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**UNIVERSITÄT
BERN**

Branding 'Western Music'

UNIVERSITY OF BERN
7-9 SEPTEMBER 2017
LECTURE HALL 205,
HALLERSTRASSE 6, BERN



Conference Program

Thursday, 07.09.2017

08:30 **Registration Desk**

09:00 **Conference Opening** – Cristina Urchueguía

09:15 **Session 1 – Diplomacy and Self-Representation**

Chair: Christiane Sibille

Alexander Golovlev

Austria's European Reintegration? European Allies' Musical Policies and the Transformations of Austrian Soundscape and Public Space under the Occupation Regime 1945-1955

Catherine A. Hughes

"Êtes-vous partisan de Wagner?": Confronting Wagnerian Tradition in Brussels in the Wake of World War I

Siwat Chuencharoen

"They will bring us back to 'Do!'" Transformation of Thai Music with the Western Frameworks, during the Cultural Reformation in the 1930s

Jinwon Kim and Meebae Lee

K-Classic as Soft Power: Classical Musicians as Artistic Ambassadors in South Korea's Nation Branding Strategies

10:50 **Coffee Break**

11:20 **Session 2 – Festivals**

Chair: Anja Brunner

Carla Conti

"Ma tu vulive 'a pizza": Neapolitan Song and Cultural Tourism

Ana Lombardía

40 Years of "Early Music" in Spain: The History of a Brand through its Festivals

Nadav Izhaky

"A Chance to Be White": Whiteness Branding in White Power Music Festivals

12:35 **Lunch Break**

14:30 Session 3 – International Exhibitions

Chair: Cristina Urchueguía

María Cáceres-Piñuel, Alberto Napoli, Melanie Strumbl

Presentation of the Project: "The Emergence of 20th-Century 'Musical Experience'"

Christopher Bowen

"The Time of Miracles": Cosmopolitan Dreams and the Czech National Theater at the 1892 Exhibition of Music and Theater in Vienna

María Luisa Martínez Martínez

Homogenizing Spanish Musical Practices at the Turn of the Century: The Participation of Spain in the International Exhibition of Music and Theater in Vienna 1892

Jennifer Walker

Sacred Salles and Secular Sanctuaries: Religion and the Musical Branding of Paris at the *fin-de-siècle*

16:10 Coffee Break

16:40 Keynote Address: Annegret Fauser

Grooves of Empire: Internationalism, Imperialism, and Branding Western Music

Friday, 08.09.2017

09:00 Session 4 – Reframing Repertoires and Discourses

Chair: Miguel Ángel Marín

Vesa Kurkela, Olli Heikkinen, Markus Mantere, Saijaleena Rantanen

Institutionalisation of Musical Life in Finland at the Turn of the 20th Century

Petra van Langen

The 'Dutch School': The Construction of a Trademark

Artemis Ignatidou

Symbolic Uses of Functional Musical Text in Late 19th-Century Athens

10:45 Coffee Break

11:15 Session 5 – Reframing Concerts

Chair: Melanie Strumbl

Natasha Loges

Julius Stockhausen and the Lied: A Case Study in Rebranding a Genre

Cla Mathieu

Rebranding the Guitar: Miguel Llobet's Concerts in Interwar Germany

Sonia Gonzalo Delgado

When Concert Gets Home: The Concert-Lectures of Santiago Kastner on Emissora Nacional in Lisbon (1964–1972)

Paula Harper

Groupmuse, the Gig Economy, and Classical Music in the 21st Century

12:50 Lunch Break

14:50 Session 6 – Marketing and Distribution

Chair: Tiago de Oliveira Pinto

William Robin

Indie Classical and the Branding of American New Music

Sarah Angello

Understanding Funder Influence: An Exploration of Artistic and Economic Tensions at Three Performing Arts Groups in New York City

Peter Kupfer

Branding with Music and Music as Brand: Classical Music in Television Commercials

Perawit Hotrapavanond

Understanding the Impact of Megatrend on the Business of Classical Music

16:25 Coffee Break

16:55 Keynote Address: Timothy Taylor

Taking the Gift Out and Putting It Back In: From Cultural Goods to Commodities

20:00

Buffet at Hallerstr. 5

Saturday, 09.09.2017

- 09:00** **Keynote Address: David Trippett**
Sensing the Limits of the World
- 10:00** **Session 7 – Orchestras and Management**
Chair: Timothy Taylor
- Mary Jones**
From Program to Product: Lieberson, Ormandy, and The Philadelphia Orchestra on Columbia Records
- Kerry Brunson**
Southern Strings: Building and Branding the Atlanta Symphony Orchestra
- Sarah Tomlinson**
“Wherever there’s a conductor, you’re sure to find a dead composer”:
Setting the Standard of Western Classical Music Programming for Youth Audiences in the U.S.
- 11:15** **Coffee Break**
- 11:45** **Round Table – Westernization: Processes and Reactions**
- Anja Brunner, Miguel Ángel Marín, Tiago de Oliveira Pinto**
Chair: Katharina Wessely
- 13:15** **Closing Remarks**

Keynote Addresses

Grooves of Empire: Internationalism, Imperialism, and Branding Western Music

Thursday, 7 September 2017, 16:25

Annegret Fauser, University of North Carolina at Chapel Hill, USA

At the end of World War I, musicologists returned to the ideal of internationalism as a core value of Western music. Music, the argument ran, could cross borders without the burden of translation, and none more than Western concert music and opera. Yet this was a contested ideological space where internationalism could be framed along exclusionary lines, whether defined by interallied politics or within the inner border-crossings of Empires. This keynote address focuses on the intersection between imperialism and internationalism in the construction (or branding) of Western music during the interwar years. At its heart lay the work of three key international musicological mobilizers in the 1920s: the Austrian Guido Adler, the English Edward J. Dent, and the French Henry Prunières. All three emanated from imperial contexts, each with ideological apparatus distinct in its own way. The individual biographies of Adler, Dent, and Prunières intersected closely with the imperial frameworks of their upbringing and professional lives, both before and after World War I. While they were not the only internationalists in the 1920s, they were among the most influential and successful in cutting the grooves of transnational scholarly circulation, a networking of Western culture strongly shaped by imperial eyes and ears.

