# SNAPSHOTS ON

# MUSIC AND HERITAGE

## IN EUROPE

Edited by the
European Music Council

This publication is a European Year of Cultural Heritage follow-up.


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*A Regional Group of the International Music Council*

The European Music Council (EMC) is a non-profit organisation dedicated to the development and promotion of all genres and types of music in Europe. It advocates access to music for all and for freedom of musical expression across Europe. As part of the International Music Council (IMC), the EMC strategies and actions are based on the 5 IMC Music Rights.

The EMC network comprises music organisations involved in the fields of music education, creation, performance, participation, production and heritage. As a membership organisation, it provides real value to its members through the analysis of policy developments and the formulation of policy statements, capacity building and knowledge exchange as well as networking opportunities within and beyond the music sector on an international platform.

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**Editor:**
European Music Council, Haus der Kultur
Weberstr. 59a, 53113 Bonn
Tel.: +49-228-96699664
www.emc-imc.org
facebook.com/EuropeanMusicCouncil
twitter.com/emc_imc
info@emc-imc.org



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# TABLE OF CONTENT

## Snapshots on Music and Heritage in Europe

## WELCOME

As President of the European Music Council it has been an honour and privilege to be so closely involved with the 2018 European Year of Cultural Heritage and this resulting study into Music and Heritage in Europe to be published in 2019. The EMC has contributed to the success of the EYCH initiative and through our extensive network of members, ensured that this programme did not simply highlight the role that music plays in cultural heritage, but has led to many inspiring and complimentary programmes of activities throughout Europe, many of which are featured in this publication.

We could easily argue that of all the art forms, music plays a key role in promoting and developing a local, regional, national or even European cultural heritage, both from the historical perspective and from contemporary cultural trends. It is no coincidence that many of the articles you will read feature the oral traditions, and in the case of this publication most of them are connected to song. Words and music not only have an emotional response for the participant and audience alike, they ensure that the language of music, which knows no boundaries, is the conduit to maintaining language itself, especially those languages spoken in less populated parts of Europe. Music and song also tell stories that are passed down from generation to generation, thus ensuring that cultural heritage looks forward as well as celebrates the past.

I hope that you will both embrace and enjoy what follows – some articles are scholarly and academic in nature; often the result of many years of detailed research whereas others simply tell the story of an individual experience, whether centred around any particular style or genre of music, or celebrating the cultural heritage of an individual country and the role that music plays.

We are delighted to publish this study and add my introductory remarks to those of my colleague Silvia Costa former MEP who will continue to play an important role in this vitally important area promoting and developing the ongoing face of our cultural heritage in Europe with music at its core. I join her in committing both personally and on behalf of the EMC to fight for music, musicians and the well-being of all of Europe's citizens in ensuring access to music and to culture is never denied.

**Yours, Ian Smith**
*President, European Music Council*

## WELCOME

At the end of the European Year of Cultural Heritage (EYCH) 2018 – with 14 000 events, 37 countries involved, 10 million European participants, the European Parliament, and in particular the Committee on Culture and Education – we realised that it was worth our tenacious efforts and that the achievements were not only massive in terms of participation and engagement but even unexpected from a long-term perspective.

The definition of cultural heritage, often understood as uniquely related to tangible heritage, shifted to a new vision, consistent with that of UNESCO and including intangible, natural and digital heritage. Consequently, the European investment in cultural heritage, traditionally devoted to restorations and re-use finalised to enhance the local economy, moved to a broader vision, where citizens and societies lay at the core and social cohesion, intercultural dialogue, international cultural relations and innovation provided by the cultural and creative sectors contributed greatly towards achieving Europe's 2020 goals.

The European Music Council (EMC) actively contributed to the EYCH's success by being a part of the Voices of Culture community, where it conveyed the know-how provided by its members, thousands of choirs, musical instrument collectors, dance companies and classical, jazz and traditional musicians. Thank you for your commitment and generous sharing of your unique expertise. You know very well the extent to which music can break walls and build bridges, communities and democracies.

None of us could ever forget the emotion of singing Ode to Joy together all over Europe during the European Culture Forum. It was the best symbol of the Europe we want, willing to sing together in the diversity and unity of our many languages. The way forward opens up to the 2021–2027 Multiannual Financial Framework, where the EYCH results will drive a stronger role and better opportunities for culture. This can start with the new Creative Europe 2021–27, for which I have been reappointed as rapporteur for the European Parliament and where music now has a specific, well-defined line of intervention that will finally place it at the centre of European cultural vision.

I am certain about that and will continue to fight in this sense: For music, for musicians, for Europe.

**MEP Silvia Costa**
*former Chairwoman of the CULT Committee of the European Parliament*

**Simone Dudt**

# PREFACE, OR WHAT A SMALL BOOK FOR SUCH A BIG TOPIC

Music and Heritage in Europe – what an ambitious title for a publication. If we were to take it literally and tried to be all-encompassing, you would have a book of at least 1000 pages in your hands now, or maybe even a compendium with several volumes. But instead, you are holding this rather small book, maybe better entitled 'reader', which includes the suffix snapshots in the title. So, what kind of publication did we produce in the follow-up of the 2018 European Year of Cultural Heritage (EYCH)? If we go back a few years in the history of the European Music Council (EMC), namely to 2006–2009, the EMC successfully co-ordinated the EU funded project *ExTra! Exchange Traditions.* In the frame of this project, the EMC published *Music in Motion. Diversity and Dialogue in Europe*, a curated overview on the musical traditions, including migrant traditions, present in European countries. Back then and again today, we abandoned the idea of a country overview. Because, first, this would have required different resources and capacities in terms of staff and finances, and secondly, and even more importantly, the concept to attribute cultural traditions to countries does not seem appropriate, especially as cultural traditions transcend national boundaries.

It is in this same spirit that we have collected articles for the present publication. This is what the European Music Council can provide – a snapshot, a glimpse, a curated overview on the topic, from the perspective of its members and the European music sector. With this book, we would like to show the great variety and room for interpretation that 'music and heritage' offers; for some, 'music and heritage' equals 'traditional music', for others, Europe's musical heritage has Europe as the centre of 'classical music'. In the context of music history, the topic of music and heritage naturally starts as early as Ancient Greece (see the article on music in Croatia), includes medieval songs (e.g. in Norway and Catalonia), embraces diverse traditional music expressions, such as in Albania, the Centre of France, or the *Gusle* in Serbia. It also reflects socio-political developments as in the article on the *Kultur-Lige* in Ukraine or in the project *CON-FRONT* that connects the present with the past (World War I). And 'music and heritage' is genre-diverse, it ranges from classical music to jazz to electroacoustic music and further afield.

The correlation between 'music and heritage' and 'traditional music' is strong, and with the scientific field of ethnomusicology, traditional music is widely researched not only in Europe but also across the globe. For Europe, we are aware that there are manifold traditional music expressions, such as those of the Sinti and Roma or the Sami people, to name some of the big groups whose musical expressions are not included with an article in this publication. But if you are interested, the publication *Music in Motion. Diversity and Dialogue in Europe* offers some further reading and international organisations such as the International Council for Traditional Music (ICTM) have specialised in this research domain alone.

A lot of the presented articles describe singing and dancing as fundamental aspects of the (traditional) music practices, be it in the articles about Gaelic music and the *Going Home* project, the *Polyphony Project* that digitises Ukrainian traditional songs, or the song celebrations in Estonia that are inscribed in UNESCO's 'Intangible Cultural Heritage of Humanity List'. The articles on the origins of the Polonaise and the Hungarian Dance House Movement clearly demonstrate the close connections of music and dance.

The topic of 'music and heritage' includes not only the perspective of music as intangible heritage, but it also reaches out to very tangible heritage aspects, such as instruments and costumes, live music venues, or festivals that revitalise spaces by transforming them into concert/festival venues.

This EMC publication would like to continue the discussions of the 2018 EYCH, and we are grateful for Silvia Costa's commitment to music and culture and for her engagement for this year. Therefore, the publication includes a cultural policy perspective, giving the background of the EYCH 2018 and reporting from the EMC perspective, who participated in the Stakeholders Committee that took place during the year. Moreover, being the regional group for Europe of the International Music Council (IMC), you will find a view on UNESCO's notion of intangible cultural heritage as set in the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

Musical expressions are bearers of cultural identities – and in the context of Europe, the diversity of such expressions and identities is manifold. Especially in times where the European Union faces enormous challenges, there is a longing to find something uniquely European, to dig out the specifics of a European identity as opposed to a reversion to national identities. As the article "Culture, Heritage and European Identity" reflects, "for some, cultural heritage and

culture in general are fundamental for shaping a supranational identity that transcends existing national collective identities". But because the notion of identity in a European context is more complex, it is worth reading the further elaborations and to learn more about the European Identity study.

With this publication, we would like to offer a perspective on heritage that is living and contemporary, one that also includes the musical heritage of both sides of the Mediterranean and of asylum seekers in Europe, that looks at women composing music in the Balkans using traditional instruments of the region and a notion of heritage that is accessible through the means of audio-visual media.

The European Music Council would like to thank the European Parliament and Commission for their initiative in declaring 2018 the European Year of Cultural Heritage and for being able to contribute to the debate within the year. We also thank our funders, the City of Bonn, the German Federal Government Commissioner for Culture and the Media and the European Union (Creative Europe Programme). And most of all, we would like to thank the authors for their wonderful inputs.

We sincerely hope that these snapshots on 'music and heritage' in Europe offer new views, unexpected perspectives, enriching arguments, and, above all, a good read.

**Simone Dudt**
*Secretary General, European Music Council*

**Silja Fischer**

# MUSIC AS HERITAGE IN INTERNATIONAL CULTURAL POLICY

As an expression of intangible cultural heritage, music and its myriad forms and contexts are broadly present in the most important international cultural policy instrument dealing with this form of heritage: the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

This Convention was adopted in October 2003 by the 32nd General Conference of United Nations Organisation for Education, Science, Culture and Communication (UNESCO). It should be recalled that the adoption of a convention, i.e. of a legally binding instrument in international law, which not only is negotiated through a complex and long process but also needs to be ratified by at least 30 national governments in order to enter into force, is nothing less than the most ambitious form of political action that a multilateral forum such as UNESCO can actually take.

