



Welcome to Tallinn!

In Estonia, musicology is taught only at the **Estonian Academy of Music and Theatre**. Therefore, our **Department of Musicology** has to include as many branches of the old *Musikwissenschaft* as possible (at present, historical musicology, music theory, psychology and ethnomusicology) and also be a central research institution in Estonia. At the Tallinn Conservatoire (now EAMT), the first students of musicology graduated in 1951. For several decades, musicology as a speciality belonged into the Department of Composition. At the same time, the Department of Music Theory existed as an academic unit for teaching general courses like solfeggio, harmony, etc. In 1990, the Department of Music History was separated from the Department of Composition and became responsible for the study program of musicology as well as teaching courses in music history. In 1995, the Departments of Music Theory and History were united, forming the present Department of Musicology. All research institutions in Estonia were reorganized in the early 1990s and although this process had many painful aspects, musicologist gained the possibility to apply for research funding and since 1994 most of the faculty is involved in some research project and there are also some researcher's positions within the department. The first international conference in Tallinn focusing on music history was organized by the department in 1992 (Balticum – a Coherent Musical Landscape in 16th–18th centuries) and the last one was in 2008, focusing on the musical life in the 19th century.

Estonian Musicological Society was founded in 1992 with two principal objectives in mind: first of all, to raise interest in researching music, and to support research in all of the musicological fields in Estonia; secondly, to forward academic communication between musicologists and people interested in musicology. For that purpose, the EMS holds at least two symposia a year, at least one of which takes place in Tartu. It issues a peer-reviewed yearbook *Res Musica* (ISSN 1736-8553; in collaboration with the Department of Musicology, Estonian Academy of Music and Theatre), endows publication of research materials; organises conferences, seminars, courses relevant for promoting and advancing musicological life, and communicates with other national and international musicological organisations. In 2004, the EMS associated with the Estonian Academy of Sciences.

New Music in History Writing and New Approaches to Writing Music History

Sessions: Estonian Academy of Music and Theatre (EAMT),
Auditorium (A402)

Program



Thursday, February 2

13.00–14.00 Registration – Seminar room (C209)

14.00 Opening concert – Organ Hall (A404)

Coffee —

15.00 **Session 1: What kind of story?**

Chair: Professor Toomas Siitan

Urve Lippus (EAMT) 'Introduction to the project "Estonian Music History/ History of Music in Estonia"'

Markus Mantere (Sibelius Academy) 'Beginnings of musicology in Finland'

Olli Heikkinen (University of Tampere) and **Vesa Kurkela** (Sibelius Academy) 'Rethinking 'Finnish' music history'

Coffee —

17.00 **Session 2: Expanding the subject**

Chair: Professor Urve Lippus

Alf Arvidsson (Umeå University) 'An ethnographical approach to Art Music'

Liisi Laanemets (EAMT) 'Folk music movement in Estonia in the 1960s–1970s and the institutionalization of Seto *leelo* choirs'

Justin A. Williams (Anglia Ruskin University, Cambridge) 'Historicizing the breakbeat: Hip-hop's origins and authenticity'



Friday, February 3

9.00

Session 3: Margins

Chair: Dr. Martin Loeser

Jonas Vilimas (Lithuanian Academy of Music and Theatre) 'Writing history of Christian music in post-Christian Europe. The case of Christopher Page'

Anu Kõlar (EAMT) 'The complex story of Estonian church music in the 20th century'

Eva Mantzourani (Canterbury Christ Church University) 'Rethinking biography: Metaphor as an interpretative tool in re-appraising Nikos Skalkottas's life and dodecaphonic processes'

Coffee

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11.00

Keynote lecture

Jim Samson (Royal Holloway, University of London) 'Greece and its neighbours'

Lunch

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14.00

Session 4: Opera

Chair: Professor Andreas Waczkat

Kristel Pappel (EAMT) 'Research methods of theatre studies in music history writing: representation of recent developments'

Sanna K. Iitti (independent scholar, Finland) 'The sentimental style in W. A. Mozart's *Così fan tutte*'

Beata Baublinskienė (Lithuanian Composers' Union/ Lithuanian National Opera and Ballet Theatre) 'The history of national opera in Lithuania – A continuous evolution or fragmented pastiche?'

Coffee

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16.00

Session 5: New music

Chair: Dr. Martin Knust

Anu Veenre (EAMT) 'Reception of new music in Estonia, last decades of the Soviet period'

Mark Lawrence (Welsh College of Music and Drama/ City University London) 'The music of Veljo Tormis: a legacy'

Ieva Gintere (Latvian Academy of Music) 'Concept music: a new trend in the Latvian contemporary music and musicology'

19.00

Dinner for the conference participants



Saturday, February 4

9.30

Session 6: Modernism and postmodernism

Chair: Dr. Kristel Pappel

Walter Kreyszig (University of Saskatchewan, Canada/ University of Vienna) 'The Second Viennese School of composition in the context of acculturation, globalization, interculturality, and multiculturalism: On the dissemination of atonality and dodecaphony beyond the border of Austria'

Jānis Kudiņš (Jāzeps Vītols Latvian Academy of Music) 'The notion of style and peculiarities of its perception within the context of music study of 20th century modernism and postmodernism'

Andreas Waczkat (University of Göttingen) 'Modernism and Postmodernism in both parts of post-war Germany. Writing music history against Adorno'

Coffee

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11.30

Session 7: Professionals and amateurs

Chair: Dr. Anu Kõlar

Martin Loeser (University of Greifswald) 'Kleinmeister', dance masters, women and everyday life. What are the fundamentals of music history?'

Heidi Heinmaa (EAMT/ National Library of Estonia) 'Music history without music: musical life in Tallinn in the 18th century after the Great Northern War'

Lunch

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14.00

Session 8: Changing the perspective

Chair: Professor Jim Samson

Helena Tyrväinen (University of Helsinki) 'Progress and renewal – Analysing post-Treaty-of-Versailles Finnish ideas on musical creation'

Luk Vaes (Orpheus Institute/ Royal Conservatory The Hague) 'Writing new histories: the importance of the artistic perspective'

Anu Schaper (EAMT) 'Mobility of musicians and dissemination of music in eastern Baltic area in the second half of the 17th century: cross-cultural approach as a model for constructing the local music history'

Coffee

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16.00

Session 9: Outsider's view

Chair: Professor Urve Lippus

Elke Albrecht (University of Vienna) 'Researching into *Kalevala* operas'

Martin Knust (University of Stockholm) 'Music and nationality – Some specific problems in writing a music history of post-Soviet Estonia'

Final discussion, conclusions

19.00

Concert – Estonia Concert Hall

(Estonia pst. 4, free tickets for the conference participants)



Abstracts

Thursday, February 2



15.00

Session 1: What kind of story?

Chair: Professor Toomas Siitan

Urve Lippus

Introduction to the project 'Estonian Music History/ History of Music in Estonia'

The project 'Eesti muusikalugu', financed by the state program 'Estonian Language and Cultural Memory' (EKKM09-105), started in 2009 and must be completed by 2013. The title can be translated into English in both ways, though the first version is probably more precise. The project group includes Toomas Siitan, Kristel Pappel, Anu Kõlar as main participants, Anu Veenre as a project assistant, and several doctoral students.

Thinking about 'Estonian Music History' or 'History of Music in Estonia' we have to first define, at least for the purpose of this project, what is Estonia and Estonian(s). The present use of the word Estonia as a name of a state with citizens speaking predominantly Estonian and identifying themselves strongly through the language (instead of religion, citizenship, shared cultural heritage or whatever) goes back to the early 20th century and has its roots in the European nationalism of the 19th century. However, the toponym 'Eesti' (Aesti/ Eistia/ Estia/ Hestia) derives from ancient Latin writings. For our project we try to keep geographical and language (i.e. social) borders open and the story will describe music in and around present-day Estonia, but it will also include musicians active in the space between the regional power-centres (Riga, Stockholm, St. Petersburg).

Second, we have to define, what is the subject of music history and what is music. In order to write a comprehensive music history of Estonia we have to give up the traditional concept of music history concentrating on musical masterpieces. That does not mean that masterpieces and traditional sources of music history (musical manuscripts, historical editions, etc.) will not be important, but the concept of music is understood to include musical life (music making with its institutional structures and musicians), *Gebrauchsmusik* (various kinds of music made without special aesthetic pretensions like church hymns, amateur choral songs, later entertainment music) and other topics. Music history, however, has to be based on documents. Therefore, we cannot project our knowledge of folk music far back into the history, although some



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elements of the old folk song tradition can derive from medieval and even pre-Christian times. Because of the availability of (researched) sources at the present moment, the main story of Estonian music will begin with Reformation, with only some brief excursions going further back. And to keep some historical distance between writing and the subject, we'll stop with the year of 1990 (the breakdown of East-European isolation).

