00–16.30	Marina Schwarz <i>Burning Hearts, Light Shows and Flying Acrobatics—the Changing World of the Schlager Industry</i>
16.30–17.00	Closing Remarks Dagmar Abfalter, Marko Kölbl, Rosa Reitsamer, Fritz Trümpi
17.00–18.00	Apéro
18.00–20.30	Break
20.30	Film Open Air & Discussion: Walter Arlen's First Century (AT 2018, 91 min, Stephanus Domanig) Schloss Wartholz <i>Participants: Lisa Geretschläger, Gerold Gruber, Danny Krausz</i>
22.30	*isaScience Party* at Hotel Marienhof, Hotel Lounge

Abstracts in alphabetical order

Ajotikar, Rasika

Thursday, Aug 8, 2019, 11.15–11.45: Panel *#MeToo / (A) Labour of Love?!*

Feminist-Queer Reflections on the Invisibilisation of Abuse in Music Industries

University of London and Georg-August-University of Göttingen, Germany

From global movements like #metoo and #timesup to the recently released documentary series 'Surviving R. Kelly' (2019) and Leaving Neverland (2019), music industries and culture at large has had to confront the long silence around the atrocious setups of white-supremacist capitalist patriarchy and the way they have affected women, children and queer people across different sections of the society. Many cases worldwide also exposed local structures of power and labour regimes such as caste/*brahmanical patriarchy* (in India) that cooperate with the mechanisms of capitalist patriarchy to preserve dominator culture. A number of mixed and disparate reactions to the allegations against musicians have raised crucial disjunctures between skill and genius of individuals in music industries, the capitalist machinery that supports them and the power it grants them often warranting impunity. This holds true not only for the megastars in global music/culture industries but for all practising musicians operating within capitalist structures. Among a number of feminist-queer debates and responses, authors/activists like Patrisse Cullors-Khan (2019) noted how perpetrators of sexual/emotional violence set up careers that will grant them access to their targets, viz. children, women, POC, trans and/or queer people. This observation starkly resonates with music industries in other parts of the world, academia at large, religious institutions, etc. Despite growing conversations, the relative silence around the critical interlinks between musicianship, skill, expertise, pedagogy, practice, power and labour remains at the periphery. Drawing on my own experiences as a former music professional (Hindustani classical) and an ethnomusicologist, from stories of survivors in the music industry in India and the emergent feminist-queer analyses, I pose the questions: Is there anything about music-making/learning/listening that invisibilises abuse/domination? How can we have a feminist education around musical affect? How or can we separate music-making from the systems of oppression in which they are embedded?

Keywords: Global Music Industries, Abuse, Feminism

Rasika Ajotikar completed her PhD from the School of African and Oriental Studies London, UK. She is currently a research assistant in the Musicology department at Georg-August-University Göttingen, Germany where she has been analysing the Felix van Lamsweerde archive of Indian music engaging with critical race theory, studies on caste, gender, sexuality and postcolonial theories. Rasika's doctoral research focused on anti-caste cultural movements in contemporary western India as it broadly examined the history of musicianship through the lens of caste, gender and sexuality. She is particularly interested in the politics of knowledge/epistemologies, cultural (mis)representation, pedagogies and practices of music-making.

Barna, Emília

Thursday, Aug 8, 2019, 12.15–12.45: Panel *#MeToo / (A) Labour of Love?!*

Theorising the Relationship between Creative and Reproductive Labour through the Work of Hungarian Musicians

Budapest University of Technology and Economics, Hungary

Relying on the findings of qualitative research conducted within the Hungarian music industry in 2018-2019, I aim to address the paradox of creative labour, which, on the one hand, has been perceived, even celebrated, as the ideal type of the free, unalienated, and flexible work of the post-Fordist economy, while at the same time also associated with insecurity, low pay, unpredictability, and stress—in other words, precarious labour. Interviews with musicians and other music industry workers have confirmed that a lack of easy separation between “work” and “leisure,” or “life,” as well as “work(place)” and “home,” is close to the experience of at least some music industry workers. However, I argue for the necessity of looking at the role of structural aspects such as, firstly, gendered positions and relations, and secondly, Hungary’s semi-peripheral position in the capitalist world-system. With regard to the former, the experience of workers is crucially shaped by formal (gender segregation) and informal gendered divisions of labour. In order to understand the mechanisms underlying these, I draw on the theory of emotional labour (Hochschild 1983), which has revealed continuities between work and emotions. Artistic creation can similarly be felt as the expression of one’s self and therefore deeply individual—yet at the same time, in the cultural industries, it becomes waged labour. However, I will argue that women’s positions and experience cannot be understood without the theory of reproductive labour (e.g. Dunaway 2012), and I will examine the parallels, as well as the relationship between, reproductive and creative labour. Placing the focus on cultural production on the semi-periphery also enables me to address the relationship between the work of cultural producers and the global economic structure, which often remains invisible in dominating accounts of creative labour focusing on core countries such as the UK or the US.

Keywords: Creative Labour, Reproductive Labour, Gender, Music Industry, Semi-Periphery

Emília Barna, PhD is Assistant Professor at the Department of Sociology and Communication, Budapest University of Technology and Economics, and head of the Cultural Industries MA specialization. She completed a Popular Music Studies PhD programme in 2011 at the University of Liverpool. Her main research interests include music scenes and technology; the music industries and digitisation; popular music and gender; and cultural labour. She is a member of the Working Group for Public Sociology “Helyzet”.

Casals, Marta

Friday, Aug 9, 2019, 11.45–12.15: Panel *Musical Careers, Migration, and Class*

Professional Challenges of Jazz Musicians

University of Barcelona, Spain

The presentation aims to analyze the artistic profession of jazz musicians and their processes of professionalization in the current art market. The methodology used is qualitative and is based on semi-structured interviews conducted in 2016 with professional jazz musicians working on the Barcelona music scene. Through this case, we will try to observe and discuss the configuration of the professional strategies that these musicians develop and on their processes of artistic creation and practice. The current reality of the artistic sector in Catalonia is marked by structural difficulties in the development of artistic trajectories that unleash situations of great instability and vulnerability for the artist. In the last decades, the professional musician has seen its work possibilities reformulated, assuming, in most cases, modalities of artistic-musical practices that are different from the expectations of development that he or she could have during its formative stage. The musicians who make up the jazz field have had to adapt to a world music scene fully integrated into the digital paradigm and with a market of artistic work marked by development difficulties that have ended up conditioning the adoption of multiple strategies, mainly characterized by pluriactivity and intermittency. The presentation will identify and analyze the predominant professional characteristics that appear in this musical field and, in turn, study the main artistic-professional strategies that jazz musicians currently employ.

Keywords: Jazz, Musicians, Professionalization, Pluriactivity, Barcelona

Dr. **Marta Casals** holds a PhD in Sociology from the University of Barcelona, an MA in Cultural Management and an MA in Humanities: Contemporary Art, Literature and Culture from the Open University of Catalonia. She is currently Adjunct Lecturer at the University of Barcelona and a Professor of an MA in Management and Musical Production at the Superior School of Music of Catalonia and an MA in Cultural Management at the Open University of Catalonia.

Chaker, Sarah and Petri-Preis, Axel

Thursday, Aug 8, 2019, 15.00–15.30: Panel *21st Century Challenges for Young Music Professionals*

Professionalisation in the Field of Music Mediation (Musikvermittlung)

mdw – University of Music and Performing Arts Vienna, Austria

No question, Music Mediation (in German: Musikvermittlung) is a practice that requires a certain mix of artistic and pedagogical skills to be successful. It is also based on specific quality criteria, as Constanze Wimmer has shown.¹ In the field of music professions, however, Music Mediation is still a newcomer, especially in the German-speaking countries.² As we are currently running a research project on how innovation processes take place in the field of Music Mediation and how and to what extent the ideas of music mediators manifest in original concert formats (if not even in the musical work itself), we are also focusing on increasing processes of professionalization and institutionalisation of Music Mediation over the last two decades, especially in Austria, Germany and Switzerland. In our presentation, we will provide empirical/statistical evidence of the last-mentioned fact while drawing on the historical development of Music Mediation. In this context, we will also discuss the terminology of Music Mediation/Musikvermittlung and its inconsistent use by various different participants in the field (e. g. musicians, pedagogues, representatives of institutions, academics).

Keywords: Music Mediation/Musikvermittlung, History of Music Mediation, Professionalisation

1 Cf. Wimmer, Constanze (2010): *Exchange. Die Kunst, Musik zu vermitteln. Qualitäten in der Musikvermittlung und Konzertpädagogik*. Salzburg: Internationale Stiftung Mozarteum Salzburg.

2 Cf. Schilling-Sandvoß, Katharina (2015): „Konzertpädagogik aus historischer Perspektive – Ein Rückblick in Hunderterschritten.“ In: Cvetko, Alexander J. & Rora, Constanze (ed.): *Konzertpädagogik*. Aachen: Shaker, p. 24-34.