The Convention entered into force rather quickly (in 2006) and today counts 178 signatories (so-called 'State Parties'). For Cecile Duvelle, former Chief of UNESCO's Intangible Heritage Section, and Secretary of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, the rapid pace of ratification was remarkable but not surprising:

> "The international legal framework developed over the years by UNESCO in the field of cultural heritage was obviously lacking an important dimension: a type of heritage that makes our daily lives so different one from another, giving us the sense of our diverse belonging and providing us with a direction for our own future. What has been called, after long and thorough debates at the international level, 'intangible cultural heritage'."

The Convention serves the following purposes:

- To safeguard the intangible cultural heritage;
- To ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;
- To raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof and;
- To provide for international cooperation and assistance.

## Clear Definitions to Ensure the Convention's Application

In order for the Convention to be applicable, the negotiating parties had to agree on a definition of the term intangible cultural heritage, as there were many different understandings and interpretations. The Convention defines intangible cultural heritage as "the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage". The originality of this definition lies with the central role of communities in the recognition of what is, for them, their own intangible heritage. No external expert, no political decision-maker, no national or international jury may decide for them, but just the practitioners, the bearers, those that enact and recognise a specific heritage as their own. This fundamental principle lies at the very heart of the Convention and has huge implications for how it is implemented.

It should also be underlined that the Convention considers solely "such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development". This definition of scope might be interpreted as a way to prevent the misuse of this policy instrument for the promotion of traditional values against the backdrop of political ambitions that would aim at weakening critical voices in certain societies, containing youth opposition or even at denying (Western) modernism which, along with globalisation, was and is seen as a means of exerting pressure on many countries to engage in social transformations. Food for thought…

As it is a legal instrument, the Convention offers a range of more definitions, including the criteria for intangible cultural heritage: it is transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

If the Convention is about safeguarding the intangible cultural heritage, what does this exactly mean? Once again, the answer can be found in the text which indicates to "measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various

aspects of such heritage". This sounds similar to an exceptionally comprehensive and compelling to-do list.

## A Dazzling Diversity of Manifestations of Intangible Cultural Heritage

Under the terms of the Convention, intangible cultural heritage is manifested inter alia in the following domains:

**(a)** Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage (such as fairy tales, legends, regional languages);

**(b)** Performing arts (such as vocal and instrumental music, dance and theatre, pantomime, sung verse);

**(c)** Social practices, rituals and festive events (such as worship rites; rites of passage; birth, wedding and funeral rituals; oaths of allegiance; traditional legal systems; traditional games and sports; as well as their physical elements: special gestures and words, recitations, songs or dances, special clothing, processions, animal sacrifice, special food);

**(d)** Knowledge and practices concerning nature and the universe (such as traditional ecological wisdom, indigenous knowledge, knowledge about local fauna and flora, traditional healing systems, rituals, beliefs, initiatory rites, cosmologies, shamanism, possession rites, social organisations, festivals, languages and visual arts);

**(e)** Traditional craftsmanship (skills and knowledge involved in craftsmanship rather than the craft products themselves; such as how to make tools, clothing and jewellery; costumes and props for festivals and performing arts; musical instruments).

When appreciating the dazzling diversity and wealth of these domains, the myriad forms and contexts of music come again to our mind. Considered as perhaps the most universal of the performing arts, music is found in every society, most often as an integral part of other performing art forms and other domains of intangible cultural heritage including rituals, festive events or oral traditions. Musical expressions can be found in the most diverse contexts: sacred or profane, classical or popular, to work or for entertainment. There may also be a political or economic dimension to music: it can recount a community's history, sing the praises of a powerful person and play a key role in economic transactions. Similarly, the occasions on which music is performed are just as varied: marriages, funerals, rituals and initiations, festivities, all kinds of entertainment as well as many other social functions. Music as an expression of intangible heritage is everywhere!

## Ensuring the Long-Term Viability of Intangible Heritage Within Communities and Groups

The central role of communities in the recognition of intangible heritage has already been mentioned earlier in this article. In this context, it is to be noted that the Convention makes State Parties responsible to "ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management". Although the Convention does not provide a concrete definition of community, community participation is repeatedly emphasised in several parts of the Convention. As previously addressed, the persons most involved with a particular intangible heritage are those who can define their intangible heritage and must, therefore, be fully associated with and involved in the various activities and strategies conducted to safeguard it. This association is necessary since they are the ones who create, recreate, maintain and transmit such heritage. Without the active involvement and participation of the communities concerned, the safeguarding measures will be unable to be effectively implemented and will not ensure transmission within the community. This is why any initiative for safeguarding needs to prove the "free, prior and informed consent of the community". In the same spirit, the respect of governing access of customary practices to specific aspects of intangible cultural heritage is also an important requirement. This is especially relevant when safeguarding measures or inventory-making also involves actors who are not members of the community or when dealing with tourism or promotional activities, including the media.

## Music in the Lists of Intangible Cultural Heritage and the Register of Good Safeguarding Practices

Music in its myriad forms and contexts is present in a large number of elements in the two lists that the Convention provides: the Representative List of the Intangible Cultural Heritage of Humanity and the List of Intangible Cultural Heritage in Need of Urgent Safeguarding as well as in the Register of Good Safeguarding Practices. When browsing these lists for the keyword music, only one element would show. However, using other keywords reveals many more elements, such as 19 mentions for music education, 31 about musical instruments and 26 for choir singing. Other mentions concern musical notation, performances, styles, musicians and musicology. Altogether, the list includes a total of 83 music-related elements from 51 countries representing all continents. These elements were, for the majority, inscribed in 2008 (first year of inscriptions), 2009 and 2017.

Only five music-related elements are declared as being in need of urgent safeguarding. Would it be too daring to deduct from these figures that music as an expression of intangible heritage enjoys an extensive recognition and seems well equipped for the future?

Let it at least be a way to conclude this incursion into international cultural policy from the perspective of music as heritage on a positive and forward-looking note.

**Katharina Weinert**

# THE EUROPEAN YEAR OF CULTURAL HERITAGE 2018: A POLICY PERSPECTIVE

When the European Year of Cultural Heritage (EYCH) 2018 was officially opened at the European Culture Forum in December 2017 in Milan, Italy, it was thanks to the efforts and commitment by the members of the European Parliament and the EU Member States and it marked the culmination of an increasingly prominent place for cultural heritage in the EU's cultural policy.

## Cultural Heritage in EU Cultural Policy

Cultural heritage has been a key element of EU cultural policy since the Maastricht Treaty in 1992. While it is primarily a matter of national, regional and local authorities, the EU can still play a role in protecting cultural heritage. Now a part of the Treaty of the European Union (TEU), the European Union (EU) aims to "respect its rich cultural and linguistic diversity, and […] ensure that Europe's cultural heritage is safeguarded and enhanced".[1] Furthermore, the so-called Culture-Article which was first introduced with the Treaty of Maastricht stipulates that "the Union shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore".[2] Especially since the adoption of the first European Agenda for Culture in 2007, cultural heritage has become a priority in EU cultural policy. It was the first time that the European Commission outlined a cultural policy strategy. The European Agenda for Culture acknowledges the contribution of culture to the strategic objectives of the EU – prosperity, solidarity, security – and proposes objectives in cultural policy to be achieved by the EU institutions, the EU Member States and civil society.[3] New working methods in

1 Treaty of the European Union, Article 3.3.

2 Treaty on the Functioning of the European Union, Art. 167.

3 Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world, COM(2007) 242, 10 May 2007.

cultural policy were established through the European Agenda for Culture: the Open Method of Coordination (OMC)[4] for the coordination of Member States and the Structured Dialogue with civil society. The Council Work Plans for Culture running for three-year periods determine the topics for further exchange between Member States. Both, the European Agenda for Culture and the Council Work Plans, have deepened exchange and collaboration on cultural heritage through topics such as participatory governance in cultural heritage or skills, training and knowledge transfer in cultural heritage.[5]

In 2014, cultural heritage became an increasingly relevant topic for the EU institutions. The conclusions of the Council *Cultural heritage as a strategic resource for Europe* from May 2014 invite the Commission to develop a strategic approach to cultural heritage. According to the conclusion:

> "Cultural heritage consists of the resources inherited from the past in all forms and aspects – tangible, intangible and digital (born digital and digitized), including monuments, sites, landscapes, skills, practices, knowledges and expressions of human creativity, as well as collections conserved and managed by public and private bodies such as museums, libraries and archives. It originates from the interaction between people and places through time, and it is constantly evolving."[6]

This description/definition has since been reiterated to determine what the EU regards as cultural heritage. The European Commission reacted to the Council conclusions as well as stressed that cultural heritage is a "powerful instrument that provides a sense of belonging amongst and between

4 The Open Method of Coordination (OMC) is a format for EU Member States to discuss cultural policy. In an OMC group, experts from ministries of culture and national cultural institutions meet several times per year to exchange on good practice and produce policy manuals or toolkits which are widely shared throughout the EU.

5 "Participatory governance of cultural heritage" was the topic of an OMC group in 2015–2016 and of the Structured Dialogue with civil society in 2015. "Skills, training and knowledge transfer in cultural heritage" was the topic of the Structured Dialogue in 2017. An OMC group in 2017–2018 addressed the topic of "Skills, training and knowledge transfer: traditional and emerging heritage professions".

6 Council conclusions of 21 May 2014 on cultural heritage as a strategic resource for a sustainable Europe, published in the Official Journal C 183/36 on 14 June 2014.