Taking the Gift Out and Putting It Back In: From Cultural Goods to Commodities

Friday, 8 September 2017, 16:25

Timothy D. Taylor, University of California, Los Angeles, USA

This presentation considers how musicians and others create or increase the economic value of cultural commodities in the capitalist marketplace. There are two means: the first is supply-chain capitalism as theorized by Anna Tsing, in which value is created at various nodes of a supply chain through processes of translation and purification that appear to strip away the noncapitalist social relations and noneconomic forms of value that went into the production of a particular cultural good. While Tsing views promotion simply as a different way to create value, I argue that these capitalist supply chains that create what Tsing calls inventory frequently necessitate this other means of the creation of value, processes of consecration and/or promotion (broadly understood as advertising, marketing, and branding) that reanimate cultural commodities with values that masquerade as noneconomic forms of value—firms need to claim that their inventory is

superior to others': In essence, this paper argues that, through supply-chain capitalism and processes of translation, capitalism appears to take the gift out of the commodity by alienating labor and masking social relations, but through advertising, marketing, and branding, it inserts representations of unalienated labor and social relations to make the commodity seem like a gift again.

Sensing the Limits of the World

Saturday, 9 September 2017, 09:00

David Trippett, University of Cambridge, United Kingdom

If listening to sound is often treated as culturally specific, sensing sound as vibrational force is biological. This talk explores how the distinguishing identities of Western art become vulnerable when confronted with discourses on sound and the body, specifically the limited sense capacity of humans, and the concomitant anthropocentrism to which this has given rise under the tenets of humanism.

It focusses on two turn-of-the-century figures: Wilhelm Preyer, who claimed in 1876 he had proven humans could access ultra and infrasound, hearing up to 50,000Hz, for instance, regardless of race, geographic origin, or training. And the Baltic-German biologist Jakob von Uexküll, who in 1909 advanced a theory of Umwelt, in which sensory limits are a material fact of biology, unchangeable, and determine the perceptual world we inhabit. The integrity of each organism's perceptual world is equally as valid as any other, he argues, from the smallest tick to the loftiest Pope. Yet the many musical metaphors he uses to illustrate this thesis draw unselfconsciously on the Western canon. Extrapolating from these two non-musicological figures, I suggest ways in which hearing may have a special role in determining our natural sensory limits and human identity, and that attempts to push against these limits foreground the underlying matter of what status the biological body has for performance and the perception of music. Finally, then, I turn to the question of why recent studies that seek to break with Western and indeed anthropocentric biases have enlisted a transhumanist or posthumanist worldview to anticipate—and for some, already realize—the radical enhancement of biological sense capacities through technology. This raises the underlying question of what value the new intellectual vistas may have that emerge when musical experience is conceived in material terms as communication between bodies, bodies ignorant of geographic distinctions

Session 1 – Diplomacy and Self-Representation

Thursday, 7 September 2017, 09:15

Chair: Christiane Sibille

Austria's European Reintegration? European Allies' Musical Policies and the Transformations of Austrian Soundscape and Public Space under the Occupation Regime 1945-1955

Alexander Golovlev, European University Institute Florence, Italy

In this paper I will show how the unprecedented degree of forced exposure of Austria to foreign musical diplomacies, resulting from the Nazi Germany's defeat and the quadripartite occupation, challenged the domestic musical establishment and public(s) with balancing the domestic/national (German(-speaking)/Austrian?) and the foreign, the classic and the modern, the "European-ness" and transatlantic tendencies. While the US initially failed to capitalize on the eventually triumphal march of jazz and popular music (opting for high-brow culture instead), the Soviet-Russian, French and British musical exports raised questions over the positioning of Vienna, Austria and Central Europe in the global cultural context. Music, the "most German of arts", was now a transnational affair, and German supremacy was relativized in favour of integration of other musics. Remarkably, cultural conservatism and "distinctive" mindset led to an easier integration of "white" European-style classical music, which showed a large degree of uniformity in its underlying cultural canon that can be termed as "Western." While the new national identity was constructed to a significant extent around Austrian musical excellence, the Soviets, extremely unpopular in every other respect, saw academic Russian music universally celebrated by critics of all affiliations and re-integrated into the national discourse. The British and particularly the French cultural diplomats came forward with a number of important guest tours and spurred awareness of common heritage of academic training and stylistic codes. The continuous Austro-centricity changed its cultural-political context – from discourse of cultural superiority to the appropriation of the symbolic capital of the cultural heart of Europe. As such, musical nationalism, while remaining vigorous, was significantly reshaped. Thinking of foreign music in national terms retained its domination, although individual country-specific imageries were entangled into a (re-)nascent European and Western discourse.

"Êtes-vous partisan de Wagner?":

Confronting Wagnerian Tradition in Brussels in the Wake of World War I

Catherine A. Hughes, St. Joseph's University, USA

At the end of the German occupation in 1918, the civic and cultural leaders in Brussels were eager to revive the city's pre-war musical life. The legacy of Richard Wagner's music proved to be an obstacle. Before the war, Brussels's Théâtre de la Monnaie had enjoyed three decades of international acclaim for its French-language productions of both Richard Wagner's and Wagnerian operas. Chamber music and symphony concerts

also used Wagner's music as their foundations. But between 1914 and 1918, the German occupiers had sponsored performances of the composer's music, which left a second set of associations for Belgians underscored by Wagner's philosophies about German nationalism and superiority. Yet given the importance of Wagner and Wagnerism to the city's pre-war history, musical leaders in Brussels after 1918 faced a problem: What would they do about Wagner?

In 1921, the Belgian capital's leading concert organization, the Concerts Populaires, put the question of reintroducing Wagner's music to a popular vote. In a questionnaire circulated at a concert of Belgian works, the administration used language that recognized Wagner's in pre-war Brussels while also acknowledging his affiliations to German ideology. Tracing the rapid reintroduction of Wagner in Brussels after the 1921 referendum, through debates in the daily press, in private correspondence, and in administrative documents, this paper shows how confronting and curating memories of the city's prewar musical tastes by focusing on Wagner was a critical step toward building a civic identity that celebrated the past, reconciled itself with wartime struggles, and looked to the future. The composer and his music had to be reframed for Belgian audiences. Belgian debates about performances of Wagner proved to be a forum for broader discussions about patriotism, the danger of German nationalism, and the value of internationalism in the 1920s and 1930s.

"They will bring us back to 'Do'!"

Transformation of Thai Music with the Western Frameworks, during the Cultural Reformation in the 1930s

Siwat Chuencharoen, Universität Bern, Switzerland

The Siamese Revolution (1932), which shifted the sovereign power from Thailand's absolute monarchy to the bourgeoisie and the army, has led the country to enormous cultural reformations. The so-called rural and primitive traditions were urged to be standardized, since the new quasi-fascist government foresaw the urgent need of Western civilization for uniting the entire folks as well as facilitating the long-run national development.