Such standpoints are certainly not new for music historians. Our approach has synthesized developments in music history writing since the 1970s–1980s, the influence of various „turns“ of the recent decades that have affected the choice of topics and ways of writing about arts in general. Probably, at least in one aspect our approach can be considered moderately conservative: we do not try to avoid aesthetic values, do not claim that all kinds of music making are equal. The same subject(s) studied within the discourses of cultural studies or ethnology would certainly result in a very different story.

Urve Lippus (b. 1950) is a professor and the head of the Department of Musicology at the Estonian Academy of Music and Theatre, PhD from the University of Helsinki (1995) and Candidate of Arts from the Moscow Conservatoire (1985), graduated from the Tallinna Conservatoire (now Estonian Academy of Music and Theatre) in 1975 and started teaching there as a part-time lecturer in 1976, courses in ethnomusicology, music history and methods of musicological research. Mellon Fellowship for research at the University of Pennsylvania in 1992/1993. Fields of research: Estonian folk music and music history, performance studies (based on historical recordings). Editor of the series *Publications in Estonian Music History*, editor in chief of the yearbook *Res musica* (EAMT and EMS).

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Markus Mantere

Beginnings of Musicology in Finland

My paper will provide a careful analysis of the emergence of the academic study of music in Finland, beginning with the 1880s. The first professor of musicology (Ilmari Krohn) was appointed in 1918 at the University of Helsinki, Åbo Akademi followed half a decade later (1923). The Society of Musicology was established as early as 1918 by Ilmari Krohn, who had also been active during the years 1910-1914 as Chair of the Finnish branch of Internationale Musikgesellschaft, a society founded in 1899 by Otto Fleischer, whose aim was a federation of musicians and musical connoisseurs of all countries, and which has been instrumental mainly in furthering musicological research.

More specifically, I scrutinise the work, as well as the intellectual, social and cultural contexts related to it, of three Finnish musical intellectuals at the turn of the century: Ilmari Krohn (1867–1960), Martin Wegelius (1846–1906) and Otto Andersson (1879–1969). It is my argument that through a careful analysis of the ‘life and work’ – research, correspondence, diaries, contemporary commentary in Finland and abroad – of these three individuals, one can get a good picture of how Finnish musicology came into being, and on what kinds of intellectual and cultural bedrocks the early research within the discipline was based. This kind of metahistory of Finnish musicology has not been sufficiently studied. Some material has, however, already been written: Niklas Nyqvist’s (2007) dissertation on Otto Andersson, Erkki Pekkilä’s (2006) research on Ilmari Krohn’s influence on the study of folk music in Europe, Matti Huttunen’s (1993) work on the beginnings of historiography in Finnish musicology, and Hannu Salmi’s (2005) work on Wagnerism in Finland are good background material for this project.

The scientific paradigm of Krohn and his students, the first generation of Finnish musicologists, was very much orientated towards the study of folk music. This is because academic research in the early decades of the 20th century was seen to serve national purposes – a goal towards which they worked in other spheres of musical life as well: composing, music criticism, music pedagogy, and popular education. Armas Launis



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(1884-1959) wrote his dissertation in 1910 ('Über Art, Entstehung und Verbreitung der estnisch-finnischen Runenmelodien') on rune melodies, Otto Andersson, in 1923, wrote his on a Finnish folk instrument – the bowed harp (Stråkarpan). Toivo Haapanen, one of the pioneers in early historiography of music in Finland, was a slight exception to this rule – his 1924 dissertation 'Die Neumenfragmente der Universitätsbibliothek Helsingfors' is found in the field of Medieval studies.

The birth of Finnish musicology was obviously a transnational process – all aforementioned intellectuals had a broad affiliation with leading musical and academic European high society, as shown in their surviving correspondence and other literary documents, stored in various archives in Finland. The scholarship of Finnish musicologists was international from the very start: Ilmari Krohn and Otto Andersson, for instance, attended the first international symposia (1904 Leipzig, 1906 Basel, 1909 Vienna, 1911 London, 1914 Paris) giving papers on their scientific findings.

Markus Mantere is a research fellow at the Sibelius Academy, PhD in 2006 from the University of Tampere. At present, he is working on a book about the intellectual history of Finnish musicology.

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Olli Heikkinen and Vesa Kurkela **Rethinking 'Finnish' Music History**

The historiography of music in Finland has long been dominated by a research paradigm which lays emphasis on the evolvement of a 'national' music culture. The focus of historical research has most often been on the music in Finland, or, to shift the emphasis slightly, on the history of 'Finnish' music. This kind of nationalistic tone has been prevalent in all kinds of writing of the history of Finnish music, independent of its genres. In other words, be it historiography of Finnish folk music, jazz, rock, choral music, military music, or religious music, the point of departure has most often been the 'Finnish-ness' of the music.

The most prominent model of explanation in this nationalistic historiography of Finnish music has been theleology. This means that the past has been looked at from the viewpoint of the present, the outcome of the historical process. The 'rise of Finnish music', in other words, has been seen as a necessary and unavoidable process, of which the present provides the proof. This 'spring flood of Finnish art music' was, according to this essentially Hegelian theleological view, 'caused' by national geniuses, who in turn were moved by a collective Volksgeist. The national tone and scholarly viewpoint is still surprisingly prevalent in many Finnish music history text books, encyclopedias and even research.

In our research project Rethinking 'Finnish' Music History – transnational construction of musical life in Finland from the 1870s until the 1920s, we propose a non-theleological and transnational interpretation of the emergence of the music life in Finland at the turn of the 20th century. This entails a view in which we look at the process not as it ended up – 'Finnish' music – but rather from the point of view of musical agents of the time. Our project is funded by the Academy of Finland.

In our presentation we give some examples of the theleological-nationalistic historiography in Finland as well as means by which we try to avoid theleological pitfalls. Taken broadly, theleological explanation models cannot be totally avoided when looking at the past from the viewpoint of the present, taking into account the Finnish music life that the historical process has culminated in. However, through



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the micro-historical research of the grass-root level activity, counterfactual probing, de-canonization, as well as the study of international networks in which the agents operated, the 'grand narrative' of 'Finnish music' can be questioned.

Olli Heikkinen is an Academy of Finland Postdoctoral Researcher at the University of Tampere, his research project 'The emergence of 'Finnish musical language'' is a part of a larger project led by Professor Vesa Kurkela 'Rethinking 'Finnish' Music History – Transnational Construction of Musical Life in Finland, 1870–1923'.

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Vesa Kurkela is the Professor in popular music studies at the Sibelius Academy and at the University of Tampere. He is the co-author of the recent history of Finnish popular music (2003), has also written several books and articles on music history, particularly on radio music, folk and popular music.

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17.00

Session 2: Expanding the subject

Chair : Professor Urve Lippus

Alf Arvidsson

An ethnographical approach to Art Music

In the research programme, 'The conditions of music-making – between cultural policy, economics and aesthetics', is the research programme at Umeå University's Department of Culture and Media Studies and Svenskt Visarkiv (the Centre for Swedish Folk Music and Jazz Research) we try to apply a comparative perspective to different forms of art music by focusing on musicians who rely on an image of autonomous artistic individuality, regardless of genre. This includes musicians/composers within contemporary art music, jazz, folk and rock/pop – genres all included in the Swedish cultural policy grants system, although each treated in different ways.

In this presentation I propose an ethnography of classical music as a means of handling actual diversity in the field. This includes studying the world of classical music as heterogeneous, not only in a stylistic sense, but also in terms of artists, scenes and economics; as a field where distinct subcultures are at work, sometimes overlapping and claiming a common ancestry, but nevertheless, quite distinct subcultures. A first step is to map the distinct subcultures which exist on a national level. From this mapping we can go on to ask questions about what is happening where the different subcultures intersect, in terms of meetings, artists, expectations, power, and musical outcomes. A further step towards an ethnography is to examine what, and how, artists actually create music: be it through composing, rehearsing, performing and event-making, recording, promoting, or listening. Here I found inspiration from several sources: Christopher Small's concept of 'musicking', Howard Becker's concept of 'Art Worlds', and Mark Freeman's 1993 study of how artistic creativity involves the interaction between many artists, and how the social contexts of artistic work should be seen as productive, not only as restrictive, obstacles.

I will also give examples of preliminary results by drawing on interviews with contemporary composers in Sweden. 'Art' or 'Classical' music is the genre which receives the majority of public subsidy in Sweden, yet being a composer of new music is not economically rewarding. Most members of the Föreningen Svenska Tonsättare (the Association of Swedish Composers) are part-time composers at best, combining



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composition with teaching, studio work, or other employment. Most public music subsidy is aimed at symphony orchestras and opera companies. Thus organisations for the performance of music are preferred to those creating new music. Although opera companies and symphony orchestras regularly commission new works, there are few composers who have established themselves first and foremost as writers for these institutions. Instead, the majority of commissions are composed for chamber music ensembles and/or including the composers as performers – the latter a characteristic of the ‘live electronics’ genre.