European citizens".[7] Thereby, it points to the European aspect of heritage while simultaneously emphasising its local, regional or national character: "heritage is always both local and European".[8] The Communication of the Commission *Towards an integrated approach for cultural heritage in Europe* from July 2014 takes stock of the activities of the EU on cultural heritage – including the European Agenda for Culture, the current Work Plan for Culture as well as the different funding programmes – but also explores what the EU can do to enhance heritage's intrinsic value and take advantage of its economic and societal potential.[9]

2014 also marked the start of a new Multiannual Financial Framework (MFF) and, consequently, new funding programmes running from 2014 until 2020. Not only the culture sub-programme of Creative Europe but also other programmes and funds provided direct or indirect opportunities for cultural heritage initiatives, for instance the funding scheme European remembrance in the Europe for Citizens programme (EACEA) or through urban regeneration in the European Regional Fund for Development (ERDF).

At the end of 2014, the Council also adopted *Conclusions on participatory governance for cultural heritage.* In response to increased demand by some Member States and the public, the Council invited the European Commission to present a proposal for a European Year of Cultural Heritage with these conclusions. At the time, the European Commission had halted the declaration of further thematic years for an analysis of their efficiency. However, the European Parliament was particularly supportive of the idea of a European Year of Cultural Heritage. Especially, members of the Committee for Culture and Education voiced their support for the idea which was confirmed in the Committee's report from June 2015 supported by statements from the Committees for Tourism and Regional Development.[10] The report outlines ideas on an integrated approach, European funding, governance models and the economic and strategic potential of cultural heritage. In September 2015, the plenary

7 Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions: Towards an integrated approach to cultural heritage for Europe, COM(2007) 477, 22 July 2014.

8 Ibid.

9 Ibid.

10 European Parliament: Report towards an integrated approach to cultural heritage for Europe, A8-0207/2015, 24 June 2015.

of the European Parliament confirmed these ideas by adopting a resolution *Towards an integrated approach to cultural heritage* in which it recommends the European Commission to designate 2018 as a European Year of Cultural Heritage "with an adequate budget and with the aim, amongst other things, of disseminating and increasing awareness and education among future generations in respect of the values of the European cultural heritage and its protection".[11] A sense of belonging, identity, sense of community and appreciation for the common heritage should be the motivations but also objectives of a European Year of Cultural Heritage, according to the European Parliament.[12]

More than the Council conclusions or the communications from the Commission in the years prior, the resolution of the European Parliament makes references to intangible heritage: "[…] points out the importance of preserving cultural landscapes and, in particular, intangible cultural heritage which represents a living culture and fuels traditional crafts, and calls on the Commission to include this to a larger extent in the respective programmes".[13]

After the initial proposal from the European Commission from August 2016 was deliberated by the other EU institutions, the final decision was adopted in May 2017 to designate 2018 as the European Year of Cultural Heritage[14], making it the only thematic year during the Juncker-Commission.

## European Year of Cultural Heritage 2018: Aims and Implementation

The aim of the European Year of Cultural Heritage was to encourage more people to discover and engage with Europe's cultural heritage and to reinforce a sense of belonging to a common European space. In particular, the objectives of the year were as follows:

- Contribute to promoting the role of Europe's cultural heritage as a pivotal component of cultural diversity and intercultural dialogue;
- Enhance the contribution of Europe's cultural heritage to society and the economy;

11 European Parliament resolution of 8 September 2015 towards an integrated approach to cultural heritage for Europe.

12 Ibid.

13 Ibid.

14 Decision (EU) 2017/864 of the European Parliament and of the Council of 17 May 2017 on a European Year of Cultural Heritage (2018).

- Contribute to promoting cultural heritage as an important element of the relations between the Union and third countries.

The decision on a EYCH also outlines 14 specific objectives of the year, such as promoting innovative models of participatory governance, promoting cultural heritage as a source of inspiration for contemporary creation and innovation as well as raising awareness on the importance of Europe's cultural heritage through education and lifelong learning. The demand of the European Parliament for an adequate budget, however, was not fulfilled; only € 5 million were designated at the EU level for a special call in the frame of the Creative Europe programme.

The European Commission – more precisely the Directorate General for Education and Culture (DG EAC) – managed the EYCH, with active involvement and organisation of various events of other EU institutions such as the European Parliament, the Council of the European Union, the Committee of the Regions and the European Economic and Social Committee. For closer cooperation with civil society organisations, the European Commission launched a special call of the Structured Dialogue to bring together a Stakeholders' Committee for the 2018 EYCH. 38 organisations working in the field of cultural heritage and culture more broadly – such as Europa Nostra, the European Music Council (EMC) and Culture Action Europe – met six times over the course of two years (2017 and 2018) to share their expertise and ideas for the preparation and implementation of the EYCH. A lot of activities associated with the EYCH were organised on the national, regional and local levels. In the Member States, national coordinators implemented the year and coordinated these projects and events. A label for the EYCH (consisting of a logo, slogan and hashtag) was created to give more visibility to events contributing to the objectives of the year. By the end of 2018, over 10 000 initiatives on local, regional, national and the European levels had received the label.

To ensure long-term results, the Commission, in collaboration with the Council of Europe, UNESCO and other partners, ran ten European initiatives centred on four principles: engagement, sustainability, protection and innovation. The initiatives are based on the idea that cultural heritage has a clear European dimension and that it needs to be addressed through many EU policies besides cultural policy, such as education, regional development, social cohesion and environment. The initiative *Heritage at school* includes a joint EU-UNESCO project funded by Creative Europe and will map heritage education tools in schools, with a focus on intangible heritage. A special call for Creative Europe

cooperation projects related to the EYCH was launched at the end of 2017. 29 projects were selected, with intangible heritage being the most represented area. For instance, the project *Unearthing the Music* aims to shed new light on creative and forward-thinking music made under non-democratic regimes in the second half of the 20th century in Europe. Besides the special call, the regular funding for cultural heritage initiatives through Creative Europe continued, such as the *European Heritage Awards/Europa Nostra Awards* and the *European Heritage Label*. Among the recipients of the *European Heritage Label* in 2018 were the Musical Heritage Sites in Leipzig, Germany.

## Cultural Heritage in EU Policy Beyond 2018

2018 also brought about new developments in cultural policy at the EU level. Although these were unrelated to the EYCH, the increased awareness for cultural heritage was clearly reflected in the proposals and the outcomes. The European Commission adopted a New European Agenda for Culture in May 2018.[15] It has three strategic objectives, with social, economic and external dimensions. Protecting and valorising cultural heritage is included as a cross-cutting action and proposes three activities for the conclusion of the EYCH. The most significant one is the presentation of an Action Plan for Cultural Heritage while asking the Member States to draft similar plans on the national level and following up the ten initiatives with the Council Work Plan on Culture. The other cross-cutting action Digital4Culture includes several activities related to cultural heritage such as proposals for the next steps for *Europeana*.

At the end of 2018, the Member States adopted a new Council Work Plan for Culture 2019–2022.[16] Sustainability in cultural heritage is one of five priorities of the Work Plan. Further activities and specified topics are defined through four actions, including an OMC group on adaptation to climate change and a workshop hosted by the European Commission on alternative funding for cultural heritage.

15 Communication from the Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions: A New European Agenda for Culture, COM(2018) 267, 22 May 2018.

16 Council conclusions on the Work Plan for Culture 2019-2022: OJ C 460 p. 10, 21 December 2018.

The New European Agenda for Culture and the Council Work Plan for Culture 2019–2022 include various objectives and activities related to cultural heritage which shows what effects a thematic year can have. The promised Action Plan on Cultural Heritage was presented by the European Commission in the form of the European Framework for Action on Cultural Heritage in December 2018 at the closing event of the EYCH in Vienna, Austria.[17] In five pillars, the future activities for cultural heritage on EU level are outlined:

- Cultural heritage for an inclusive Europe: participation and access for all;
- Cultural heritage for a sustainable Europe: smart solutions for a cohesive and sustainable future;
- Cultural heritage for a resilient Europe: safeguarding endangered heritage;
- Cultural heritage for an innovative Europe: mobilising knowledge and research;
- Cultural heritage for stronger global partnerships: reinforcing international cooperation.

The foreseen actions connected to these five pillars will be launched in 2019 and 2020. For example, in 2019, the European Commission will conduct research and studies on the carrying capacity at sensitive sites including intangible cultural heritage practices with the support of the Creative Europe programme.[18]

While it may be still too early to discuss the long-term results of some of the projects initiated during the year, the policy developments throughout the year have been influenced by the theme and will shape EU cultural policy as well as other policy fields for years to come.

17 European Framework for Action on Cultural Heritage: SWD (2018) 491, 5 December 2018.

18 Ibid., Annex.

**Markus J. Prutsch**[1]

# CULTURE, HERITAGE AND EUROPEAN IDENTITY[2]

## Sense of Belonging Through Culture and Cultural Heritage

Among the key objectives of the European Year of Cultural Heritage 2018 (EYCH) was not only to encourage more people to discover and engage with Europe's rich cultural heritage, but also to reinforce a sense of belonging to a common European space. This is based on the underlying assumption that cultural heritage and culture in general are fundamental for shaping a supranational identity that transcends existing national collective identities.

It is, therefore, not surprising that culture and cultural heritage became an integral element of European political discourses on a collective European identity long before the EYCH, notably since the very beginning of the European project after the Second World War.[3] The significance of the notion of 'European cultural heritage' is clearly manifested, for example, in the *Copenhagen Declaration* on European Identity adopted by the nine foreign ministers of the then European Communities on 14 December 1973. This represents what is perhaps the most explicit statement of a common European identity from a European political body to date, standing out for its prescriptivism and the fact that it elucidates the principle of unity over that of diversity.[4] While the Declaration does acknowledge the "variety of national cultures" and the "dynamism of European identity", its emphasis is firmly on the cultural

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1 The opinions expressed in this document are the sole responsibility of the author and do not necessarily represent the official position of the European Parliament.

2 For a more detailed account of 'identity' and its challenges in a European context, see Prutsch, Markus J. 2017. *European Identity.* Brussels: European Parliament, on which this contribution is largely based.

3 Given the importance ascribed to it, it is not surprising that the promotion and protection of cultural heritage has also become enshrined in the European Treaties. See especially Article 3(3) of the Treaty on European Union (OJ C 202, 07.06.2016, p. 13–45) and Article 167 of the Treaty on the Functioning of the European Union (OJ C 202, 07.06.2016, p. 47–199).

