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Book of Abstracts

isaScience 2021 Conference

Heroes, Canons, Cults. Critical Inquiries

11–15 August 2021 | mdw – University of Music
and Performing Arts Vienna

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Preface

Scientific research represents a central pillar of the mdw and shapes its institutional self-image as a university of music and performing arts. It is characterised by great thematic, methodological and theoretical diversity. What makes research at art universities such as the mdw so special is the linking of research with artistic forms of expression and practices. New research fields can be explored, and specific research questions can be addressed. With isaScience, we have successfully anchored a sustainable scientific platform for international exchange on these research topics.

After isaScience had to be postponed last year due to the pandemic, I look forward to this ninth interdisciplinary edition of the conference, which will take place in hybrid form for the first time. Having this in mind, I am convinced that this conference will not only foster exchange across geographic borders but will animate discussions and critical inquiry within the international research community.

On behalf of the mdw rectorate, I would like to thank the conference management team for their efforts and wish all participants a stimulating isaScience 2021!

Ulrike Sych
Rector

Welcome Address

It is with great delight that we are able to welcome you to isaScience 2021—face-to-face once again!

This year's conference theme, "Heroes, Canons, Cults. Critical Inquiries", draws an arc from 2020's Beethoven memorial year and isa's 30th anniversary to the plurality and diversity of all those musics and performance practices that have been, and continue to be, excluded from the canon of Western art music and so-called "high culture".

isaScience has over the past years established itself as an indispensable part of isa, the International Summer Academy of the mdw. The scenic and "culturally charged" environment of Reichenau will once more provide an ideal location for an inspired gathering of the international community of world-class researchers and the exchange of diverse methodical and epistemological approaches to the topic.

My thanks go to the organisers of isaScience, and I very much look forward to all of the fascinating keynotes and paper presentations as well as the fruitful and constructively controversial discussions shedding new light on the many quite pressing questions set out in the call for papers!

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

Welcome Address

I am very happy to welcome you all—at least in a hybrid format—again at isaScience 2021! isaScience 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. In 2020, the mdw rectorate adopted the institutional research strategy, which defines goals and fields of action for the coming years. Since 2013, isaScience is offering a unique international forum for interdisciplinary exchange on decisive topics of current research lines in music and the performing arts, thus making an important contribution to strengthening internationalisation and cooperation, highlighting the socio-political relevance of research, and generally supporting research across a broad spectrum of topics in art and culture in their diversity, in their social and historical significance, and in the conditions of their constructedness. The theme of isaScience in 2021, “Heroes, Canons, Cults. Critical Inquiries”, again addresses important questions of our time—always with a critical perspective informed by gender, queer, and minority studies—scrutinising troublesome concepts such as culture and heritage.

I would like to express my sincere gratitude to isaScience’s brilliant interdisciplinary organisational team—Dagmar Abfalter, Marko Kölbl, Rosa Reitsamer, and Fritz Trümpi—which has again composed a most challenging and inspiring programme, as well as the most thoughtful coordinators Karoline Feyertag and Mona Torinek. I’m delighted and proud that isaScience represents—since 2019—a permanently established project in the agenda of the mdw’s Research Support, and I look forward to many inspiring discussions, both online and offline!

Therese Kaufmann
Head of Research Support of the mdw

Foreword

isaScience is back—in its first hybrid version. The international and interdisciplinary discussion on “Heroes, Canons, Cults” finally continues after last year’s “isaScience digital” edition with Mina Yang’s statement on “Beethoven and the dangers of hero discourses”. Close consideration of exclusionary mechanisms and processes of inclusion in music and other performing arts is crucial to critical research on—and discussions of—heroes, canons, and cults. Across all musical styles and in various cultural contexts, heroes, canons, and cults contribute to the creation of normative, exclusionary, and even violent overall conditions while dictating what should be considered worthwhile and appropriate for being seen and heard. Thus, heroisation, canonisation, and cultification also determine what remains unseen, unheard or otherwise disparaged as unworthy or inferior. We invite you to a critical examination and discussion of these pertinent questions with a special emphasis on postcolonial, feminist, queer, and class-related analyses amid our own situations as researchers in the midst of an ongoing pandemic.

Once again, the process of planning and organising this ninth isaScience, mdw’s international and interdisciplinary summer conference, was inspiring and enriching. Its realisation was made possible with funding from the Provincial Government of Lower Austria and the comprehensive support by 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 mdw’s Research Support Office, as well as Johannes Meissl, artistic director of isa – the International Summer Academy of the mdw, the isa staff, and last but not least the isaScience coordinators Karoline Feyertag and Mona Torinek, as well as the isaScience sound technicians Robert Hofmann and Roland Schützenhofer.

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, intensive and engaging. We would, therefore, also like to extend our thanks to all isaScience 2021 participants, including our keynote speakers Milena Dragičević Šešić, Esteban Buch, Denise Gill, and Mina Yang. We wish all participants, whether they are travelling to the charming landscape of Reichenau an der Rax or are participating online from their homes or offices, a stimulating and memorable conference!

Dagmar Abfalter, Marko Kölbl, Rosa Reitsamer, Fritz Trümpi

Programme overview

Wednesday, 11 August 2021

13.00–14.00	Coffee & Registration
14.00–14.30	Opening & Welcome Address isaScience Rector Ulrike Sych
14.30–15.30	Keynote Lecture: Milena Dragičević Šešić Chair: Dagmar Abfalter Milena Dragičević Šešić, University of Arts Belgrade, Serbia <i>National Mythomoteurs: Do Cultural Policies and Contemporary Art Practices Challenge the Creation of National Cults and Canons?</i>
	Panel: Local Rock and Jazz Canons Chair: Eric Martin Usner
15.30–16.00	Sara Wagner <i>Serious Legacy: The Making of a (Post)Socialist Myth from a Hungarian Progressive Rock Band</i>
16.00–16.30	Brett Pyper <i>“You Can’t Listen Alone”: Communitarian Jazz Counter-Canons from South Africa</i>
16.30–17.00	Stan Erraught <i>Harping on—Constructing the Irish Rock Canon</i>
17.00–17.30	Break
	Visual Construction of Masculinities Chair: Fritz Trümpi
17.30–18.00	Susanne Scheiblhofer <i>The Narrator as Antagonist: Male Gaze in Evita and Elisabeth</i>
18.00–18.30	Timur Sijaric <i>“Wherever You Want, Whenever You Please”: Audiovisual ‘Heroes’ of Escapism in DIE FRAU MEINER TRÄUME (1944)</i>
18.30–19.00	Maria Fuchs <i>Alpinism—Film—Music. Transmedial Textures and Transhistorical Narratives of Heroic Masculinity</i>
19.00–19.15	Break
	Lecture-Performance Chair: Therese Kaufmann
19.15–20.00	Pia Palme <i>Feministing the ZKM or How to Establish a Musical Ecosystem beyond the Canon</i>
20.30	Dinner

Thursday, 12 August 2021

11.00–11.30	Panel: De/heroization and Hegemonic Masculinities <i>Chair: Milena Dragičević Šešić</i>
	Rüstem Ertuğ Altınay <i>Resurrecting Heroes, Summoning Monsters: The Oghuz Khagan Epic in Turkish Opera</i>
	Morten Grage <i>(De-)Heroization and (De-)Canonization: The Case of Meyerbeer and Wagner</i>
12.00–12.30	Marko Deisinger <i>“Ultimately, all geniuses in art were, after all, men ...”: Hegemonic Masculinity, the Concept of Genius and Heinrich Schenker’s Uraline</i>
Lunch Break	
14.00–14.30	Panel: Coloniality and Western Classical Art Music <i>Chair: Mina Yang</i>
	Aniarani Andita <i>Continuities and Discontinuities of Western Classical Music Canon in Post-Colonial Indonesia</i>
	José Perilla <i>Radio Nacional de Colombia: Limits of Highbrow Ideals in the Taste of Mass Audiences</i>
15.00–15.30	Maiko Kawabata <i>Diversifying Western Classical Music: the Case of the Concerto</i>
Break	
16.00–16.30	Panel: Musical Canons Revisited <i>Chair: Rosa Reitsamer</i>
	Ondřej Daniel/Jakub Machek <i>The Clash of Canons: Šlágř and Lidovka Heroes and Villains</i>
	Jelka Vukobratović <i>The Role of Early Domestic Record Industry in Creating the Croatian Popular Music Canons</i>
17.00–17.30	Isabel Frey <i>Minhag: An Ethnography of a Musical Canon</i>
17.30–18.00	<i>Break</i>
18.00–19.00	Keynote Lecture: Denise Gill <i>Chair: Marko Kölbl</i> Denise Gill, Stanford University, USA <i>Genealogy-Making: Towards Practices of Repair in Music Research</i>

Friday, 13 August 2021

	<p>Panel: Listening towards Differences <i>Chair: Esteban Buch</i></p>
11.00–11.30	<p>Golan Gur <i>Beethoven's Music—A People's Music? Beethoven and the Topos of Heroism in the Austrian Workers' Music Movement</i></p>
11.30–12.00	<p>Vera Grund/Janelle Pöttsch <i>Elitism, High (Brow) Culture, Class, and Classism</i></p>
12.00–12.30	<p>Eric Martin Usner <i>'The Beholding Ear,' or Hearing Different Stories—Towards Regenerative Music Studies</i></p>
12.30–14.00	<p>Lunch Break</p>
	<p>Panel: Music, Persecution, Anti-Semitism <i>Chair: Ondřej Daniel</i></p>
14.00–14.30	<p>Dirk Schuster <i>'Großer Gott wir loben Dich'—a Dejudiced Hymn Book and the Creation of New Heroes of Faith</i></p>
14.30–15.00	<p>Milijana Pavlović <i>Positive Perception of Music as a Weapon in Genocide</i></p>
15.00–15.30	<p>Break</p>
	<p>Panel: Traditional Musics and Heritage Formations <i>Chair: Ursula Hemetek</i></p>
15.30–16.00	<p>Ingrid Åkesson <i>Male Supremacy, Gendered Violence and the Categorization of Ballads. Rethinking the Construction of Heritage Formation</i></p>
16.00–16.30	<p>Nuša Hauser <i>Istrian Scale as a Symbol of Cultural Exclusion</i></p>
16.30–17.00	<p>Urša Šivic <i>France Marolt and the Canonization of Slovenian Traditional Music in the New Social Conditions after World Wars I and II</i></p>
17.00–17.30	<p>Break</p>
17.30–18.30	<p>Keynote Lecture: Mina Yang <i>Chair: Rosa Reitsamer</i></p> <p>Mina Yang, Minerva Schools at the Keck Graduate Institute, USA <i>Classical Music in the After Times</i></p>