Music was by all means one of the reformed subject: The government required a new version of the national anthem which fit into their new nationalistic concepts. Several official regulations towards local music performances were launched and strictly pursued. Moreover, the attempt to transcribe Thai traditional music into the standard western notation also took place during this period.

The presentation gives an overview how Thai government from the 1932 revolution tried – although with the absolute top-down authority – to rebrand their domestic music and conceptualize some concrete national identities within this cultural reformation by using Western music as the role model. Consequently, the influences from those attempts had gradually crystallized in the past decades and became essential features of the authentic Thai music until today.

K-Classic as Soft Power: Classical Musicians as Artistic Ambassadors in South Korea's Nation Branding Strategies

Jinwon Kim, Oberlin College, USA and Meebae Lee, Chonbuk National University, South Korea

Since the 1990s, some nation-states have adopted business strategies in the form of nation branding policies to compete globally. Likewise, South Korea has devised nation branding strategies in order to revamp the economic downturn after the financial crisis of 1997; it is done through promoting certain industries, such as cultural content, IT, tourism, and food. Soft-power becomes a marketing tool for the nation's profit, as many other countries have taken part in this global trend.

However, the roles of classical music and musicians in the nation branding projects are less known. This paper, thus, explores how the Korean government has worked with classical musicians as artistic ambassadors to spread national pride through classical performance, or so-called, "K-Classic." While the K-Classic project was started in 2012 by just a few artists who aimed to fuse classical music and traditional Korean music, today it is broadly recognized as a tool for the promotion of classical music both in Korea and overseas. This coincides with a current classical music boom in South Korea, initiated by Seong-Jin Cho's winning of the XVII International Chopin Piano Competition in 2015. Based on the contents analysis of media and Korean cultural policies and participant observation, we argue that classical music has become a cultural tool for Korean society to be positively depicted in the global market as a cultural leader; and more importantly, it has been understood as a cultural industry, which potentially brings revenues to the nation.

Session 2 – Festivals

Thursday, 7 September 2017, 11:20
Chair: Anja Brunner

"Ma tu vulive 'a pizza": Neapolitan Song and Cultural Tourism

Carla Conti, Santa Cecilia Conservatoire, Rome

This paper looks at the interrelations between music heritage and the creation and management of a "local" image of the territory. To explore these processes, I have chosen Neapolitan song, a well known cultural production, and the city of Naples as my observatory. In Europe, among the various "cities of art", Naples can boast some extraordinary "bonuses" such as a remarkable natural setting and all the resources of a seaside resort, as well as a particularly powerful and complex local image.

Naples has always been considered a city with a cultural role, even before the Grand Tour, the legendary "Italian journey", the formative itinerary of the European elites, intellectuals, painters, musicians; so that from the mid-19th century, Neapolitan song – with the great tradition of theatre, poetry and newspapers – contributed to the construction of a complex stereotype that became the foundation for a syntax of identity, commonly referred to as "napoletanità". Neapolitan identity, in the late 19th and early 20th century, was linked to the output of the cultural industry (publishing, theatre, cinema, etc.) as one of the best Italian brands, tout court, with the consequent effect on tourism in the whole area (Sorrento, Capri, etc). But an historical analysis of the tourist flows, recorded for the city of Naples, shows a long period of crisis, starting in 1960, culminating in a historical minimum of arrivals and presence in 1993, followed by a certain revitalisation from 1994 onwards. This positive trend peaked in 2004 and slowly, with checks and downturns, it now is in a positive trend. Here, I intend to analyze how Neapolitan song contributes to this renaissance (locations, manners, strategies, etc).

40 Years of "Early Music" in Spain: The History of a Brand through its Festivals

Ana Lombardía, Instituto Complutense de Ciencias Musicales, Spain

In the past few years, an increasing interest in the study of music festivals, concert programming and the early music revival in the Iberian Peninsula has emerged. No doubt, these phenomena are revealing about cultural, economical, touristic, social and ideological processes related to music. To date, the focus has been put on popular musical festivals, the repertoire of classical music concerts and the revival of 18th-century music between 1914 and 1936. However, no diachronic study of the brand 'Early music' in Spain and Portugal has been attempted.

This label has been used consistently since the mid 1970s, when festivals emulating Northern European models started being organised. Such festivals were key in the introduction and consolidation of historically informed performance practice and contributed to the configuration of a new market within the musical industry, which has grown

enormously. This provides an extraordinary opportunity for historical divulgation, but discourses on 'Early music' on the part of festival managers, musicians, musicologists, critics, record producers and audiences often differ. Several questions emerge:

- What are the different definitions of 'Early music', and why?
- What is the impact of these festivals on the construction of musical canons?

This paper investigates these issues analysing four case studies that reflect two stages of the 'Early music' market in Spain:

1. La Caixa Festival (Barcelona, 1977-2005, later in L'Auditori season), related to the foundation of HIP ensembles (Hesperion XXI) and schools (ESMUC).
2. Daroca Festival (1979-present), celebrated in a small historical town and related to a HIP summer course.
3. Aranjuez Festival (1994-present), closely related to Madrid's music market.
4. Gijón Festival (1998-present), run in parallel to a competition and workshops.

As will be shown, marketing strategies are central in this on-going process, in which musicology has the challenge (and the responsibility) of becoming protagonist.

"A Chance to Be White": Whiteness Branding in White Power Music Festivals

Nadav Izhaky, Hebrew University of Jerusalem, Israel

In the United States, white supremacy as a concept encompasses a large number of diverse and sometimes contradictory ideas and movements, all of which share a core ideology that stresses protecting the "white race" from genocide, achieving a racially exclusive America, and restoring lost power and authority to the "white race". These movements, which had dwindled over recent decades, enjoyed a resurgence during Barack Obama's presidency and have been further empowered by the rise of Donald Trump.

White power music festivals constitute one key vehicle used by these movements to advance their particular Western-culture framework – that is, white, "European" culture – among other core movement ideas, and to cement a sociological bond among those who attend. Crucially, organizers use these events to impart a sense of "haven" from mainstream culture and to establish them as providing some of the scarce physical spaces where members can openly celebrate their racial pride.