Alf Arvidsson (b. 1954) is the Professor in ethnology at the Department of Culture and Media Studies at the Umeå University from 2002, his undergraduate studies were in musicology, University of Uppsala; PhD in ethnology from the Umeå University in 1991. Fields of specialization are folklore and ethnomusicology, research projects include a study of amateur music in an industrial town (PhD, 1991), studies in Swedish jazz history and left-wing music in the seventies; currently leading a research program ‘The conditions of music-making’ and a study of Swedish contemporary composers is a part of that project.
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Liisi Laanemets

The Folk Music Movement in Estonia in the 1960s and 70s and the Institutionalization of Seto *leelo* Choirs

This aim of this paper is to examine how the Estonian folk music movement (and especially the institutionalisation of Seto *leelo* choirs) fits into the writing of Estonian music history. In other words, how should to dissect folk music in the context of general music life, not only as a narrow object of ethnomusicological study.

The boundaries between musicology and other humanities have been blurred in recent decades as the general direction of studying music history has been changed and broadened. So far, Estonian folk music has been studied by folklorists and ethnomusicologists separately from Western music. My paper demonstrates that due to the numerous contacts with other musics and arts, study of the Estonian folk music movement in the 1960-70s will broaden the general perspective of Estonian musical life at a time when many changes were taking place. In view of the small size of Estonia, one specific characteristic of its musical life was (and is) that, very often, professional and amateur activities were interwoven. For example, the authentic folk music movement influenced classical composers like Veljo Tormis. As the cultural, political and social context of the 1960's-1970s, the same applied to folk music movement as to general musical life: both were influenced by the same intellectual, aesthetic and political impulses.

By the 1970s two opposing branches of folk culture in Estonia had developed. On the one hand, there was the so-called 'formal' folk culture. The Soviet authorities employed in their cultural politics a framework of amateur activities developed in the Estonian Republic, and imposed on these a system of propaganda and ideology. On the other hand, there was the 'authentic' folk culture movement. In the 1960-70s there was a lively public debate in Estonia on the issues of the authentic, as opposed to Soviet-designed, folk culture. During that period, international tours of authentic performances began to take place in Estonia, and impacted on local folk culture. This movement influenced the constitution of those folkloric ensembles which presented



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and performed the local heritage (e.g. 1969 Leigarid, 1971 Leegajus, 1972 Hellero, 1975 Lahemaa rahvamuusikud). For example, Leegajus and Hellero consisted of young intellectuals who tried to revive authentic folk culture.

My main interest is the Setos – a small ethnic group of Estonians living in South-East Estonia and within the adjoining border areas of Russia – and how to place the emergence of Seto choirs into this general context of Estonian folk music life during the 1960-70s. The formation of institutionalised Seto *leelo* choirs (e.g. 1964 Leiko, 1973 Sõsarõ) seems to be something intermediate. Seto music was not institutionalised during the Estonian Republic and therefore the Soviet power did not have anything to take over. But nor did Seto choirs come into being because of the authentic folk movement. It seems that the reasons for the formation of different Seto choirs were varied.

Liisi Laanemets (b. 1983) is a doctoral student at the Estonian Academy of Music and Theatre, she has Master's degree in musicology from the EAMT and in cultural anthropology from the Tallinn University. Her main interest is Seto music and her present research project investigates folk music movement in Soviet Estonia.

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Justin A. Williams

Historicizing the Breakbeat: Hip-hop's Origins and Authenticity

Having begun at local parties in the South Bronx over 30 years ago, hip-hop music is now a billion-dollar industry whose influence permeates the world. A comparison of writings on the origins of hip-hop music (Toop, Fernando, George, Chang, Jelani Cobb) reveals the importance of party DJs as innovators of this musical style. It was Jamaican-born Bronx DJ Kool Herc that first took the instrumental break from records and looped it, using two copies of the same record on different turntables. These 'breakbeats' provided the sonic backbone in early hip-hop and became a crucial influence on future compositional process. Hip-hop music's origins (1973-1979), in many histories and writings, became the 'Eden before the fall,' a creatively rich time before hip-hop was 'commercialized'.

This paper will examine the origins of hip-hop music as a cultural site of truth and purity in the eyes of historically-conscious rap artists. Groups like The Roots, and rappers such as Nas sample 'classic' breakbeats such as The Incredible Bongo Band's 'Apache' and Billy Squier's 'Big Beat' as a strategy for establishing authenticity. My presentation will show the importance of hip-hop's origins to one type of hip-hop authenticity, with examples of how artists sample these 'classic breakbeats' to signify legitimacy.

Justin A. Williams is a Senior Lecturer in Popular Music at Anglia Ruskin University in Cambridge (UK). He received his BA in music from Stanford University, Master's Degree in Music from King's College, London and a PhD from the University of Nottingham. He has taught at Leeds College of Music, Lancaster University and the University of Nottingham, and has been published in *Popular Music*, *Popular Music History*, and *The Journal of Musicology*. He has an article forthcoming on music and automobility for the Oxford Handbook to Mobile Music. He is currently finishing a book for the University of Michigan Press 'Tracking Pop' series on musical borrowing and intertextuality in hip-hop music. Justin.williams@anglia.ac.uk



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9.00

Session 3: Margins

Chair: Dr. Martin Loeser

Jonas Vilimas

Writing History of Christian Music in Post-Christian Europe. The Case of Christopher Page

In scholarly discourse of recent years, particularly the last two decades, the notion of post-Christianity and post-Christian Europe has not just appeared, but has also become established. This approach has also been increasingly prevalent in historical musicology. One particularly interesting example is that of the distinguished British musicologist and early music performer Christopher Page, whose recent fundamental volume entitled *The Christian West and its Singers: the First Thousand Years* (New Haven & London, 2010) is a significant contribution both to historical knowledge and as a document of post-Christian scholarly approach to the subject. The present report, however, should not be considered as a review of this publication, but rather as a reflection upon the new realities and features of history writing in the West today. In addition, it is an attempt to explore the borders of this new type of scholarly objectivity.

Jonas Vilimas is a Lithuanian musicologist and TV producer, lecturer at the Lithuanian Academy of Music and Theatre. Field of interest and research – history of Lithuanian church music with particular focus on the tradition of Gregorian chant in Lithuania, especially in the period of the Grand Duchy of Lithuania.

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Anu Kõlar

The complex story of Estonian church music in the 20th century

General Estonian music histories have up till now lacked chapters on church music. There are both general and specific reasons for this. However, in the prospective new Estonian Music History, which emphasises the institutions and processes of music life, it was important to include research into church music life. How this can be achieved and which areas of church music should be described? – these are the questions I will be discussing in my presentation.

The first question is: which church's music should be referred to in relation to Estonian music? The predominant church in Estonia is Lutheran, which in its prime in the 1930s, had almost 850,000 members. This decade was also the most active in the musical life of the Lutheran church. There were more than a hundred active church choirs, the work of which was directed by a centre connected to the Consistory, the Secretariat of Estonian Church Music. The Secretariat's work was systematic and active, but its leaders relied on the traditions of German Lutheran church music. As the cultural and musical life of the time was nationalistically orientated, church music did not find a wide resonance. Even so, the musical life of the Lutheran church is an area that enriched musical life in Estonia from the beginning of the twentieth century to the beginning of Soviet occupation (1940) and in my opinion deserves multi-faceted research.

During the totalitarian regime (in Estonia from 1940 to 1990), a repressive ideology dictated the functioning of the whole culture, especially the church. The fifty years of occupation embraced periods of larger or smaller 'amounts of freedom.' In fact, the whole Soviet period was characterised by double standards, with the boundaries between the permitted and the forbidden being constant tested. In addition to the Lutheran church, the musical life of the Free Churches, including Oleviste, the largest church in Tallinn, with its lively choral, orchestral and concert life, deserves attention.

Therefore, in a discussion of 20th-century Estonian church music, the Lutheran church is the most noteworthy, with the processes and institutions of other churches



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also taken into account. In the context of general Estonian music life, many aspects of church music deserve research: the activity and repertoire of choirs; the influence of cultural and/or political preferences, the limitations and directions of church music practice; and also more specific questions like the possible response of the wider cultural public to innovative ideas in liturgical music, etc. Since the range of questions under discussion is wide, church music history in the new Estonian Music History will not be based on any one general method or concept. Instead, it will highlight the phenomena, institutions and processes that most enriched Estonian cultural life. An attempt will also be made to demonstrate that aspects of church musical life and general musical life can be linked or opposed to each other to a far greater extent than they have been in former, isolated music history writings.