Saturday, 14 August 2021

11.00–12.00	<p>Keynote Lecture: Esteban Buch <i>Chair: Fritz Trümpi</i></p> <p>Esteban Buch, École des Hautes Études en Sciences Sociales, France <i>On Musical Heroism</i></p>
12.00–12.30	<p>Break</p>
12.30–13.00	<p>Panel: Music Industries, Career Trajectories, Androcentric Norms <i>Chair: Dagmar Abfalter (t.b.c.)</i></p> <p>Anna Ramstedt <i>“A Man is Practically the General Norm”—Social Imaginaries and Androcentric Ideals in Classical Music Performance</i></p>
13.00–13.30	<p>Isabella Scheibmayr <i>Composing a Career: the Relationship between Canonization, Diversity of Music Performances and Careers of Contemporary Austrian Composers</i></p>
13.30–15.00	<p>Lunch Break</p>
15.00–15.30	<p>Panel: Gendered Narratives and Feminist Approaches <i>Chair: Maiko Kawabata</i></p> <p>Nuppu Koivisto <i>“Your Song is Our Song, Our Song is Your Song”—Miina Härma (1864–1941) as a Nationalist Icon in Estonia and Finland</i></p>
15.30–16.00	<p>Michaela Krucsay <i>Canonic Issues: Life Writing as Legacy and the Formation of Female Professional Identity in Music. Some Aspects of an Ongoing Research Project</i></p>
16.00–16.30	<p>Abigail Gower/ Chanda VanderHart <i>A “Guerrilla Gender Musicology” Approach to Reforming the Classical Music Canon</i></p>
16.30–17.00	<p>Closing Remarks <i>Dagmar Abfalter, Marko Kölbl, Rosa Reitsamer, Fritz Trümpi</i></p>

Abstracts in alphabetical order

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Åkesson, Ingrid

Friday, Aug 13, 2021, 15.30–16.00: *Panel Traditional Musics and Heritage Formations*

**Male Supremacy, Gendered Violence and the Categorization of Ballads.
Rethinking the Construction of Heritage Formation.**

Independent scholar, emerita

The framework for my paper is the current rethinking of knowledge regimes created by heritage institutions, and the problematization of thought patterns which form canon and our understanding of cultural items. My work concerns the Scandinavian traditional ballads, as simultaneous representations of a corpus of immaterial cultural heritage and as representations of fluid, many-voiced performance and negotiation by generations of singers up to the present. As the Scandinavian ballads belong to a vast tradition of narrative song in Europe and beyond, many themes and narrative motifs recur across linguistic and geographical borders. The so-called ballad universe is by and large characterized by a pre/early modern type of hierarchy, male supremacy, female subordination, and great amounts of (gendered) violence. An influential catalogue, *The Types of the Medieval Scandinavian Ballads* (1978) provides a basis for much of recent Scandinavian ballad publication. However, its intricate system of categories and types was created on the basis of 19th century scholarship—I deem it a result of an unconscious and non-verbalized, biased male gaze, where male supremacy is regarded as heroic but female and subaltern experiences such as forced marriages and sexual and honour related violence are invisibilized. In my ongoing project I perceive that the stories told by a multitude of singers (many of them women) often stress other narrative motifs than those considered essential for typology and canonization by the catalogue's creators; many singers' stories also transgress the type boundaries and may be re-read as cross-category clusters of narratives, shedding light on gender power structures in the ballad corpus. Thus, the foundations for heritage formation are problematized. My methods are close reading/listening and fieldwork; I combine perspectives from ethnomusicology, folkloristics, social history, gender studies and critical heritage studies.

Keywords: Categorization, gender power structures, heritage formation, traditional ballads.

Dr. **Ingrid Åkesson** is an ethnomusicologist and song scholar, formerly at the Centre for Swedish Folk Music and Jazz Research, Stockholm, Sweden. She specializes in Scandinavian vocal traditions, revitalization/postrevival, creativity, performance, gender etc. Dr. Åkesson has published widely, presented papers at many international conferences and has been active in several international networks. She was the first general editor of *Puls—Journal of Ethnomusicology and Ethnochoreology*; she is former Chair of the Swedish National Committee of the ICTM and former Co-Chair of the ICTM Study Group on Historical Sources.

Altınay, Rüstem Ertuğ

Thursday, Aug 12, 2021, 11.00–11.30: *Panel De/heroization and Hegemonic Masculinities*

**Resurrecting Heroes, Summoning Monsters:
The Oghuz Khagan Epic in Turkish Opera**

Kadir Has University, Turkey

How does the opera function as a site for reproducing heroic narratives in the context of the nation-state, and how do dissident and minoritarian cultural producers employ disidentificatory strategies to intervene in such processes? Based on archival research, my presentation will explore these dynamics by focusing on the operas inspired by the Oghuz Khagan Epic in Turkey. Turkey's formative years (1923–1938) were characterized by a utopian desire to create a powerful secular, European nation-state with an authentic Turkish essence. Even though Turkey's nation-building project was rooted in the late Ottoman modernization efforts, the state elite framed the inception of the Republic as a radical break from the Ottoman Empire and embarked on creating a new history for the nation-state. In the context of national mythmaking, politicians and historians as well as playwrights and librettists rediscovered Mete or Modu Chanyu—founder of the empire of the Xiongnu, located in modern-day Mongolia—as an ancestor for the Turkish nation. As an historical—and, under the name of Oghuz Khagan, mythical—figure who killed his father to establish a powerful monarchy, Mete's story emerged as an encouraging and metaphorically interesting tale in Kemalist Turkey, inspiring canonical operas and plays celebrating his life. At the same time, works by dissident intellectuals, like the queer ultranationalist and eugenicist politician Rıza Nur's libretto *Cehennemde Bir Celse* [*A Session in Hell*] (1932), engaged with the epic in disidentificatory ways. This presentation will analyze how the opera became a site for the negotiation of conflicting interpretations of mythology as well as the propagation of utopian desires in the context of the nation-state. As I study how a queer ultranationalist librettist critically engaged with the epic, I will demonstrate how queer disidentificatory and utopian performances can serve political projects that are antagonistic to liberal or progressive ideals.

Keywords: Opera, Turkey, politics, nationalism, historiography, hero, canon, queer

Rüstem Ertuğ Altınay received his PhD in Performance Studies from New York University in 2016. He is currently a visiting professor at Kadir Has University. Ertuğ's primary research areas are theater and performance studies, gender and sexuality studies, memory studies, and the cultural history of Turkey. His research in these fields has appeared in leading peer-reviewed journals, including a special issue of *Comparative Drama* on Turkey that he co-edited. This talk is based on his ongoing ERC Starting Grant project "Staging National Abjection: Theatre and Politics in Turkey and Its Diasporas." Ertuğ is also a translator, dramaturg, and playwright.

Andita, Aniarani

Thursady, Aug 12, 2021, 14.00–14.30: *Panel Coloniality and Western Classical Art Music*

**Continuities and Discontinuities of Western Classical Music Canon
in Post-Colonial Indonesia**

Royal Holloway, University of London, United Kingdom

Western classical music has been practised in Indonesia, formerly the Dutch East Indies, since the colonial time, mainly by the Dutch and the Europeans who resided in the large cities of the archipelago. Since independence in 1945, practices of Western classical music by Indonesians have taken on myriad ways. In these practices, Western classical music forms are often adapted to fit Indonesian-specific, sometimes nationalistic, purposes, that challenge the ideals and conventions of Western classical music performance. Nevertheless, elements of Western classical music canon, such as the notion of the “great” and “genius” composers and the superiority of their music are still maintained. This paper looks at these continuities and discontinuities of Western classical music canon in the practices of Western classical music in post-colonial Indonesia, particularly in the cities of Jakarta, Bandung, and Yogyakarta. During my fieldwork in the three cities between November 2019 to March 2020, I observed Western classical music performances, and surveyed and interviewed the practitioners. With postcolonial theory as my main thinking framework, I analyse how these performances are staged and how the practitioners talk about classical music. I found that there is a desire to localise Western classical music, but at the same time, there is a desire to belong to the Western classical music’s “legitimate” community by being adept in the canon of the music and by being equal with Western classical music practitioners from Europe or North America. As an Indonesian myself, I see this as an illustration of one of the most lasting effects of colonialism in Indonesia: a concern, or anxiety, in positioning ourselves in comparison to the Western Other in our ventures to build our Indonesian identities.

Keywords: Postcolonial, Indonesia, Western classical music, canon

Aniarani Andita is a third year PhD student in music at Royal Holloway, University of London. Ania is an Indonesian, and obtained her first degree there in city planning, continued by a few years of working as a public policy planner. She then made a turn to get another degree in music, which started her keenness for music research. As a classical pianist herself and having encountered postcolonial theory during her masters at Utrecht University, her main research interest has been the intersection between music (especially Western classical music) and postcolonialism in past and present Indonesia.

Buch, Esteban

Saturday, Aug 14, 2021, 11.00–12.00: *Keynote Lecture*

On Musical Heroism

École des Hautes Études en Sciences Sociales, France

For nearly two centuries, Ludwig van Beethoven (1770–1827) was worshiped like the hero of music, a status by which was actually meant the hero of Western classical music. In recent years, though, this cultural myth—which merged his life and his music into a single entity, *Beethoven hero*—has been repeatedly challenged for its ideological biases, first by feminist musicology, lately by postcolonial critique. This criticism converged with a decline in the sociological significance of classical music at large, a musical genre which is still alive and well in many places of Europe and the world, but whose hegemony as the legitimate musical taste par excellence has withered. As a result, Beethoven’s historical position is more fragile than ever—and the fact that the 2020 commemoration of the 250th anniversary of his birth had to be cancelled as a result of the Covid-19 pandemic appears, for all its contingency, as an appropriate symbol of the new situation. The first part of the lecture will address this contemporary issue, and discuss its possible relationships with other artistic canons. The second part, elaborating on the case of Beethoven’s music, will present some formal and perceptual traits of the experience of musical heroism. Arguably, the compelling experience of classical “heroic” music depends on dynamic intensities, climactic endings, and an affordance for subjective identification. On the basis of theorizations of the sublime and recent studies of perception, we will present some ideas for tracing this experience in other kinds of music. Post-Wagnerian film music is an obvious case in point, i.e. John Williams’s *Star Wars* series, but the inquiry can also be pertinent in popular genres. Indeed, at a sociological level these last appear now as more prone than the classics to elicit aesthetic experiences of heroism.

Esteban Buch (Buenos Aires, 1963) is a professor of music history at the École des Hautes Études en Sciences Sociales (EHESS), in Paris. A specialist of the relationships between music and politics, he is the author of *Trauermarsch. L’Orchestre de Paris dans l’Argentine de la dictature* (Seuil, 2016), *Le cas Schönberg. Naissance de l’avant-garde musicale* (Gallimard, 2006), and *Beethoven’s Ninth. A Political History* (The University of Chicago Press, 2003), among other books. He is also the coeditor of *Composing for the State: Music in Twentieth Century Dictatorships* (Routledge, 2016) and *Finding Democracy in Music* (Routledge, 2021).