Sarah Chaker is a post-doc-researcher and lecturer at the Institute for Music Sociology at the mdw – University of Music and Performing Arts Vienna. Her current research interests include street music, the transdisciplinary analysis of music, cultural sociological practice theories, popular music (in particular metal music) and innovative potentials of music mediation.

Axel Petri-Preis studied Music Education, German Philology and Musicology in Vienna. Currently, he is a research assistant and PhD-candidate at the Department of Music Education Research at the mdw – University of Music and Performing Arts Vienna. He has been teaching Music and German at a secondary school in Vienna and is still active in the field of Music Mediation. From 2012 to 2014 he was a grantee for the Masterclass on Music Education of Körber-Stiftung Hamburg. In his PhD thesis, he is interested in how professional musicians act in the field of Music Mediation.

Cheng, William

Thursday, Aug 8, 2019, 09.30–11.00: Keynote Lecture

Gods, Monsters, and Musicians

Dartmouth College, United States

This paper asks how moral and behavioral habits of deifying great musicians have historically enabled cultures of injury and injustice; and how we—as music lovers, music scholars, music educators—might navigate our complicity and social responsibilities in the age of #MeToo. What can listeners do with the oeuvre and legacies of musicians who have been accused and/or convicted of terrible deeds? More importantly, what do people owe the victims of such terrible deeds, all music aside?

William Cheng is Associate Professor of Music at Dartmouth College (United States). He is the author of *Sound Play: Video Games and the Musical Imagination* (Oxford, 2014), *Just Vibrations: The Purpose of Sounding Good* (Michigan, 2016), and *Loving Music Till It Hurts* (Oxford, forthcoming 2019); and the coeditor of *Queering the Field: Sounding Out Ethnomusicology* (Oxford, forthcoming 2019), *A Cultural History of Music in the Modern Age* (Bloomsbury Academic, in progress), and the Music & Social Justice Series from the University of Michigan Press. His writing has appeared in academic publications such as *JAMS*, *JSAM*, *Ethnomusicology*, *Cambridge Opera Journal*, *19th-Century Music*, *Current Musicology*, and *Critical Inquiry*, and in journalistic outlets such as *Washington Post*, *Slate*, *TIME*, *Huffington Post*, and *Pacific Standard*.

Fava, Maria Cristina

Wednesday, Aug 7, 2019, 17.00–17.30: Panel *Political Systems / Conditions of Musical Labour*

Social Consciousness, Political Engagement, Modernist Music: The Challenging Agenda of the Composers' Collective

Western Michigan University, United States

In the late 1920s, the American Communist Party had identified music as a major educational tool to build social awareness and encouraged composers to move the working class to action. Under the sway of the Party, composers such as Charles Seeger, Elie Siegmeister, Earl Robinson, Marc Blitzstein, Aaron Copland, and Ruth Crawford Seeger sought inspiration in the political value of music. Looking for a musical language that could communicate with the workers and give voice to their needs, they aimed to establish “American proletarian music.” The compositional modernist path previously pursued by most of these composers, though, clashed with the goals of a “proletarian composer” who would have to write in a simpler language to connect with the working class and meet the needs of its performers and listeners. My paper addresses this aesthetic dichotomy through the analysis of some striking examples of the “new” musical style included in two *Workers Song Book* compiled by the Composers' Collective and published by the Workers Music League in 1934 and 1935. I demonstrate that in their attempt at embracing proletarian music, these composers proved unable to divest themselves of a degree of intellectual and aesthetic elitism. Yet equally accountable for the demise of proletarian music was the American Communist Party that in 1935, following the directives of the Popular Front, abandoned the promotion of music as a weapon in the class struggle. By way of articles and editorials published in the years 1934-35 in the *Daily Worker*, I show that without political support the dream of an American proletarian musical style vanished. Still, these composers were able to create a distinctive moment in American music history and offer a unique perspective on the intersection between music, politics, and working class during the Great Depression.

Maria Cristina Fava was born in Riva del Garda, Italy. Her current musicological research considers the multifaceted social, economic, political, and intellectual contexts of American musical life during the twentieth century, including the intersections of music and politics that characterized the Great Depression Era and the effects of McCarthyism on film music composers. She has presented her work at various national and international conferences, including meetings of the American Musicological Society and the Society for American Music, and published in the Italian musicological journals *Musica/Realtà* and *Musica Docta*, as well as in the *Journal of the Society for American Music*, the *Journal of Music History Pedagogy*, and *American Music*. She graduated with a Bachelor of Music Performance degree (clarinet) at the Conservatory of Music in Trent, Italy, and completed master's degrees in music history and Ethnomusicology at Bowling Green State University. She finished her PhD in Musicology at the Eastman School of Music in 2012. Before joining the faculty at Western Michigan University, Dr. Fava has taught at the Eastman School of Music and at Michigan State University.

Giocondo, Ian

Thursday, Aug 8, 2019, 14.30–15.00: Panel *21st Century Challenges for Young Music Professionals*

Toward a Political Economy of Autotune: Digital Entrepreneurship and Neoliberal Valuations of Musical Talent

Utrecht University, Netherlands

In August 2017, model and singer Miquela Sousa, better known as Lil' Miquela, released her first single "Not Mine." Miquela's profile has risen rapidly in recent years, not from her musical career but on Instagram, where she now boasts over 1.5 million followers. With this audience, she is securely among the influencer elite, a class of ultra-popular Instagrammers whose visibility attracts lucrative corporate partnerships—and, in many cases, furnishes a loyal network to distribute creative side-projects. Amid a fast-paced and largely deregulated digital economy, Miquela is but one of many influencers, often from backgrounds in fashion, beauty, or comedy, who have diversified their creative portfolios (and streams of income) with haphazard musical careers. For this paper, Miquela's case is singularly illustrative for one detail I've yet to mention: she is not a human woman, but rather a computer-generated personality fashioned in the mold of the influencer archetype. In her corporeal absence, human attributes like talent and appearance must be projected onto her digital persona. Miquela's musical career is thus an entrepreneurial invention by her creators designed to extend social-media capital into actual capital—the profitability of music merchandising and touring. Brud, the company that curates and manages Miquela's online presence, secured a \$125 million valuation earlier this year, thanks to an infusion of venture capital sparked largely by the digital model's success. And the company already has plans to create new personas. Through a brief analysis of Miquela's heretofore released singles, this paper probes the relationship between musical aesthetics and speculative capital. By challenging conventional notions of vocal talent—Miquela instead opts for an auto-tuned, robotic sound—I suggest that Miquela's success indicates a shift in the way music is valued by consumers. As investment capital experiments with new models of profit-oriented, flexible musicianship, I hazard that Miquela and her musical aesthetic will soon have emulators.

Keywords: Autotune, Social Media Influencers, Entrepreneurship, Neoliberalism, Speculative Capital

Ian Giocondo is a master's student in musicology at Utrecht University in the Netherlands, where he holds an Utrecht Excellence Scholarship and a Holland Scholarship. In 2017-18, Ian was a Fulbright Scholar in Berlin, where he conducted research on institutional networks of German electronic music since 1980. He has presented his work in both North America and Europe, most recently at a chapter meeting of the American Musicological Society.

Gross, Sally-Anne

Wednesday, Aug 7, 2019, 15.00–16.30: Keynote Lecture

Free Music-Free Women—Women: Producing Music in the Digital Economy

University of Westminster, UK

The digital economy heralded the acceleration of time and enabled the proliferation and fragmentation of all manner of cultural production. In this digital maelstrom musical objects and subjects experienced unimaginable growth and became untethered from their physical anchors, owners and institutions. Here I will use the term music producers in a blanket fashion to cover all those involved in the production of organised sound no matter how disparate. This paper is not here to judge the objects of this labour but rather to assess what is happening to a specific division of labourers, those that identify as women and non-binary human beings. This is a case of the material impact of immaterial labour on the lives of these musical producers. The media is full of news stories about the gender imbalance within music industries across all music activities from the so called pioneering electronic fields of Dj-ing to the equally troubled waters of classical music. Women are speaking out and taking action in ever increasing numbers from those working 'behind the scenes' of music production from major music companies to the all-female music collectives such as DiscWomen, Siren or Shesaidso. These women in music have equally diverse allies from celebrities and global superstars such as Beyoncé to Annie Lennox, government bodies, to drinks companies such as Red Bull and Smirnoff Vodka to Performing Rights Societies UK Keychange and Rebalance initiatives in live music. There is simply no shortage of women engaged with music and their voices are ringing out loud and clear but are they being heard? Here I want to examine the political potential of these initiatives and attempt to engage with how these women feel about the struggles they are involved in via qualitative interviews with women and non-binary music producers.