In this paper, I will focus on white supremacist events wherein music is the main attraction, and I will attempt to answer the following questions by means of a literature review and field interviews. First, by what criteria is the music for such events chosen so as to achieve "music for whites" branding – in terms of genre, performance practices, lyrics, and imagery – and to advance white, so-called "European" Western culture? Second, how do the organizers of such festivals use music to forge a sense of commonality among participants, to promote and bolster white supremacist ideas, and to create an atmosphere of "whiteness"? Finally, how can we use the findings about these phenomena to derive insights about "whiteness" in music within mainstream culture?

Session 3 – International Exhibitions

Thursday, 7 September 2017, 14:30

Chair: Cristina Urchueguía

Presentation of the Project: "The Emergence of 20th-Century 'Musical Experience'"

María Cáceres-Piñuel, Alberto Napoli, Melanie Strumbl, Universität Bern, Switzerland

The starting point of this project was an inquiry about the International Exhibition of Music and Theatre held in Vienna in 1892. This event was the first and only music- and theatre-themed exhibition within the series of International Exhibitions and World's Fairs held since 1851. Our working hypothesis is that Vienna 1892 represented the crystallisation point of a modern conception of music as aesthetic object and marketing product that shaped the "musical experience" of the 20th century in terms of creation, perception, and management.

Our interdisciplinary research project, funded by the Swiss National Foundation, draws upon three complementary projects that take the Viennese exhibition of 1892 as point of departure but go beyond it. The common goal of our research is to investigate the role of International Exhibitions in the standardisation and globalisation of musical practices, labelled as Western, at the turn of the 20th century.

The first project (Strumbl) focuses on the practice of exhibiting musical objects and composers at the Music and Theater Exhibition in Vienna in 1892, using methods from affect studies, museum studies, and drawing on the notions of space and atmosphere. Its aim is the investigation and reinterpretation of catalogs, print journalism, and the analysis of deliberate display practices, which had a long-lasting impact on music historiography, and also on the shaping of cultural memory.

The second project (Napoli) seeks to analyze the intersections between music culture and great exhibitions in *fin-de-siècle* Italy. Research on the many exhibitions organized on the Peninsula at that time shows that music was used for political purposes, but also that great exhibitions impacted the musical life of the cities and larger national debates about music.

The third project (Cáceres) provides a comparative study of three events taking place between 1892 and 1893: The Viennese International Exhibition of Music and Theatre, the Columbian Historic Exposition of Madrid, and the World's Columbian Exposition held in Chicago. Through a methodological approach based on historical social network analysis, the aims of this research are (i) to investigate the origins of the musical industries based on entertainment and tourism, (ii) to research the emergence of 'Western music' as a canonised global trademark, and (iii) to evaluate the role of inter-nationalisms in shaping narratives of the academic discourses.

“The Time of Miracles”: Cosmopolitan Dreams and the Czech National Theater at the 1892 Exhibition of Music and Theater in Vienna

Christopher Bowen, University of North Carolina at Chapel Hill, USA

In the course of seven summer days, the music history of the Czech lands was forever changed. From 1 June to 7 June, 1892, the National Theater of Prague participated in the International Exhibition of Music and Theater in Vienna. Although the company, led by their director František Šubert, had high hopes that their carefully structured contribution to the festival would gain some notice among international audiences, the success they garnered during their first night's performance – featuring Bedřich Smetana's opera *The Bartered Bride* – went far beyond anyone's wildest dreams. The victory of a Czech theater company in the capital of Austria-Hungary had wide ramifications for both imperial and foreign recognition, leading to increased visibility and new performance opportunities for Czech opera.

In this paper, I investigate the various ways Czech cultural figures and institutions responded to the opportunities and consequences of their Viennese residency. By examining what they hoped to gain if they succeeded at the exhibition, what they feared they might lose if they failed, and how they dealt with their unexpected and intense popularity, I offer two substantive, interconnected conclusions. Revising the conventional ethnocentric, oppositional view of Czech music, I show that the Czechs harbored a decidedly cosmopolitan, European outlook in preparing for, and responding to, the Vienna residency. Secondly, I contend that the Czech visit to the exhibition underscores the event's importance as a means by which the Czech National Theater could brand itself—especially through the runaway success of *The Bartered Bride*—as representative of a fully developed, culturally mature nation within a European framework. With cultural maturity, it was argued, came political maturity, and this view would have sweeping consequences in the years leading up to World War I.

Homogenizing Spanish Musical Practices at the Turn of the Century: The Participation of Spain in the International Exhibition of Music and Theater in Vienna 1892

María Luisa Martínez Martínez, City University of New York, USA

Spain's participation in the International Exhibition of Music and Theater in Vienna 1892 was, from an outside perspective, a milestone in the reception and spreading of Spanish music in Europe. Nationally, it represented –after the efforts of several generations of musicians– a highlight in the upliftment of the role played by Spain in the development of Western music through its history and in the achievement of a more sophisticated national musical language, similar to that developed in other European countries since early nineteenth century. This event mobilized musicians from all around Spain moved by the desire for progress of Spanish music. They collaborated in many ways in the organization of the Spanish Section under the leadership of Infanta Isabel de Borbón (1851-1931), a musical activist very well informed of synchronic European music experiences and the chairwoman of the committee responsible for preparing the Spanish participation in Vienna 1892. My research reveals historical aspects of this dynamic and collaborative multidirectional music network which transformed the Spanish musical

practices, promoting the recovery of a large part of the Spanish musical heritage from the Middle Ages and onwards, the building of a corpus of Spanish drama music major works (zarzuela and opera) and the production of the first organological and ethnomusicological study in Spain that we currently know, *Colección de instrumentos populares de España* presentada por S.A.R. la infanta María Isabel Francisca. With this contribution I intend to expand the knowledge of the energetic, enriching and changeable music scene in Spain at the turn of the century and to claim the catalyst figure of Infanta Isabel in the development and shaping of musical disciplines in Spain.

Sacred Salles and Secular Sanctuaries: Religion and the Musical Branding of Paris at the *fin-de-siècle*

Jennifer Walker, University of North Carolina at Chapel Hill, USA

In 1900, Paris hosted two significant musical and cultural events: “Les Grands oratorios de l’Eglise Saint-Eustache,” a concert series given by Eugène d’Harcourt, and the Exposition Universelle of 1900, at which the music of the concerts officiels helped to brand France as the world’s cultural leader. At first glance, these events seem almost antithetical. By virtue of the increasing tensions between the Catholic church and the French Republic and the emphasis placed upon them by historians and musicologists, it stands to reason that these events—one sacred and one secular—shared little in common.