Daniel, Ondřej and Machek, Jakub

Thursday, Aug 12, 2021, 16.00–16.30: *Panel Musical Canons Revisited*

The Clash of Canons: Šlágr and Lidovka Heroes and Villains

Charles University Prague and Metropolitan University Prague, Czech Republic

The unexpected commercial success of the Czech genre newly labelled as *šlágr* situated somewhere between traditional genres of *Schlager* and *lidovka* (folksy music), eliciting strong deprecatory responses. Strong reactions provoked in particular the establishment of the specialized TV channel and radio station in 2012. Predominantly urban elites were surprised by the continuing popularity of a genre that they considered extinct as it had its heyday in the era of brass bands that dominated Czech popular production during the 20th century. From urban point of view, the musical taste residing from an individual free market choice should after the regime changeover in 1989 lead to the full embracing of the global mainstream and its popular canon and to silence out imitations and adaptations of local folk music. However the genre continues to thrive. Various musicians performing at weddings and other family celebrations use an electronic keyboard as the main and often only instrument. With their songs from the deeply rooted canon of folk and folksy songs blended with the most popular melodies of the global and local hits they encounter positive reactions by their own public. The paper is based on an analysis of passionate online debates between fans of the global mainstream and alternative genres on one side and supporters of the traditional local folksy mainstream on other. At the centre of the heated discussions are not only ideas debating the quality of the music, but the primary question is, what can be called as traditional Czech music and thus what is the real canon of Czech music and who are its true representatives? These culture-based beliefs and related values have been, since the early 2010s, fundamental to discourses addressing the division of Czech society into 'elites' and 'ordinary people'.

Keywords: Schlager and folk-like music, Czech popular canon, online debates, division of society, question of quality and taste

Ondřej Daniel lectures in the Institute of Global History (Faculty of Arts) at Charles University in Prague specialising in post-socialism, nationalism, migration and popular culture. His dissertation was published under the title *Rock or Turbofolk: The Imagination of Migrants from the Former Yugoslavia* (2013). Together with Tomáš Kavka and Jakub Machek, he co-edited the monograph *Popular Culture and Subcultures of Czech Post-Socialism: Listening to the Wind of Change*, published in 2016.

Jakub Machek lectures in the Department of Media Studies at the Metropolitan University Prague. He is also a research fellow at Charles University, Prague where he received a PhD in Social History in 2012. His research covers Czech popular culture between the end of the 19th century, throughout socialism until the present day. He is the author of the monograph *The Emergence of Popular Culture in the Czech Lands* (2017) and he has co-edited several collections of essays.

Deisinger, Marko

Thursday, Aug 12, 2021, 12.00–12.30: *Panel De/heroization and Hegemonic Masculinities*

**“Ultimately, all geniuses in art were, after all, men ...”:
Hegemonic Masculinity, the Concept of Genius and Heinrich Schenker’s *Urlinie***

mdw – University of Music and Performing Arts Vienna, Austria

As a music theorist known internationally for his theory of the structure of tonal music building on the terms *Urlinie* and *Ursatz*, Heinrich Schenker (1868–1935) plays an important role in music history to this day. Schenker was extremely German nationalist and convinced that German culture was superior to all other cultures, and the outcome of World War I and its political ramifications unsettled him deeply. In his writings, Schenker took a position against democracy, capitalism and Marxism, while promoting governance through a hierarchically structured system of rule. Schenker’s world view was based on a strict system of order, which is reflected in his music analytical theory. In his 1995 dissertation on the development on Schenker’s theory from a history of ideas perspective, Martin Eybl demonstrated that Schenker’s concept of *Urlinie* developed in relation to political notions and adopted a paradigmatic function in the context of political upheaval. In Schenker’s view, the hierarchical structure of tonal music revealed through analysis represents a structural order in perfect agreement with the ideals of the model of governance he promoted. Not least, Schenker’s world view was also strictly patriarchic. Given that Schenker developed his theory at a time when the traditional bourgeois hierarchy of gender was endangered by shifting roles of men and women, it seems reasonable to assume not only a relationship between his *Urlinie* and his political convictions, but rather also the influence of Schenker’s understanding of gender roles on his theory. This assumption is strengthened by the concept of the male genius, which plays a central role in Schenker’s theory. Drawing on various sources such as Schenker’s writings and documents from his literary estate, this paper investigates this assumption, addressing the overall question whether and to what degree Schenker pursued strategies to construct hegemonic masculinity in his theoretical discourse.

Keywords: Heinrich Schenker, music theory, *Urlinie*, genius, hegemonic masculinity, World War I

Dr. **Marko Deisinger** is Senior Researcher at the University for Music and Performing Arts, Vienna. He studied history at the University of Klagenfurt and musicology at the University of Vienna, earning his PhD there in 2004 with a dissertation on Giuseppe Tricarico. From 2010–2016 he taught at the University for Music and Performing Arts, Vienna. Since 2007, Deisinger has transcribed and edited Heinrich Schenker’s diaries for *Schenker Documents Online* (www.schenkerdocumentsonline.org).

Dragičević Šešić, Milena

Wednesday, Aug 11, 2021, 14.30–15.30: *Keynote Lecture*

**National Mythomoteurs:
Do Cultural Policies and Contemporary Art Practices Challenge
the Creation of National Cults and Canons?**

University of Arts Belgrade, Serbia

As the Balkan countries raised their “national question” in the nineteenth century, they developed a program of national cultural identification based on four pillars: language, folklore, ancient Greek culture, humanism, and the Renaissance. While the Kingdom of Yugoslavia (1918–1945) recognized only three nations (Serbs, Croats, and Slovenes), the Socialist Federal Republic of Yugoslavia (1945–1992) also recognized Macedonians and Montenegrins and allowed them to create specific national identities. Socialist Yugoslavia created its own myths. Built around two mythomoteurs—anti-fascism and “brotherhood and unity”—Yugoslav myths set aside nation-specific heroes. After the disintegration of Yugoslavia in 1992, however, the (re)construction of the identities of the Balkan states was not only about the conflict between the values of the previous, “ideological” community and the new “ethnonational” one. It was about the conflict between new top-down policies of national representation that reflected different poetics of competing socio-political elites. Such policies were part of cultural politics based on ethnicity and territory, reinventing and reusing old myths and symbols (of Illyrians, ancient Macedonians, medieval Balkan states...). Cultural policies in the Balkans serve various political aspirations by using public space for monument building within the “new” poetics of nationalism. Today, cultural politics are being challenged all over the world. In “post-truth” societies, where the emotions of the “masses” have once again become the engine of political thought, cultural policies are at a crossroads between populist inflammatory rhetoric of emotion and UNESCO’s humanistic mission of culture (created as a countermeasure to racism). This prompted me to seek answers to the following questions: What role are national cultural policies playing in the creation of new myths and canons? How are illiberal and populist policies affecting this process? How are cultural practitioners, especially contemporary artists, (re) acting? How are urban cultural policies reconciling the logic of national myths and the creative (inclusive, smart) city?

Dr. Milena Dragičević Šešić, former President of University of Arts, Belgrade, Head of UNESCO Chair in Interculturalism, Art Management and Mediation, professor of Cultural Policy & Management, Cultural studies, Media studies. Diplomas: D.E.A. Paris-VIII 1977, Mag. University of Arts Belgrade (1981), and PhD in literature and communication, University of Belgrade (1990). Commandeur dans l’Ordre des Palmes Academiques (French Ministry of Education) 2002. ENCATC Fellowship Laureate 2019. University of Arts Laureate in 2004 & 2019. Guest Lecturer at numerous world universities. Published 20 books and more than 200 essays: *Vers les nouvelles politiques culturelles*; *Art management in turbulent times: adaptable quality management*; *Intercultural mediation in the Balkans* (both with S. Dragojevic); *Culture: management, animation, marketing* (with B. Stojkovic); *Neofolk culture*; *Art and alternative...* Translated in 17 languages. Expert for UNESCO, European Cultural Foundation, Council of Europe. Realized 50 projects in cultural policy and management (Europe, India, Cambodia, Arab countries, Central Asia).

Erraught, Stan

Wednesday, Aug 11, 2021, 16.30–17.00: *Panel Local Rock and Jazz Canons*

Harping on—Constructing the Irish Rock Canon

University of Leeds, UK

Irish pop and rock ‘came of age’ in the 1980s, amid what is generally understood in Irish cultural history as the belated arrival of modernity in the state: and this anxiety about modernity was allied with a complementary anxiety about identity. It was not enough for Irish rock music to succeed in the world: it also had to be, in some special way ‘Irish’ and to represent the newly-fashioned and more outward looking state that was coming into being (see O’Flynn 2009, Smyth 2005, McLaughlin and McLoone 2000). This rush to build a ‘national’ canon served, as is often the case, to both relativise earlier music and to bury cultural forms and voices that did not quite fit the new hegemonic narrative. Rock music became, in a curious inversion of the norm, not a resource of resistance, but instead an adjunct to a semi-official ideological project that sought to re-fashion notions of Irishness in a way that would align cultural capital with more straightforward capitalist expansion. Using postcolonialism as a frame, while recognising how contested the term is in the broader fields of Irish cultural studies—itself perhaps a symptom—I wish to show how the above anxieties flow from the uneasy political, social and cultural relation between Ireland and Britain, and, more concretely, from extensive and continuing population exchange between the two. Drawing on contemporary resources, most usefully the popular music press in Ireland through the 60s/70s/80s, I wish to show how this canon was build, and the exclusions that defined it.

Keywords: Ireland, Modernity, Identity

Stan Erraught is a lecturer in the School of Music at the University of Leeds where he teaches on popular music, music business and aesthetics. He completed a PhD in philosophy at University College Dublin in 2010 and published a monograph, *On Music, Value, and Utopia: Nostalgia for an Age Yet to Come* (Rowman and Littlefield International) in 2018. “The Country and Irish Problem” was published recently in *Popular Music*.

Frey, Isabel

Thursday, Aug 12, 2021, 17.00–17.30: *Panel Musical Canons Revisited*

Minhag: An Ethnography of a Musical Canon

mdw – University of Music and Performing Arts Vienna, Austria

The Hebrew word *minhag* is usually translated as “custom” and is a foundational concept for the Jewish liturgical canon. But what does *minhag* mean when it is not translated but rather observed in practice? In this paper, I examine the meaning of *minhag* as it was used in the negotiation process of adapting the musical canon of liturgical melodies of a small reform synagogue in Vienna, Austria, at a time when the rabbi’s attempt to introduce new melodies caused some conflict in the community. *Minhag*, a concept frequently mobilized in these discussions, serves as an entry point to think about wider issues of canonization and contemporary Jewish culture, offering a fresh perspective on the tension between tradition and innovation. I use *minhag* as a “word to think with”—a praxeological endeavor, which deliberately resists translation and abstraction and examines the local nuances through ethnographic research of “words-being-used-in-practice” (Law and Mol 2020). This research stands at the intersection of ethnomusicology and anthropology, making use of ethnographic interviews, participant observation and musicological analysis. As this research took place during the Covid-19 pandemic, when the community was only able to hold services via zoom, most of it was conducted digitally through video-call interviews and observation of services on Zoom. I make use of participant observation, ethnographic interviews and musical analysis to pay attention to the specific local and situated meanings that *minhag* acquires in practice and examine their overlaps and their tensions. The musical practices of the community are also situated within the context of Judaism in the city of Vienna, a small Jewish community in a former country of the Third Reich, the global dynamics of Reform Judaism and the wider politics of musical practices of minorities.