4 See *Declaration on European Identity*, Copenhagen, 14 December 1973, Bulletin of the European Communities 1973, Vol. 12, p. 118–122.

commonalities of the European nations, and their attachment to "common values and principles" (Articles 1 and 3) – representative democracy, the rule of law, social justice, and respect for human rights, all of which are considered as "fundamental elements of the European Identity".

While the Copenhagen Declaration represents an early example of a clearly affirmative political stance towards a European identity, which was to be followed by a number of other initiatives, it is concurrently also characteristic of two intrinsic challenges to the very concept of 'European identity' that have continued to be central to the present day: first, that despite its wide – some may even say inflationary – usage in both public and political discourse, 'European identity' lacks conceptual clarity, with a broad range of meanings ascribed to and expectations associated with the term; second, that the question on the relation of a culturally substantiated identity to a more 'political' identity is left open. The latter is also reflected in the existence of two different schools of thought.

## Intricacies of a 'European Identity' and the EU's Policies

In general, two competing understandings of European identity and its repository can be distinguished: 1) Europe as a cultural community of shared values; 2) Europe as a political community of shared democratic practices. The idea of Europe as a cultural community is in the tradition of identitarian concepts of identity that have in particular been applied to the nation state, and places emphasis on common cultural legacies and historical experiences. The idea of Europe as a political community stresses the bonding capacity of democratic institutions and active civic engagement, giving rise to a democratic political culture.

Whether Europe is seen as a cultural or a political community implies a different emphasis on the core and the objectives of a transnational identity, as well as on possible policies aimed at fostering such an identity. While this distinction may be useful in analytical terms, it does not imply any strict 'either/or', 'right or wrong' choices to be made. An argument can be made instead for 'Europeanness' having to be defined both politically and culturally, not only in the sense that there is evidence for Europe having at least some identifiable elements of a political (manifested, for instance, in existing political structures such as the EU, the Council of Europe, or the OSCE) as well as cultural community (despite all the differences, shared historical and cultural experiences, such as the influence of Greek and Roman philosophy, the Enlightenment, or classical music are far from negligible). It also seems that if a trans-European

identity is to be successfully strengthened, a combination of both political and cultural efforts will be indispensable. Criticism of cultural concepts of European identity as being too close to the traditional model of the nation – hence, at best, replacing national with European chauvinism, if feasible at all given the cultural diversity of Europe – are certainly justified. However, the alternative of a 'political identity' alone seems too weak to guarantee the unfolding of a broad trans-European sense of belonging, not least since concepts such as 'constitutional patriotism' remain too abstract and elitist to have a broad public impact. A cultural component, therefore, needs to form an integral part of any reflection on European identity, though without merely reverting to primordial concepts of national identity. In the best-case scenario, the existing criticisms of cultural and political identity concepts alike might be integrated into a more inclusive vision of identity – one which is culturally substantiated and is not only fully compatible with the ideal of a democratic, open and citizen-centred society but actually reinforces such a society.

European policies aimed at fostering a collective transnational identity that is both cultural as well as political have gained momentum since the turn of the century, in parallel to the European project facing increasing obstacles. This is manifested, for instance, in the Europe for Citizens Programme launched in 2006[5] that is currently in its second generation and pays tribute to historical memory and, thus, to the cultural dimension of European identity, as well as emphasising active citizenship (political identity). Equally manifested in Europe for Citizens is another discernible shift over time in EU policies, namely from an almost exclusive 'top-down' to a more 'bottom-up' approach, cherishing individual experience and action.

At the same time, however – and concomitant with the uncertain fate of European integration as such – growing discomfort vis-à-vis the idea of a European identity and an increasingly polemical debate on the issue are discernible more recently.
What are, then, the chances for any supranational layer of identification with Europe to emerge in the nearer future?

5 See Decision No 1904/2006/EC of the European Parliament and of the Council of 12 December 2006 establishing for the period 2007 to 2013 the programme Europe for Citizens to promote active European citizenship (OJ L 378, 27.12.2006, p. 32-40).

## Prospects of a Common European Identity

While the prospects for a proper European identity appear grim, considering the general difficulties of building transnational identity and the current political framework in particular, fostering a European sense of belonging among citizens seems to be within the realms of possibility. For the EU, such fostering is nothing less than a *sine qua non* if the Union is to be endured as a political entity requiring corresponding legitimacy and public support.

Inevitably, any European layer of political identification requires positioning towards and arrangement with entrenched national identities. With a view to minimise potential conflicts between those identities and a novel 'post-national' type of allegiance, basing the EU's legitimacy exclusively on its output is an appealing perspective. But while 'output legitimacy' merits more attention to be paid both in theory and politics than is currently the case (given the scarcity of structural prerequisites for 'input legitimacy' alone, such as a common language or a European *demos*), other sources of identification with 'Europe' and the EU more particularly are indispensable. This is not just because the EU's means to pursue 'good policies' for which it can claim ownership is limited, but also because relying merely on output puts any body politic on shaky ground. What seems best suited for a European sense of belonging to emerge is supplementing output performance with policies that promote even more decidedly than is currently being done both a political and a cultural identity, and bring bottom-up initiatives even more centre stage.

In this context, a key role for the genesis of any 'European identity' can be ascribed to history and remembrance as a specific form of 'cultural heritage'. The underlying rationale is as follows: if European people cannot even agree on how to assess and handle their past, how can they possibly find common ground in dealing with the present and tackling the future? For quite some time, European policies have indeed made an effort to foster a 'European historical memory'[6] in order to add legitimacy to the European project. Yet doubts arise as to the suitability of these efforts for the development of a European identity, since they are characterised by a narrow focus of historical remembrance on the experiences of 20th century totalitarianism. Concentrating European efforts for transnational historical remembrance on the traumata of

6 On the issue of a European historical memory, see Prutsch, Markus J. 2015. *European Historical Memory: Policies, Challenges and Perspectives*. Brussels: European Parliament (2nd edition).

the 20th century proves problematic in two respects. First, such an approach fosters a simplistic and biased black-and-white scheme of history that makes Europe's 'dark past' appear as the logical alternative to its 'bright present', thus doing injustice to the richness and complexity of European history. Second, narrowing historical memory to National Socialism and Stalinism, elevated to the status of a 'negative foundation myth', reduces any incentive to critically examine stereotypes and sacred cows of one's national history, and hampers the development of a sense of shared European responsibility for the past (and present).

Accordingly, a reflexive and process-oriented 'culture of remembering', rather than an imposed and prescriptive 'remembrance culture' (with standardised views on and reference points for Europe's past), is argued to be the nucleus of a common European identity. Such a 'culture of remembering' places emphasis on *how* rather than *what* to remember and requires capacities for a (self-) critical 'reworking of the past' to be generated at the national level, providing incentives for scrutinising diverse and often divisive memories under a consciously transnational and European perspective. For successful implementation, corresponding education policies are indispensable. These policies would be ideally guided by the double *leitmotif* of 'dare to know!' and 'dare to act!' and would lay the foundation for a vivid civic political culture: a political culture finding expression in a sense of shared possession of and responsibility for the common good and citizens' active participation politically as well as socially – a cardinal element of which is cognisant and unbiased 'work on history'.

At the same time, however, 'work on history' not only can but, indeed, should be accompanied and complemented by cherishing Europe's actual cultural heritage, be it tangible or intangible. In this context, the role of the EYCH 2018 – which can claim to have been a success (no matter whether one might have liked to see an even more 'European' Year or an even more active involvement of citizens) – can hardly be overrated: it is only by understanding the richness and diversity of our manifold cultural expressions that eventually a common sense of ownership, commonality, and unity may emerge with regard to those cultural expressions. It is here that music as the, perhaps, most universal of all our cultural forms plays a leading role.

Whether there will – or even should – ever be a full-fledged European identity must remain an open question. Yet, at least one thing seems clear: that many of the polemics surrounding contemporary debates on the subject could be mitigated if different forms of identity were not misleadingly perceived as

'exclusive' but rather compatible with each other. Multiple identities are a living reality today, with distinct regional and national identities existing parallelly in many parts of Europe and the world without being detrimental to each other. Consequently, there appears to be no convincing argument as to why the existing multiplicity and interaction of political and cultural identities might not be complemented – and likely enriched – by an additional layer of identification, whether it be European or even cosmopolitan.
Above all, we need to realise that identity is not something to be lost but rather something to be gained.

**David Zsoldos**

# MUSICIANS OF EUROPE

Nation states in Europe have existed for merely 100 to 150 years; yet, their search for identity, which has often been full of conflicts ever since their birth, often overshadows the fact that the roots of Europe's common cultural identity are much older than these nation states. If you're searching for the many centuries old but still alive traditions of this cultural community, don't waste your time: They are all there in the scores on the sheet music stands.

For almost two years, we have watched daily the cutthroat discussions in Westminster about how the United Kingdom would be part of Europe politically and economically in the coming years. However, in the world of music, the question of 'British or European' has been pointless ever since Georg Friedrich Händel. Perhaps the most important iconic figure of English music history, the composer of the *Messiah* was born on German soil and composed his works in the Italian style all his life, which was not a problem for anyone in the 18th century. Just as it was natural that the Thuringian genius, Johann Sebastian Bach, of the same age composed French suites and Italian concertos along with German cantatas and passions and even a Catholic mass, since he was a Lutheran church musician.

Even before the Baroque, musical life did not respect the ever-changing boundaries of countries or the linguistic barriers. There are various examples from the Renaissance – and with respect to church music, even from the Gregorian era. And although this is true for fine arts and many other cultural-scientific fields as well, music is perhaps the strongest adhesive of the people of Europe, reaching over borders, denominations and reigns. It is important to understand that this is not a sign of lacking cultural diversity but rather the continuous interaction of the many various trends, competitions and the natural mobility of musicians. And as with every race, there are sometimes winners: The Italian opera conquered Europe as much as the French ballet later or Flemish painting earlier. Even though until recently – and who knows until when – Europe has not been peaceful or united, it has always stayed culturally permeable, inclusive and curious, in spite of the bloody wars disguised as politics or religion. The cultural fights driven by the forced self-justified desires of the newly born nation-states only made the lives of artists miserable from the mid 19th century until now. Accepting cultural diversity has been the natural standard from the British Isles to St. Petersburg.