Anu Kõlar (b. 1961) is an Associate Professor and researcher at the EAMT, PhD in 2010. The main fields of research are Estonian music history, church music history and methodological problems of music history writing. Her dissertation 'Cyrillus Kreek and Musical Life in Estonia' at the EAMT addressed problems of writing about musical life and biography.
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Eva Mantzourani

**Rethinking biography: Metaphor as an
interpretative tool in re-appraising Nikos
Skalkottas's life and dodecaphonic processes**

Nikos Skalkottas (1904–49), perhaps the last great ‘undiscovered’ composer of the twentieth century, is an individual and enigmatic figure in the Western art music canon. The established historiographical discourse about the composer has somewhat distorted both his image and his legacy, while certain inaccuracies also extend to analyses of his twelve-note music. Throughout his career Skalkottas explored and integrated several contrasting musical idioms and styles (tonality, atonality, dodecaphonism, neoclassicism and folklorism), and traditional and avant-garde elements effortlessly coexist in his works. His compositional development is not linear and diachronic, characterized by separate stylistic periods, but inclusive and synchronic, with simultaneous composition of atonal, twelve-note and tonal works. It is perhaps because of the wide range of his output that the subtleties and evolutionary stages of his compositional technique have not been widely understood.

The present paper is partly drawn from a new monograph on Skalkottas, which presents a critical biography of the composer and an investigation of his twelve-note compositional processes. Biography can give a clearer understanding of compositional chronology and influences on a composer’s style and works, and it often provides a background to the interpretation of works, as well as contributing to the discernment of the cultural significance and/or underlying program of a work.

Following a brief overview of recent approaches to writing music biography, this presentation, divided into two parts, uses the literary metaphor of the *Odyssey*, together with the themes of exile and *Heimat* as exegetical, methodological devices to provide a reading of Nikos Skalkottas’s life and dodecaphonic compositional processes, with particular reference to his orchestral Overture, *The Return of Ulysses*. In particular, it explores the ways Skalkottas used the word *Heimat* as a hidden code for his existence in voluntary exile, and his aspirations for escape and reconciliation.



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The first part provides a succinct biographical overview, which reappraises the man behind the established mythology and challenges perceived historiographical approaches. It attempts to elucidate his personality, relationships, the motives behind particular decisions he made concerning his career, and the marginalization he experienced on his return to his homeland. These aspects are seen within the political, social and musical contexts in which he worked.

The second part provides a reading of *The Return of Ulysses*, in the light of his exilic state, and his interpretation of *Heimat*, thus revealing the overture's strong autobiographical elements.

Such a reading of both his life and the music is invited not only by Skalkottas's life circumstances and by references to Odysseus in some of his own writings, but also by certain compositional aspects of his music, such as tonal/serial and formal relations, which can be seen as reflecting his inner turmoil, nostalgia for an idealised but unattainable past, desire for escape, and quest for return home.

Eva Mantzourani studied musicology at the Aristotle University of Thessaloniki, where she was awarded a BMus(Hons); Goldsmiths College – University of London, gaining MMus qualifications in Music Theory and Analysis, and (with distinction) in Historical Musicology; and King's College – University of London, where she was awarded her PhD. She is a Reader in Musicology at Canterbury Christ Church University. Her teaching covers a variety of analytical and historical topics, at both undergraduate and postgraduate levels. Her research interests cover both music analysis and historical musicology. She has published work on theoretical issues relating both to the music of Nikos Skalkottas and music analysis and she has given papers at conferences in Britain, Austria, Germany, Greece, Russia, and Ireland. At Canterbury Christ Church University she has organised four yearly international conferences (which reflect the theme of the Sounds New Music Festival), and two national Research Study Days. The music of Nikos Skalkottas remains an important aspect of her research, and a monograph focussing on his life and twelve-note compositional methods has been published by Ashgate.

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11.00

Keynote lecture

Jim Samson

Greece and its Neighbours

This lecture will reflect on the role of place in historiography and on the relation between the 'little stories' of music history and its pedigreed 'grand narratives'. As a case study it will look at the relation between Greece and its neighbours. Greece has often been regarded as an oasis of civilisation in a desert of barbarism, whether ancient Persian, Ottoman-Turkish or East-European Communist, though, as Michael Herzfeld reminds us, there has been a price to pay for this: a perception that the modern nation somehow fails to live up to European standards of statehood and culture that were derived from idealised Greek values in the first place.

The lecture will look at the boundaries between Greece and its neighbours by way of three stories that travel eastwards. The first looks at the traditional music of Greek-Albanian Epirus, where a local, pre-modern culture was divided by the politics of the nation state. The second considers the border between Greece and its northern Communist neighbours during the Cold War. Here the focus is on art music. A divided politics created and promoted a divided culture, but the cultural world then worked actively to cross the divide, talking back to the political monoliths of East and West. The third turns to popular music and specifically to the border between Greece and Turkey. The status of oriental elements in the popular music of South East Europe and the implication of this 'oriental surge' for identity politics (a common Balkan music?) will be examined.

Jim Samson is Emeritus Professor of Music at Royal Holloway, University of London, which he joined in 2002, having previously been Professor at the Universities of Exeter and Bristol. He has published widely on the music of Chopin, and on analytical and aesthetic topics in nineteenth- and twentieth-century music. He is one of three Series Editors of *The Complete*



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Chopin: A New Critical Edition (Peters Edition, in progress). In 1989 he was awarded the Order of Merit from the Polish Ministry of Culture for his contribution to Chopin scholarship, and in 2000 he was elected a Fellow of the British Academy. His publications include *The Cambridge History of Nineteenth-Century Music* (Cambridge, 2002) and *Virtuosity and the Musical Work: The Transcendental Studies of Liszt* (Cambridge, 2003), which was awarded the Royal Philharmonic Book Prize in 2004. He recently edited a textbook with J. P. E. Harper-Scott, *An Introduction to Music Studies*, and is currently working at research projects on Music in the Balkans and Music in Cyprus. His edition of the Chopin Ballades was named Edition of the Year in the International Piano Awards.

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14.00

Session 4: Opera

Chair: Professor Andreas Waczkat

Kristel Pappel

**Research methods of theatre studies in music
history writing: representation of
recent developments**

In the mid-1980s, Roger Parker and Carolyn Abbate mentioned in their introduction to the book *Analysing Opera: Verdi and Wagner* (1989) that opera offers welcome material to New Musicology since it is 'peculiar, its clash of systems can produce incongruities and extravagant miscalculations. At a time when organicism is no longer an adequate interpretive metaphor and when musical scholars tend more and more to reject positivism in criticism as well as history, opera is becoming a central area of investigation.' This also meant that various neighbouring disciplines were applied to opera analysis, such as literary criticism, cultural theory, sociology, to mention but a few of the most influential. New attitudes to opera introduced an interest in its theatrical and performative aspects. Therefore methods applied to theatre studies and especially to performance analysis became essential. This presentation deals with methods of theatre studies that can be applied to the writing of music theatre history.

Kristel Pappel is an Associated Professor in music history at the EAMT. She has studied violin and musicology (M.A. 1995) at the EAMT and in 2004 defended her dissertation 'Opera in Tallinn in the 19th Century'. She has also studied at the Forschungsinstitut für Musiktheater of the University Bayreuth and at the Technical University of Dresden with Hans-Günter Ottenberg and received several research scholarships. She has mainly focused on researching the history of music theatre and musical life in Estonia. She is visiting Ass. Prof. at the universities of Tartu (Department of Theatre studies) and Vienna (Institut für Theater-, Film- und Medienwissenschaft), a member of several international research groups, such as Thalia Germanica, STEP (Project on European Theatre Systems).

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Sanna K. Iitti

The sentimental style in W. A. Mozart's *Così fan tutte*

I am going to discuss the use of the 'sentimental style' in W. A. Mozart's *Così fan tutte*. This style is the principal means by which subjective emotions are portrayed in the opera, and I believe this stands out as a distinctly modern trait. The other key styles are the 'military style' and Janissary music.

I shall explore the rhetorical means by which Mozart portrays women's emotional lives in this *opera buffa*, introducing flamboyant displays of feminine trickery alongside lessons in cynical philosophy. I shall reflect on the composer's use of stylised characters, to whom he gives various libidinal responses. My main argument involves the analysis of musical gestures, a semiotic endeavour influenced by feminist theoretical thought. Furthermore, I shall consider the way in which Mozart achieves comic effect through the use of figurations such as the hyperbole, used to convey a woman's old-fashioned mentality. However, the expression of sentimental mood is achieved through melodies that, for instance, involve imitations of corporeal phenomena such as sighing.