Keywords: Jewish music, ethnography, canon, community, liturgy

Isabel Frey is a PhD candidate in musicology in the Structured Doctoral Program “Music Matters” at the mdw – University of Music and Performing Arts Vienna and a Yiddish singer and cultural organizer. She has a background in interdisciplinary social sciences and medical anthropology, where she has also conducted and published research on eating disorders, chronic fatigue syndrome and the ethics of decision-making after severe stroke. Her doctoral thesis is at the intersection of ethnomusicology, anthropology and Jewish Studies and deals with the growing interest in traditional Yiddish folk song, the uses of the voice, the role of digital archives and the implications for a politics of Jewish diaspora. For her dissertation she will conduct ethnographic research in the transnational Yiddish music scene in North America, Europe and Israel. Aside from her doctoral research she is also conducting fieldwork at the local reform synagogue in Vienna about changes in the liturgical canon.

Fuchs, Maria

Wednesday, Aug 11, 2021, 18.30–19.00: *Panel Visual Constructions of Masculinities*

**Alpinism—Film—Music.
Transmedial Textures and Transhistorical Narratives of Heroic Masculinity**

mdw – University of Music and Performing Arts Vienna, Austria

It is no exaggeration to say that South Tyrolean mountaineer, filmmaker and storyteller Luis Trenker embodied the Alps for the average consumer in Germany and Austria before, during, and after World War II. Originally emerging as the Ufa film star of early mountain films, he succeeded in developing his persona as a brand of the heroic and pithy nature boy to great popularity, combining his outdoor masculinity with the art of filmmaking and making it commercially serviceable in the context of tourism and alpinism. Trenker's image as a pithy male type has also proven to be a reliable reference within the music industry, when Andreas Gabalier is described in *Süddeutsche Zeitung* as the Luis Trenker among pop stars. Starting from the mountain film of the 1930s and specifically the medial phenomenon Trenker, this lecture wants to shed light on the construction processes of heroic imaginations in the transmedial linkage between film and music. In doing so, the function of music in Trenker's films will be examined as well as the way Trenker's staging within the music industry has continuously shaped the image of white, male hero types since the 1930s and addressed traditional gender images in the context of 'tradition' and 'homeland'.

Maria Fuchs is a postdoctoral scholar at the Center of Popular Culture and Music at the Albert-Ludwigs-University Freiburg and the mdw – University of Music and Performing Arts Vienna, leading the FWF project "Soundscapes of 'Heimat': Mapping Musical Signatures in *Heimatfilme* and *Bergfilme* (1930–1970)". 2015–2020 Lecturer at the mdw and 2021 at the Universität der Künste Berlin. For her PhD she obtained a doctoral fellowship from the University of Vienna and the DAAD (German Academic Exchange Service). Her research focuses on popular and cross-media phenomena of music of the 20th and 21st centuries, especially on film music. She is the author of *Stummfilmmusik. Theorie und Praxis im "Allgemeinen Handbuch der Film-Musik" (1927)*, Marburg 2016. Most recently: "Hermann Kretzschmar's forgotten heirs: 'Silent' Film Music as Applied Musical Hermeneutics", in: Gillian Anderson/ Ron Sadoff (ed.), *Music and the Moving Image*, 12 (3), 2019, 3–24.

Gill, Denise

Thursday, Aug 12, 2021, 18.00-19.00: *Keynote Lecture*

Genealogy-Making: Towards Practices of Repair in Music Research

Stanford University, United States

Canons beget genealogies, vital lines of descent and processes of establishing pedigree. In turn, genealogies have the capacity to maintain, reorder, and rupture forms of canonization. While music-makers and listeners naturalize or redraw genealogies in disparate ways, diverse habits of creating or reifying genealogy also emerge in all aspects of our academic and artistic research. And just as the canonization of particular musics reifies settler-colonialism, often we may find that our very approaches in music studies can actively participate in empire-making. What kinds of listening modalities and intellectual responsibilities arise in the project of deimperializing music research? This keynote listens to two encounters with method in order to examine what strategies of repair can bring to genealogy-making. Drawing on ethnographic and archival research in major urban centers in western Turkey, I first attend to genealogies of musicians within one form of elite Ottoman music. I consider this example's potential to unsettle dominant assumptions about genealogies behind canon practices. I then turn to questions about genealogy-making in intellectual practices, scrutinizing the workings of power and hegemony in particular ways we might inhabit our theoretical frameworks as music researchers. Understanding that techniques of repair must be leveraged at both individual and systemic scales, developing context-specific reparative approaches to genealogy requires collective insight and advocacy. What might distinct, capacious practices of repair look and sound like?

Denise Gill is Associate Professor of Ethnomusicology at Stanford University. A two-time Fulbright recipient, Gill's research has been recognized with the Jaap Kunst Prize and the Marcia Herndon Article Prize from the Society for Ethnomusicology. She is the author of the book *Melancholic Modalities: Affect, Islam, and Turkish Classical Musicians* (Oxford University Press, 2017), which received the Ruth Stone Book Prize of the Society for Ethnomusicology. A lifelong student of Ottoman art and Mevlevi musics, Gill is a performer of the *kanun*. Her current book is an ethnography about listening after death, and as a *gassâle*, she is certified to wash and shroud the deceased for Janazah.

Gower, Abigail and VanderHart, Chanda

Saturday, Aug 14, 2021, 16.00–16.30: *Panel Gendered Narratives and Feminist Approaches*

A “Guerrilla Gender Musicology” Approach to Reforming the Classical Music Canon

mdw – University of Music and Performing Arts Vienna, Austria

Gender studies within musicology has long worked to challenge the near-invisibility of women within classical music historiography, education and repertoire. Though advances have been made, canon practices today—as represented by mainstream repertoire, publication and educational norms—remain largely static, and have been both politicized and subject to backlash. This paper reflects on the state of canon practices in terms of their pervasive and problematic gender bias and discusses current approaches employed by gender studies within musicology, outlining both their significant successes and practical shortcomings. Arguably, traditional gender studies has not (perhaps cannot) proven completely reformative in practice because: 1. Musicologists are not the only ones needing convincing. 2. People naturally dislike change, and good arguments are not enough to make them like it. They are unlikely to advocate for / accept major disruptions if they do not feel personally invested in them. 3. Changing something as fundamental as canon practices is seen as an active challenge to identity, culture and a worldview; it engenders backlash. Yet if gender studies approaches have been limited because they do not take into account the complex emotional / psychological components to how people accept or resist change, what is the way forward? Using findings from behavioral psychology, particularly studies on persuasion which focus on relationships between exposure, liking and resistance in regards to new stimuli and, an alternative approach for rehabilitating canon practices with regards to gender is proposed. This approach, named Guerrilla Gender Musicology, suggests more subtle, subversive, bottom-up methodologies may be required to enhance and reframe current efforts to effectively reshape deeply embedded canon practices with regards to gender bias in the long term, and discusses in brief what such strategies could look like if employed as part of a larger integrative strategy.

Keywords: Canon, gender studies, practical approaches, psychology, backlash, musicology, herstory

Chanda VanderHart (PhD) enjoys a tripartite, interdisciplinary career as a collaborative pianist, Musikvermittlung expert and historical musicologist. She presented lectures last year at the Sorbonne in Paris, the mdw, The Malta School of Music and the Institute for European Studies. She has musicological publications for MDPI books, the yearbook of the Centre for Popular Culture and Music Albert-Ludwigs-Universität Freiburg Centre for Popular Culture and Music, and published the lexicon article on Ernestine de Bauduin for MUGI (Music and Gender on the Internet). VanderHart is currently on faculty at the mdw – University of Music and Performing Arts Vienna and will lecture at the KUG next year.

Abigail Gower is a PhD student in Musicology at mdw. Coming originally from a performance background, Gower has a Bachelor’s and Master’s degree in piano performance. Last year, Gower’s research into the relationship between World War I and musical culture in Paris was presented in international conferences at Sorbonne Université in Paris, and mdw. This year she has been the recipient of scholarships for her dissertation from the Hochschule für Musik Theater und Medien Hannover’s Forschungszentrum Musik und Gender and the Mariann Steegmann Foundation. Gower and VanderHart have additionally co-written a forthcoming article featured in an MDPI Books publication.

Grage, MortenThursday, Aug 12, 2021, 11.30–12.00: *Panel De/heroization and Hegemonic Masculinities***(De-)Heroization and (De-)Canonization: The Case of Meyerbeer and Wagner**

Albert-Ludwigs-Universität Freiburg im Breisgau, Germany

One of the peculiarities of the formation of the operatic canon is the gradual disappearing of the Grand Opéra from the repertoire, especially in the case of the works of Giacomo Meyerbeer (cf. Willson 2020). Although there currently is a renaissance of his operas, Meyerbeer is probably less known for his music and more from the context of Richard Wagner's famous polemics against the opera of his time. Much is written about this problematic relationship full of antisemitism (cf. Dahlhaus 1979, Döhring 2000) but rarely is the discourse transferred from the biographies and aesthetical writings to the musical works themselves. Comparing Wagner's operas and musical dramas to Meyerbeer's grand operas, one can recognize their different approach towards the operatic hero. Whereas Meyerbeer's protagonists like Raoul and Jean de Leyde are mediocre outsiders overwhelmed by the masses they are opposed to or try to control (cf. Gerhard 1992), Wagner's heroes like Lohengrin, Siegfried, or Rienzi are often demigod-like, shining leader-figures with messianic qualities (cf. Janz 2011). Although often pessimistic in their outcome, Wagner's musical dramas possess a faith in the individual sovereignty of their heroes, which Meyerbeer's operas mostly lack. In my paper, I want to argue that there is a connection between the de-canonization of Meyerbeer and canonization of Wagner in the late 19th and early 20th century and the way both composers let their heroes act, react, and sing on stage. Considering theories of the heroic by the Collaborative Research Center 'Heroes—Heroizations—Heroisms' at the University of Freiburg/Germany, works like Meyerbeer's *Les Huguenots* and *Le Prophète* and early works by Wagner such as *Lohengrin* and *Rienzi* and by using methods of musical analysis and the historical sociology of music alike, I want to show how the images of the hero affect dramaturgy, voice, music, and critical and public response overall.

Keywords: Giacomo Meyerbeer, Richard Wagner, opera, stage works, operatic heroes, de-canonization, antisemitism, musicology, sociology of music, history of music reception

Morten Grage, born 1994 in Göttingen, Germany, studied musicology and history at the Humboldt-Universität Berlin and the Università degli Studi Pavia/Cremona, Italy. He is currently a doctoral candidate at the Hochschule für Musik Karlsruhe with a thesis on heroic operas in the mid-19th-century by Meyerbeer, Wagner and Verdi and works as a research assistant at the Collaborative Research Center 'Heroes—Heroizations—Heroisms' at the Albert-Ludwigs-Universität Freiburg. Research interests include aesthetics, history and analysis of 19th-century opera and instrumental music, interdisciplinary approaches to music, and the history of Jewish composers in European society since 1800.