There are many examples for musicians always on the move, living comfortably all around Europe. Mozart is one of the most famous examples, but we can also mention Bálint Bakfark, who is less known, although the Brasov-born lute artist was one of the most celebrated musicians of the Renaissance, travelling all around all of 16th century Europe, from Lyon to Vilnius. Yet, there is one musician whose life is perhaps the best example for the cultural connotations of Europe. What's more, he lived exactly at the time of the birth and the first wars of the nation-states: Ferenc – Franz in German, François in French, Francesco in Italian – Liszt.

Ferenc Liszt was born in the small village of Doborja in Austria (today, Raiding) to an Austrian mother and a Hungarian father. His cultural identity may have been primarily French, since he spent most of his youth in Paris. Regarding language, Liszt preferred French so much that he even wrote his letters to his Austrian mother in French, who arrived in Paris with her teenage son and stayed there until her death. When Liszt was asked, he consistently declared himself as Hungarian, despite the fact that he first returned to his country in 1839 and never learned Hungarian to a good degree. But at the same time, he remained a Hungarian citizen throughout his life and travelled with a Hungarian passport. All his children, including Wagner's later wife, Cosima, were also Hungarian citizens. And he travelled a lot. There was hardly any place in Europe, from Lisbon to St. Petersburg, where Liszt had not put his name down with at least one concert. He was in his 20s when he became a teacher in the newly founded Geneva Conservatory. 40 years later, he was one of the founders of the Budapest Academy of Music, later named after him. Between these two, many students went to visit him in Vienna, Weimar and Rome. His single opera – which he wrote in his very young years – is in French, but he wrote songs for poems in four languages (German, French, Italian, English), alongside Hungarian rhapsodies, and even one in Spanish.

However, if you ask music historians, you will see Liszt viewed primarily as a German person due to the creatively fruitful decade he spent in Weimar, his significant influence on Wagner and, above all, due to the fact that a full generation of German musicians emerged from Liszt's cloak – from Hans von Bülow, founder of Berlin Philharmonic (who was also the first husband of Cosima Liszt), to Emil Sauer. Italy's influence was also significant: from the juvenile Dante sonata to the years spent in Rome and the late pieces inspired by Villa d'Este, not to forget the concert Liszt gave in Milan, which is deemed as the first solo concert of music history. He also became one of the leaders of the Zukunftsmusik movement, the initiator and one of the main sponsors

of Beethoven's statue in Bonn and an icon of German culture in the 1860s, at the same time as Napoleon III awarded him with the medal of honor. The Prussian-French conflict, which resulted in a bloody war in 1870, touched Liszt personally. In 1857, his younger daughter, Blandine, married a French lawyer, Émile Ollivier. Blandine died five years later, but Ollivier was already Prime Minister of France at the outbreak of the Prussian-French War of 1870.

Of course, not all brilliant composers were travelling world citizens. For example, Schubert never travelled more than a few hundred kilometers from Vienna, and the significant musical writer Schumann, same age as Liszt and born in 1810, barely left the German-speaking area. Born next to Warsaw in 1810, Chopin also went to Paris at a young age – after a detour to Vienna – and then lived there until his death. The next big pianist composer, Igacy Jan Paderewski – born half a century later – was already a star in the age of railway and steamers. He travelled around not only in Europe but also spent years in California and even reached Oceania. His influence on Europe was not merely as an artistic icon; being a wealthy, influential musician, he was a major supporter of the American-Polish expeditionary army and a member of the Polish National Committee during the First World War. Later, in 1919, he became the first prime minister of the again independent Poland. (An entire article would not be enough to sum up Paderewski's exciting life.)

There are very few adjectives that would be bigger insults to live and vivid music as calling the music of Bach and Mozart as 'classic'. (The poor composers could even suffer the languages – Hungarian included – that label their brilliant works as 'serious music'.) Luckily, the music of the past centuries is still alive and casting its effects across concert halls and music schools. The message of encouragement from European musicians – travel freely, reaching over reigns, languages and borders – is perhaps more important today than ever.

**Francesco Martinelli**

# A CENTURY OF JAZZ IN EUROPE – PRESERVING ITS MUSICAL HERITAGE

## History of European Jazz – The Music, Musicians and Audience in Context


*designed by Mark Lee for Equinox Publishing, UK*

The recent publication of *History of European Jazz – The Music, Musicians and Audience in Context* (Martinelli 2018), the final result of a research project supported by the Europe Jazz Network (EJN) with funding from the Creative Europe programme of the European Union (EU), marks a milestone in the shared perception of European jazz as a common heritage. The massive 752-page book covers the linear narrative of jazz history in 34 national chapters, each devoted to a different country and authored by a native specialist. In these accounts, the readers hear the vibrant voice of the local culture, not the impressions of a visiting Anglo-American author. Each chapter includes extensive discography and bibliography, creating a unique reference tool. For the first time in one of Europe's shared languages, there's a comprehensive national account of the adoption and the impact of jazz across the continent, including areas that are not part of political Europe but were, and still are, a part of its cultural tradition. The book closes, almost as a pointer to further research, with a discussion of common aspects of this history in six monographic chapters dedicated to subjects that run across national boundaries: early African-American entertainers in Europe before 1927, musicians of Jewish and Gypsy origin, jazz in European films, the dialogue of the avant-gardes in the 1960s and the concept and development of jazz festivals in Europe.

While the volume fulfils its function as the first organic panorama of European jazz, and will certainly help further researchers, its development raised numerous issues related to how this history of over a hundred years is preserved and made available for study. In fact, some of the chapters that were discussed in the preparation of the book could not be included because the available documents were too limited to the major European countries:

among them were a chapter about women musicians in European jazz and another dedicated to the impact of radio broadcasts. However, now the book includes a wealth of information never available before in English about these subjects. So, when researchers approach the subject of women in European jazz or the role played by the radio, they will find references inside each national chapter.

## History of European Jazz – A Brief Outline

The history of European Jazz took place over a complex, changing and, at times, dramatic context. Its earlier incarnations can be traced to the many African-Americans and African entertainers that came to Europe following the wave of Africanisation of American popular music that began in the middle of the 19th century. Minstrel shows, university choirs with their repertory of spiritual hymns, ragtime pianists and banjoists entered the European musical scene and began to change it. Claude Debussy composed his *Golliwog's Cakewalk* in a ragtime-inspired style around 1906, and it invokes a complex maze of relationships between European racism, slave trade, manufacture and 'high' culture (see de Martelly, 2010). In the volume about the *History of European Jazz* this phase is covered in detail by Dr. Rainer Lotz, author of the landmark collection *Black Europe* (Lotz 2013), in one of the closing thematic chapters that is not dedicated to a specific country.

The First World War brought this first period to a dramatic end, however, at the same time, American troops, and in particular the 369th Infantry (commonly known as the Harlem Hellfighters) band, under the leadership of James Reese Europe, introduced in 1918 the sound of orchestrated ragtime with instrumental breaks in the Old World, a precursor in a way to the big bands of the 1930s. The Original Dixieland Jazz Band, who had recorded in 1917 the first disc with the word 'jazz' (actually 'jass') on the label, toured and recorded in Europe in 1919; their track was followed by many American jazz musicians who stayed in Europe for long tours or actually moved here, enriching the local scenes.

Photo by M. Descamps

*Django Reinhardt, the Roma guitarist who arguably created the first European sound in Jazz, in his caravan in 1950.*

Jazz was the soundtrack to musical, choreographic, visual design and literary experiments in Paris, Moscow and Berlin in the 1920s. In the 1930s, what arguably could be termed the first fully European approach to jazz was generated by the Hot Club de France Quintet, an unheard of grouping of violin, guitars and bass missing all the brass and percussion that represented the sound of jazz until then, under the leadership of Roma musician Django Reinhardt: born in Belgium, resident of France, a European of sorts with a nomadic lifestyle. American specialist Michael Dregni delineates in a dedicated chapter of the *History of European Jazz* his style and impact on jazz worldwide.

Authoritarian regimes always regarded jazz with deep suspicion. For the Fascist regime in Italy and the Nazi regime in Germany, it was decadent music – a genre whose tunes were often arranged by Jewish composers and brought to success by African-American performers could hardly be popular with the Aryan race supremacists – besides being associated with USA, an enemy country at the time. Jewish musicians suffered persecution and had to escape or hide trying to survive, as detailed in the article curated by Gabriele Coen in the *History of European Jazz*. Both sides tried to harness the music for propaganda during the war, with the uncanny result that in the last years of the Second World War, jazz was played equally by Allied and Axis radios, with opposing aims.

Photo by Wouter van Gool

*The Newport International Youth Band in concert in July 1958 in an agricultural auction hall in Blokker, The Netherlands: George Gruntz (piano), Gilberto Cuppini (drums), Rudolph 'Ruud' Jacobs (bass); saxes (from left) Bernt Rosengren (tenor), Vladimiro Bas Zabache (alto), Hans Salomon (alto), Jan Wróblewski (tenor), Ronnie Ross (baritone); trombones: Christian Kellens, Kurt Järnberg, Erich Kleinschuster, Albert Mangelsdorff; trumpets: Palle Bolvig, Roger Guérin, Duško Gojkovic, Jose Magalhais; conductor Marshall Brown.*

After the Second World War, the development of jazz in the post-bebop era was hugely influenced by the division of Europe in two opposing blocs. In the Eastern bloc, it was subjected to political control, regarded with suspicion, and employed as a propaganda tool by the USA. In the Western bloc, the *Voice of America Jazz Hour* was popular across the whole Communist area. Jazz music and its milieu served as a reference point for dissent in Poland, Russia, Czechoslovakia, the Baltic states as well as in Greece, Portugal and Spain during the military dictatorships of the 1950s, 1960s and 1970s. In the Western democracies, jazz poured out

Photo by Gérard Rouy

*The Globe Unity Orchestra in Neukirchen- Vluyn in 1975: (clockwise from top left) Peter Brötzmann (bass sax), Rüdiger Carl (alto sax), Michel Pilz (clarinet), Anthony Braxton (alto sax), Evan Parker (tenor sax), Gerd Dudek (soprano sax), Kenny Wheeler (trumpet), Enrico Rava (trumpet), Günter Christmann (trombone), Albert Mangelsdorff (trombone), Paul Rutherford (trombone), Peter Kowald (tuba), Paul Lovens (drums), Buschi Niebergall (double bass) and Alexander von Schlippenbach (piano).*

of the clubs and concert halls entering the public space in the late 1960s, when free jazz became one of the iconic music of civil rights, pacifist and student movements in USA as well as in Europe.