Yet archival evidence suggests that considering the “grand oratorios” at Saint-Eustache as sacred and the Exposition’s state-sponsored concerts officiels as secular obscures the ways that music crossed religious and cultural divides and fostered a more comprehensive vision of Republican identity. At the Trocadéro—a distinctly secular space—over half of the official concerts included religious music. Furthermore, the space housed the Exposition’s first official Catholic pavilion. Meanwhile, church and government officials denounced the concerts at Saint-Eustache, bemoaning the fact that such performances in the church meant that the church had succumbed to the secularizing influence of the Republic.

In this paper, I reveal the fluidity of the intersections between music and the institutions of church and state by arguing that music created an ideal space in which Catholicism could still be considered a key aspect of Republican identity. I analyze the narratives created by the press and the musical programs themselves in order to demonstrate that it was as much the music itself that contributed to these processes than it was the physical space in which the concerts took place. Music proved that Paris could retain its roots in the church, embrace its modernity, and identify itself as a Republic that was simultaneously sacred and secular.

Session 4 – Reframing Repertoires and Discourses

Friday, 8 September 2017, 09:00

Chair: Miguel Ángel Marín

Institutionalisation of Musical Life in Finland at the Turn of the 20th Century

**Dr. Vesa Kurkela, Olli Heikkinen, Markus Mantere, Saijaleena Rantanen,
Sibelius Academy, Finland**

This panel discusses the institutionalisation of Classical music in Finland at the turn of the 20th century. This was a time period in which the musical life in Finland was formed as an outcome of direct German cultural impact, as well as an outcome of cultural translation of German and other foreign cultural paragons to the Finnish context on the part of Finnish musical agents.

Theoretically the panel probes the potential of New Institutionalism for the scholarship of music history. New Institutionalism sets great emphasis on institutions, social interaction and ideologies as bedrocks of historical change. This theory also gives tools to avoid the pitfalls of teleological determinism and methodological nationalism, which have too often been hallmarks of efforts to write national music histories.

Our panel is focused on three core topics: the institutional emergence of music education and scholarship, the concert programming trends, and the musical industries and creative practices. These topics will be discussed via the four presentations in the panel.

Case 1: From a musical art to Art Music (Olli Heikkinen)

Like in other Western countries, in Finland “art music” became institutionalised as an independent genre gradually over the course of the 19th century. What this means in practice, is that the music, “the musical art”, gained the status of Art Music with newly created – that is, in the Finnish context – institutions dedicated to its well-being: the symphony orchestra, music education and newspaper criticism.

This process was, however, anything but straight forward and autonomous. The distinctions drawn between Art Music on one hand, and folk music as well as popular music on the other, became crucially important. My presentation tackles the complex and many-sided panorama of musical genres in the music life of 19th-century Finland. The material discussed includes press material from historical newspapers and music magazines.

Case 2: Concert institution and competition between musical genres: The case of the Helsinki Philharmonic Orchestra (Vesa Kurkela)

The Helsinki Philharmonic Orchestra was founded in 1882. In the same year, a permanent light music scene with variety shows was established in the city, and during the following two decades there was a severe competition of middle-class audiences between the HPO popular concerts and variety shows in Helsinki music restaurants. Simultaneously, there was a high pressure from the music authorities to educate concert audiences

and to enhance the concert repertoires towards a more sophisticated, symphonic and national direction. The paper discusses how nationalistic, educational and commercial aims and agendas were manifest in the popular concert repertoires of the HPO.

Case 3: Song festivals as musical mediators in Finland (Saijaleena Rantanen)

Song festivals formed the biggest manifestation of the national movement in Finland at the turn of the 20th century. The main objectives of the organisers were to increase the national spirit and educate festival audiences musically. Music became an effective tool to infuse the minds of the common people with different ideological goals. Influences to both festivals and music repertoire came from German speaking areas. This presentation explores how the musical repertoire of the festivals was structured and how was it used in Finland. Presentation examines the era ranging from the first song festival in 1884 until 1910, when the labor movement was divided into their own group and began to organize their own festivals

Case 4: The Evolvement of Finnish Music Education Institutions 1882–1932 (Markus Mantere)

This presentation discusses the ideological and material grounds on which these early manifestations of Finnish music education were based. It is obvious that most of the influence on these institutions were adapted from German models, but because of the personal networks of Finnish musical intellectuals, St Petersburg and Paris were also paragons of musical excellence to look to in pursuit of a functioning education system in music. Creating the music education system was also embedded in the larger project of nation-building, which distinguishes Finland's situation from that of continental Europe of the day.

The 'Dutch School': the Construction of a Trademark

Petra van Langen, Utrecht University, Netherlands

An interesting example of 'branding Western music' is the construction of the so-called 'Dutch School' of composers working in Italy during the Renaissance. Although the name 'Dutch School' did not fully comply with its content – most composers of this group did not come from The Netherlands – it has proven to be such a strong trademark, that even today musicologists all over the world have a common understanding of the music and composers implied.

In this paper I will discuss how the construction of the 'Dutch School' evolved. It was the result of an interplay between scholars, institutions and financiers connected with a cultural politics of nationalism by both the Dutch government and the Dutch Catholic clergy. Important agents were the Society for Music History of The Netherlands (VNM) founded in 1868, the priest-musicologist and first professor of Dutch musicology Albert Smijers (1888-1957) and the banker-Maecenas Daniel François Scheurleer (1855-1927). The VNM took care of the publication of the compositions and was indirectly involved in its performance. Albert Smijers performed a large part of the research on the music

of the composers of the 'Dutch School' and from 1930 onwards, as professor, made the 'Dutch School' the core business of Musicology at the University of Utrecht. Scheurleer financed all the expenses of the research and a large amount of the production costs of the publications. After his death in 1927 the government stepped in with subsidies. The construction of the 'Dutch School' took place in a time that Dutch Catholics, after centuries as second-class citizens, were searching for an identity in the predominantly Protestant Dutch nation. Part of that search was to find a shared past. The 'Dutch School' of the Renaissance provided a part of the history of the Netherlands on which Catholics and Protestants both could be proud.

Symbolic Uses of Functional Musical Text in Late 19th-Century Athens

Artemis Ignatidou, Brunel University London, United Kingdom

In 1875 Athens, Antonios Sigalas' lengthy Collection of National Songs won the silver medal at the Olympia state competition. The Collection, consisting of songs, hymns, art-music, and other genres of Greek and European music transcribed in Byzantine notation, was praised as a work of 'national significance'. Five years later, this book of transcriptions was published after the recommendation of the Awarding Committee, while the Parliament subsidized the publication, and the Ministry of Public Education assisted the subscription of patrons. At a time when Greek nationalism was roaring with dreams of expansionism, music was employed to prove continuity over time and musical superiority over Europe, transcribed in a notation hardly recognizable by the majority of the population.