Moreover I shall show that Mozart often employs the 'sentimental style' when setting to music on the one hand chaotic situations, and on the other, confused emotions: the characters thereby reveal their distress. The sentimental style also occurs in many situations where yearning or severe disappointment are articulated.

Sanna K. Iitti is a Finnish musicologist, an independent scholar. She received her PhD in music from the New York University. She has published extensively on gender and musical aesthetics, including 'The Feminine in German Song' (2006).

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Beata Baublinskiene

The History of National Opera in Lithuania – a continuous evolution or fragmented pastiche?

When Lithuania re-established its independence in 1990, this was seen by many as a continuation of the first National Republic (1918–1940), which had been interrupted by the Soviet occupation of 1940 and by that of Nazi Germany from 1941 to 1944. In recent years, however, political scientists have tended to see the restoration of the Republic as representing a completely new kind of state, based on principles of democracy rather than on the authoritarian regime led by the President in the years of the pre-war Republic.

As we look into the development of national opera in Lithuania, taking the première of the first national opera, *Birutė* by Mikas Petrauskas (1906) as a starting point, we can see distinct changes taking place after 1990, and especially during the latter decade. From the beginning of the new millennium, opera enjoyed a boom: forty new works were premièreed between 2000 and 2010, compared to forty-five composed between 1906 and 1990. However, the majority of these new pieces should be termed experimental chamber operas, growing as they have out of contemporary art festivals.

Such an 'explosion' of creativity compares to no other period in the development of Lithuanian opera, but recalls perhaps the fruitful 1920s in Western music history, when operas emerged in the most unexpected forms and genres (for example, those produced under the Weimar Republic). Could it therefore be appropriate to speak of a phenomenon of 'delayed culture' in the history of national opera in Lithuania? How should we evaluate Lithuanian operas from the Soviet period? Should we consider the most recent period of Lithuanian opera as the outcome of previous development of the genre in the country, or rather, as a completely new phenomenon in the national history of the genre?

The première of the opera, *Lokys* by Bronius Kutavičius (b. 1932), based on Prosper Mérimée's story, produced at the Lithuanian National Opera and Ballet Theatre in 2000, may be considered a landmark. This work is a psychologically-charged 'mystical



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thriller', almost Hitchcockian in character. It differs significantly from other Lithuanian operas which had been based mostly on historical and mythical plot lines.

Quite obviously, the 'mythical community' (Mladen Dolar, 2002) of operas created before 1990 was associated with the old – historic or mythical – State of Lithuania. This then existed only as the basis for a future project. As the plan became reality in 1990, this 'grain of fantasy' (Dolar, 2002) lost its relevance. Some newly-composed operas rely on historical or ethnic subjects (especially when they serve as dedications to State anniversaries.) How we could speak about the development of national opera in Lithuania – in terms of continuous evolution, or do we need to search for another construct of history?

Beata Baublinskienė (b. 1973) is a member of the Lithuanian Composers' Union and editor-in-chief of the opera magazine *Bravissimo*. In 1997 she completed her Master's degree at the Lithuanian Academy of Music and Theatre (dissertation 'The play of conventions in K. Penderecki's opera 'Ubu Rex'', supervisor: Rūta Stanevičiūtė). In 1996 she also studied at Graz Karl-Franzens University (Austria) with Prof. Rudolf Flotzinger. Since 2006 she has organized International Seminars of Opera Critics (Lithuanian National Opera and Ballet Theatre, Vilnius). She has also participated in the international Baltic musicological conferences (2003, 2006, 2007), Lithuanian-Polish (2003, 2010), Ljubljana (2008) and Canterbury (2011) conferences. Her main interests are musical theatre and contemporary music, as well as interdisciplinary issues.

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16.00

Session 5: New music

Chair: Dr. Martin Knust

Anu Veenre

Reception of new music in Estonia, last decades of the Soviet period

Reception as a subject for musicological research has become more popular since the 1980s. For several reasons, however, this branch of study is rather new in Estonian musicology, as well as for studies done on Estonian music in general. Thus, my paper will relate to both sides of conference topic: new music in history writing and new approaches to writing (Estonian) music history.

According to Mark Everist (1999) 'theories of reception have moved historical enquiry away from questions of production and composition and towards issues related to response, audience, and the 'after-life' of musical works.' In musical context, compositions themselves could be seen as part of a responding process, reflecting composers' (musical) knowledge and preferences of the time. In this paper, I will define and analyze different ideas and musical sources affecting new music in Estonia in the last decades of the Soviet period, particularly at the end of the 1970s and through the 1980s. I will bring forth more important tendencies in Estonian new music and try to put them in broader musical context.

Some methodological standpoints will be discussed and proposed considering the research on new music. One of them will favour the idea of 'united musics' – a concept which brings together art music, popular music and folk music traditions in Estonia in the 1970s and 1980s. Considering the period in question, this approach has relevance for several reasons, including 1) extra-musical factors 2) crossing borders in different musical styles and 3) overlapping of institutions and personalities. For that, some musical examples by composers Lepo Sumera, Erkki-Sven Tüür and Rein Rannap will be given.

The reception of music could be studied from a number of different perspectives. Due to the Soviet regime, some peculiarities should be taken into account. For example, one should be even more careful in interpreting any kind of written or other types of public materials (broadcastings, press, etc). On the other hand, much information was distributed by informal communication. For example, knowledge about recent



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developments in arts in Western Europe often arrived in Estonia through personal contacts (recordings given from hand to hand, musicians visiting international festivals, etc.). Today, we can interview people who were active in these decades, but these kind of sources should be treated critically because people's memory can be selective. However, as a result of Soviet regime and its repressions (or any regime in whatever period?), two stories existed simultaneously – I would suggest to call these 'public' and 'covert' reception.

Anu Veenre (b. 1983) is a research assistant and lecturer in music history at the Department of Musicology, Estonian Academy of Music and Theatre. She graduated from the same department with Master's degree in 2009, her thesis work investigated Estonian new music for early music ensembles. In 2010 she started doctoral studies focusing on the reception of new music in Estonia in the second half of the 20th century.
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Mark Lawrence

The Music of Veljo Tormis: a Legacy

Having lived most of his life in Soviet Estonia, Veljo Tormis (born 1930) continued to compose for most of the first decade of independent Estonia, bringing his oeuvre to some 500 choral songs, a chamber opera, thirty-five film scores, a full-length ballet-cantata, vocal and instrumental chamber music, a few orchestral and solo vocal works, as well as music for school children. Since 2000, when he stopped composing, his musical activity has consisted of transcribing some earlier works, having texts translated, generally into English, and teaching folk music classes at the Estonian Music Academy in Tallinn. Of the most important Estonian composers of the latter part of the 20th century, he is the one generally considered to be closely associated with the maintenance of his people's Balto-Finnic identity under the Soviet occupation. Since Estonia gained independence in 1991, the Tormis's music has received wide international recognition and has become widely performed among the international choral community.

Like many composers, Tormis found his voice not in modernism but in looking back into the distant past. *Regilaul*, the ancient folk song of Estonia, provided the starting point and the cornerstone of the vast majority of his output. Preserving original regilaul words and texts intact in many of his choral works, Tormis proved to be a master at handling choral forces. His is a distinctly individual voice in the world of choral music. Inevitably, the spirit, as well as the principles, of his work have influenced and affected members of the younger generation in a variety of ways. This paper will look at the legacy of Tormis's music in the works of Tormis's pupils, Estonian composers Lepo Sumera (1950-2000) and Tarmo Lepik (1946-2001), and in Finland, in the music of Pekka Kostiaainen (b. 1944) and Pekka Jalkanen (b. 1945).

Aspects of Tormis's work to be included in the discussion are the use of ancient folk song in composition; the element of ritual and the use of choral orchestration.



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Mark Lawrence is composer based in Bristol, UK, completing a PhD in Composition with Rhian Samuel at City University, London. The doctorate includes research into the music of Veljo Tormis, supported by two Gerry Farrell/SEMPRE Travelling Fellowships to Estonia. As composer, recent commissions have included *Windows over Water* for community choir and sax quartet at the Bath International Music Festival and the community 'space opera', *Cosmos*, for St George's, Bristol. This involved 150 performer-composers aged 8 to 80, and the process of collaboration with writer Claire Williamson formed a presentation at the Spring Festival of New Music at York University in 2010. A new choral work, *The Ruin* will be premiered by Voce Chamber Choir in London in autumn 2012, conducted by Susan Digby. Mark is also an active conductor, directing Music Box Children's Opera Group in Bristol, the Cosmos Children's Choir and CoMA South West (Contemporary Music for All) instrumental ensemble. He is a Visiting Lecturer in Composition and Theory at City University, London, and at the Junior Conservatoire of the Royal Welsh College of Music and Drama in Cardiff. markrlawrence@virginmedia.com



Ieva Gintere

Concept Music: A New Trend in the Latvian Contemporary Music and Musicology

'Concept music' is a new movement in Latvian music of the past two decades. The term carries a new theory, too, claiming to create a new and theoretically-established category in the history of Latvian music.

