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Round Table

Musicology, Diplomacy, and International Networks at the Turn of the 20th Century

Discourses, Practices, Events



Musicology, Diplomacy, and International Networks at the Turn of the 20th Century

Discourses, Practices, Events

Prof. Axel Körner, Chair
Prof. Bonnie C. Wade, Respondent

Dr. Ferran Escrivà-Llorca
Dr. María Cáceres-Piñuel
Dr. Vincenzina C. Ottomano
Dr. Christiane Sibille

Prof. Dr. Cristina Urchueguía, Team Leader
MA Alberto Napoli, Coordinator

The birth of musicology as a theoretical discipline coincided with the professionalization of international academic bodies, most famously in natural and social sciences, but also in the humanities. While presenting an important example of transnational exchange, such trend in academic research was directly affected by intergovernmental relations. The intersections between the beginnings of musicology as a theoretical discipline and diplomatic relations will be the object of this round table.

The birth of musicology was closely related also to the formation of modern nation states in an age of increased global exchanges, with important implications for the internationalization of the musical repertoire and the music industry. World fairs and exhibitions, and international political-commercial initiatives shaped these experiences. Musicologists felt compelled to compare and put order into a previously unknown multitude of musical practices. Without overlooking the power dynamics underlying processes of canon-building, traditionally expressed with the North-South dichotomy, this round table will contemplate an extended approach to comparativism. We will introduce an East-West dialectic, conceived both as a geographical framing – including Europe,

Asia, America – and a “longitudinal” exchange among different but equally empowered agents, who evaded fixed hierarchies and learned or profited from one another, continuously questioning the concept of a dominating “center.”

Reflecting the complexity of the subject, our panel will include varied topics and disciplinary perspectives. Considering that the transnational flow of music theory and practice serving power relations has been studied in scholarship from Europe outward, in the first presentation Wade will address the adoption of Western theory and practice as a technology for modern nation-building by the Japanese government in late 19th century.

Ottomano will explore the impact of the early dissemination of Russian music in Paris, focusing on the very close relationship between music, culture and political interests in the diplomatic exchanges between France and Russia after the Alliance franco-russe (1894).

Focusing on international organizations dealing with musical questions in the early 20th century, Sibille will analyze their publications and conferences showing the experts’ efforts to gain political relevance, especially by the standardization of their methodological tools. Escrivà-Llorca will then retrace the turn-of-the-century establishment of music divisions in several important European and American institutional libraries, analyzing the diplomatic and philanthropic actions of specific patrons and curators which constituted their pre-Baroque holdings.

Urchueguía will present a case of direct interaction between politics and musicology, discussing the influence of the Spanish regent María Cristina in the preparation of Spanish contributions to the 1892 International Music and Theater Exhibition in Vienna. Cáceres-Piñuel will then assess the role of Guido Adler in the organization of the same event, and its influence on subsequent discourses about music, particularly those referring to ‘national idioms.’

Finally, analyzing musical events at international exhibitions in fin-de-siècle Italy, Napoli will illustrate that consequent musicological writings reflected negotiations between nationalist narratives and local cosmopolitan aspirations.

Körner will lead the following discussion, as a transnational historian particularly interested in the exchange of knowledge and the role of culture in international relations.

Prof. Axel Körner

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Axel Körner is Professor of Modern History at University College London and Director of the UCL Centre for Transnational History. His publications include *Das Lied von einer anderen Welt (1997)*, *1848 – A European Revolution? (2000)* and *Politics of Culture in Liberal Italy (2009)*. For the Journal of Modern Italian Studies he edited the special issue “Opera and Nation in nineteenth-century Italy” (2012). His new monograph *America in Italy. The United*

States in the Political Thought and Imagination of the Risorgimento, 1763-1865 is forthcoming with Princeton University Press (spring 2017). He is PI on a research network entitled *Re-imagining italianità. Opera and Musical Culture in Transnational Perspective*, supported by the Leverhulme Trust (see: <https://www.ucl.ac.uk/centre-transnational-history/research-and-publications/re-imagining-ita>).

He currently holds a major research award from the Leverhulme Trust to work on his project *Transnational Monarchy. Rethinking the Habsburg Empire, 1804-1918*.