Keywords: Emotional & Affective Musical Labour, Gig Economy, Network Sociality, Entrepreneurialism, Gender, Power, Work

Sally-Anne Gross is both a music industry practitioner and an academic. In 1993 she was the first woman to work as a director of Artist & Repertoire at Mercury Records UK, and she chaired the first ever panel on gender in the music industries at 'In the City' music conference in Manchester. Sally-Anne has been working in the music industry for nearly three decades, as an artist manager, record label director and international business affairs consultant. In her current role at the University of Westminster, she is the program director of the MA Music Business Management where she teaches Intellectual Property and Copyright Management, Artist & Repertoire and Music Development. In 2016 she founded 'Let's Change the Record' a project that focuses on bridging the gender divide in music production by running inclusive audio engineering and song-writing workshops for people identifying as women or non-binary. Sally-Anne is the co-author of 'Can Music Make You Sick' the largest ever study into mental health in the music industry that was funded by the charity Help Musicians UK and published in November 2017. She is interested in working practices in the music industries and the conditions of digital labour and specifically how they impact on questions of diversity and equality. Sally-Anne has four grown up children all of whom work one way or another with music, and although she always identifies as a 'native' Londoner, she actually lives in North Hertfordshire.

Gruber, Gerold

Saturday, Aug 10, 2019, 20.30: Open Air Film Screening and Discussion

“Walter Arlen’s First Century”

exil.arte Center and Film Academy Vienna, mdw – University of Music and
Performing Arts Vienna, Austria

Walter Arlen was born into a Jewish family in Ottakring, a district of Vienna. His grandfather owned a department store which had been “aryanized” in 1938 due to the Nazi takeover of power and the annexation of Austria. Walter subsequently was thrown out of grammar school due to the race laws and was not able to start a study which would have him presumably taken to the mdw (then Academy for Music and Performing Arts Vienna). His father was deported to Auschwitz, his mother was in a critical situation, especially to attempt suicide. On the day when his affidavit would expire, he was able to flee to Triest and arrived by ship in New York—just with his music in mind and some helpful relatives. By chance, he became the junior music critic of the Los Angeles Times and kept this position for around 30 years. Only after his retirement about ten years ago, his partner Howard disclosed the secret about his approximately 60 compositions. Since then his musical career started and his oeuvre was presented in numerous concerts and on six CDs—partly produced by *exil.arte*. Walter Arlen, born 1920, who will become 99 in July this year, is presented by a documentary film which deals with a diversity of topics in and around his and Howard’s life. After the screening of the film, the head of *exil.arte* Gerold Gruber together with the cutter of the film Lisa Geretschläger and Professor Danny Krausz, expert on documentary film and film music at the Film Academy Vienna, will discuss the problematics of the making of the film as well as its historical and contemporary background.

Keywords: Racism, Migration, Refugee, Diaspora, Holocaust, Music, Homosexuality,
Role of Art Films, Educational Institution, Cultural History, Cultural Exodus

Gerold Gruber is head of *exil.arte*, originally a non-profit organization which since 2016 operates at the mdw – University of Music and Performing Arts Vienna as a center of study for the reception, preservation, performance, publication, and revival of suppressed European composers and musicians during the years of the Third Reich, with archival and exhibition facilities. Under his supervision *exil.arte* published a book series (Böhlau) and a CD series (Gramola). For his work, Gruber received the “Golden Stars Award” (Commission of the European Union 2009) as well as the Bank Austria Art Prize (2010), and the Innovation Prize of IG Kultur in Vienna (2014).

Halužan, Tanja

Friday, Aug 9, 2019, 16.00–16.30: Panel *Community Events and Paid Musicianship*

Working the Wedding: Towards the Economic Framework of Wedding Music(ians) in Zagreb Area

University of Zagreb, Croatia

Weddings are complex events formed around the ritual of transition whose significance and value is differently inscribed by each community. Due to the influence of the mass media in the first place, they have become one of the most important market niches which makes it almost impossible to observe any of its aspects separated from the notion of economy. In this context, I will engage with the aspect of economically-driven music-making connected to the weddings with the focus directed towards different kinds of music ensembles or DJ-s involved in wedding activities whose semantical and temporal framework is greatly defined by music. Since the music market is fairly comparable to some dominant areas and is legally poorly regulated, we are witnessing a whole spectrum of ways the musicians are working, primarily in a precarious and honorary mode. To clearly outline the current trends in hiring musicians for the weddings as well as the organizational and institutional conditions in which they work, the emphasis will be put on the key features of music labour: mechanisms of converting music into money and motivation and emotion in music-making. In public discourse, external factors of motivation are often accentuated, such as financial profit which is significant in this area and has consequently resulted in the professionalization of wedding ensembles. In this paper, I examine wedding music(ians) as a viable economic niche and other kinds of motivation for playing at the weddings than income concerning above all a relationship between the professional and amateur musicians, marketing concerns and strategies, working conditions, etc. This paper is part of a research for a doctoral thesis in progress which is conceived with a desire to, among others, eventually provide a deeper insight into the working conditions of wedding musicians in Zagreb and its surrounding area.

Keywords: Music Labour, Wedding Market, Wedding Music, Zagreb

Tanja Halužan holds a degree in Musicology from the Academy of Music, University of Zagreb. From 2018 she has been affiliated with the Institute of Ethnology and Folklore Research in Zagreb and has started a Scholarly Doctoral Program at the University of Music and Performing Arts in Graz. Her doctoral research concerns music at weddings in Zagreb area. Since 2015 she has worked as an expert associate at the International Folklore Festival in Zagreb, author on Croatian Radio's Third Programme and associate in magazine *Cantus*.

Hauser, Nuša

Wednesday, Aug 7, 2019, 18.00–18.30: Panel *Political Systems / Conditions of Musical Labour*

Da nam živi, živi rad! (*Long Live Work!*)

Musicologist and Documentarian, Croatia

In the new socialist Yugoslavia, in the immediate post-war period, music was supposed to be socially functional, in the service of the working class, which was considered to be the driver of social progress. One of its most important roles was to help people to better see their magnitude, capabilities, and goals. Music was supposed to be free from cultural monopoly, it was supposed to overcome the class opposition of urban culture and become available to all strata of society. Activities that carried elements of social contact, co-operation, and collective acclimatization, had an educational value. War experience has awakened the affective power of the song for the masses, so one of the missions of the so-called “cultural ideologues” was the encouragement of its preservation and further development. Relying on ideological narratives, the songs became part of the everyday life of the population, since the repertoire was to a large extent about workmanship. The vast number of these songs for the masses was produced internally by adapting popular folk songs that were widely known within the proletariat and peasantry. The reasons for the new application of traditional music are found, among other things, in the fact that it has achieved: greater and more powerful value and motivation for communion, patriotism, fraternity and unity; suppression of the relic of the bourgeois and the building of internationalist consciousness. In this paper, I want to draw attention precisely to those labour songs in the context of these efforts and to warn about the curiosity and significance of change: from the very concrete new applicability, through participatory mass (and amateur) existence to (paradoxically?) a kind of institutionalization that is reflected on representative models.

Nuša Hauser is a musicologist and documentarian. The focus of her research, scientific, ethnomusical and musical-anthropological interest is directed towards the research and documenting of Istrian traditional musical phenomena. She collaborates with the Ethnographic museum of Istria and the County of Istria on the procedure for the foundation of the Centre for Intangible Culture of the Ethnographical Museum of Istria where she is employed since 2011. She collaborates with the University Library of the Juraj Dobrila University of Pula on inventory, cataloguing and analysis work of the manuscript heritage of the composer Antonio Smareglia stored in this institution. She graduated from the University of Padua (Italy).

Karmy Bolton, Eileen

Saturday, Aug 10, 2019, 11.45–12.15: Panel *Musicians' Unions*

Working in Music upon the Arrival of the 'Talkies' in 1930s Valparaíso, Chile

University of Glasgow, UK

This study is part of my PhD research on musicians' working lives in the early 20th century Chile. It is focused on working musicians who joined a guild organisation pursuing the improvement of their lives and working conditions, such as mutual aid societies or trade unions in the port city of Valparaíso. Through the prism of musical work, this paper analyses the debates that took place between musicians and film impresarios, upon the arrival of the new sound cinema technologies and the subsequent musicians' unemployment in the early 1930s. Although the distinction of musicians as workers or artists was present since the formation of musicians' mutual aid societies by the late 19th century, the controversy of making explicit their condition of workers was stressed with the threat to their workplaces, provoked by the "talkies". The working musicians demanded several petitions to the state, which were received with disdain. Based on archival research and press review, this paper analyses the arguments for and against the protection of musicians' workplaces. I argue that arguments different from their working conditions conducted the campaign for the protection of musicians' working lives. They were focused on immaterial values, such as national identity and the preservation of folkloric traditions, rather than materials, like the protection of musicians' workplaces. The exceptions of this were those gathering in the new musicians' union, founded in 1931. For everyone else putting together the words 'work' and 'music' was a 'dirty business' that contaminated the artistry in music. The few public policies that emerged from this public discussion advocated for intangible goods rather than directly helping musicians facing unemployment. The perennial debate of music-as-art or music-as-work played a pivotal but unexplored role in shaping this discussion.