The paper will compare Sigalas' Collection to other Greek attempts to transcribe music in Byzantine notation, and explain the difference between those and similar contemporaneous ethnomusicological attempts by Europeans. This will demonstrate why such late 19th century publications ought to be regarded as symbolic objects of Greek nationalism, expressed through the appropriation of music. The case studies will be contextualized within the late 19th century intellectual debate in Greece over the position, function, and value of Byzantine Church music as an asset of Greek identity—at a time when the Russian Queen Olga of the Greeks had imposed the harmonization of the chant.

Harmonization had been popular in the Greek communities of the Diaspora since the mid-19th century, but this Royal intervention created a wide debate in Greece, which juxtaposed European polyphonic music (both the secular opera, as well as the Western chant) with Greek music and national identity. Harmonization of the chant was seen as a cultural threat to the values of the Greeks as a whole, and a matter of dogma was dispersed among society as an issue of morals and cultural resistance to a 'European cultural invasion' into Orthodox Greece.

Session 5 – Reframing Concerts

Friday, 8 September 2017, 11:15

Chair: Melanie Strumbl

Julius Stockhausen and the Lied: A Case Study in Rebranding a Genre

Natasha Loges, Royal College of Music, United Kingdom

One might expect the German Lied to resist public branding. Its origins lie in amateur, private performance, and it retained that association for much of the nineteenth century, yet it now fully professionalised, and has a firmly established place in recital halls and in recording catalogues. This transformation was triggered by a process of rebranding that took place in the 1850s–1870s, led by a small number of artists, chiefly the baritone Julius Stockhausen. Together with his accompanists, which included Johannes Brahms, Clara Schumann, Ferdinand Hiller and others, Stockhausen reinvented the Lied in the public imagination through a series of innovative concert ventures. These included new programming strategies, such as the first performances of complete song cycles of Franz Schubert and Robert Schumann, as well as the creation of ‘mini-cycles’, grouping together songs by diverse figures into sets which fitted well into the prevailing concert format of patterned miscellany.

This paper explores a number of programming strategies Stockhausen employed for his concert tours, some of which were consciously new, and others which show a compromise with long-established concert practices. Stockhausen’s recital programmes, and the correspondence and reception around his concerts, reveal how he balanced his artistic plans with the practical exigencies of concert-making. More importantly, they show how he managed to circumvent the established hierarchy of between opera and song by shifting the audience’s focus from ‘virtuosity’ to ‘interpretation’, and how he thereby aligned the Lied with changing perceptions of the status of public musical art.

Rebranding the Guitar: Miguel Llobet’s Concerts in Interwar Germany

Cla Mathieu, Universität Bern, Switzerland

Only “cowhands, maids and spinsters” pick up the guitar, stated the journal of the newly founded “Internationale Gitaristische Vereinigung (IGV)” around 1900: playing this instrument is perceived as “wild and ugly music making.” To counteract the guitar’s negative image as an inferior instrument, up to the 1930s, the Munich-based society organized concerts with internationally leading guitarists. Amongst others, the IGV arranged concert tours through Germany and Austria for the Catalan guitarist Miguel Llobet (1878-1938), hoping to achieve a “turnaround of the public opinion of the instrument” (Buek, *Die Gitarre und ihre Meister*, 1926). Concert reviews in the German press show that this attempt at “rebranding” the guitar as a serious concert instrument was at least partially fruitful. These reviews consistently characterized the guitar as an instrument primarily to satisfy the “homely need for music” (*Arbeiter-Zeitung* 1921). But

due to Llobet's "bewitching playing", critics claimed that the instrument was potentially "fully capable of concerts" (Die Gitarre 1928; Dresdener Nachrichten 1921). As unique selling proposition of the guitar, concert reviews discussed the "incredible intimacy of the sound" and magazines recommended a visit to a concert by Llobet to relax the "excited nerves" (Prager Tagblatt 1931; Allgemeine Musikzeitung 1921). One result of the IGV's efforts towards a new image for guitar was an increasingly stereotyped view of the guitar as an epitome of "Spanishness", as most soloists the IGV engaged came from Spanish-speaking countries. Llobet's art should be "appreciated as national", reviews claimed, and his performances evoke a Spain of "sunk beauty and bygone romance" (Kasseler Tagblatt 1921; Leipziger Zeitung 1921). A charm to which finally also those advocates of a "deutsche Gitaristik" succumbed, who first wanted to follow only "hesitantly" the example Llobet's performances had set (Die Gitarre 1928).

When Concert Gets Home: The Concert-Lectures of Santiago Kastner on Emissora Nacional in Lisbon (1964-1972)

Sonia Gonzalo Delgado, Universidad de Zaragoza, Spain

The concert phenomenon as we assume it today emerged within the Western or classical music tradition in the nineteenth-century. Its role and rituals were taken for granted over the twentieth century but it has become evident that the *fin-de-siècle* concert experience had underwent radical changes; some were the inevitable consequence of the implementation of recording techniques and the appearance of radio, and later television, in the music market. Focusing on classical repertoires and from a local perspective, the radio recital or broadcast concert reached a wider audience – for whom this form of leisure was otherwise forbidden due to economic or geographical conditions – and favoured new spaces for its listening. From a global perspective, the record industry, worldwide broadcast of national channels and initiatives such as the European Broadcasting Union had extended the limits of the Western music market and imposed new programming and consumption trends. This paper aims to reflect on these issues that created new rituals in the concert experience referring to one particular example: the series of concert-lectures on Baroque music delivered by Santiago Kastner and the ensemble Menestréis de Lisboa, which were broadcast by the Emissora Nacional in Portugal from 1964 to 1972 and contributed to the democratisation of a repertoire otherwise reserved for the cultural elite.

Groupmuse, the Gig Economy, and Classical Music in the 21st Century

Paula Harper, Columbia University, USA

A group of friends and new acquaintances, assembled for the evening in a cozy domestic setting, chat and drink wine; a few feet away, a handful of musicians tune their instruments and prepare to play. This scene takes place not in 19th-century Vienna, but in Brooklyn, New York, in 2014 – the audience and performers have been brought together through the musical startup platform Groupmuse.