Prof. Bonnie C. Wade

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Bonnie Wade is Professor of Music Emerita and Acting Chair of the Department of History of Art at the University of California, Berkeley. She founded the ethnomusicology program at Berkeley (1976) and served in academic administration—twice as Chair of the Department of Music and as Dean of the College of Letters and Science. Upon retirement she was awarded the Berkeley Citation for distinguished research and service. She was President

of the Society for Ethnomusicology (1999-2001), Vice President of the American Musicological Society (1991-1993), and on the Directorium of the International Musicological Society (1987-1997). Her ethnomusicological research has focused on India and Japan. Among her books are *Khyal: Creativity Within North India's Classical Musical Tradition* (1984), *Imaging Sound: An Ethnomusicological Study of Music, Art, and Culture in Mughal India* (1998), and *Composing Japanese Musical Modernity* (2014).

As a professor seriously engaged in teaching at the undergraduate and graduate levels, Professor Wade has written two textbooks in the Oxford University Press Global Music Series, namely, *Thinking Musically: Experiencing Music, Expressing Culture* (now in third edition, 2013) and *Music in Japan: Experiencing Music, Expressing Culture* (2005). As co-General Editor of the Global Music Series, she has fostered the publication of 24 other textbooks for the field of ethnomusicology. She is currently working on the fourth edition of *Thinking Musically*.

Dr. Ferran Escrivà-Llorca

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Musicologist and conductor.

Music PhD with *Eruditio, Pietas et Honor: Joan de Borja i la música del seu temps (1533-1606)* on patronage music and cultural exchange in Europa through a Borja nobleman. Member of *Musica Rudolphina* researching group on music at Rudolph II court and Music History researching seminar (Valencia). Editor of journal *Quadrivium. Revista de Musicologia* publis-

hed by AVAMUS (Associació Valenciana de Musicologia).

Member of Education Department at University Jaume I (Castelló de la Plana, Spain), he teaches Music, ITs applied to music education and Music historiography.

Topics: Borja family; inventories and music libraries in 16th and 17th Centuries; Music diplomacy; Cultural relations between Holy Roman Empire and Spain through ambassadors.

Current projects: Music History in Valencia (edition from *Interseccions. Congrés d'Història de la Música al País Valencià*, 13-15 October 2017); Music Collections on *Musica Rudolphina*.

Dr. María Cáceres-Piñuel

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María Cáceres-Piñuel is postdoctoral researcher at the University of Bern (Switzerland). She studied Human Sciences and Musicology, and later she completed a Master of Hispanic Music at the University of Salamanca (Spain). Her PhD was carried out in the framework of a cotutelle between Bern University and the University of Zaragoza (Spain). Her doctoral thesis analyses the conceptual axes and international cultural transfers that led

to the emergence of musicology as an autonomous discipline in Spain through reconstructing the intellectual biography of the musicologists José Subirá. A monograph, entitled *El hombre del rincón*, based on it is forthcoming with Edition Reichenberger (Autumn, 2017). For *Astórica* she edited a special issue devoted to the Spanish contemporary composer Evaristo Fernández Blanco: “Evaristo Fernández Blanco, el músico rescatado” (2014).

Her current main research project investigates the role of the international exhibitions in the standardisation and globalisation of musical practices, labelled as Western, at the turn of the 20th century. This research project has been supported in 2014 by the Balzan Programme in Musicology Towards a Global History of Music led by Prof. Reinhard Strohm. Since 2015 she coordinates and develops her research in the framework of the project: *The Emergence of 20th Century Musical Experience: The International Exhibition of Music and Theatre in Vienna 1892*, funded by the Swiss National Science Foundation (<http://vienna1892.unibe.ch/>). She is co-organizer of the international conference *Branding ‘Western Music’* that will take place in Bern on September 7th-9th 2017.

Her research focuses on history of musicology, musical diplomacy and patronage, music and (inter) nationalisms, and historical social network analyse.

Dr. Vincenzina C. Ottomano

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Dr. Vincenzina Caterina Ottomano (1980) is currently Postdoctoral Research Assistant and Lecturer at the University of Bern (Switzerland) and Assistant at the Centro Studi Luciano Berio (Florence).

She received a degree with honours in Musicology, University of Pavia, with a thesis on *The Dramaturgy of Tchaikovsky's Eugene Onegin and Pique Dame*, and her PhD in Musicology at the University of

Bern on *The Impact of Russian Opera in France and Italy*. She is co-editor of the Journal *Verdiperspektiven* and editor of the volume *Luciano Berio. Interviste e colloqui*, (Einaudi, forthcoming).

Vincenzina current principal research project is a book that examines the impact of the early dissemination of Russian operas in the cultural life and the musical thought of Italy and France between the second half of the 19th century and the beginning of the 20th century. The project explores the mobility of Russian operatic repertoire and composers, ideas and critics, as well as artistic patronage networks and political exchanges in a transnational perspective.