Keywords: Musical Work, Art, Sound Cinema, Musicians' Union, Chile

Eileen Karmy Bolton is a PhD candidate in Music at the University of Glasgow, researching on musicians' working lives in the late 19th and early 20th century Chile. She created a digital archive of the social history of the musicians' organisation of Valparaíso (<http://memoriamusicalvalpo.cl>). She has researched on popular music politics in Chile, especially cumbia, tango, and *Nueva Canción*. She is also interested in collective singing, filmmaking and radical songs.

Koivisto, Nuppu

Saturday, Aug 10, 2019, 14.30–15.00: Panel *Institutionalization of Musical Genres*

From Bohemia to the Balkans: Towards a Socioeconomic History of Itinerant Women Musicians in the Late Nineteenth-Century

University of Helsinki, Finland

During recent years, there has been an upsurge of academic publications on women's work in music. Theoretical discussions on the topic have, however, remained concentrated on so-called art music and cultural elites. In this presentation, I aim to challenge this paradigm by analysing the social status of 38 women musicians from the Ore Mountains region in North-western Bohemia during the late nineteenth century. These women did not have access to conservatory-level education and made their careers in itinerant restaurant orchestras rather than as famed soloists. What were the economic preconditions in this line of work? How did the musicians use their social and economic capital to hold their own when competing for jobs? The questions will be addressed on three different levels. First, an analysis of the socioeconomic position of musicians in the region will be conducted. The second part will examine the financial situations and career choices of 38 women musicians. Finally, I shall present a brief case study on Theresia Elster (1848-1866), an orchestral musician from Kovářská (Schmiedeberg). Her transnational career offers an example of the boundaries within which women musicians had to build their careers in late nineteenth-century Europe. My source material consists of archival evidence such as estate inventories as well as marriage, death, and baptismal records from the area. My key argument is that studies on the women musicians in question should be conducted in a sociohistorically nuanced way. On the one hand, musical career offered women the possibility of climbing up the social ladder. On the other hand, they had to operate within the patriarchal power structures of the entertainment industry. This goes to show that the nexus of social class and gender forms a crucial element in music historiography on a broader scale.

Nuppu Koivisto has recently submitted her PhD thesis ("Electric lights, champagne, and a Wiener Damenkapelle – women's salon orchestras and transnational variety show networks in Finland, 1877-1916") for preliminary review at the University of Helsinki. Koivisto has previously studied history and aesthetics at the University of Helsinki (2008-2014) and at the Université Paris IV (2011-2012). From 2013 until 2015, Koivisto worked as a research assistant in the project "Rethinking 'Finnish' Music History" (Sibelius Academy). In 2015, Koivisto was granted the four-year Matti Klinge scholarship for doctoral studies in European history.

Odogbor, Ogheneghwanre Peter

Friday, Aug 9, 2019, 14.30–15.00: Panel *Community Events and Paid Musicianship*

Who P(l)ays the Pipe(r) Does(n't) Dictate the Tune: Understanding Musicians' Conduct During Live Musical Performances in Nigeria

University of Benin, Nigeria

The form and content of musical performance at social occasions are influenced by factors other than the individual (or group of individuals) that pays for the performance to be undertaken. Live musical performances by paid-musicians at social events are common in many societies of the world. In Nigeria, for example, the celebration of events about the life of an individual such as birth, marriage, and death (among others), offers an opportunity for live musical performances. Apart from musicians, MCs also perform at such occasions, often interfacing with the musicians, the hosts/clients, and the audience. Because musicians are sometimes neglected in terms of provision of refreshments and monetary appreciation at such occasions, many musicians would either temporarily suspend performance, or use appropriate statements in their singing to express their displeasure; they may also employ praise as a strategy to get 'extra' money from identified members of the audience, through what is called "spraying". These experiences seem to question the idiomatic saying that "he who pays the piper calls the tune", considering the fact that the varied dimensions of interrelationship amongst performers, client(s) and audience at social occasions could serve as a platform for a more enriched and impactful musical performance. With reference to the conference sub-topic "Enactments of anger and rebellion in musical performance", this paper interrogates negotiations and compromises that underlie performer-client-audience relations in musical performance in Nigeria. The paper adopts the contextual paradigm of musical performance. It relies on primary data obtained through observations and interviews, and relevant literature. The paper has implications for scholarship in music business and audience studies.

Keywords: Entertainment, MCing, Performer-Client-Audience Relations, Refreshments, 'Spraying'

Peter Ogheneghwanre Odogbor (Ph.D.) teaches music at the Department of Theatre Arts, University of Benin, Benin City, Nigeria. His doctoral thesis is on the concerns of music video directors in the process of popular music video production in Southern Nigeria. He has published a number of articles in books and journals. His areas of interest include music video production, construction of traditional musical instruments, and composition.

Pippen, John

Friday, Aug 9, 2019, 12.15–12.45: Panel *Careers, Migration, and Class*

How to Succeed at Doing What You Love! (Hint: Have the Proper Class Position)

Colorado State University, United States

Discourses surrounding new music depict an exciting scene filled with daring musicians. New music ensembles embody an “ethos of creativity and risk taking” (Rabideau, 2015), achieving “explosive audience growth while maintaining the highest artistic standards” (Nytch, 2012). My ethnographic research in the Chicago new music scene troubles these narratives in two ways. I argue that new music’s apparent growth owes much to the class positions enjoyed by arts workers, and I show how professional musicians’ perspectives reflect a high degree of class privilege. Members of the groups I study develop interpretive stances that facilitate a flexible view of success and failure. Musicians know that it will be impossible to satisfy all critics, and many set their goals accordingly. This demonstrates the class standing and privilege enjoyed by artists and arts workers. Having earned multiple degrees from elite musical institutions, musicians have become well-versed in how to design projects that wealthy patrons will fund and that major venues will present. The stakes of financial failure could be high, but most could afford the risks that came with the instability of working in the performing arts. Indeed, they frequently emphasized their agency, stating that they chose a career in music over higher-earning professions. I connect their methods of evaluating success with broader debates about neoliberalism, social class and capital, and especially the discourse of “doing what you love.” Further, I demonstrate that the academic literature on arts management and new music uncritically perpetuates neoliberal discourses. Flexible systems of valuation that favor risk, as found in new music, are the darlings of neoliberal ideologies. I show how the performing arts foster such a mind-set while also accounting for the privilege that sustains it.

Keywords: New Music, Labor, Neoliberalism, Arts Management, Social Class, Ethnography

John Pippen is Assistant Professor of Music at Colorado State University. His courses address sociological and anthropological studies of music, musical practices around the world, and histories of music in the United States and Europe. His primary research has been an extended ethnographic study of the new music scene in Chicago. Dr. Pippen has presented his research at meetings of the Society for Ethnomusicology, the American Musicological Society, the Society for American Music, College Music Society, and others. Recent writings include a forthcoming article on musical labor and neoliberalism, and a chapter for the forthcoming *Oxford Handbook of Spectral Music*.

Piškor, Mojca

Saturday, Aug 10, 2019, 11.15–11.45: Panel *Musicians' Unions*

**The Metro-Goldwyn-Mayer Lion's Ominous Roar:
(New) Technologies and the Disappearing Profession of Silent Movie Theatre
Musicians in Croatia of the Early 1930s**

University of Zagreb, Croatia

In the proposed paper the author tries to interpret rapid and radical changes brought by the introduction of the sound film technology into Zagreb movie theatres at the final years of the 1920s. The beginning of the decade saw first concentrated efforts of (mainly) orchestra musicians at establishing a framework for united struggle and negotiation of their labour rights. Significant segment of membership of the newly established *Musicians' Alliance of the Kingdom of Serbs, Croats and Slovenes* consisted of the musicians employed by the silent movie theatres. The negotiation of their labour rights proved to be the most challenging task of the Alliance even before the introduction of sound film, which—despite the membership's initial belief that the new fad will be of short breath—in the end led to complete disappearance of the profession of silent movie theatre musician, causing considerable rise in the number of unemployed musicians in search of paid labour. The interpretation of the challenges that the introduction of new technologies can pose to the conditions of work and labour rights of professional musicians, which the author will offer in the proposed paper, is based on two central sources—the first one, consisting of articles published in the official newspaper of the Alliance *Jugoslavenski muzičar*, being enriched by the second one, gathered from excerpts of graphic autobiography of outsider artist Marija Novaković, offering a rare insight into the personal reflections on the intricacies of everyday life of silent movie theatre musician.