The term 'concept music' derives from the well-known term 'conceptual art' used in the history and theory of contemporary visual art from the late 1960s in USA and Europe. It is focused on verbal ideas and sees artwork as a means of transmitting these ideas. It suggests a new form of art perception: these artworks should be regarded not only as visual objects, but mostly as bearers of ideas that can be expressed linguistically. Additionally, the ideas are encoded: that is to say, the messages are formulated using specific symbols, and can be read using the 'keys' given by the author. This is, in short, the understanding of the term 'concept' used in the contemporary theory of art (where it is adapted from the texts of Wittgenstein and Plato).

Some young Latvian composers – Andris Dzenītis, Mārtiņš Viļums, Santa Bušs, Jānis Petraškevičs, Santa Ratniece, Ruta Paidere, Kristaps Pētersons, etc. – suggest similarly that verbally-expressed ideas are crucial to some of their instrumental works. Analysis of their work shows that ideas are hidden in specific symbols that are not perceivable directly. The ideas are sometimes deeply coded, so they might not be obvious even to an experienced musicologist unless he knows the code stated in words (for instance, Mārtiņš Viļums' *Simurg* (2005), Santa Bušs' *Ad(vantage) on clay* (2009), Janis Petraškevičs' *Mezzogiorno* (2004-2005), Santa Ratniece's *Muqarnas* (2009), and Ruta Paidere's *Black Nightshade* (2009).

The definition of concept music is complicated by the necessity to differentiate it from the term 'programme music'. The theory of concept music contains four definitions as follows.

1. Verbality and spatiality of idea. It is a piece with a verbally-stated idea whose psychological structure is spatial: it represents a compact or homogeneous thought, a spatiality in contrast to linearity that is characteristic to programme. In other words, concept is not a succession of events, but a holistic idea.



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2. Code and hidden signs. The idea is coded or 'locked', as stated above. It can be concealed in some technical parameters and even hidden so that it cannot be immediately heard or seen in the score.
3. Technical embodiment. The idea is embodied technically in all the musical material (in its harmony, formal pattern, rhythmical figures etc.).
4. Spatial and holistic organization of the musical material. The musical embodiment of an idea, like its psychological structure, is spatial. That is to say the form of the piece is built of 'spaces' or some large monodramaturgic sections, and the material is often statically exposed. Besides, as the idea is holistic, it is embodied in the whole score at once, i.e., it addresses the material as a totality.

This idea is called a 'concept' because of its similarity to conceptual art and to the philosophical theories to which it alludes. Additionally, it has some musical qualities which differ from the visual arts (for instance, the expression of spatiality).

The study of concept music demands the application of semiotic research methods in order to describe the musical realization of concepts (how the ideas are embodied in the work). The semiotic approach is crucial also because code is a dominant feature of concept music, as defined in the semiotic studies of Saussure, Peirce, Nattiez, Tarasti, etc. The term 'code' implies a musical sign in general, and also a typology of semiosis (symbolical, iconic, etc.).

This theoretical frame fits the works of many contemporary European composers (G. Ligeti's *Apparitions*, *Monument* and others). It would be useful to establish whether this theory is applicable to the new music of Estonian composers, and to identify elements that may be missing in the theoretical frame.

Ieva Gintere (b. 1976) is a doctoral student at the Latvian Academy of Music. After graduating violin class at the Latvian Academy of Music in 1999, she studied theory of culture and philosophy at the Latvian Academy of Culture (MA in 2002) and at the Latvian University (Master's Degree in philosophy in 2004). During her studies at the Latvian University, she received French scholarship for co-studies at the University of Nanterre, Paris-X. In 2009 she returned to the Latvian Academy of Music to continue her doctoral studies. Her main field of interest is analysis of contemporary music, interdisciplinary approach with a touch of semiotics and theory of art. Ieva Gintere has participated in several international seminars and conferences in Rome, Berlin, Vilnius, Riga and Liepāja (Latvia). She has lectured in philosophy at the Latvian Academy of Culture, Riga Stradins' University and other institutions of education in Latvia.

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9.30

Session 6: Modernism and Postmodernism

Chair: Dr. Kristel Pappel

Walter Kreyszic

**The Second Viennese School of Composition
in the Context of Acculturation, Globalization,
Interculturality, and Multiculturalism: On the
Dissemination of Atonality and Dodecaphony
Beyond the Border of Austria**

Since the beginning of this millennium, we have witnessed a profound shift in academic discourse related to music history and to the other sub-disciplines of music, with the drastic widening of the discourse embracing new terminology, such as acculturation, globalization, interculturality and multiculturalism – all of which signal attempts at comparing various cultures and bringing them into closer association with one another. However, many music history texts in various countries still place considerable, if not exclusive, emphasis on euro-centricity, especially in the discussion of innate European repertoires. The music of the Second Viennese School of Composition serves as an example, fostering this tendency. The dissemination of the Second Viennese School in more recent secondary literature has extended to part of the North American Continent, namely to the United States of America (e.g. Joseph N. Straus, *Twelve-Tone Music in America*, Cambridge: Cambridge University Press, 2009), though often excluding vestiges of this venerable tradition in the music of Canada (e.g. Bryan R. Simms, ed., *Schoenberg, Berg, and Webern: A Companion to the Second Viennese School*, Westport, Connecticut: Greenwood Press, 1999), a topic altogether neglected in standard music history textbooks (e.g. Craig Wright and Bryan Simms, *Music in Western Civilization*, Belmont, California: Schirmer Cengage Learning, 2010). This lacuna in scholarly writing becomes even more apparent when we consider the dissemination of European twelve-tone music across Japan, where the study and teaching of this tradition has left an undeniable impact on composers, beginning as early as the 1930s (e.g. Makoto Moroi) and extending to the present day in the ongoing examination of the compositional and related analytic techniques, part of the lengthy



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period of acculturation, inter-culturality, globalization and multiculturalism, all key to the understanding of Japanese music which has openly embraced European musical traditions in her own innate culture.

Walter Kreyszig is Professor of Musicology at the University of Saskatchewan (Saskatoon, Canada), member of Classical, Medieval and Renaissance Studies in the Department of History (University of Saskatchewan), and an Associate member of the Department of Educational Foundations (University of Saskatchewan), a Deputy Director General of the International Biographical Centre (Cambridge, England), Fellow of the American Biographical Institute (Raleigh, North Carolina, U.S.A.), and a member of the editorial board of the Center for Canadian Studies of the University of Vienna. At the University of Saskatchewan, Walter Kreyszig offers undergraduate and graduate classes in musicology, music bibliography, history of music theory, organology, performance practices, and palaeography. He has published on twentieth-century music in *Musicology and Globalization* (Tokyo, 2004), *Kanada-Studien*, *Musicologica Austriaca*, *Musiktheorie*, *Studien zur Musikwissenschaft: Beihefte der Denkmäler der Tonkunst in Österreich*, *Schriften der Othmar Schoeck-Gesellschaft* (Tutzing, 2004), as well as in the *New Grove Dictionary of Music and Musicians* (2001) and *Die Musik in Geschichte und Gegenwart* (Kassel and Stuttgart, 1996-2008). In recognition of his mentorship of undergraduate and graduate students, Walter Kreyszig was appointed Honorary Member of the Golden Key International Honour Society in October 2006.

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Jānis Kudiņš

The Notion of Style and Peculiarities of Its Perception Within The Context of Music Study of 20th Century Modernism and Postmodernism

This paper focuses on essential changes in the perception of the notion of style in music, as seen in works from the modernist and post-modernist periods of the 20th century, triggered by musical works from the periods of modernism and postmodernism in the 20th century.

Analysing concepts not only in musicology but also in other areas of the arts, modernism in music proves to be a particular creative period between the late 19th and first third of the 20th century (but several aspects also in the middle of the 20th century). Modernism perfected the ideas of technological progress and this took place alongside rapid social and political changes in society, both in European countries and in the United States. The period of modernism and its aesthetic guidelines in music and the other arts, as in social-political movements and schools of philosophy, is characterised by the simultaneous emergence and development of several, often differing, stylistic trends.