Grund, Vera and Pöttsch, Janelle

Friday, Aug 13, 2021, 11.30–12.00: Panel *Listening towards Differences*

Elitism, High (Brow) Culture, Class, and Classism

Musicology Seminar Paderborn/Detmold and Paderborn University, Germany

*“In the 1960s many men—and they were men not women—attended evening classes at the Working Men’s Institute or the Mechanics’ Institute [...]. Those evening classes were big on Shakespeare—and none of the men ever complained that the language was difficult. Why not? It wasn’t difficult—it was the language of the 1611 Bible; the King James Version appeared in the same year as the first advertised performance of *The Tempest*. Shakespeare wrote *The Winter’s Tale* that year. It was a useful continuity, destroyed by the well-meaning, well-educated types who didn’t think of the consequences for the wider culture to have modern Bibles with the language stripped out. The consequence was that uneducated men and women, men like my father, and kids like me in ordinary schools, had no more easy everyday connection to four hundred years of the English language.” (Jeanette Winterson, *Why be happy when you could be normal?* Vintage 2012, p. 28).*

Winterson’s observation can easily be applied to classical music and opera. Efforts of the educated upper-class to make concessions to the less- or uneducated did not have the predicted outcomes. Rather than doing away with reservations on part of the working classes, they had the opposite effect of establishing them in the first place. The endeavors to “dumb down” suggest to workers that highbrow culture (be it Shakespeare or Opera) is no part of *their* cultural heritage. We see the same mechanism at play in research on historical audience. In particular, Erich Auerbach’s *Das französische Publikum des 17. Jahrhunderts* (1933), inspired by Marxian literary critique, had a huge impact on methodology. Auerbach claims that we gain information about possible target groups by operatic works per se. He argues that non-elitist audiences would take an interest only in works with connections to everyday life, whereas historicizing subjects or political dramas must have been composed for an elitist audience. Early music theatre research followed Auerbach’s lead and to this day construct opera as an elitist art form despite ample evidence to the contrary. Winterson’s observation is telling in one other important aspect: it calls attention to the paradox that it were Marxists of all people (the “well-meaning, well-educated types”) who brought up ideas of classism in the first place by distinguishing between high and low brow culture, elitist and popular art forms. In this respect, Winterson’s remark is reminiscent of Richard Sennett’s and Jonathan Coobs’s *The Hidden Injuries of Class* (New York and London 1966). Our proposed builds on these and similar analyses to offer a new stance on audience research. We will combine historiographic findings on “class” with arguments from political philosophy. Our aim is to shed light on the motivations and effects of distinguishing between high and low brow culture without buying into leftist tropes.

Keywords: Audience, opera, elitism, class, popular culture

Vera Grund holds a PhD from Universität Mozarteum Salzburg. From 2009–2015, she was a researcher at the Christoph Willibald Gluck-research post at Salzburg University. Vera Grund was awarded a postdoc-scholarship from the German study centre in Venice for the years 2015–2017. Together with Claire Genewein, she led the scientific-artistic research project “Naturalezza/Simplicité” at Bruckner Private University Linz in the academic year of 2016/17. Since 2017, she is a researcher at the Seminar for musicology of Paderborn/Detmold and writes on her habilitation project on opera, audience, and audience research.

Janelle Pöttsch studied philosophy and English literature and obtained a PhD in philosophy from Ruhr-Universität Bochum, Germany for a thesis on the moral and economic issues of sweatshop labour. She is now assistant professor in philosophy at Paderborn University, Germany. Her research areas include political philosophy, philosophy of economics, and philosophy of literature.

Gur, Golan

Friday, Aug 13, 2021, 11.00–11.30: *Panel Listening towards Differences*

**Beethoven's Music—A People's Music? Beethoven and the Topos of Heroism
in the Austrian Workers' Music Movement**

mdw – University of Music and Performing Arts Vienna, Austria

A western icon of creativity and human ingenuity, Beethoven's music gave rise to a musical-hermeneutic tradition that continues to resonate in complex ways well into the present time. At the heart of this tradition, to which authors in the nineteenth century already voiced profusely, is the notion of music as an expression of human emancipation, a notion especially associated with Beethoven's "middle period" and several late works such as the 9th Symphony. Yet, musical manifestations of this idea in Beethoven's compositions were continuously subject to a variety of interpretations and evaluations, including ideological distortions under dictatorial regimes. Recognizing the many-sided nature of this musical-hermeneutic tradition and its possible drawbacks, the paper explores the significance of Beethoven and the idea of "heroic emancipation" in the musical and cultural activities of the Austrian labour movement between the two world wars. Taking a sociologically informed approach, my discussion will unfold in tandem with recent theories about the role of art in social movements. I will argue that mobilizing Beethoven's music as a symbol of heroic emancipation provided a broader historical context for the political project of the labour movement and, in return, added to the movement's sense of self-identity and defining collective actions in unique ways. Methodologically, the study combines traditional and critical musicological approaches to archival research and textual scholarship with recent paradigms in the study of culture and emotions in social movements.

Keywords: Beethoven, Heroism, Socialism, Social Movement, Emotion, Culture, Labour, Canon, Highbrow/Lowbrow, Reception

Golan Gur, PhD, is a musicologist specializing in the aesthetics and cultural history of music. He completed his doctoral studies in Music Sociology and Social History of Music at the Humboldt University of Berlin. He taught at Tel Aviv University and Berlin University of the Arts and held a variety of research positions at the University of Cambridge, the University of Pennsylvania, the University of Mainz, and IFK Vienna. He is a Lise Meitner Fellow of the FWF in the Department of Musicology and Performance Studies, mdw – University of Music and Performing Arts Vienna.

Hauser, Nuša

Friday, Aug 13, 2021, 16.00–16.30: *Panel Traditional Musics and Heritage Formations*

***Istrian Scale* as a Symbol of Cultural Exclusion**

Ethnographic Museum of Istria, Croatia

The term *Istrian scale* is used as a synonym of every traditional musical form of the Croatian linguistic area in the Istrian peninsula and it was created by the composer Ivan Matetić Ronjgov who wanted to transpose certain similar sounds from the traditional music to artistic, authorial music. He tempered the non-tempered musical multipart music, the basis of the style of multipart narrow intervals. His intention was to create a pattern for “national art forms” which in the post-war era of the early ‘50s were welcome and encouraged. The synonym is so strong and since its foundation it has become a symbol of a particular cultural identity, the subject of expert musicological debates, politico-ideological manipulations and contradictions in the administrative procedures of the bureaucratization of culture. The last “case” happened with the listing of only the *Istrian scale* on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2009, and finally on the two-part singing and playing in *Istrian scale* on the same list. This “case” continues in the Croatian public, and interpreting and re-examining the scale in the context of traditional culture is extremely delicate, as much as a re-examination of symbols is delicate. Today, the insistence on the scale can be seen primarily in the cases of cultural exoticism, and for the sake of, among other things, favouring the results of political elites in power in Istria. In this paper, I would like to draw attention to the liveliness and side effects of the *Istrian scale* phenomena through a cross section of current musicological debates and socio-political conditions and influences. It is also my intention to point out the curious historical overlaps of inspiration for its original and present purposes and applications.

Keywords: *Istrian scale*, a symbol of cultural identity, bureaucratization of culture, cultural exoticism

Nuša Hauser is a musicologist and documentarian. The focus of her scientific work and musical-anthropological interest is directed towards the research of Istrian traditional musical phenomena, the (re) construction of identities, the relationship between culture and political ideologies, as well as topics in the field of museum documentation. 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). She is the author of a number of professional and scientific publications and papers and regularly presents the results of her research at international conferences.

Kawabata, MaikoThursday, Aug 12, 2021, 15.00–15.30: *Panel Coloniality and Western Classical Art Music***Diversifying Western Classical Music: the Case of the Concerto**

Royal College of Music, UK

There is a covert imperialistic ideology underlying the post-Beethovenian solo concerto, namely, its heroism, individualism, and narrative premise of conquest. Aspects of this ideology—also implicit in symphonies etc., while explicit in opera—have been critiqued, particularly by scholars of the latter, yet the concerto has not received comparable attention. More than any other instrumental genre of the Western classical music canon, the concerto constructs the virtuoso as a normative ‘self’ and emphasises a performance aesthetic predicated on the cult of Napoleon, military power, visual spectacle, virility and masculinity. The emergence of these ‘heroic codes’ alongside the French expansion of empire implicates the concerto as an inherent cultural reinforcement of the power structures of imperialism. My argument parallels Edward Said’s critique of imperialistic narrative undertones he discovered while probing his beloved nineteenth-century novels. So what possible interest could the concerto hold for musicians of colour today? Violin-soloist Jennifer Koh and composers Vijay Iyer and Tyshawn Sorey pointedly reject or decentre this ideology by gutting and restructuring the traditional form. Their postcolonialist strategy of structural subversion-from-within operates on a dual performative and compositional level; in their hands, concertos become vehicles for antiracist activism and a decolonising impulse. Unsuk Chin’s concertos too renovate the form by sidestepping heroism and by using Asian conceptions and instruments—even at the risk of self-exoticisation. Similarly, concertos by Liza Lim and Bushra El Turk feature non-Western solo instruments, temporalities and modalities (and in a Silkroad Ensemble project, a hero is an ordinary person that takes a stand). Contrastingly, for performer-composer Daniel Bernard Roumain, violin-soloist Charles Yang and composer Kris Bowers, the concerto remains fundamentally heroic, yet now centered on a person of colour. Finally, it is more meaningful when diversifying entails reckoning with the past, not merely adding different voices to an unexamined canon.

Dr. **Maiko Kawabata** (Lecturer in Music, Royal College of Music) is an award-winning musicologist and professional violinist. She is the author of *Paganini, the ‘Demonic’ Virtuoso* and a co-editor of *Exploring Virtuosity: Heinrich Wilhelm Ernst, Nineteenth-Century Musical Practices and Beyond*. Her research interests include performance history, performance studies, gender studies, music and race. An ethnographic study of racialised identity among professional East Asian musicians in European and British orchestras is forthcoming. Mai’s current research into Japanese composer Kikuko Kanai is funded by the BBC and AHRC. She has played in orchestras and chamber ensembles throughout the UK, USA, and Germany.

Koivisto, Nuppu

Saturday, Aug 14, 2021, 15.00–15.30: *Panel Gendered Narratives and Feminist Approaches*

**“Your Song is Our Song, Our Song is Your Song”*—
Miina Härma (1864–1941) as a Nationalist Icon in Estonia and Finland**

University of the Arts History Forum Helsinki, Finland

The Estonian composer, choir conductor, and organist Miina Härma (Hermann) became a celebrated nationalist icon already during her lifetime. In the course of her fruitful career, Härma was able to gain a prominent position in Estonian cultural organizations—such as local song festivals—and her fame was echoed in neighbouring Finland. Due to common linguistic and cultural features, nationalist ideas in the two countries were developed side by side during the early twentieth century. Eventually, close ties between these so-called “sister nations” made Härma a “Fenno-Ugric” icon even for right-wing Finns. In this presentation, I shall analyse Härma’s public image as a nationalist icon as well as her concert tours and the reception of her works in Finland. What kind of “Estonian-ness” was she seen to represent? How did her gender and social background affect her position in the canon of great Estonian composers at home and abroad? How and why did certain songs of hers end up in the core repertoire of Finnish choirs? The methodological framework will be provided by critical studies on nationalism and transnationalism in Eastern Europe by, e.g., Matthias Middell. As Härma’s activities in Finland have been but little examined, I shall be drawing on archival sources such as newspaper clippings. The paper will consist of three parts. First, Härma’s public image and career will be analysed in terms of gendered nationalisms. Second, Härma’s concerts in Finland—in 1895 and in 1931, respectively—will be examined in closer detail. Third, the reception of her choral works and their use in Finnish musical nationalism will be discussed. All in all, my key argument is that Miina Härma’s position in European music history serves to shed light on the gendered aspects of nation-building as well as on the underlying transnationalism of early twentieth-century nationalist thinking.