Keywords: Music Labour Markets, Power Struggles, Political Activism

Mojca Piškor earned her PhD in ethnology and cultural anthropology at the Faculty of Humanities and Social Sciences in Zagreb with the thesis *Politics and Poetics of Spaces of Music: Ethnomusicological and Anthropological Perspectives* (2010). From 2001 she has been affiliated with the Institute of Ethnology and Folklore Research in Zagreb. Since 2013 she is permanently employed as an assistant professor of Ethnomusicology at the Musicology Department of the Academy of Music in Zagreb. Her field of interest includes traditional and popular musics of western and non-western world; issues pertaining to the nexus of music and politics (racial imagination, gender, censorship) and intersections of music and discourse on music. In the recent years she focused her research interests on use of music as a tool of torture in socialist political labour camps as well as on research of gendered aspects of working lives and labour rights of professional musicians in Croatia.

Popova, Zhana

Saturday, Aug 10, 2019, 15.30–16.00: Panel *Institutionalization of Musical Genres*

Values and Wages of *Estrada* Musicians in Bulgaria after 1989

Sofia University, Bulgaria

The report presents the results of an analysis of publications in newspapers and TV interviews between 1990 and 2017 on and with *estrada musicians in Bulgaria*, how they were paid for their work before and after 1989. The main research question is what values have been added in different groups of society to the way in which the work of singers is paid. The theoretical framework of the study is built around basic theories of justice and the attribution of values to certain forms of work. During socialist government in Bulgaria until 1989, *estrada* musicians were entrusted with additional social roles. The best performing work was assessed based on who was the best entertainer of the labor force: this is how the “honored artist—people’s artist” hierarchy emerged. This hierarchy of wages and assessment of their work ceased to exist after 1990. Musicians were also the “face” of the socialist State to the world. *Estrada* musicians got paid also for this role in the State’s propaganda. One of the most debated scandals in the Bulgarian music business over the past 27 years was the fire in the Concert Directorate after 1990, the place where the data on salaries of musicians were kept. As a result, many of the celebrities of the socialist *estrada* were left without pensions at the beginning of the 21st century. The State started to compensate for this injustice, by inventing pensions for musicians with particular merits to the State. These symbolic inequalities created tensions and scandals. The generation of *estrada* musicians in early 1990s, accused of being the darlings of socialism, however, held one of the most important battles—to protect the copyright of performers by entering a conflict with composers who had until then been the only holders of this right.

Keywords: Estrada Musicians, Market of Social Role, Pensions, New Values, Television

Zhana Popova is Associate Professor at the Faculty of Journalism and Mass communication, Sofia University. Author of the monograph *Dialog models. Between events and media images* (2013; in Bulgarian) and *Genres and Forms of Entertainment on TV* (2015; in Bulgarian), author of the chapter for TV – the book *Bulgarian National Radio and Bulgarian National TV – between state and society 1989-2015* (2017; in Bulgarian). Main interests include: electronic media, genres, crises and conflicts, relationship media and music.

Prokop, Rainer

Friday, Aug 9, 2019, 11.15–11.45: Panel *Musical Careers, Migration, and Class*

Careers of Classically Trained Musicians

mdw – University of Music and Performing Arts Vienna, Austria

Literature on cultural industries documented the precarious nature of the career trajectories of creative workers, including the holding of multiple jobs to sustain livelihood and cultural production, extensive social networking and exposure to sexism and racism (e.g. Hesmondhalgh and Baker 2011). The career trajectories of classically trained musicians tend to reflect these features of creative labour (e.g. Scharff 2018). This paper considers the careers of a younger generation of musicians who studied Western art music at a higher music education institution in Austria. In particular, I will show how these musicians develop diverse strategies to manage the transition from education to work and to cope with the increasingly precarious and competitive character of the music labour market. Based on interviews with 30 musicians who studied conducting, singing, piano, violin and other instruments, my analysis demonstrates that they promote the neoliberal ideal of the entrepreneurial self and engage in various forms of self-improvement and self-optimisation.

Keywords: Neoliberalism, Music Labour Market, Career Trajectories

Rainer Prokop is researcher in the Department of Music Sociology at the mdw – University of Music and Performing Arts Vienna and PhD student at the University of Vienna, Austria. His current research focuses on (e)valuation practices of artistic achievements, higher music education and career trajectories of classically trained musicians.

Ptatscheck, Melanie

Thursday, Aug 8, 2019, 11.45–12.15: Panel *#MeToo / (A) Labour of Love?!*

Self-Presentation and Empowering Strategies of/for Musicians Struggling with Mental Health Issues

Leuphana University of Lüneburg, Germany

Working in the music industry often does not fulfill the notion associated with the dream of the profession. Several (prominent) musicians have struggled with mental health problems and signify that they feel down, depressed or hopeless (MIRA 2018). While these issues have long been widely ignored across the music sector, it is striking that alongside increasing scientific attention, a new media dealing with psychological disorders can be observed. It is also noticeable that more and more outstanding artists now speak up about mental health in public. Recently on the occasion of the suicide of a friend artist, Lada Gaga, who suffers from a bipolar disorder herself, tweeted, “We have to work harder to change the culture, bring Mental Health to the forefront and erase the stigma that we can’t talk about it”. In this regard, booking agent for musicians and mental self-defense trainer Hilde Spille argues that one way to break shame is talking about it, and knowing that you are not the only one. Based on a current post-doctoral research project, this paper focuses on musicians, who suffer from psychological disorders, and their self-presentations in social media and other public discussions. I will also highlight possibilities and empowering strategies for artists struggling with mental issues, which are often exacerbated by the music lifestyle and the music business.

Melanie Ptatscheck is a Post-doc in Popular Music Studies at Leuphana University of Lüneburg. After her MA studies in Popular Music and Media at both the Universities of Paderborn and University of Vienna, she conducted field research in Los Angeles and New York City. Her interests include qualitative research, urban music studies, self-concepts, and mental health. After the completion of her doctoral thesis on heroin-addicted musicians, she currently works on a research project about street musicians. Based in Berlin, she also works as a lecturer, journalist, and musician.

Putch, Rumya S.

Friday, Aug 9, 2019, 9.30–11.00: Keynote Lecture

Performance and Feminist Praxis in Transnational South Asia

Texas A&M University, United States

In 2013, a 23-year-old Indian-American woman and dancer was crowned Miss America. Despite her success during both the talent and interview portions—she was especially commended for her “articulateness”—for days after the event, social media platforms bore witness to displeasure that an Indian immigrant could represent American beauty. On Twitter especially, users referred to Davuluri as “Miss Al-Qaeda,” with one user observing, “Egypt dancing? This is America.” A year earlier, a 23-year-old Indian woman, Jyoti Singh, was sexually assaulted in New Delhi. In the aftermath of the crime, debate, protest, and commentary erupted across the world about India’s regressive attitudes against women who dared venture out in public. In India, activists demanded that the government acknowledge that crimes against women, especially rural and Dalit women, happen at far higher rates with far less public outcry. They asked, “why was this particular woman’s body worthier of national protection than others?”

This presentation examines the performances by which Nina Davuluri and Jyoti Singh’s stories have come to define Indian womanhood in transnational South Asia. To understand the ventriloquizing forces which require these two women to represent national identifications that in turn speak for them is to acknowledge that, in spite of, or perhaps precisely because of, their public bodies, these two women are ultimately rendered voiceless. And the critical response to this recognition of gendered voicelessness is what I refer to as feminist praxis. Praxis is not simply practice, which in conventional understandings is separable from creation (*poesis*) and proceeds from theory. Rather, extending from Hannah Arendt’s formulations, praxis refers to action, which both constitutes and is constituted by voice (speech). Arendt’s conceptualization recognizes, in other words, that freedom requires a sense of sovereignty and agency in both voice *and* in body. I utilize praxis in concert with a feminist perspective, to expose the unstable distinction between women like Singh and Davuluri—between victims and heroines—and to understand how such binary constructions have affected the lived experiences of South Asian women over the course of the twentieth and twenty-first centuries.

Rumya S. Putch is a scholar of postcolonial ethnomusicology, gender studies, and critical race studies. She received her Ph.D. from the University of Chicago in 2011 and has since taught at Earlham College and Texas A&M University. Her first book is titled *Mythical Courtesan | Modern Wife: Performance and Feminist Praxis in Transnational South Asia*.