Dr. Christiane Sibille

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Christiane Sibille studied History and Musicology at the University of Heidelberg and wrote her master thesis on German-speaking folk music research in Lorraine during the 1930s. She received her PhD (*Dr. phil*) at the University of Heidelberg in 2014. In her doctoral thesis, entitled: «*Harmony Must Dominate the World*». *Internationale Organisationen und Musik in der ersten Hälfte des 20. Jahrhunderts* (published 2016, www.dodis.ch/q6),

she analyzed the emergence of international organizations in the field of music in the context of national and international interests.

Christiane Sibille has worked as scientific researcher at the University of Heidelberg (Cluster of Excellence *Asia and Europe in a Global Context*) and the University of Basel. Since 2012 she is academic researcher for the *Diplomatic Documents of Switzerland*, where she co-ordinates the digital humanities activities. Her research focuses on transcultural and transnational history, the history of international organizations, global transfers of music, and digital humanities.

«Harmony must dominate the world». *Internationale Organisationen und Musik in der ersten Hälfte des 20. Jahrhunderts* (Quaderni di Dodis, 6), Bern 2016.

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Prof. Dr. Cristina Urchueguía

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Cristina Urchueguía, was born in Spain, studied Piano at the Conservatorio Superior de Música in Valencia and Musicology, Art History and Hispanic Philology in Würzburg (DE). In 1999 she completed her PhD with a dissertation about polyphonic Masses and their transmission in sources from Spain, Portugal and Latinamerica with a grant from the Graduate School “Textual Criticism” at the University in Munich. 2000 till 2005 she worked as

editor and researcher for several editorial and cataloguing projects, such as Richard Wagner’s editions in Munich, Ludwig van Beethoven’s in Bonn, Johann Sebastian Bach’s in Göttingen and Arcangelo Corelli’s in Zürich.

From 2005 to 2009 she was appointed as researcher at the University in Zürich and led the project *Die Triosonate. Cataloue Raisonné*, funded by the Balzan-Prize of Prof. Dr. Ludwig Finscher. There she also got her habilitation in 2009 with *Allerliebste Ungeheuer. Deutsche komische Singspiele 1760-1790*, a research focusing on the German Spingspiel before the time of Mozart. At the University of Bern she became assistant-professor in 2010, then tenured as Extraordinary professor in 2016. She has collaborated as teacher with the Centro de Documentación Musical in Colombia and the Universidad Politécnica de Valencia. She is the principal investigator of “The Emergence of 20th Century Musical Experience: The International Exhibition of Music and Theatre in Vienna 1892”, funded by the Swiss National Science Foundation (<http://vienna1892.unibe.ch/>).

She investigates the tension between material representations and ideal aesthetic expressions of music in all its variations. This focus includes source studies, the theory and praxis of cataloguing and textual criticism as well as issues concerning canonization, cultural use and transmission and, last not least, the idea of authenticity understood as ideological bias.

MUSICOLOGY, DIPLOMACY, AND INTERNATIONAL NETWORKS

MA Alberto Napoli

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Alberto Napoli is a doctoral student at the University of Bern (CH). He graduated from the Musicology Department at Pavia University (IT) with a thesis on the historical image of Giovanni Pierluigi da Palestrina in nineteenth-century Italy. After graduation, Alberto took part in international part in research projects at the Centre d'Études Supérieures de la Renaissance in Tours (FR), the University of North Carolina at Chapel Hill (US), and

developed an individual research project supported by the Paul Sacher Stiftung in Basel (CH). At these institutions, he combined his original background in the history of Renaissance music reception with an interest in contemporary music and politics of culture.

As he joined the Musicology Institute at the University of Bern in 2015, Alberto started to work on his dissertation project that focuses on music and the organization of culture in post-unification Italy. More specifically, he analyzes the musical landscape of the Peninsula at the end of the nineteenth century through the lens of great exhibitions of industries and arts, in an attempt to assess the impact of the latter on the former.

Since he started his PhD, Alberto has become member of the Interdisciplinary Cultural Studies program offered by the Walter Benjamin Kolleg at the University of Bern. He is member of the project: "The Emergence of 20th Century Musical Experience: The International Exhibition of Music and Theatre in Vienna 1892", funded by the Swiss National Science Foundation (<http://vienna1892.unibe.ch/>). He is co-organizer of the international conference Branding 'Western Music' that will take place in Bern on September 7th-9th 2017.



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