## Jazz – a Shared Idiom Across Europe

As early as the mid 1950s, the shared idiom of jazz became the medium of choice for continental aggregations of musicians: the first time, interestingly enough, upon American initiative when George Wein, the promoter of the Newport Festival, commissioned Marshall Brown to create an International Youth Band that was, in fact, an all-European jazz orchestra. Several analogous initiatives followed. However, it was in the mid 1960s with the birth of what is commonly known as Free European Improvised Music that jazz – or jazz-derived musics, if you like – became a forum of choice for exchanges between European musicians, with the creation of specific bands, such as the *Globe Unity Orchestra* in Germany, where in particular jazz musicians entertained a dialogue across the wall.

Punk music, folk revival, pop hits, contemporary classical music and even ancient music performers all adopted jazz techniques, approaches and attitudes: improvisation, unorthodox instrumental usage, do-it-yourself production, self-organisation are a few instances of this pervasive process where the sonic explorations of jazz musicians served to reintroduce extinct musical practices in Europe, including non-tempered tuning, non-Western instruments, singing styles and non-harmonic processes. From the solo performance to new versions of orchestrated music, from composition to improvisation and back, from acoustic to electronic, European jazz covered new and exciting ground involving new generations and further discoveries.

European jazz festivals, record labels, film soundtracks and specialised press provided access and integration not only to European musicians but also to

immigrants and refugees, and specifically brought music to disadvantaged areas and sections of the population. The development of European institutions, with the subsequent creation of joint educational and student exchange programmes created a fertile environment for younger generations of jazz musicians who could cooperate with peers without the obstacles of different currencies, borders, and tax systems. Previous generations had to rely on organisations operating on a voluntary basis, such as the European Jazz Federation, who tried to provide information and support, facilitating exchanges, specifically through the first European jazz magazine, the international edition of Poland's *Jazz Forum* (still in activity but only in Polish).

## Documenting Jazz

In its original homeland, USA, documents about jazz and other music of the African diaspora have been preserved further, rather thanks to the commitment of private collectors than to the efforts of public institutions that only recently established policies of acquiring, cataloguing and digitising jazz collections from individuals and estates. Shellac (78 rpm) records of early jazz, blues and gospel produced especially by independent and Southern labels would be lost by now, if a small group had not begun collecting them and related artefacts (catalogues, recording logs, advertisements, photos, scores, letters) as well as collecting information through oral histories.

Europe is where jazz was included among the other modern arts, serving as inspiration not only for musicians in all fields but also for writers, poets, painters and film directors. The jazz magazine, the jazz history book, the jazz festival and the specialist record label can all originally be traced to Europe. This is not to downplay racism, imperialist adventures and even genocide against African people that marred the history of European powers, that in fact carried on the slave trade in the colonies before USA declared independence. Besides, jazz musicians of African origin were marginalised in several European countries while African-Americans were often welcomed as stars and enjoyed long residences in Europe. It is a complex and contradictory history, today maybe relevant as never before and worth telling in its multiple aspects.

Its intense intellectual history produced extraordinary music, documented on record since the 1930s (the Parisian label *Swing*, which issued most of Django's recordings, is arguably the first world label dedicated to jazz, preceding New York's *Blue Note* by a few months), this includes specialist magazines – several are competing for the title of first, but Dutch *De Jazzwereld* seems the most likely candidate – along with all the promotional literature attached to

festivals, jazz-clubs, record label, musicians' organisations and the like. First photos and, then film and video, documented the all-important visual aspects of the music – its presentation, context and instrumental evolution. In fact, some of the key video recordings of African-American innovators from the late 1960s onwards are available today only thanks to the archives of European TV stations. Finally, private papers, scrapbooks, agendas, letters and contracts document the relationships among the agents of the scene and the concrete reality of financial transactions.

The locution 'jazz apostles' has been applied to the historical characters who, in their countries, took the role of spreading the jazz culture, organising concerts and festivals, presenting on the radio, publishing articles, magazines and books, arguing on the public stage on behalf of the music when attacked by political or cultural authorities, networking with similar-minded individuals in other countries and keeping track of all these activities besides collecting records. Their collections became the generating seeds of many European jazz archives. The *Darmstadt Jazz Archive* was born from the collection of Joachim Berendt, a true jazz apostle and German populariser of jazz, whose work had a major impact on the global scene; the *Siena Jazz Archive* began with the collections of Arrigo Polillo, Italy's jazz apostle.

The situation of these jazz archives is, however, very differentiated and unequal across the continent. Some major countries still do not have an archive dedicated to jazz, on the model of institutions such as the *Dutch Jazz Archive* or the *Darmstadt Jazz Archive.* There is not a fixed set of good practices and a centralised forum for these archives. Public institutions such as the national library and sound archives do include jazz-related materials in their holdings. However, to this day, the presence of European jazz in the Europeana Collections is limited, unbalanced and rather random.

Integrating jazz collections into wider archives is not always possible, or positive. Problems arise from the very simple and basic act of cataloguing a record, where the hierarchy of importance of responsibilities in jazz is different, if not opposed, to the one used for classical music. In jazz, the 'author' of a recording can be the interpreter rather than the composer. Furthermore, sometimes, authorship is shared with professional figures who hardly appear in classical Western music, such as the arranger. Jazz researchers need to know who plays contrabass in a specific ensemble, sometimes more than who is formally responsible for its composition (if extant). The oral nature of the transmission of the music, the relevance of improvisation and the way groups

are formed within the musical environment of jazz require the context that only the above-mentioned documents can integrally provide.

A coordinated effort is now needed to coordinate and direct the process of preserving the complex and shared heritage of European jazz. The existing jazz and popular music archives, the relevant sections of national libraries and phonographic/sound archives, the major centres of research on the history of European jazz that have been meeting and exchanging their findings in the *Rhythm Changes* programme financed by EU for a few years but which now continues on its own (*Rhythm Changes*), European initiatives (such as *Europeana*), the European Broadcasting Union (EBU) and the European Music Council (EMC) all need to be involved and be actors in this process to preserve the heritage of an area where European musical creativity best expressed itself in the past hundred years.

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**Sanda Vojković**
**Translated by Eva Smiljanić**

# CROATIAN MUSIC HERITAGE

Croatia is a small country that, thanks to its geographic location, has been a place of clashing and mixing of many different cultures for centuries, each of which left behind something special that became a part of the cultural heritage of Croatia as we know it today.

Even though it is not easy to pinpoint the most interesting moments in its rich music history, through this article, I will try to shine some light on the parts that are in some ways connected to the European cultural circle or those that influenced European culture.

## The Birth of Music on the Adriatic Coast

If we accept the historical fact that the Greek sovereign Dionysius founded the first poleis on the Adriatic around 390 BC in today's Croatia on the islands Vis (Issa) and Hvar (Pharos), it explains how Greek colonialists left behind, amongst many other things, some of the oldest written monuments in today's Croatia as well as a rich culture. So, it's not surprising that a descendant of the Dionysian wind instrument *diaulos*, under the name *šalmaj*, was used during the middle ages. Today, we can find it in Istria and the Croatian littorals as a traditional folklore instrument *sopile*. The characteristic untempered two-part singing sound that they produce create one of the most interesting musical scales that is still in use today. The so-called 'Istrian scale' and the style of two-part singing and playing in tight/ untempered intervals is a part of traditional as well as everyday life in Istria, giving the region a unique sound.

Traditional Croatian songs and dances as well as intricate folkloric attire are still very much a living and present way of music expression in other regions of Croatia as well and is usually linked to ceremonies native to each local community. The celebration of the richness and diversity of Croatian songs and dances as part of traditional ceremonies, deeply imbedded in the lives of Croatians, spurred on the foundation of the unique professional Ensemble of Folk Song and Dance (LADO) in 1949, which – to this day – researches, collects, artistically reworks and shows the most beautiful examples of Croatian folk tradition. Especially interesting is the sword dance *Moreška*, a part of the

joint heritage of the Mediterranean, described on the island of Korčula all the way back in 1689, to honour the fight between the Saracens and Christians. However, only on Korčula it has survived until today, the island from which the great traveller and explorer Marco Polo (1254–1324) began his journeys through the Middle East all the way to China.

### The Hint of Baroque and Classicism

In the Renaissance and Baroque periods, the Croatian side of the Mediterranean coast was under the influence of the Republic of Venice. However, some musical discoveries were made independent of this influence.

The Franciscan priest Ivan (Marko) Lukačić (Šibenik 1587–Split 1648) was a composer and organist, active in Šibenik and Split. He studied theology and music in Rome. Today, we only have one collection of his compositions, published under the name *Sacrae cantiones* in Venice, 1620, containing 27 spiritual concerts (motets), for voices between one and five accompanied by an organ basso continuo. Lukačić's introduction of the expressive and homophonic elements of early Baroque marked the shift towards new ideas in early 17th century music, and the motet *Quam pulchra es* is one of the most beautiful motets of the time.

A bit more to the south in the Republic of Ragusa, during the very beginnings of Classicism, composer and diplomat Luka Sorkočević (Dubrovnik 1734–1789) became more prominent. He was a spokesperson for the Republic of Ragusa in Vienna, in the court of King Joseph II. He spent time with Joseph Haydn, perhaps not only out of respect to the authority of the well-known musician but also the assumption that his mother was Croatian by descent, since Haydn used many folk songs from his place of birth in his symphonies and quartets, including the German national anthem. Sorkočević composed in the pre-classical style, and his works show remarkable talent as well as deep knowledge of European musical accomplishments in the 18th century. The most interesting works in his opus are seven three-movement symphonies that carry the marks of the Mannheim school, which led to him being recorded as the first Croatian composer of symphonies.