Rempe, Martin

Wednesday, Aug 7, 2019, 17.30–18.00: Panel *Political Systems / Conditions of Musical Labour*

**The Conductor's Despotism and its Enemies:
Concepts of Orchestral Work during the Weimar Republic**

University of Konstanz, Germany

Despotic conductors seemed to be threatened with extinction, until the recent Barenboim affair at the Berlin State Opera made evident that at some places, they are still with us. The case can be taken as a reminder that there are no simple narratives in the art of conducting leading straightforward from the despotic heydays of the late 19th century to collaborative and inclusive concepts of our time. Against this backdrop, my paper focuses on concepts of orchestral work during the Weimar Republic. Drawing on autobiographical material as well as on published sources, I will argue that the transition to democracy clearly left its mark in the rehearsal room: There was not only a strong impulse among orchestral musicians to improve the relationship with their conductors and put it on a more equal footing. Some musicians even challenged entirely the role and function of conductors and advocated concepts of orchestral work without them. At the same time, the new political setting and the increasing self-confidence of orchestral musicians affected conductors as well: Many of them started to reflect about their role and behavior vis à vis orchestras and stressed the need to foster more respectful forms of artistic labor and cooperation. Altogether, the paper makes a good case for how concepts of orchestral work were to a considerable extent dependent on and shaped by extramusical sociocultural and political developments.

Keywords: Orchestral Work, Conductors, Weimar Republic, 20th Century

PD Dr **Martin Rempe** is a historian of Modern History. Currently, he is Scholar in Residence at Deutsches Museum, München. He holds a Ph.D. from Humboldt University, Berlin, and habilitated at the University of Konstanz. In 2015/16, he was fellow at Vanderbilt University, USA. He teaches music history at the University of St. Gallen and will be visiting professor at the University of Konstanz in the next winter semester. Rempe's forthcoming book displays a social and cultural history of the music profession in modern Germany.

Round Table 1

Thursday, Aug 8, 2019, 16.30–18.30: *Round Table Discussion*

Participants: Maiko Kawabata, Marko Kölbl, Rosa Reitsamer, Christina Scharff

Higher Music Education and Music as Work in the Zeitgeist of #MeToo and “Decolonise My Curriculum”

Only recently, scholarly research and media discourse pay increased attention to the learning cultures and practices of artistic (e)valuation at music conservatories and the working environments of musicians in more detail. This growing interest results partly from the increasingly precarious character of music labour markets effected through neoliberal changes and partly from activist initiatives such as “Decolonise My Curriculum”, #MeToo and “We Have Voice”.

The participants in this round table will discuss the following questions:

- How and why do structural inequalities and processes of racialisation persist in higher music education at the beginning of the 21st century?
- How can we address sexism, racism and homo-/transphobia in higher music institutions in meaningful ways?
- How do feminist/queer and decolonial initiatives unpack structural and individual violence and systemic hegemonies of music labour markets? How can they bring about social change?
- How does the idolisation of musical role models affect abuses of power, specifically sexual abuse?

Dr. **Maiko Kawabata** is a musicologist and violinist educated at Cambridge University (B.A.) and the University of California, Los Angeles (Ph.D.). She joined the Royal College of Music in 2017 having previously held positions on the faculties of the University of Edinburgh, University of East Anglia, and the State University of New York, Stony Brook. Mai’s main research interest is in the history of musical performance, with a focus on extremes of solo violin playing—convention-breaking styles and ideas such as virtuosity and unplayability. She is the author of *Paganini, the ‘Demonic’ Virtuoso* and a co-editor of *Exploring Virtuosities: Heinrich Wilhelm Ernst, Nineteenth-Century Musical Practices and Beyond*. She has also published articles on Stradivari, Paganini, Berlioz, Rimsky-Korsakov, Schoenberg, Heifetz, Gilles Apap and Patricia Kopatchinskaja. She has presented her research at the American Musicological Society, the Institute of Musical Research, and numerous international conferences. Mai studied violin with the late Nona Liddell and has wide experience playing in orchestras and chamber ensembles throughout the UK, USA, and Germany. She performed Schoenberg with the late Leonard Stein (Monday Evening Concerts, Los Angeles), Schnittke with the Modern Art Sextet (Konzerthaus Berlin), and Stockhausen with Apartment House (Cut&Splice Festival, broadcast on BBC Radio 3). While dedicated to performing new music, Mai also plays symphonic repertoire, operas, and film soundtracks.

Marko Kölbl is PostDoc research and teaching fellow at the Department of Folk Music Research and Ethnomusicology at mdw – University of Music and Performing Arts Vienna. He holds a PhD in Ethnomusicology. His research specializes in music and dance of minorities and migrant communities

and is shaped by intersectional, queer-feminist and postcolonial approaches. Field research with the Croatian minority in Burgenland, migrant communities in Vienna, specifically Afghans; as well as in Croatia, Bosnia and Herzegovina and Iran. Marko Kölbl serves as vice chair of the ICTM Study Group of Music and Gender. Since 2018, he is part of the leading team of isaScience, together with Dagmar Abfalter, Rosa Reitsamer and Fritz Trümpi.

Rosa Reitsamer is Associate Professor at the Department of Music Sociology at mdw – University of Music and Performing Arts Vienna. She holds a PhD in Sociology. Her research includes creative work and career trajectories of musicians; critical perspectives on popular music histories and heritage formations; popular music and gender; music scenes and youth cultural research, and sociology of (e)valuation of musical achievements. Since 2018, she is equally part of the leading team of isaScience.

Dr **Christina Scharff** is Senior Lecturer at King's College London with research interests in gender, media, and culture. Christina is author of *Repudiating Feminism: Young Women in a Neoliberal World* (Routledge, 2012) and, most recently, *Gender, Subjectivity, and Cultural Work: The Classical Music Profession* (Routledge, 2018). She is co-editor (with Rosalind Gill) of *New Femininities: Postfeminism, Neoliberalism and Subjectivity* (Palgrave Macmillan, 2011) and *Aesthetic Labour: Rethinking Beauty Politics in Neoliberalism* (with Ana Sofia Elias and Rosalind Gill) (Palgrave Macmillan, 2017).

Round Table 2

Friday, Aug 9, 2019, 17.00–19.00: *Round Table Discussion*

Participants: Dagmar Abfalter, Martin Cloonan, Sophie Hennekam, Fritz Trümpi

Institutionalizing Musical Labour—Empowerment and Act(s) of Violence

Focusing on the institutionalization within music industries, be it politically or market-driven, we can observe contradictory effects. We will discuss some of these effects, and also consider the manifold possibilities of institutionalization itself. We will do this in relation to music institutions such as state orchestras, music labels, or musicians' unions. They enable processes of inclusion and exclusion, to serve the empowerment of musicians on the one hand, but also to support various acts of violence and abuse of power on the other. Gatekeeper processes and rules, distinctions within and outside the group, discriminatory practices related to labour diversity or social class issues are just a few examples. In this roundtable we will discuss different ways of inclusion and exclusion from different disciplinary perspectives, dealing with specific forms of institutions from organizations to digital borders in the music industry.

Dagmar Abfalter is Associate Professor at the Department of Cultural Management and Gender Studies (IKM) at mdw – University of Music and Performing Arts Vienna. She holds a PhD in Social and Economic Sciences and an MBA in International Arts Management. Since 2019 Dagmar has been President of the Association of Cultural Management in Germany, Austria and Switzerland. Her research projects and publications are located at the interface between culture/art, business and science with a focus on leadership, strategy and business models in the field of culture as well as qualitative and hybrid research methods, including arts-based research. Since 2018, she is part of the leading team of isaScience, together with Marko Kölbl, Rosa Reitsamer and Fritz Trümpi.

Prof **Martin Cloonan** is the Director of the Turku Institute for Advanced Studies (TIAS) at the University of Turku, Finland. He is co-author, with John Williamson, of *Players' Work Time* (Manchester University Press, 2016) a history of the British Musicians' Union which argues that musicians are best conceived of as particular sorts of workers. Martin is Coordinating Editor of *Popular Music* (Cambridge University Press) and chaired the anti-censorship organisation *Freemuse* for its first 20 years. He is a founding Director of *Live Music Exchange* and managed the band *Zoey Van Goey*. He is also an occasional singer and is delighted that Liverpool are Champions of Europe. Just don't ask him about Brexit.....

Sophie Hennekam is an Associate Professor at Audencia Business School in Nantes, France. Sophie is interested in the creative industries and studies the challenges faced by individuals working in these industries, ranging from the precarious nature of the work, identity issues, sexual harassment and discrimination. She collaborates with scholars with different backgrounds such as musicology and education (Dawn Bennett, Sally Macarthur) as well as with practicing musicians and composers (Cat Hope). Sophie is an associate editor for Employee Relations and loves to play Chopin's nocturnes in her free time.

Fritz Trümpi is Assistant professor at the Department of Musicology and Performance Studies of the mdw – University of Music and Performing Arts Vienna. After studying General History, Musicology and Philosophy in Zurich, Vienna and Berlin, he was scholar of the Swiss National Fund (PhD 2011); 2012-2015 researcher in the project "A political history of the Viennese Opera, 1869-1955" (funded by Austrian Science Fund FWF). His research interests include music history in political and social perspectives, and history of music industries in the (long) 19th century. Fritz is executive board member of the Austrian Musicological Society (ÖGMW). Latest book: *The Political Orchestra: The Vienna and Berlin Philharmonics during the Third Reich*. Chicago University Press: Chicago 2016 (Translation: Kenneth Kronenberg). Current research project: *Music industries and musicians' associations in the late Habsburg Empire*. Since 2018, he is part of the leading team of isaScience, together with Dagmar Abfalter, Rosa Reitsamer and Marko Kölbl.