Likewise, the last third of the twentieth century may be treated as the period of post-modernism in all fields of art. To summarise previous standpoints, essentially, characterising the aesthetics and style of post-modernist art may be highlighted not only as an intellectually rational and frequently ironic play of signs and meanings within one and the same text, but also by the creation of associations with other texts. Art of the postmodernist period is also characterised by an inter-textuality and stylistic synthesis which are carried out executed differently, in terms of artistic expression.

Modernism and postmodernism are terms which objectively fix trends in musical history of the 20th century. How can these terms be applied to the history of Latvian music? My paper will focus on these questions.



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Jānis Kudiņš is Assistant Professor of musicology at the Jāzeps Vītols Latvian Academy of Music, head of the Department of Musicology and Scientific Research Centre. He obtained his PhD degree in 2008 with a dissertation 'The tendency of Neoromanticism in the stylistic development of Latvian symphonic music in the last third of the 20th century'. His major interests in musicology are related to the issues of Latvian symphonic music, its history and style. He has published a monographic book and several articles on the history of Latvian symphonic music.

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Andreas Waczkat

**Modernism and Postmodernism in both parts of
Post-War Germany:
Writing Music History Against Adorno**

In his most influential book, *The Philosophy of Modern Music*, Theodor W. Adorno postulates a view of musical progress based upon teleological thinking. In his opinion, for example, the development of compositional techniques and musical material proceeds in logical succession from tonality to atonality, then to twelve-tone music and serialism, accompanied by ever-advancing complexity. Composers whose music does not fit this scheme are either ignored or rejected. This is the case, for example, with Joseph Matthias Hauer, whose music is described by Adorno as of 'utmost barrenness'. (It seems quite remarkable that Adorno gives an unfounded description of Hauer's twelve-tone technique here.)

Adorno's philosophy, to a wide extent influenced by Hegelian thinking and not far from Marxism, mainly influenced the way in which New Music is seen in the musical history of West Germany in the post-war period. In consequence, post-war music is valued by its complexity. In turn, phenomena such as the simplicity of postmodernism leave musicologists helplessly behind.

In East Germany however, the ideological grounding of writing musical history resulted in a different approach. Adorno's philosophy had no influence here, and hence, New Music is judged in a different way. In my paper, I will try to discuss the difficult connection between describing and analysing historical progresses in post-war music history and the valuing or devaluing of certain technical aspects of New Music, styles, genres or even composers. Special issues of investigation will be Alfred Schnittke's polystylistic, and Arvo Pärt's minimalist style. I will examine how both composers are present in the writing of musical history in post-war Germany.



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Andreas Waczkat is a Professor of Historical Musicology at the University of Göttingen. He studied musicology with Prof. Silke Leopold and theology at the Technical University and the Free University in Berlin graduating M.A. in 1992. From 1987 to 1991, he also studied music theory and ear training with Prof. Hartmut Fladt at the Hochschule der Künste, Berlin, completing the state examination for music teachers (SMP) in 1991. From 1992–1993 he was research assistant at the Department of Musicology at the University of Detmold. From 1994 to 2004 he was research assistant at the Department of Musicology at the University of Rostock under Prof. Karl Heller, where he received his doctorate in 1997 with a dissertation on German parody masses of the 17th century. In 2005 he received his professorial lecturing qualification (Habilitation) for a study of the musical dramas of Johann Heinrich Rolle. In 2008 he has been appointed full professor and head of the department of Musicology at the University of Göttingen.

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11.30

Session 7: Professionals and amateurs

Chair: Dr. Anu Kõlar

Martin Loeser

‘Kleinmeister’, dance-master, women and everyday life. What are the foundations of music history?

Studying common books on the history of music, the reader is first introduced to different epochs through musical genres and their compositional styles. Secondly, this frame is filled with the lives and the musical masterworks of great – commonly male – composers. For a long time, up to the 1990s, musical history was measured by this unspoken, or at least unconscious, paradigm of ‘musical heroes’, innovative compositional skills and ideas. Research, focusing on the musical professions, institutions, women or musicians and composers of the second rank, often called ‘Kleinmeister’ by conservative German scholars, was relatively rare and there had to be a good case for it. In many cases, Kleinmeister were used as a means of shedding more light on the context of great composers. If a country or nation had no musical hero, it may have been characterised by historians as a ‘land without music’. But what will happen to the writing of musical history if not the exceptional, but the familiar, forms the backbone of the history of music? What would be the consequences of such a shift of musical paradigm? And what could be considered the criteria and contents of a history of the musical everyday? What might the methodological problems and possibilities be of emphasising everyday life? This paper discusses these issues by concentrating on the late 17th and early 18th century, using musical life in Hamburg as an example.

Martin Loeser is a lecturer at the Ernst-Moritz-Arndt University of Greifswald since 2005, he earned a state examination in Biology and Music and a diploma as a church musician, then continued his studies in Musicology, Philosophy and German Literature. In 2007 he finished his PhD with a dissertation ‘The Oratorio in France from 1850 to 1914. Main features of a history of genre’ at the University of Music and Theatre in Hanover.

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Heidi Heinmaa

Music history without music: musical life in Tallinn in the 18th century after the Great Northern War

My research will continue earlier studies in the field of music history in Estonia, based mainly on archival materials. As Estonia was in some ways a 'land without music' in the 18th century, lacking well-known composers or musical works, it is not possible to follow traditional musicological research methods of writing music history which focus on composers, works, and compositional styles. Glenn Stanley has claimed that music historiography always relies on its neighbouring disciplines, because historical musicology has by its nature always been only a semi-autonomous discipline as a sub-field of history, and because music is a part of general culture.

Considering the diverse functional complexes of musical life in Tallinn in the 18th century – e.g. the institutions of cantor, organist, or town musician, music in churches and schools, public concerts, musical audiences, etc. – it is useful to apply a structural historical method, as implemented in music history by Carl Dahlhaus. According to Dahlhaus, 'music can be, and has been, both a process and a work, i.e. a component of human interaction and an object of contemplation'. This circumstance represents the challenge that has stimulated the innovative approaches in music history writing in recent decades alongside traditional style-orientated cultural-historical studies. Drawing on archival documents, in this case, such as protocols of the town councils, birth certificates, wills, real estate matters, petitions, cashbooks, citizen-books, concert programmes, etc., I am going to examine local musicians: their musical activity, repertoire, and the reception of their music.

This presentation is a part of a research project entitled 'Music in the Estonian town culture of the 17th and 18th Centuries in North-European context', an aim of which is to develop the contextual basis for a new comprehensive history of Estonian music.

Heidi Heinmaa is the head of the Sheet Music Department of the National Library of Estonia. She graduated from the Estonian Academy of Music in 1997 (MA) with a thesis 'The institution of Protestant Cantor in Tallinn: Their role in musical life of the town in the 16th-17th centuries'. At present, she is a doctoral student at the Department of Musicology, EAMT, working on the dissertation 'Musical life in Tallinn in the 18th century'. She has published a book and several articles on the history of music in Estonia, focusing on the musical activities of the Baltic Germans; contributed to the Biographical Dictionary of Estonian Music. She is a member of RILM National Committee and a correspondent of this database in Estonia.

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14.00

Session 8: Changing the perspective

Chair: Professor Jim Samson

Helena Tyrväinen

Progress and renewal – Analysing post-Treaty-of-Versailles Finnish ideas on musical creation

Quoting Schoenberg's famous remark from 1921 (or 1922): 'today I have made a discovery that will ensure the supremacy of German music for the next hundred years' – Richard Taruskin writes: 'for the next quarter-century, the world of music would be a battlefield in which two national discourses vied for supremacy under cover of universalism.' When discussing renewing tendencies in Finnish musical creation during the early years of the country's national independence, it is customary even today to use the notion of 'modernism of the 1920s' without specifying the position this phenomenon held in its relation to the German and French-language music cultures; both were the object of long-time interest among Finns. The intellectual climate surrounding the composition students of Erkki Melartin in the Helsinki Conservatory (now the Sibelius Academy) after the 1918 Finnish Civil War is the starting point for this paper's attempt to clarify the Finns' standpoint in relation to European developments of the time. Paying particular attention to the composers Ernest Pingoud and Uuno Klami, this paper examines the appearance of the ideas of progress and renewal in the Finnish debate on contemporary musical creation: the former composer studied in Germany before emigrating to Finland from St. Petersburg; the latter had stayed in Paris.

Helena Tyrväinen is a musicologist and researcher at the University of Helsinki. She specializes in the music of the Finnish composer Uuno Klami (1900–1961), Finnish-French and Franco-Nordic music relations and questions of cultural transfer, on which subjects she has published articles in Finnish, French and English. Her recent papers have discussed the French contacts of the early Finnish musicology, Finnish composer-musicologist Armas Launis's relations with the French North Africa, and triangular music relations between France, Russia and Finland. In 1994–1998 she participated in the NOS-H-financed Nordic research project 'France in Nordic Music 1900–1939'. She has edited scientific anthologies and organized international conferences in Helsinki, St. Petersburg and Paris. She has studied musicology at the University of Helsinki, the École Pratique des Hautes Études (François Lesure) and Université de Paris–Sorbonne (Paris IV), piano at the Sibelius Academy, Helsinki. Before her musicological career she was director and piano teacher at the Centre of Helsinki Music School (Keski-Helsingin musiikkiopisto) which institution she founded.