Another Croatian violinist and composer, Sorkočević's contemporary, Ivan Mane Jarnović (Dubrovnik 1747–Saint Petersburg 1804) took part in the concerts that greeted Joseph Haydn into London in 1791. It is assumed that he was born in the waters surrounding Dubrovnik as his parents, who were Croatians by heritage, travelled to Italy. The genius violinist travelled throughout

Europe, and his concerts in Vienna were heavily praised by Leopold Mozart for his clarity of sound and intonation, the ease with which he performed even the most technically demanding compositions and, above all, his cantilena. He composed mostly for the violin and was the first to call his concerts *Romances*, which was quickly adopted by his contemporaries. According to his memoirs, he had a quick temper and his life as a travelling performer was fraught with conflicts, disputes and even duels.

## From the First Operas to the Divas of the World's Opera Scenes

The opera life in Croatia began twenty years after the establishment of the opera in Italy. In the beginning of the 17th century, the pastoral-allegoric play with music *Dubravka* was performed, written by the Dubrovnik poet Ivan Gundulić (1589–1638).
In Zagreb in 1827, the Croatian Music Institute and its school were founded, greatly contributing to the development of musical life. It was the time of the Illyrian movement and the fight for the Croatian language, which led to Samobor nobleman and composer Ferdo Livadić (1799–1879) creating music for the first Croatian reveille *Još Hrvatska nij' propala*. It was the first time the Croatian language was sung on the Austro-Hungarian theatre stage.

Then, Vatroslav Lisinski (1819–1854) composed reveilles as well as the first Croatian opera *Ljubav i zloba* at the age of 27, based on the libretto of Dimitrij Demeter (1811–1872). The premiere of the opera was held on 28th March 1846. The newspapers in Zagreb wrote about the opera and the performance with no small amount of celebration. The Parisian *Revue et Gazette musicale* wrote on the 19th April 1846: "Here is a truly unexpected musical novelty", and the Viennese *Wiener allgemeine Theaterzeitung* confirmed its success on the 8th May. This was ten years after the first Slavic national opera, *Ivan Susanin* by Mikhail Glinka, and twenty years before Smetana's *The Bartered Bride*.

At the young age of thirty-five, Vatroslav Lisinski died, creating a gaping need to find someone who will continue to develop what the Illyrians began. The ideal candidate appeared as Ivan Zajc (Rijeka 1832–1914), a man of Czechoslovakian heritage who, at the time, was composing operettas in Vienna. At the requests of Bishop Josip Juraj Strossmayer (1815–1905) and poet Petar Preradović (1818–1881), Zajc came to Zagreb in 1870, where he established the Croatian opera as an institution of art and continued to enrich the national operatic repertoire with his work as a conductor, pedagogue and composer. In the same year, his opera in the Croatian language *Mislav* was performed for the first time and in 1884, his opera *Nikola Šubić Zrinjski* was also performed.

For the duration of Zajc's management of the Croatian opera, one of the greatest vocal artists Milka Trnina (1863–1941) debuted and performed, going from performing in Zagreb to winning the stages of the world.

This musical upswing led to the construction of a new building for the Croatian national theatre and a new building for the Croatian Music Institute. Emperor Franz Joseph I inaugurated them, both on the same day, 14th October 1895.
Out of this musical environment came several famous singers who became an unavoidable part of European culture, such as the prima donna of the National Theatre in Prague and the muse of Leoš Jančáek, Gabrijela Horvat, the prima donna of the Berlin national opera, Violetta de Strozzi, chamber music singer of the Munich and Vienna State Opera, Đurđa Milinković, the soloists of the Vienna State Opera, Josip Gostič, Sena Jurinac and Dragica Martinis, the prima donna of the Metropolitan 'voice of the century' Zinka Milanov (née Zajc) and Marijana Radev, Nada Puttar-Gold, Božena Ruk-Fočić, Tomislav Neralić, Vladimir Ruždjak, Ruža Pospiš Baldani, Dunja Vejzović and Ljiljana Molnar-Talajić.

## The Legacy of the 20th Century

The 20th century in Croatia, much like in most other countries, was marked by great musical personalities whose contributions to the Croatian as well as the world's musical heritage will forever be recorded, and their works and their creative and performing lives will encourage and inspire young musicians on their paths towards excellence.

The violin virtuoso and composer Franjo Krežma (Osijek 1862–Frankfurt 1881) served as a true example of the tragic heroes of romanticism. He studied first in Zagreb and, then, in Vienna where, in 1875 at the age of thirteen, he successfully graduated from the conservatory as the youngest student ever. Newspaper critics regularly compared his playing with the virtuosity of Paganini. Additionally, many famous artists such as Giuseppe Verdi and Franz Liszt, with whom he played, praised him greatly. At the age of seventeen, he became the concertmaster in Bilse's orchestra in Berlin, from which the Berlin Philharmonic was created in 1885. He was deemed the youngest concertmaster ever with a shining future ahead of him. Then, suddenly, on a tour in Frankfurt after a short illness, he died on the 5th June 1881, right before turning nineteen. He left behind around one hundred compositions.

At the same time, the violinist and pedagogue of Czech descent Vaclav Huml (Beroun 1880–Zagreb 1953) was born. A Prague student of the great Otokar Ševčik, he lived and worked in Zagreb as a violin and chamber music teacher at the Croatian Music Institute from 1903 and, later, as a professor of the Zagreb Music Academy. He played as a soloist and in chamber ensembles and also co-founded the *Zagreb Quartet* in 1919, which is celebrating its 100th anniversary this year, making it the oldest European chamber ensemble to perform without break.

By educating over 200 students, he is considered the founder of the Zagreb Violin School, growing off the seeds planted by O. Ševčik and K. Flesch. In his honour, the *International Violin Competition Vaclav Huml* has been held every four years since 1977.

Svetislav Stančić (Zagreb 1895–1970) was a pianist and a piano pedagogue. He studied the piano in Zagreb and Berlin and composition with F. Busoni. After coming to Zagreb in 1922, Stančić dedicated himself to performing, pedagogic work and the revival of the Croatian music heritage. For almost over half a century, he taught nearly all the pianists in Croatia. He had 99 students, of which 66 graduated under him and 40 decided on concert performance as their life orientation. His teaching method and individual approach to every student were so successful that, for a time, people always spoke about the Zagreb Piano School. The European Piano Teachers Association Croatia (EPTA) has held the *International Piano Competition Svetislav Stančić* in Zagreb every four years since 2006.

From the same generation, Lovro von Matačić (Sušak 1899– agreb 1985) was a Croatian conductor and composer, belonging to the elite of Europe and the world's music of the 20th century. He was born on Sušak, in a family that became nobility at the beginning of the 17th century, tracing roots all the way to the Siege of Szigetvár in 1566. Matačić branched out to opera and symphonic and choir repertoires, with the crown of his achievements being serving as a conductor for the Berlin Philharmonic in 1936. After this, he became a frequent guest of the orchestra. He continued his remarkable work all throughout Europe and the USA as a conductor and director. For years, he led the Dubrovnik Summer Festival, and he became the chief conductor of the Zagreb Philharmonic from 1970. In his seventy years of work, he also wrote a number of compositions. In his will, he left funds for the education and help of young conductors and, in 1995, the *International Competition for Young Conductors Lovro von Matačić* was founded in his honour.

Around the same time, Boris Papandopulo (Honnef 1906–Zagreb 1991), one of the greatest composers of Croatian music history, composed over 440 works in many different forms and for different instruments. As a pianist, conductor, choir leader, opera director and, above all, an artist who truly felt for music and his fellow musicians, he was also a stellar interpreter of a huge number of compositions by Croatian composers, which he introduced not only to the Croatian but also to the world's public. Encouraged by the richness of his opus, the Croatian competition of young music artists Papandopulo was established in Zagreb in 2012, which cyclically showcases nearly all instrumental categories, along with solo singing and jazz.

Antonio Janigro (Milan 1918–1989) came to Zagreb at the age of 21, at the beginning of World War II, and stayed a full 30 years. Upon his arrival, the 'young prince of the violoncello' (as critics called him after his first concerts) had classes with the violin professor Vaclav Huml as he thought that the methods of the founder of the Zagreb Violin School would help improve his own technique. Soon, he realised there were a number of amazing musicians surrounding him, whom he brought together in 1953 to form the Zagreb Soloists Ensemble. This put Zagreb on the music map of the world, which has lasted even to this day.

All the above-mentioned people and the professionalisation of music life made it possible for and encouraged composer Milko Kelemen who founded the Music Biennale Zagreb, an international festival of contemporary music in 1961, following the needs and readiness of Zagreb and Croatia for contemporary, avant-garde and experimental music. The most important participants in the international music scene appeared in Zagreb, such as composers Stravinski, Britten and Shostakovic as well as many others who by then the classics of the 20th century, which resulted in amazing reception and even more encouragement for the growth of the local music culture.

**Romana Agnel**

# POLONAISE – THE POLISH HERITAGE IN MUSIC, DANCE, AND CULTURE

"[...] from observations of the polonaise movements accompanied by the music, one may perceive the whole national history, the character of the customs, and the spirit of the people [...]" (Brodziński as cited in Mestenhauser, 1888) wrote Karol Mestenhauser in his 1888 book *The School of Dance*. This short expression partially explains why polonaise is performed even now across Poland and why its tradition has spread beyond the Polish border and appeared in the courts, in salons and on stages all around Europe. This quote from Mestenhauser's book also explains why this dance form has become an inspiration for so many Polish and foreign composers. Considering the words of Brodziński and analysing the history and the choreography technique of polonaise, one may conclude that this dance is a representation of numerous elements that create Polish character and style. From the moment polonaise was created until today, it has maintained its position as an illustration of the Polish society, serving as a certain strand of DNA containing everything that is Polish; it encompasses the cultural and the traditional heritage of the nation. Being a specific ambassador of the Polish culture abroad, it has become a common international possession that other cultures adapt to their own habits and of which they create their own versions. As the only national dance, polonaise is practised nowadays all across Poland and amongst the Polish living abroad.