Keywords: Miina Härma, women in music, music history, nationalism, Eastern Europe

* “Teie laul on meie laul, meie laul on teie laul”. *Keskisuomalainen* 8.7.1928 (no 154), p. 1.

Dr. **Nuppu Koivisto** is currently working as a postdoctoral researcher at the University of the Arts History Forum, Helsinki. She successfully defended her PhD thesis (“Electric Lights, Champagne, and a Wiener Damenkapelle—Women’s Salon Orchestras and Transnational Variety Show Networks in Finland, 1877–1916”) in September 2019 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, she worked as a research assistant in the project “Rethinking ‘Finnish’ Music History” (Sibelius Academy).

Krucsay, Michaela

Saturday, Aug 12, 2021, 15.30–16.00: *Panel Gendered Narratives and Feminist Approaches*

**Canonic Issues:
Life Writing as Legacy and the Formation of Female Professional Identity in Music.
Some Aspects of an Ongoing Research Project**

University of Music and Performing Arts Graz, Austria

By examination and comparison of the estates and life writings of six female musicians and composers from mid-19th century to near present—Luise Adolpha Le Beau, Ethel Smyth, Mary Dickenson-Auner, Elly Ney, Grete von Zieritz and her daughter, Hedi Gigler-Dongas—the FWF funded musicological project “The Musician’s Estate as Memory Storage: Remembrance, Functional Memory and the Construction of Female Professional Identity” (P33110-G) seeks to investigate the hypothetic development of a specific functional memory (A. Assmann) of female musical professionalism and its potential impact on public discourse and on the musical canon. Autobiographical writings, understood as part of a consciously formed and traded legacy, serve as sources of high relevance within the project’s wider range. While all the selected protagonists engaged in life writing in one way or the other, their respective outputs show a broad range of variation in quantity, addressees and style. Though Ethel Smyth, of course, clearly leads the field not only by her literary claim and the sheer amount of published volumes, a discussion of the other protagonists’ writings is also of major relevance in providing us with insights on how the representation of the professional Self was formed and gendered over the decades and in varying social and political circumstances. Thus, after offering an outline of the research framework it is located in, the presentation identifies first results on central narratives and strategies of displaying a professional persona as a (female) musician via life writing. In order to reflect them, discourse analysis as well as rhetoric analysis in the context of autobiography theory, as shown i.e. in Lammers (2018), are bound to offer ideal methods for dealing with the respective writings concerning gender and the formation of the (professional) Self.

Keywords: Autobiography, Canon, Composers, Dickenson-Auner, Female Musicians, Gender, Gigler-Dongas, le Beau, Legacy, Life writing, Memory, Ney, Persona, Professional Identity, Smyth, Zieritz

Michaela Krucsay studied musicology in Graz and Vienna (mdw), obtaining doctoral degree in 2012. Lecturer first at the University of Music and Performing Arts Graz, afterwards at the Leopold-Franzens-University Innsbruck, Department of Musicology, where in the period 2013–2017 she held the position of University Assistant (post doc). In 2019 Senior Scientist at the University of Music and Performing Arts Graz, as of May 2020 project leader of *The Musician’s Estate as Memory Storage: Remembrance, Functional Memory and the Construction of Female Professional Identity* (FWF, P33110-G) at the Zentrum für Genderforschung. Her research interests include music of the “long” 19th century, cultural studies, women in music/music and gender.

Palme, Pia

Wednesday, Aug 11, 2021, 19.15–20.00: *Lecture-Performance*

Feministing the ZKM or How to Establish a Musical Ecosystem Beyond the Canon

University of Music and Performing Arts Graz, Austria

To develop a conception of a musical ecosystem as alternative systemic model, I intersect theoretical explorations with an autoethnographic account of recent feminist actions around the ZKM Karlsruhe. A major concert and symposium 'Einklang freier Wesen' was planned by this institution in January 2021, featuring some of the most prominent ensembles, a composer as well as an array of speakers—all white men. We—the people who are active in the music world—need more inclusive and global models for the future. Regarding the ZKM event, the uproar in the community culminated in collaborative online protest. Quickly planned actions were conducted by a network of women under #ZKMfreecritters, backed by institutions such as the Archiv Frau und Musik, GRiNM, Musica Femina München, the research project 'On the Fragility of Sounds' and the female:pressure network. While the news platform SWR joined in, the event was officially cancelled, followed by an apology announcing ZKM's decision to rethink their event. My exploration mixes elements from autoethnography, artistic research, and ecosystem ecology to discuss recent developments in the field of contemporary music. As composer and artistic researcher I explain my practice alongside a description of my relationship with the canon. Sketching out how the canon is surrounded by a much larger, dynamic system, I position my practice as innovative agency within a bigger musical dimension. The discourse about the necessity of this paradigmatic change intensifies considering the pandemic crisis and the state of the Earth. I describe how the 'canon' appears to be a grove of trees among many others, and that I prefer to explore the entire forest via listening and study its ecology instead. Arguments from ecosystem ecology bring further understanding about the field of composition and music history.

Keywords: #feministing #ecology #canon

Pia Palme is a composer and artistic researcher from Vienna, Austria, with a focus on experimental musical formats. Known for her interdisciplinary formats, her practice involves interactions with electronic music, writing, or visual art. The backbone of her work is the physicality of performance, a theme she regularly revisits as a musician with her bass recorders. She currently directs the artistic research project 'On the Fragility of Sounds' funded by the Austrian Science Fund FWF AR 537 at the University of Music and Performing Arts Graz, where she explores new forms of music theatre and composition as feminist practices.

Pavlović, Milijana

Friday, Aug 13, 2021, 14.30–15.00: *Panel Music, Persecution, Anti-Semitism*

Positive Perception of Music as a Weapon in Genocide

University of Innsbruck, Austria

The perception of music in general public as a divine art, intrinsically positive, educational and aesthetically pleasing, with an ethical component, has been there for centuries in one way or another—sometimes more, sometimes less contested, depending on the context and on the mainstream opinions in a particular era—but in the 19th century it became additionally intensified, the consequences of which are noticeable to this day. Complementing the pedagogical role ascribed to music, this characteristic made sure that music was a segment of family quotidian life reflected not only in attending music events, but also in learning to play an instrument as an integral part of moving in a bourgeois society. This paper examines the dynamics between the perpetrators and their victims based on the perception of music by the protagonists in the context of the Holocaust, with special focus on concentration/death camps. The cult of music as something noble and exclusively positive had devastating consequences for many victims of the Holocaust, because precisely music was used to trick them, torture them and attack their identities in which music played an important role, thus introducing a certain amount of blur into their perception of the perpetrators, however clear the cut made by the committed atrocities was. Based on survivor testimonies and interdisciplinary approach to the analysis of this issue, a picture emerges that outlines a mechanism that can be recognised not only in the cases of other atrocities, but also in many instances of individual and group abuse.

Milijana Pavlović is a Senior Scientist at the Department of Music of the University of Innsbruck and the Deputy Director of the Gustav Mahler Research Centre. She obtained her doctoral degree from the University of Ferrara, Italy, in 2009. In 2013 she was awarded the Lise Meitner Fellowship of the Austrian Science Fund (FWF) for a project on Gustav Mahler's Third Symphony. Her main research interests are Gustav Mahler, music in the Shoah, gender studies, music and literature, music and politics.

Perilla, José

Thursday, Aug 12, 2021, 14.30–15.00: *Panel Coloniality and Western Classical Art Music*

Radio Nacional de Colombia: Limits of Highbrow Ideals in the Taste of Mass Audiences

Sound Archive of the Radio Nacional de Colombia, Colombia

Since the establishment of consistent radio transmissions around the 1920s, broadcasting was associated with highbrow ideals at the base of many programming agendas worldwide. Because of that, some early radio programming can be analyzed under the terms of the discussion about “the very word ‘culture’ becoming synonymous with the Eurocentric products of the symphonic hall, the opera house, the museum, and the library” (Levine 1988, p. 146). That is the case of Radio Nacional de Colombia (RNC). Once its transmissions were launched in 1940, “classical music” became a central component in its programming, revealing how “musical idealism” (Weber 2011, p.17) and the “work-concept” (Goehr 2007, 106) continued to function as regulative precepts throughout the twentieth century. This assertion meets the point made by Amador (2011) in that, along with a philanthropic concern for filling cultural gaps and raising cultural awareness in mass audiences, RNC had interests in holding highbrows at the top of the social structure. This paper takes such contradiction as a point of departure for a discussion about the development, reception and results obtained by RNC, a station that, by the 1980s, found itself at the bottom of the audience polls in Colombia (Horta Díaz 1985). At the time, it appeared that just when those highbrow ideals and concepts were at the center of the State’s broadcasting management, they had also reached their limited potential and were crumbling alongside the features that the institution itself had upheld for almost half a century.

Keywords: Broadcasting, Classical music, Highbrow, Idealism, Work-concept.

José Perilla, Magister in Musicology from the National University of Colombia and researcher at the Radio Nacional de Colombia’s sound archive. Since 2000, he has hosted various musical and historical radio programs (research, scripts, editing). Perilla has been a content producer for web pages and social networks associated with Radio Nacional de Colombia and Señal Memoria-Sound Archive. Currently, he leads the project Radio Nacional de Colombia, 80 years, focused on the station’s history and its relation with Colombian nationality developments. He has participated in national and international conferences in the fields of musicology and history.

Pyper, Brett

Wednesday, Aug 11, 2021, 16.00–16.30: *Panel Local Rock and Jazz Canons*

“You Can’t Listen Alone”: Communitarian Jazz Counter-Canons from South Africa

University of the Witwatersrand in Johannesburg, South Africa

Among the diverse music scenes that have emerged during the unfinished transition from apartheid, those within voluntary associations of jazz lovers remain a notable, if only partially audible, feature of urban culture in South Africa. These are intimate publics, gathering in homes, taverns and local halls to share their love of the music through playing and listening to recordings, often provided by appointed jazz DJs, and, intermittently, watching a form of solo improvised dance uniquely associated with this scene. These associations continue to build networks on the margins of the more publicised and corporatised jazz festivals and nightclub circuits that popularly exemplify post-apartheid culture. On any given weekend, groups of these jazz aficionados crisscross the township and peri-urban spaces that span the mega-region around Johannesburg to attend intensely sociable listening sessions. Here globally circulating commercial jazz recordings, and sometimes the performances of live musicians, are reinscribed as what I argue to be a counter-canon through various performative practices. Drawing on my ongoing participatory research amongst jazz appreciation communities since the early 2000s, this paper examines canon (counter-) construction ‘from below’ in a diverse socio-musical art world among largely working-class actors. Taking into account my own reflexive wrestling with the canonising effects of fieldwork, which I have attempted to mitigate through participatory action methodologies, it will offer an intersectional post/de-colonial, feminist, class-sensitive analysis of the ways in which sounds and cultural commodities with an at least partially African provenance but with immediate origins in places like New York, Chicago, Copenhagen, Tokyo or, indeed, Johannesburg are de/re-constructed. These processes ascribe new social lives to musical commodity forms closely tied to vectors of colonization, modernisation, musical commercialisation and accelerated globalization and illustrate the role of audiences in creating, fostering and challenging heroes and canons, not least in contexts of enduring racial hegemonies.