Schwarz, Marina

Saturday, Aug 10, 2019, 16.00–16.30: Panel *Institutionalization of Musical Genres*

Burning Hearts, Light Shows and Flying Acrobatics—the Changing World of the Schlager Industry

University of Leipzig, Germany

Female German Schlager stars like Helene Fischer, Andrea Berg and others perform in stage shows of international standing. Especially Helene Fischer, a trained musical singer, combines elements of acrobatics, demanding choreographies and acting in her live- and TV-shows. Andrea Berg, almost 20 years older, drives on stage sitting on a motorcycle before her spectacular show, containing flashy lights, dancers and countless changes of outfits, starts. Other singers might not be that ambitious in their live performances, but their use of musical elements and aesthetics shaped by international pop stars like Rihanna and Beyoncé concerning their outfits and the look of their music videos is striking. Especially music videos were neglected by the Schlager industry for a long time, but nowadays they are often set in modern, urban areas, making use of an international pop-aesthetic. So, the Schlager genre, which used to be associated with alpine landscapes and stereotypes, conservative values like a sense of regional/national identity and a decent lifestyle, has undergone a crucial change. Stage shows, flashy outfits and music videos have been a game changer for this genre which became very successful again in the past 10 years. In my paper, I would like to explore the changing market of this genuine German music genre and the changes of musical work and labour within that world by examining and comparing the working processes and performances in past and present. Furthermore, I'd like to examine the changing conditions and expectations on the successful female representatives of this genre and the shifts in the work-fields and focus areas of the Schlager industry.

Keywords: Schlager, Popular Music, Female Artists, Aesthetics, Germany

Marina Schwarz (*1995) currently works at the Department of Musicology in Leipzig as a research assistant for Prof. Dr. Wolfgang Fuhrmann. From 2014 through 2018, she studied musicology and art history at the University of Mainz. Currently, she is working on her ph.D. thesis *Atemlos zum Erfolg – Gender, Frauenbild und aktuelle Entwicklungstendenzen im deutschen Schlager*. She has worked for the University of Mainz as a research assistant, for Bärenreiter publishers as a reviser and also as a reviewer for a local newspaper and as an archivist at the ZDF, one of the biggest TV stations in Europe. Research interest: music publishing houses, the musical canon, piano virtuosos of the 19th century, music sociology and popular music.

Silvestrini, Javier

Friday, Aug 9, 2019, 15.00–15.30: Panel *Community Events and Paid Musicianship*

Earning, Performing and the *Plena* Community in San Juan, Puerto Rico

mdw – University of Music and Performing Arts Vienna, Austria

This paper explores the role of race and its relationship with the *plena* music performing community's ability to earn fair wages from playing traditional music. *Pleneros* (musicians who play *plena*) musically adapt their performances to fit the needs of a wide range of racial and social settings, thereby earning a living from their music. Nevertheless, racialized stereotypes inform the ways in which this tradition is socially valued as worth paying for. The competition between these mostly self-managed *pleneros* or *plena* groups for establishing their individual markets is fierce. In some cases, overdemand has created price duping that have forced established master performers out. In others, this has led the masters to reinvent their performance field. This reinvention has happened in two ways, by exploring new forms and spaces of performing for the *plena* community itself and by mixing different musical vocabulary to appeal to a broader audience outside of the community. The process of construction of the Puerto Rican identity has been imagined within a framework of hierarchies and fix notions of race. In this process, music has played a vital role in representing what is or not is Puerto Rican and by way of cultural appropriation, performing communities have been excluded of their own representation. Rooted in the traditions of African work songs, *plena* is an Afro-Caribbean genre of popular music that has been part of the urban musical traditions of working-class neighborhoods throughout the island of Puerto Rico since the early 20th century. *Plena* is played in many different social settings and the music, sound and content, changes noticeably from one place to another. In some settings, *plena* is played just with percussions and a capella singing, creating heterogeneous sound and giving room to mostly improvised progressions of lyrics instrumental solos. In others, the music is presented in an "cleaned-up" matter, with orchestrated arrangements featuring large band style *plena* groups, and a written or composed approach to the lyrics. This adaptability takes places within the same groups of *pleneros* and is crucial for many, who professionally make a living from playing. Based on observations and documentation gathered during fieldwork, the analysis in this paper examines the role of race and questions the process of building national identity. This correlation has been influential to the current practice of *plena* as the *pleneros* themselves have re-appropriated their own music and on their own terms reshaped the contemporary musical landscape of San Juan.

Keywords: Music and Race, Urban Traditional Music, Adaptability, Do-it-Yourself Management, Power Struggles, Racialization, Institutionalization, Commercialization, Community-based Music

Javier Silvestrini is a guitarist, teacher, and ethnomusicologist. Born in San Juan, Puerto Rico, he is a PhD student in ethnomusicology focusing on the subject of Urban-Afro-Caribbean traditional music. He is a research and teaching fellow at the Department of Folk Music Research and Ethnomusicology at the mdw – University of Music and Performing Arts Vienna.

Van Keeken, Alan

Saturday, Aug 10, 2019, 15.00–15.30: Panel *Institutionalization of Musical Genres*

Professionalization and Institutionalisation in German Mainstream Music The Case of “Deutschpop”

Albert-Ludwigs-University Freiburg, Germany

In Germany, German language music makes a strong competitor to international productions in terms of LP sales, live business and media presence. One phenomenon that is part of this now normalized domestic share was “Deutschpop” (Fuchs-Gamböck und Schatz 2008). It started with a group of artists that shared not only German language music based on international contemporary pop sounds and a deal with a major label but also their often professional background. Be it their long years of classical training (MIA) or even the attendance of courses especially preparing for a work in the field of popular music (Wir sind Helden), these new stars showed discipline, dedication and seemed qualitatively different from former generations that started off subcultural scenes or art schools. With the differentiation and establishment of the former band based production format, professionalization and institutionalisation has increased in scope and intensity. Institutions like the *Eventim Popkurs*, the state funded *Popakademie* in Mannheim or the private *Deutsche Pop* offer courses ranging from song writing and managing to learning or improving musical skills. While they seemingly prepare for all sorts of production formats and styles (Dahmen und Wollermann 2008; Volkmann 2017) old, new and rising Deutschpop artists (Namika, Joris) heavily draw upon personal affiliations with these institutions. Following the production of culture perspective, working relations, career and professional self-conception (Just 2014) are part of the “facets” making up specific cultures of symbol production (Peterson und Anand 2004; Nathaus 2014). Building on recent research on German studio musicians (Herbst und Albrecht 2018), the contents of (higher) popular music education and with the help of social network analysis (Crossley et al. 2015) my paper examines the professional networks behind successful contemporary *Deutschpop*-Productions. I then discuss the effects of this institutionalisation on working conditions, public image and possibly symbol production.

Keywords: Production of Culture Perspective, German Popular Music, Professionalization, Institutionalization, Popular Music Education, Professional Musician, Studio Work, Social Network Analysis, Self-Conception, Working Conditions

Alan van Keeken, born in Amsterdam, NL 1990, was raised in the Westerwald. After his civil service he studied Musicology, Sociology and Political Science at the Justus-Liebig-University of Gießen, Germany. He graduated 2018 with his master thesis on the “The Phenomenon Deutschpop from ca. 2004-2011”. Over the years he had jobs as a translator, music journalist, (radio) editor and industrial cleaner. He currently works as a scientific assistant for the research project “Musical Objects of Popular Culture”, funded by the State Ministry for Education and Research at the rock’n’popmuseum in Gronau, Westphalia.

Vargas, Felipe

Thursday, Aug 8, 2019, 15.30–16.00: Panel *21st Century Challenges for Young Music Professionals*

Party Professionals: The Affective Labor of Musicians Performing Live Brazilian Music in Portugal

University of Aveiro, Portugal

This research approaches performers that work professionally in nightlife spaces in the city of Porto under the commercial designation “Brazilian live music”, considering “Brazilian Music” as a commercial tag commonly used in Portugal associated with a dancing situation. “Live music” refers to a type of performance mentioned by Howard Becker, musician researcher, as “ordinary music”, played by ordinary musicians in places like bars and restaurants, aimed to trigger a get-together mood, provoking affections through a repertoire of known songs, inducing to dancing and socialization during situations described as “parties” in nightlife entertainment. However, among other authors in ethnomusicology, Becker also mentions the social stigma this practice involves, considering that it is barely valued in artistic, social, and economic terms, but very much requested in urban nightlife and important for musicians as a job. This research approaches the musical work involved in this type of performance, considering it an affective labor as described by the philosopher Antonio Negri, expected to provoke emotional states that produce excitement and wellbeing. As an active vocalist and guitarist in Portugal, I develop this research with the objective of bringing to light repertoires of skills and abilities, as well as perceptions and cognitive strategies that participate in these musicians’ practice. During 2018 and 2020, I will be working as a performer / researcher, observing and conducting interviews with performers and contractors who regularly participate in contexts that present “Brazilian live music” in the city of Porto. In this paper, I present the first-year results of the participant observation and the interviews conducted until the end of 2018, discussing the social status of the musician who acts in nightlife leisure, opposing his perception of “social invisibility” to the huge demand of live music in nightlife.