This paper demonstrates the ways in which Groupmuse – a platform for organizing in-home concerts of classical music in select American cities – seeks to reframe and re-brand “classical music,” suggesting a path forward for the beleaguered tradition of Western art music through the affordances of technological innovation, social media, and the sharing economy, while simultaneously imagining roots for itself in a (white, bourgeois, European) past. Drawing on work by scholars such as Marianna Ritchey and Will Robin, I argue that the Groupmuse platform brings the “gig economy” to those who were likely to be gigging in the first place, proffering a modern, mediated functionality to conservatory-trained musicians struggling to carve out stable performance careers in a 21st-century neoliberal environment of imperiled orchestras and precarious labor. Groupmuse offers a new economic model for classical performers – or makes such a model available on a wider scale – while simultaneously reinforcing and reinscribing a number of features assumed to be central to a reified notion of “classical music,” including a delimited canonic repertoire, established standards for training and performance, and a vaunted co-present “liveness” through which performers and audiences might escape or transcend a mediated everyday.

Session 6 – Marketing and Distribution

Friday, 8 September 2017, 14:50

Chair: Tiago de Oliveira Pinto

Indie Classical and the Branding of American New Music

William Robin, University of Maryland, USA

Between 2007 and 2013, the term “indie classical” was deployed by a young generation of composers and performers in the United States to describe an emergent scene that prioritized collaboration between the worlds of new and popular music as well as a willful independence from the classical music industry and the academy. But even as indie classical signaled towards an alternative and entrepreneurial approach towards Western art music, the term itself grew out of the institutionalized management of culture in the twenty-first century. Though first theorized on the blogs of composers Matt McBane and Judd Greenstein, indie classical entered widespread circulation via the cultural work of the upstart label New Amsterdam Records, which began deploying the term to represent its music in press releases, posters, and other marketing materials. Whereas elsewhere I have explored indie classical as a controversial term—one sharply resisted by musicians within the scene that New Amsterdam sought to represent—this paper considers indie classical as a brand. Indeed, New Amsterdam’s first use of the term in a January 2007 press release belonged to a strategy that, as its publicist Steven Swartz then wrote, emphasized “Branding: launch label, define its identity in the marketplace.” Drawing on fifty interviews, research in New Amsterdam’s institutional archives—not previously examined by any scholar—and print and online reception, I reconstruct the early history of indie classical to highlight the cultural work that the term accomplished for New Amsterdam and its attendant new-music scene. In branding the label’s identity and describing its innovations in the contemporary marketplace, the story of indie classical reveals how the practices of arts management in the early twenty-first century both draw on and reimagine the twentieth-century commodification of Western music.

Understanding Funder Influence: An Exploration of Artistic and Economic Tensions at Three Performing Arts Groups in New York City

Sarah Angello, City University of New York, USA

New York City is hailed as one of the world’s great cultural capitals. Encyclopedic museums with priceless art collections, renowned symphonies, and emerging artists alike contribute to a vast cultural economy, which produces more than \$2 billion in total economic impact each year. Nearly half of the city’s 50 million annual visitors participate in some degree of cultural tourism, and New York’s myriad arts groups provide programs for New Yorkers ranging from immense public art installations and in-school music instruction for children, to dance therapy for the homeless. These statistics paint a broad picture of the tremendous influence of the arts sector within New York City.

This paper explores a sublayer of that influence: given that New York's arts groups are constantly jockeying for funding, three nonprofit arts organizations, each a presenter of Western art music, are closely examined to learn their practices for seeking contributions and funding. How do arts groups balance the organization's artistic priorities with the preferences of their funding sources, and what are the ramifications for artistic integrity, the homogenization of musical life, and the larger institutionalization of culture as an economic practice? The resulting organizational ethnographies, each portraying a performing arts group of a different size, demonstrates how the ensembles grapple with the ongoing quest for funding and what effects that tension may have on concert programming and organizational functions.

Branding with Music and Music as Brand: Classical Music in Television Commercials

Peter Kupfer, Southern Methodist University, USA

Though music plays a central role in television advertising, music scholars have only recently begun to take this topic seriously (cf. Timothy Taylor's 2012 *The Sounds of Capitalism* and Bethany Klein's 2010 *As Heard on TV*). Most of the scholarship, however, focuses – understandably – on popular music; classical music has received comparatively little attention. This makes sense, given that it comprises a significantly smaller portion of the market share, is said to be “dying,” and has historically been valued for its universal, non-representational, and transcendental (*i.e.*, non-commercial) qualities. Yet advertisers continue to use classical music, and not only in connection with the “elite” products one might suppose, but in less expected ways too: Leoncavallo has been paired with Taco Bell, Mozart with Hyundai, and Ravel with Ancestry.com, to name only a few. Why is this? Are advertisers simply trying to make “everyday” products seem sophisticated? Are they using this music ironically? Or are they using it because it is much cheaper compared to popular music? And who is the targeted audience for such ads? What knowledge of classical music do advertisers presuppose? Finally, how do consumers perceive these commercials?

Drawing on a variety of sources and interdisciplinary methods – including work by Taylor, Klein, Nicholas Cook, Adrian North, David Hargreaves, and others; interviews with industry professionals; and my own empirical studies – this paper will show how the use of classical music in advertising today involves a complex negotiation between cultural, historical, sociological, psychological, economical, and aesthetic factors. Drawing on Cook's theories of musical multimedia, I will demonstrate that as much as classical music helps brand the products with which it is paired, such interactions go both ways, and the music itself becomes (re)branded in the process. If “ad agencies are, in essence, research institutes for social meanings” (David Huron), then an analysis of classical music in television advertising might tell us something about how classical music is culturally and socially “branded” today.

Understanding the Impact of Megatrend on the Business of Classical Music

Perawit Hotrapavanond, Fourrooms Company, Thailand

Over the time, culture and society have fundamentally influenced and characterized the way people live. Megatrend or Zeitgeist (spirit of the time) is the universal transformative driving force behind those cultural and social movements. This wave of global change can be identified by continuous observation of several small trends. Unlike fads or annual trend, Megatrend is long-lasting and interdisciplinary. It has changed the way people live and do business in many industries, including live music industry. Therefore, we often have heard about the news of virtual concert or the concert experience that has been mobilized with mobile apps in our daily life. Classical music, which used to be recognized as the old and traditional form of entertainment, inevitably adapts to these megatrends. Today, we can notice that classical music has changed the way of conducting business in several aspects. To maximize the show experience, we can see many orchestral works have brought technology to build an interaction with the audience. The way of selling ticket also has been changed into personalized method. The communication campaign of classical music festival finds its way to build more engagement with targeted passers-by. More over, the format and content of the musical show has been combined to create new offering for people.