Keywords: Audiences; counter-canons; jazz; South Africa; post- and decolonial perspectives

Brett Pyper is Head of the Wits School of Arts at the University of the Witwatersrand in Johannesburg. He earned Master’s degrees from Emory University in Atlanta and New York University, where he also completed his PhD. He has taught arts, culture and heritage policy and management, as well as ethnomusicology and popular music studies. A former CEO of the Klein Karoo National Arts Festival, he currently serves as a mentor for The Festival Academy, which trains young festival managers worldwide. He is the principle investigator for Arts Research Africa, which explores artistic research, prioritizing perspectives from the global South.

Ramstedt, Anna

Saturday, Aug 14, 2021, 12.30–13.00: *Panel Music Industries, Career Trajectories, Androcentric Norms*

**“A Man is Practically the General Norm”—
Social Imaginaries and Androcentric Ideals in Classical Music Performance**

University of Helsinki, Finland

The androcentric practices within Western classical music culture, as well as the gendered canon give reason to scrutinize more closely women who have historically been at a disadvantage within the European white male-centred practices of classical music. This paper examines how inequality and oppressive social structures are embedded in customary, socio-historically conditioned conceptions of idealized performer figures and performance practices in Western classical music. Drawing upon an ethnographic research of fourteen Finnish professional women musicians between the ages 25 and 45, it asks how fundamentally androcentric and racialized ideas shape and affect women classical musicians and their work. This paper shows how the idealized performers form a ‘canon of performers’, which along with performance practice ideals preserve, construct, reflect inequality through associated *social imaginaries*. Further, it asks how the contemporary social imaginaries reflect the *cultural heritage* of classical music practices. This paper shows how participants of this study experienced themselves largely through, and in relation with, these ideals and idealized performers. I suggest that the ‘canon of performers’ has a crucial role in maintaining the oppressive status quo of classical music by reaffirming and maintaining the aesthetics of “getting it right” through the very fleshy act of performing Eurocentric, gendered and racialized social imaginaries. The restrictive ideals that affirmed the subordination of other than white male bodies, caused women musicians to experience lack of self-esteem and insufficiency, whereas the requirements for women musicians and especially violinists were associated with eating disorders and anxiety to display non-heteronormativity.

Keywords: Classical music, performance practice ideals, social imaginaries, canon of performers, gender, race.

Anna Ramstedt (M.Mus. and M.A.) is a pianist, piano teacher and PhD student in Musicology in the University of Helsinki, Finland. In her multidisciplinary dissertation she focuses on inequality, and gendered and sexual misconduct within the classical music scene in Finland. She identifies herself as an activist researcher and participates in societal debate around inequality within classical music. Beside her doctoral studies she is also working on editing and publishing piano works by Finnish female composers from the 19th century. The academic year 2020–2021 she spent as a visiting PhD Student in University of Utrecht (NL).

Scheibelhofer, Susanne

Wednesday, Aug 11, 2021, 17.30–18.00: *Panel Visual Constructions of Masculinities*

The Narrator as Antagonist: The Male Gaze in *Evita* and *Elisabeth*

University of Salzburg, Austria

With few exceptions, women are notoriously relegated to the margins in historiography. Two women who actively sought to inscribe themselves into the annals of history were Evita Perón and Empress Elisabeth of Austria, who each became the title heroine of her own musical: *Evita* (1978) by Andrew Lloyd Webber and Tim Rice, and *Elisabeth* (1992) by Michael Kunze and Sylvester Levay. Even though the mostly male creative teams behind each show turned to biographies written by female authors for inspiration, they chose to stage their shows from a male perspective. Thus, the “male gaze” (Mulvey 1975) and its manifestation in each work becomes the focus of my paper. María Flores AKA Mary Main (*The Woman with the Whip*, 1952) and Brigitte Hamann (*Elisabeth. Kaiserin Wider Willen*, 1981) portrayed Evita and Elisabeth, respectively, as self-confident and strong-willed women, who exploited the “male gaze” in order to achieve their self-actualization. The first part of my paper examines how this is reflected in songs like “Don’t Cry for Me, Argentina” and “Good Night and Thank You” in *Evita* or “Ich gehör nur mir” and “Schönheitspflege” in *Elisabeth*. Both shows feature a male narrator who simultaneously functions as the antagonist in the musical. As a result, the audience experience the events mostly through their eyes. Whereas Ché in *Evita* is a fictional character loosely based on the Cuban revolutionary Ché Guevera, *Elisabeth*’s Luigi Lucheni actually assassinated the late Empress of Austria in Geneva in 1898. The narrators in both works comment critically on the self-staging of the title heroines (e. g. “High Flying Adored” and “And the Money Kept Rolling in and (out)” in *Evita* or “Milch” and “Kitsch” in *Elisabeth*). The second part argues that, in terms of the “male gaze”, the male narrator functions similarly to camera operators in films, steering the audience.

Susanne Scheibelhofer is currently a postdoc at the University of Salzburg. In 2007 she received a Fulbright scholarship to pursue a PhD in musicology, which she earned in 2014 from the University of Oregon. Her research interests encompass music and politics in society, with a particular focus on musical theatre and film music.

Scheibmayr, Isabella

Saturday, Aug 14, 2021, 13.00–13.30: *Panel Music Industries, Career Trajectories, Androcentric Norms*

**Composing a Career: The Relationship between Canonization,
Diversity of Music Performances and Careers of Contemporary Austrian Composers**

University of Salzburg, Austria

Canonization sets a standard of music deemed culturally valuable (Citron 2000), thereby it decreases the diversity of music available in public spaces and creates specific conditions for the careers of composers (Kopiez, Lehmann, & Klassen 2009). Considering the canon as a form of institution, we use an organizational institutionalism lens (Greenwood et al. 2017) to conceptually capture the mechanism of how a canon regulates, norms and culturally frames (Scott 2013) what music is considered 'rich and recommendable' (ÖBV 2018). We focus on lay wind orchestras, as wind music has a long tradition in Austria. Wind music in Austria is mostly organized in local lay orchestra associations, which act as transmitters of classical and folk music. The umbrella association, the *Österreichische Blasmusikverband* (ÖBV) institutionalized an official canon for concert contests with a specific requirement: since 1994 one of the pieces performed has to be by an Austrian composer. In this paper, we consider the effects of this institutionalized canonization of wind music compositions on (1) the diversity of concert performances by lay wind orchestras and (2) the careers of contemporary Austrian composers.

Keywords: Lay orchestras, wind music, canonization, careers, composers, diversity

Dr. **Isabella Scheibmayr** is a researcher in the field of Human Resources Management, currently at the Department of Social Sciences and Economics at the University of Salzburg. Her research focuses on gender in HRM, organizations and careers.

Schuster, Dirk

Friday, Aug 13, 2021, 14.00–14.30: *Music, Persecution, Anti-Semitism*

**‘Großer Gott wir loben Dich’—
A Dejudiced Hymn Book and the Creation of New Heroes of Faith**

University of Potsdam, Germany

In May 1939, the *Institute for the Research and Elimination of the Jewish Influence on German Church Life* [Institut zur Erforschung und Beseitigung des jüdischen Einflusses auf das deutsche kirchliche Leben] initiated by eleven Protestant regional churches, including the Austrian regional church, was ceremoniously founded on the Wartburg near Eisenach. The founding of this anti-Semitic church institute for the ‘de-Jewification of Christianity’ on the Wartburg should herald the completion of Luther’s Reformation. While the reformer overcame Catholicism in the 16th century, it was now time to overcome Judaism as well. The church representatives wanted to make the true message of Jesus accessible again to German Christian believers. The scientists and theologians involved understood this to mean ‘Aryan’ Christianity, which represented the greatest contrast to Judaism. In addition to a large number of scientific papers and books, this included the ‘Jewish-free’ Bible published in 1940, *Die Botschaft Gottes*. In 1941 the ‘Jewish-free’ hymn book *Großer Gott wir loben Dich* was published. Initially, 50.000 copies came on the market. By 1944, 500.000 pre-orders had already been placed, but could not be printed due to the war. While Birgit Gregor and Oliver Arnhold have already published their first studies on the changed hymns, part I of *Großer Gott wir loben Dich*, there is no analysis of part II—‘Songs of Comradeship’. Those hymns were intended to testify to the “historical action of God in the present and in the leader Adolf Hitler”. The planned paper deals with the second part of this church hymn book, which is intended for the entire ‘Third Reich’. With reference to the conference theme, the focus will be on the heroisation of the German ‘volk’, Hitler, but also on the use of Nazi terms in church songs will be discussed.

Dirk Schuster was born in 1984 and studied History and Religious Studies at the University of Leipzig until 2009. In March 2016 he defended his dissertation at the Free University of Berlin (title: *Die Lehre vom „arischen“ Christentum. Das wissenschaftliche Selbstverständnis im Eisenacher „Entjudungsinstitut“* [The Doctrine of an Aryan Christianity. The scientific self-conception of the Institute for De-Judaisation in Eisenach]). Between 2011 and 2014 he was a PhD scholarship holder at the *Friedrich-Naumann-Foundation*. Since 2014 Dirk Schuster is Research Assistant at the Institute of Jewish Studies and Study of Religion at the University of Potsdam, Germany. From October 2019 until January 2020 he was a research fellow at the University of Vienna/ Austria with financial support of the *Fritz Thyssen Foundation*. His main interests are the interaction of religion and politics, Atheism and the history of the Transylvania Saxons.

Sijaric, Timur

Wednesday, Aug 11, 2021, 18.00–18.30: *Panel Visual Constructions of Masculinities*

**“Wherever You Want, Whenever You Please”:
Audiovisual ‘Heroes’ of Escapism in DIE FRAU MEINER TRÄUME (1944)**

Music and Arts University of the City of Vienna and
mdw – University of Music and Performing Arts Vienna

Seen from almost every point of view, Georg Jacoby’s *DIE FRAU MEINER TRÄUME* (D 1944)—a “Film- Operetta”, the movie’s own self-definition,—is an epitome of filmic escapism. Even in the heart of the crumbling National-Socialist Germany, the sordid reality was made apparent and the movie can be perceived as an attempt to counter-balance the conditions in the state and society. Jacoby, lauded as a prolific filmmaker of ‘light’ features, created an Agfacolor world not only for his audiences, but for his spouse and the film’s main character—Marika Röck. An ‘alternate’ reality in *DIE FRAU MEINER TRÄUME*—as it can be read in the titles (“Ort: Wo Ihr wollt / Zeit: Wann es Euch gefällt”)—is underlined, reinforced and altered once again in the film’s score by Franz Grothe. At the time one of the most prominent composers for film in the “Third Reich”, Grothe’s stylistic attributes made him a perfect choice for the film’s music, consisting of over thirty cues of extradiegetic music, semi-diegetic revue features and songs. With his score ranging from purely functional to explicitly exotic segments, Grothe can be considered the third member, after Jacoby and Röck, of the feature’s creative triumvirate. Against the background of the upcoming historical-critical edition of the film’s score, the main aim of the paper is a depiction and a deconstruction of the notions of ‘heroines’ and ‘heroes’ in their assigned and ultimately political role in the establishment of the National-Socialist film industry.