Keywords: Affective Labor, Live Music Performer, Brazilian Music in Portugal

Felipe Vargas is Associate Member of the Order of Musicians from Brazil (OMB) since 1998. Graduated in Psychology from Universidade Luterana do Brasil – ULBRA (2005). Founder and professional liberal member of *Espaço Atitude – Clínica e Cultura* (2008). Master in Social Psychology at the Federal University of Rio Grande do Sul – UFRGS, researching the production of meaning involved in sound expression with the group *Body, Art and Clinic* (2011). In March 2016 this work was published as *Musicalidades: o som e o sensível* by Appris publisher in Brazil. Associate Member of the Brazilian Association of Music and Art – ABRAMUS (2011). Has been working as a performance and recording musician in Portugal since 2012. Holds a PhD at the University of Aveiro in ethnomusicology, researching musical performance at parties as clinical and political developments.

Vukobratović, Jelka

Friday, Aug 9, 2019, 15.30–16.00: Panel *Community Events and Paid Musicianship*

The Role of Local Musicians' Labour in the Social Life of Križevci, Croatia

University of Zagreb, Croatia

This paper presents the results of a PhD thesis research, music ethnography set in a small town of Križevci and its surrounding villages in central Croatia. The aim of the research was to show the role of local musicians as workers within the local social life. The selected musicians were those who earned money through their full-time or part-time music labour, who were mostly visible only locally, and worked within the local social infrastructure, which included concert and dance venues, institutions, non-governmental organisations, festivals, events etc. In that way, the selected musicians acted as active agents of local social life and were subsequently involved in the creation of local cultural identity. Their diverse stories and the changing situation in local infrastructure have been observed in diachronic perspective, through the past 70 or more years, reflecting politico-historical changes of the pre-socialist, socialist and post-socialist times. The results of ethnographic research in the town and surrounding villages showed that the infrastructure previously induced appearance of a large number of self-taught musicians. In the villages, the organisation of social infrastructure through various civil societies had its peak during the socialism, and a large amount of regular dance parties dictated a high demand for local musicians. Today, due to complex socio-political changes, social life in villages is practically non-existent and the sparse local musicians no longer direct their work locally. In the town, social infrastructure and the local musicians continued to work together on the production of local social life, but the socio-political changes likewise caused gradual decrease of demand for the local musicians. The musicians answered the changes through adopting different strategies for maintaining their economic sustainability, expending their networks, but still regularly returning their pathways "back home".

Jelka Vukobratović is a teaching assistant at the Music Academy in Zagreb and a PhD candidate at the Ethnomusicology department of University for Music and Performing Arts in Graz, Austria. In her research so far, she investigated the role of music in everyday life with its connection to different aspects of identity (specifically, ethnic identities) and the changeable role of traditional music in the modern world, such as the heritage production. She also participated on a research project *East Central European Communities and Cultures in Cape Breton, Nova Scotia* led by Marcia Ostashewski at the University in Cape Breton, Canada.

Weber, William

Saturday, Aug 10, 2019, 09.30–11.00: Keynote Lecture

The Rise of the Popular Song in the 19th Century London & Paris: The Music Hall and the Café-Concert

California State University, Long Beach, United States

The music hall and the café-concert emerged as musical life broke apart into separate worlds during the nineteenth century. While orchestral concerts became increasingly “serious” in aesthetic terms, focused on a “classical” repertory, new kinds of entertainment began offering shows to broad areas of the public. The popular song developed as a focal-point of this transformation, offered at what were called *music halls* in Britain and *café-concerts* in France. Such events began in London in small bars during the 1830s but soon developed into large-scale places of entertainment. In Paris events called *cafés-concerts* began a decade later, usually in smaller locales. We shall see pictures of the halls and hear some songs performed there. Pieces from well-known operas were central to the repertory from the start, sung in local languages and accompanied by songs from contrasting regions. The programs gradually began offering diverse entertainments—clowns, magicians, and other circus acts—by which the word *Variety* or *Variété* became a frequent title of a show, especially in Germany and Austria. An orchestra would not only accompany the songs but also play well-known opera overtures and virtuoso instrumental numbers. A dance ensemble increasingly became common as shows were offered in bigger halls. A vocalist usually portrayed a particular character in musical and social terms, talking as well as singing. It was normal for members of the audience to eat, drink, and socialize, though often quieting down to hear the singers admired the most. By the end of the century a major division had occurred between big shows focused on dance shows and smaller events where popular songs were central. The concept of *popular music* spread around Europe, and by the end of the century that music had become an ideological rival to classical music.

William Weber studied at Harvard College and the University of Chicago, concentrating in history but studying music as well. While serving in the History Department at California State University, Long Beach, he also taught for a year at the University of York and then served as Leverhulme Visiting Professor at the Royal College of Music. In his early years he wrote music criticism for the *Harvard Crimson* and the *Los Angeles Times*. His books include *Music and the Middle Class: Concert Life 1830-1848* (1975); *The Rise of Musical Classics in Eighteenth-Century England* (1992); and *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (2008). He also edited books on the Wagnerian movement and entrepreneurism among musicians in the 18th and 19th centuries. He is now co-editing with Cormac Newark *The Oxford Handbook of the Operatic Canon* and is developing a book on canonic repertoires in 18th and 19th century France.

isaScience OUTREACH PROGRAMME

Saturday, Aug 10, 2019, 20.30–22.30

Open Air Cinema at Schlossgarten Wartholz

Hauptstraße 113, 2651 Reichenau an der Rax (in case of rain at Hotel Marienhof)

Walter Arlen's first century



Exile music is not written by those who life left unchallenged.

Walter Arlen is now almost 100 years old—and the entire century comes to life again in his stories and in his music. From the “blue light of the last streetcar” of his youth in Vienna to the golden sunsets in Los Angeles.

WALTER ARLEN'S FIRST CENTURY paints an affectionate and multifaceted picture of a musician exiled in 1938, who only got to see his works performed late in life.

Documentary, AT 2018, 91 min
 Director: Stephanus Domanig
 Producer: Peter Janecek
 Cutter: Lisa Geretschläger
 Distributor: filmdelights



Synopsis

Walter Arlen is now almost 100 years old and remembers everything. The images, the smells, the sounds; Vienna and Los Angeles—a whole century is still present and comes to life again in his stories and in his music. Growing up in the Viennese district of Ottakring, as the grandson of the Jewish department store owner Leopold Dichter, Arlen's musicality was noticed early on. But Austria's “Anschluss” to the Third Reich destroyed all dreams of music—now came a struggle to stay alive. The family was torn apart, but an affidavit from the US saved the nineteen-year-old. Consumed by homesickness, longing and despair, Walter Arlen threw himself into his music. The notes held together what was on the verge of breaking.

He found a new home, the love of his life, and a career as a music critic for the Los Angeles Times. He kept his own music a secret, thinking a career as a music critic must inevitably compromise his integrity as a composer. But in private, he wrote stories through music that should not be forgotten: Of leaving and arriving, of searching and finding. Of the pain life inflicts upon us—and of the incredible wonders it also presents. Exile music is not written by those who life left unchallenged.

That Walter Arlen's musical memories did eventually find a stage and an audience, is in large part thanks to his partner, Howard Myers, and the exil.arte Center at the mdw – University of Music and Performing Arts Vienna. That he finally got to hear his works—at the age of 97!—at Vienna's Konzerthaus is just one of Walter Arlen's many victories. And certainly not his least. The film accompanies Walter Arlen for a part of his journey. With ease it paints the portrait of a remarkable man, a man who went through years of darkness but never lost sight of the "blue light of the last streetcar".

Sunday, Aug 11, 2019, 11.00

isaMatinée at Schloss Rothschild

Hinterleiten 22, 2651 Reichenau an der Rax

Opening MATINÉE

Prizewinning Talents of isa

Programme

Johannes Brahms

Streichquartett a-Moll op. 51/2

Maurice Ravel

Klaviertrio a-Moll

Selini Quartett Vienna

Trio Hélios France



Schloss Rothschild © Polzer