The understanding of the driving force behind these movements will help us deeply understand the current situations and how to cope with the future changes. The paper unveils the four megatrends that are changing the face of classical music business. Each of the megatrends will be analyzed individually and in combination.

1. Hyper personalization: Consumers are increasing desire to be recognized as having 'personal needs' rather than being part of the 'mass market'.
2. Empowered me: Consumers are at the center of their universe and presume everything should revolve around them.
3. Blurring boundaries: In the past, borders have characterized product categories, consumption occasions and consumer adoption are disappearing. We are now in the era of all fusion and interconnectedness.
4. Seamless integration: People now manage physical as well as virtual (online) relationships in their personal and professional lives.

Session 7 – Orchestras and Management

Saturday, 9 September 2017, 10:00

Chair: Timothy Taylor

From Program to Product: Lieberman, Ormandy, and The Philadelphia Orchestra on Columbia Records

Mary Jones, Yale University, USA

In April 1946, Goddard Lieberman, then head of Columbia Records' Masterworks Division, wrote to Eugene Ormandy in an attempt to align The Philadelphia Orchestra's concert repertoire with the record label's offerings. After receiving complaints from record distributors that the orchestra's programs did not include works recorded by Columbia, Lieberman asked Ormandy: "Can't we do something to change this? Certainly I don't have to point out to you that it would be advantageous to all of us to program things which were already recorded." Ormandy reassured Lieberman that "every program has at least one Philadelphia Orchestra Columbia recording, and some have as many as three." Lieberman's suggestion to coordinate live and recorded repertoires would soon become common practice. Over the course of The Philadelphia Orchestra's contract with Columbia (1944-1968), Lieberman and Ormandy forged a close working relationship. The two men collaborated, exchanging letters weekly (if not daily) as they aligned concert repertoire with recording plans, performers with company contracts, and performance schedules with market releases. Together, Lieberman and Ormandy worked to bridge the gap between concert programs and recorded repertoire, creating a cohesive, consistent, and marketable body of music for the listening public.

In addition to making several conversations between Lieberman and Ormandy public, my paper explores the broader relationship between Columbia Records and The Philadelphia Orchestra in the 1940s and 1950s. Under Lieberman's and Ormandy's supervision, concert programs and recording projects became mutually determined. These decisions allied otherwise distinct concerns: recorded and performed repertory, concert goers and at-home listeners, musical aesthetics and production constraints. My paper leverages the Lieberman-Ormandy correspondence in order to establish a nuanced account of mid-twentieth-century American music practices that cuts across the traditional boundaries between the concert hall and recording studio, thus relocating musical production between, rather than within, individual organizations.

Southern Strings: Building and Branding the Atlanta Symphony Orchestra

Kerry Brunson, University of California, Los Angeles, USA

Robert Shaw was hired by the Atlanta Symphony Orchestra as Music Director in 1967 to bring them to national prominence. During his tenure, Shaw established the world-renowned Atlanta Symphony Orchestra Chorus, forged relationships with Atlanta's black community, and introduced Atlantans to a wide variety of American and contemporary composers. It was the Atlanta Symphony and Shaw's relationship with the record label

Telarc, however, that thrust the ASO into the national spotlight and gave them an identifiable “sound.” This partnership, begun in 1978 with the first commercially released digital recording by an American orchestra, thrived for decades but ended in 2009 with the shuttering of Telarc’s in-house production division. Rather than seek a new label, however, the Atlanta Symphony hired Telarc’s former production team and formed ASO Media in 2010. This was a pivotal move by current Music Director Robert Spano in keeping the Atlanta Symphony’s distinct recorded sound.

Spano joined the Atlanta Symphony Orchestra in 2001 with a goal to gradually introduce accessible works of lesser-known living American composers to Atlanta audiences. The primary component of Spano’s goal was the negation of the standard composer-in-residence model in favor of developing long-term relationships with multiple composers. These composers, hand-picked by Spano, came to be known as the “Atlanta School” (Osvaldo Golijov and Jennifer Higdon are counted among their ranks). By repeatedly commissioning, programming, and recording works by these composers, Spano has created a recognizable repertoire. In this paper I examine the ASO’s partnership with Telarc and argue that it was paramount to the ASO’s rise to the top tier of American orchestras. I then explore Spano’s “Atlanta School” model as both a branding initiative for Atlanta and as an effective means of disseminating new music in an attempt to “plug into” the standard repertoire.

“Wherever there’s a conductor, you’re sure to find a dead composer”: Setting the Standard of Western Classical Music Programming for Youth Audiences in the U.S.

Sarah Tomlinson, University of North Carolina at Chapel Hill, USA

The protagonist of Lemony Snicket’s 2009 children’s book, *The Composer is Dead*, is a detective investigating an orchestral murder mystery: Who killed the composer? The detective solves the mystery when he realizes that “all” the composers, from Beethoven to Tchaikovsky and Rossini, are already dead. In this paper, I argue that Snicket’s definition of a composer in *The Composer is Dead* stems from a standardization of Western classical music programming for youth spearheaded by Walter Damrosch’s 1928–1942 Music Appreciation Hour radio broadcasts and Leonard Bernstein’s 1958–1972 Young People’s Concerts television broadcasts. Snicket’s definition contradicts the reality that many composers are indeed alive and well. It is closely linked to racial, economic, and gender exclusivity that maintains the “dead white guy” canon of composers. Furthermore, it hinges on the assumption that composers only write Western classical music, exclusive of other genres.

The rhetoric and repertory of Damrosch and Bernstein’s youth programs are consonant with Snicket’s definition of a composer. Damrosch created the Music Appreciation Hour, broadcast during the school day in classrooms across the U.S., with missionary zeal as he sought to instill the citizens of tomorrow with the wonders of Western classical music. Damrosch thought that works by living composers, American composers, and composers outside of the Western classical music tradition were not suitable for youth. Bernstein’s definition of the composer was more open, occasionally programming works by American and living composers, but largely maintained race, class, gender, and genre exclusivity. Looking to these programs and their continued influence resonates with

previous music studies deconstructing the elitism of Western classical music. However, I also affirm the importance of youth studies, which are almost completely absent in musicology. Rather than asking who killed the composer, I listen to youth music programming to ask who is accepted as the composer.

Find biographical notes of the conference participants at <http://vienna1892.unibe.ch> or using the QR code.



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