Timur Sijaric, Research Assistant at the Austrian Academy of Sciences, employed in projects with focus on audio-visibility, mediality of music and historical film music and a PhD student at the mdw – University of Music and Performing Arts Vienna.

Šivic, Urša

Friday, Aug 13, 2021, 16.30–17.00: *Panel Traditional Musics and Heritage Formations*

**France Marolt and the Canonization of Slovenian Traditional Music
in the New Social Conditions after World Wars I and II**

Research Centre of the Slovenian Academy of Sciences and Arts, Slovenia

France Marolt (1891–1951) was one of the key figures who created social and cultural guidelines in Slovenia from the 1930s onwards. As a conductor, scholar, composer and critic, Marolt was considered a star with strong ideological influence even during his lifetime. Of his diverse activities, the foundation and leadership of the academic choir, the folk dance group and the Institute of Ethnomusicology in 1934 (and thus the institutionalization of Slovenian ethnomusicology) are in the community consciousness still nowadays. Marolt was most active in the 1930s and after the end of the World War II within the Kingdom of Serbs, Croats and Slovenians. In this historical context and with a critical interpretation, I would like to address some of the motifs that shaped Marolt's personality. I focus on his theories of cultural purism and ethnocentric intentions. Within these, Marolt attempted to purify Slovenian (music and dance) culture from foreign national influences, especially German ones. Using the method of analysis of his folk song arrangements and scholarly texts, it will be possible to point out musical parameters, technological and cultural influences that he understood as Slovenian or as foreign. Closely related to this is the perspective of geographical determinism, as Marolt developed a theory of Slovenian dance and music types that still represent a framework for understanding Slovenian tradition today. One of the methods of Marolt's research and artistic work was the manipulation of sources for the needs of the constructing regional musical traditions and demagogically consolidating cultural authenticity. I am interested in the issues presented from both synchronic and diachronic perspective, as many of Marolt's paradigms are also relevant in modern genealogical understandings of musical tradition.

Urša Šivic, PhD, finished her musicological studies at the Department of Musicology in Ljubljana and is employed as an ethnomusicologist at the ZRC SAZU, Institute of Ethnomusicology. Her scientific focus is research in vocal traditional music, its structural features, the role and influence of the institutional policies and criteria on traditional music. She analytically studies folk song arrangements in choral and popular music, observes the relationship between past and present in musical fields such as carol singing, funeral music, etc.

Usner, Eric Martin

Friday, Aug 13, 2021, 12.00–12.30: *Panel Listening towards Differences*

**‘The Beholding Ear,’ or Hearing Different Stories—
Towards Regenerative Music Studies**

Franklin & Marshall College, United States

Writer Rebecca Solnit reminds of the power of story in shaping our ways of seeing—our “beholding” (Meinig)—of the “world in which we occur” (Dewey). Gregory Bateson diagnosed the belief of an individual self-existing separate from, not in relationship within, the world as the “epistemological error of Occidental civilization.” The pandemic has profoundly evidenced Bateson’s claim of our individual well-being as a being-in-relationship with others and the larger living world. Covid silenced the hum of human life, sounding a deeper truth of the threat to our common well-being found in the climate emergency. If only we were listening. How have Western musics and musicologies participated in this “error” (one now with existential implications) in creating canonical ways of listening practices of self-apart-from-Nature? How might an eco-aesth/ethics of sound muster creative praxes of repair and restoration of relationality? Emerging in the 1970s, Environmental History examines how historical narratives silence the role of “Nature” in shaping human experience, offering more complex understandings of the relationality of our lives. What might an environmental history of music reveal? More recently, Environmental Humanities, Energy Humanities, and from within music, ecomusicology, offer novel approaches for this inquiry. How can these discourses repair the epistemological errors necessary for sustainable human well-being? Can music studies meaningfully respond to our climate emergency? “Sustainability” remains a key paradigm for g/local conceptions of living in relationship with ecological realities (cf. UN 2030 Sustainable Development Goals). Sustainability also offers ways to reimagine academia—from research agendas & scholarship, to teaching & pedagogy, and beyond. Reflecting on work among several disciplines and discourses, and community-based work with Project Drawdown, this paper cultivates a paradigm for music studies, borrowing from agriculture science and economics, a “regenerative” theory and method of musical storytelling to meet our moment.

Keywords: Eco-musicology, story, narrative, environmental history, epistemology, climate change, sustainability, regenerative thinking

Eric Martin Usner, PhD, studied, researched, and taught throughout the US and in Austria and Nicaragua. Currently an adjunct professor at Franklin & Marshall College. Across a dozen institutions, co-created courses that span the disciplines of music studies; critical food studies; material culture; environmental studies; and multi-disciplinary humanities. Adjunct is supported by work as carpentry & cabinetmaking. Also co-working to launch a start-up modeling local approaches to the work of Project Drawdown.

Vukobratović, Jelka

Thursday, Aug 12, 2021, 16.30–17.00: *Panel Musical Canons Revisited*

**The Role of Early Domestic Record Industry in
Creating the Croatian Popular Music Canons**

Academy of Music, University of Zagreb

Taking into consideration that “the history of popular music is intimately connected with the technologies of mass distribution” (Middleton 2001), the formation of the national record industry could be understood as a mark of the beginning of national popular music in a narrower sense of the word. The first domestic record factories in both the Kingdom of Yugoslavia in the 1920s and in the socialist Yugoslavia after 1945 were located in Zagreb, Croatia. As these Zagreb record factories aimed at representing not only Croatian production, but the whole Yugoslavia, music from Serbia, Slovenia, Bosnia, Montenegro and Macedonia was also present. The parallel presence of various music traditions of the six nations certainly enhanced the emergence of commonly shared Yugoslavian popular music. However, part of the pool of popular music in Yugoslavia continued to exhibit differences. Although the existence of any recognizable stylistic characteristics of Croatian popular music has been a matter of debate, there have been identifiable differences in comparison with the rest of Yugoslavia, in particular with Serbian popular music, which served as the building blocks for the formation of Croatian popular music. I argue that the (later often apostrophized) opposition between the Croatian and Serbian popular music had its roots already in the beginnings of Yugoslavian music industry and intensified towards the end of the 20th century. This paper will offer some of the results of the research project dedicated to early record industry in Croatia (1927–1960) illuminating the processes of the creation of Croatian popular music canons.

Keywords: Early recordings, music industry, Yugoslavia, Croatian popular music

Jelka Vukobratović is a teaching assistant at the Music Academy in Zagreb, Croatia. She graduated Flute in 2008 and Musicology in 2012 at the Music Academy in Zagreb. She gained a PhD in Ethnomusicology from the Doctoral school of the University of Music and Performing Arts in Graz, Austria in 2020. Her research interests include the role of popular and traditional music in everyday life, and their relation to ethnic identities, memory, and musicians' labour. She is currently a research associate on the project “Record Industry in Croatia from 1927 to the end of 1950s”.

Wagner, Sara

Wednesday, Aug 11, 2021, 15.30–16.00: *Panel Local Rock and Jazz Canons*

**Serious Legacy: The Making of a (Post)Socialist Myth
from a Hungarian Progressive Rock Band**

Eötvös Loránd University, Hungary

Syrius, a former Hungarian progressive jazz-rock band (1970–1973), has been a strong subcultural identity-building factor in the postsocialist era. They recorded their only LP, *Devil's Masquerade* at Spin Records in Melbourne in 1971. Syrius has received a diverse set of interpretations by the archival and recontextualizing practices of its active audience and tribute bands approaching their cultural status from different perspectives. The reception of the band in several media platforms (press, documentary films, social media), first of all, is relevant in myth-making, second, serves as a marker of cultural dissent and the control of socialist cultural policy. Meanwhile the band's semi-underground status, signing at the same time their ambivalent canonic and countercultural historical place, has established a myth beginning with the encounter of geniuses and ending with the tragedy of 'break-up'. This story, as a symbol of how the socialist world destroyed talented individuals' lives, challenges the role and the quality of writing Hungarian 'popular' music history after socialism. The cultic status of Syrius in the Hungarian cultural system, based on their one-year trip in Australia, has formed various meanings—*mythemes*—through relevant cultural discourses. The critical analysis of these discourses has the capacity of reconsidering the slow-changing hierarchy of the musical life decoded between the mainstream and underground scenes. My research explores the devices of history-writing, furthermore, presents an empirical approach to examine socialist myth-making in particular based on Lévi-Strauss and Barthes's different concepts of myth in a specific context. I examine the power of do-it-yourself preservation and storytelling—also its presence in the socialist youth press—, which enacts cultural memory via social media, private collections and tribute bands, by analyzing the structure of the discourses and their specific 'mythical' vocabulary.

Keywords: Myth-making, postsocialist memory, diy preservation, discourse, reception

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Friday, Aug 13, 2021, 17.30–18.30: *Keynote Lecture*

Classical Music in the After Times

Minerva Schools at the Keck Graduate Institute, United States

As the Covid pandemic winds down, those of us who care about classical music are wondering, what next? In many ways, the pandemic sped up and intensified trends that were already in motion, such as the digitization of performance and the racial reckoning of an elite culture that for too long claimed to be above the political fray, but the disruption has been more far reaching than we could have ever imagined. Before we release the “pause” button, we should take a moment to ask ourselves what the future of classical music looks like: How do we take care of the people who make this music, whose employment and welfare turned out to be even more conditional and precarious than we had previously thought? How do we educate our youths to be sensitive to the inequities that persist in this profession and the uneven power dynamics that still inform many music curricula? What is our role as culture workers in making bridges that connect people rather than divide or exclude? This keynote will begin to answer urgent questions that must be carefully considered if we are to rebuild a meaningful musical culture in the post-Covid era.

Mina Yang is the author of *California Polyphony: Ethnic Voices, Musical Crossroads* (University of Illinois Press, 2008) and *Planet Beethoven: Classical Music at the Turn of the Millennium* (Wesleyan University Press, 2014). She has taught in music schools and universities throughout California, including the San Francisco Conservatory, University of California San Diego, and University of Southern California. As Professor of Arts & Humanities at Minerva Schools at the Keck Graduate Institute, Dr. Yang teaches music, visual arts, literature, and social history courses to students around the world on Minerva’s state of the art e-learning platform. Her research focuses on the convergence of commercialism, racial and sexual politics, and technology in global musical cultures.