Saturday, February 4

Luk Vaes

Writing new histories: the importance of the artistic perspective

Just as traditional, score-based, music historiography has been enriched by the late-20th century shift in musicological paradigm to include recorded and live performance, the perspective remains that of the outsider, i.e. the scientist-reader and -listener. Since the recent tendency to link research to the third cycle in higher musical education, the new discipline of 'artistic research' offers performers' perspectives, foci and methods to look at musical history afresh.

This presentation considers the potential of the performer's position by investigating the musical history of a topic through the case study of extended piano techniques. Despite its prominence in twentieth-century music, this phenomenon has been all but ignored by musicology. Seen from the performer's viewpoint, a wealth of information is nevertheless uncovered, serving both performers and academic scholars, providing insights that cover theoretical as well as purely historical ground, and offering new ways of dealing with academic and practical problems.

Luk Vaes holds currently positions at the Orpheus Research Center in Music and the Royal Conservatory in The Hague, he studied piano with a.o. Claude Coppens (Belgium), Aloys Kontarsky (Germany) and Yvar Mikhashoff (US), won first prizes in several international competitions and concertized with musicians such as Uri Caine and Thomas Quasthoff at the most renowned festivals in the EU and US. His recordings of piano works of Mauricio Kagel (Winter & Winter) won nine international prizes. In 2009 he promoted to Doctor in the Arts at Leiden University (through the docARTES programme at the Orpheus Institute) with a dissertation on the theory, history and performance practice of the improper use of the piano. His scholarly interest is mainly directed towards artistic research, with an emphasis on practical problems that professional pianists experience in their interpretative practice, occasionally exploring the artistic perspective to enhance traditionally musicological understanding.

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Anu Schaper

**Mobility of musicians and dissemination of music
in eastern Baltic area in the second half of the 17th
century: the cross-cultural approach as a model for
constructing the local music history**

Since the 1980s, cross-cultural transfer has become one of the most fashionable approaches to the humanities, applied to studies of reciprocal cultural influence of different regions, groups, social ranks etc. It has been distinguished from a comparative method by cutting-edge scholars such as Michel Espagne and Matthias Middel. As studies on influence have always been crucial to music history, one has to scrutinise the benefits of this quite recent approach. In my paper, this will be done with a focus on the late-17th-century eastern Baltic area. While a strong north German influence has to be taken into account in general, locally, multiple parties were involved (e. g. the local German elite, the Swedish regime). Though this state of affairs seems very inviting for cross-cultural studies, it is not clear to what extent the cross-cultural approach is applicable: what parties of cross-cultural transfer are to be determined, how can this be done? And how can we cope with the systematic problem that the very criteria (e. g. common repertoire) considered to constitute an area of common culture (e. g. the wider Baltic area) should at the same time become subjects of cross-cultural studies within that same area? Finally, does the cross-cultural approach provide an insight into local music history that other approaches cannot – and if so, what could it be?

Anu Schaper (b. 1977) studied German philology at the Universities of Tartu and Konstanz, and musicology at the EAMT, Tallinn, and in Freiburg. At present, she is working at her doctoral dissertation on Johann Valentin Meder (1649–1719) at the University of Freiburg with a scholarship of the foundation ES Villigst. Her research interests are centred on the seventeenth-century music and musical life, especially in Northern Germany and the Baltic area. Anu Schaper is editor of the yearbook *Res Musica* (EAMT and EMS, Tallinn).
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Saturday, February 4

16.00

Session 9: Outsider's view
Chair: Professor Urve Lippus

Elke Albrecht

Researching into *Kalevala* operas

The *Kalevala*, the Finnish national Epic, has had a strong influence on artists from all disciplines up to the present day. In the field of music, especially opera, it has served as inspiration for over twenty Finnish, Swedish and German music theatre works. The first *Kalevala* opera, premièred in 1860, was Fredrik Pacius' *Prinsessan af Cypern*; the most recent, the musical *Tuliterä* by Marko Puro, premièred in 2010. Works such as Rautavaara's operas or Sallinen's *Kullervo* have been performed regularly in venues worldwide since their premières. Other works have been almost completely forgotten, the material lost, and performance dates have gone unrecorded.

This extensive research project is thus primarily an historical one. It aims not only to work with known material, but to go back to roots, researching manuscripts, critics' reviews, performance data, and so on. It thus aims to provide an historical overview of the works themselves, their origins and their reception. Rediscovery of material, confirmation of performance dates, interviews with composers and even new manuscripts and archived material from composers, have been part of the ongoing research work.

Research into thematically-connected operas by composers, both living and dead, shows how historiographic processes can be improved. One method is to integrate composers into the research process, on condition that archives support more intensive research, with the prospect of future research.

Elke Albrecht is a doctoral student at University of Vienna, she studied theatre research and musicology, Finnish and comparative literature at the University of Vienna, culture management and culture science at the IKM / University of Music and Performing Arts, Vienna, and Arts Management at the Sibelius Academy, Helsinki. Currently, she is working on her dissertation about *Kalevala* operas. Further research focuses on Finnish operas in general and on Kalevi Aho's oeuvre. Her master's thesis was published as a book in 2009 by VDM in Germany with the title 'Der finnische Opernboom. Hintergründe und Meilensteine der finnischen Operngeschichte.' The translation into Finnish is expected to be released in autumn 2012.

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Martin Knust

Music and Nationality – Some specific problems in writing a music history of post-Soviet Estonia

Even though nationalism in music seems to be a topic related to the 19th and first half of the 20th century, and the strong political and economic ambition to create some form of United States of Europe in the future, national identity has been, and still plays, a crucial role in the discourse of media and cultural institutions in Europe. We are currently facing a renaissance of nationalist influence in European politics, for example, in the Netherlands, Denmark and Finland. In Estonia, cultural life is particularly close to politics and the question of national identity. As in Latvia, the independence movement appeared to be linked with music in the so-called ‘Singing Revolution’ of 1989. To describe this event objectively, a most sensitive issue in the Baltic States, would seem to be a challenging task for a musicologist.

Moreover, the national identity is still being established in the Baltic States. Like Finland, Estonia has had to deal in this connection with its powerful neighbour in the east, Russia. Since defining national identities always implies demarcation, a considerable part of the definition of independent Estonia’s national identity consists – hardly surprisingly – of emphasising differences from Russian influence. This applies, among others, to issues of official language and history writing. But even some time before Estonia appeared on the map as an independent country in 1991, intellectuals and artists took part in this process of definition and demarcation in the former Estonian Soviet Republic. And as with Finland, one may expect that politics have, and will have, a strong impact on the writing of musical history; for instance, Russian influences on the Finnish composer Jean Sibelius were widely neglected until recently, even though they were obvious and marked.

The question I would like to discuss in this context is whether a music historian can avoid being partial in terms of nationality when writing about recent and contemporary music of Estonia. Or would such an approach maybe be inappropriate *per se* because of the huge gap between the composer’s and the musicologist’s perspectives and ambitions, and thus between the object described, i.e. the music, and its preconditions, i.e. the political context of its genesis? Often the very essence of contemporary Estonian music is political, as in the case of Erkki-Sven Tüür’s opera *Wallenberg* (2001). Arvo Pärt’s 4th Symphony (2008) also serves as an outstanding example. Its dedication to Mikhail Khodorkovsky irritated music critics in Germany. In



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fact it would be strange if a German composer had dedicated a large work to this quite problematic figure from recent Russian history. In my opinion, however, Pärt's Estonian background has to be taken into consideration to do justice to this work.

Martin Knust (b. 1973) studied musicology, theology and philosophy at the E.-M.-Arndt-University in Greifswald, Germany, the Humboldt-University in Berlin and the Technical University in Dresden, attained the MA degree in musicology in Dresden (2000) and PhD in Greifswald (2006). Doctoral scholarship of the German county Mecklenburg-Vorpommern (2001–2004), lectureships at the E.-M.-Arndt-University in Greifswald, the Technical University in Berlin, and the Royal College of Music in Stockholm since 2007, assistant professor in Greifswald in 2008 and since the fall of 2008 Postdoctoral research fellow at the University of Stockholm. Since 2001 he has published and produced broadcasts, particularly about Richard Wagner, Jean Sibelius and other Northern composers, but also on rather different musics.

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