Historical sources depicting polonaise as the Polish court dance date back to the 16$^{th}$ century. There are descriptions of the dance form in the works of literature of those times defining polonaise as a slow procession. The most significant source confirming the practice of polonaise at that time are the music notes entitled as *the Polish Dance* available in different languages. German archives have many such notes, although those compositions are quite different from the commonly known construction of polonaise. Those are the duple-metre dances that have a very simple structure with repeated elements, followed by a fast triple-metre dance with the rhythmical features of Polish mazurka. The dance combination based on the scheme 'slow duple-metre dance – quick triple-metre dance' is reminiscent of the Renaissance model of pavana-gagliarda. This structure consists of the slow, two-dimensional

part whose character is representative, as it is performed as a procession, with the dancers placed in pairs according to their hierarchy. The second part (the three-dimensional one) draws attention to the technical skills, its rhythm is fast and its style is dynamic and lively. In that initial form of polonaise, one may see the typical elements of its character: first, polonaise is danced slowly, yet ceremoniously, solemnly, and seriously. The dance has certain visible military elements: this relates to the tradition of Polish knights who mainly practised martial arts and horse riding and took part in court parades when such were organised at the kings' castles. Weapons attached to hips, typical Polish clothing, and knee-length shoes on heels have become the elements that determined the movements and the character of polonaise. In his 1589 work *Orchesographie*, French dance master Thoinot Arbeau explains to his student why Poles would move in a particular way:

> "Their heels are enhanced with the cork or iron they are filled with, that is why they do not run as easy as we do. If you take a closer look at them, you will see that all animals (except for a few) move in that way (tip-toying). This is the reason why Poles appear to be two–three toes taller than they really are". (Arbeau, 1589)

During the 17th century, polonaise was becoming increasingly common in the Polish courts. Performed at balls, it was more elegant and lighter and gained new figures and symmetrical elements. Polonaise appealed to foreign people visiting Poland with its originality and the diversity in its styles, as well as with its representational and social functions. This is how a French traveller Le Laboureur described polonaise seen at the Vasa court in his notes:

> "I have never seen anything so serious, delicate, yet at the same time respectful [...]. It was danced in circle: two ladies would dance together, then two gentlemen, and so on. The first part consisted of bowing and stepping to the music rhythm. Sometimes a leading female couple would suddenly return quickly through the inner part of the circle as if they were trying to escape from the pair of men following them". (Laboureur, 1647)

Additionally, another traveller Galeazzo Marescotti also left a description of the Polish dance performance he observed at the court of King Michał Korybut Wiśniowiecki:

> "When the king willed to dance with the queen, he would take her hand and would lead her to one side of the circle. Afterwards, he would start

> dancing with different personalities who were preceding him in pairs, so that those most dignified would be dancing close to the royal couple". (Morescotti, 1839 as cited in Niemcewicz)

This description illustrates that polonaise was an integral part of royal ceremonies and engaged the highest members of society. Preceded by the bows, the procession included female, male, and mixed pairs of dancers. The typical polonaise figures evolved, among which were: the big circle, columns and 'excuse-me dances'. Nevertheless, it was the 18th century that became the time of true blossoming of the Old Polish form of polonaise. Besides, this was also the time when the dance eventually got its official name originating from the French term la *polonaise*. Together with the name, its performative elements also adapted the French style: polonaise of the 18th century was an illustration of the royalty 'par excellence'. In its construction, dance figures and the rhetoric, one may observe the habits of the Poles of those times, their social relations, even the way they moved, primarily determined by the typical Polish clothing. Such an image of polonaise was presented by Carol Czerniawski who wrote about its old form:

> "Polonaise is a dance of mature men, senators; it is also a conversation, an image of deliberation. Polonaise processions were led by the most important person, 'primus inter pares', who was followed by dancing couples, sometimes standing age-wise, and everybody was equal and solemn. There was the King, and then there were the senators following his majesty. It looked like a big sort of snake of wisdom which was slithering in diverse turns, zigzags and circles! ... then there was a hundred dancing pairs – what a splendid view! The dancing men would have the hats under their arms, the outlets of their robes waving back as the procession went on, their gray shaven heads often covered with scars; they were stepping solemnly and smoothly, although one could hear a clatter of a sword, a slug of a shoeblack, and spot a knee bent if front of a lady". (Czerniawski, 1860)

This is where the representative function of polonaise was illustrated and also where an important symbolical aspect also appeared. The most typical noble gestures described in the choreography of polonaise are as follows:

- Solemn and proud noble posture with a hand placed on the handle of a sword;
- Noble marching that intends stepping with respect and majesty;

- Various bows, from the deep ones that include taking a hat off and sweeping the floor with it to the small gesture of lowering one's head;
- Wide and open arm and shoulder gestures;
- The gesture of curling moustache that indicates satisfaction and;
- Putting away the outlets of one's coat as a sign of readiness for the dance and coquetry.

The wide recognition of polonaise in the 18th century may be confirmed by the huge number of its Polish compositions: eleven volumes of polonaises of Queen Anna Maria Saska, 30 polonaises of Karol Kurpiński and 50 of Józef Elsner. A typical musical structure of polonaise consisting of three parts was crystallised at that time as well: it included parts A and B with repetitions, the middle part – so-called 'trio' – and parts A and B. The dance was constructed with many functions, huge groups and pair dance figures, complex choreography, diverse characters, and original gesticulation which was amazing and inspiring at the same time. This encouraged other European countries to practise it locally. The famous ball arranged in Dresden on 4th September 1719 in dedication to the wedding of Prince Frederick Augustus with Archduchess Maria Josepha of Austria began with a regular polonaise led by King Augustus II himself with his wife: "[...] accompanied by the beautiful music, the ladies and gentlemen proceeded couple by couple. Only after the polonaise, the young men danced the minuet performed in German and English styles" (as cited in: Żórawska-Witkowska, 2003–2004). The spreading of polonaise was also stimulated by the Polish international affairs with other European courts (Augustus II and Augustus III on the Polish throne or Maria Leszczyńska on the French throne as the wife of Louis XV), as well as by the presence of foreign artists on Polish lands. Polonaise was included in the regular repertoires of the court dances from Paris to St. Petersburg. German countries defined the so-called 'Polish style' in both dance and music in such a way that detailed information on the development of polonaise may be found in the works of German dance masters. Gottfried Taubert described the figures, gestures, and the style of polonaise, whilst its steps were specified by Christof Gottlieb Hänsel. Some characteristic polonaise figures may be found in the dance notes written in the Beauchamp-Feuillet notation in the work of Adam Wolfgang Winterschmid. The number of composers composing their music pieces based on polonaise is fascinating: starting from the great Bach, to Telemann, Rameau, Mozart, Beethoven, Rossini, Bellini, Weber, Liszt, Tchaikovsky and Schubert – all of them wrote music based on the rhythm and the character of polonaise. Many of those music pieces were created for operas, and their mission was to transfer the specific spirit of that dance connected to the

artists' imaginations on what was Polish. Those are very solemn and respectful compositions and, simultaneously, energetic and exhilarating, such as in the case of Bach's creations. Sometimes, they refer to the march form and have martial character. However, sometimes they are more melodic and delicate, fascinating with their elegance and melancholy.

At the end of the 18th century, Poland lost its independence and faded from the European map. This political situation led to polonaise becoming a source of patriotism and nationalism as Polish people were trying to protect their culture and identity through their art. Karol Hławiczka, a Polish musicologist, wrote about that time:

> "The tragical faith of the Polish country and the uprisings that were being born to change that faith, as well as the life in immigration caused that Polish composers who were helpless in fight with the political realities, express their feelings composing the Polish dance which was the symbol of the old power and glory of the nation. This is why the polonaise music accompaniments combine the memories of the merry past, the pride for the times of knights, the spirit of rebellion, but also resignation, melancholy, sorrow, and sadness. This is reflected in the titles of the polonaises written by Polish composers: *Les adieux à la Patrie, Polonaise sérieuse, Patriotic Polonaise, Sad Memories, Commemorating Polonaise, Melancholic Polonaise, The Struggle of Poles Polonaise, To the Polish Battalions Returning to the Neighborhood, The Battle Under Racławice, Kościuszko's Polonaise".* (Hławiczka, 1976)

The art form of polonaise is used in all kinds of music, from opera (e.g., polonaises-arias performed in Polish operas), to concert music (e.g. polonaises of M.K. Ogiński, J. Elsner and later, famous polonaises of F. Chopin) and sacred music (Christmas carols, such as *Bóg Się Rodzi*, or Easter songs such as *Nie Zna Śmierci Pan Żywota*). In every case, the use of the polonaise construction is related to the attempt of expressing relevant contents typical for this dance. When it comes to sacral songs, the lyrics of such music pieces are celebratory, solemn, and ceremonial; the opera arias express patriotic, serious and proud senses; in instrumental compositions, polonaise becomes the image of the Polish spirit longing for the independent neighbourhood, torn by desperation and uncertainness, yet full of pride and steadfastness.

Polonaise 'shaping' during the 18th and the early 19th centuries was influenced by various form and style changes of the certain epochs. Nevertheless, it managed to keep its character and the function of the medium of the Polish heritage.

This is confirmed by the words of Franz Liszt who was fascinated by the compositions of Frederic Chopin:

> "Polonaise represents the spirit of the Polish nation in the best possible way, it shows the nation's most noble feelings of firmness, dignity, knight harsh life besides the simplicity and the religious life: quiet, yet schmaltzy feeling of home with tendency towards dreaming, love, male's youth, and female's sweetness changing each other". (Liszt as cited in Mestenhauser, 1888)

To draw a conclusion, polonaise has been a medium of the characteristic ethos of the Polish royalty since the very beginning of its existence despite its diverse musical structure. From time to time, under the influence of certain political affairs, the dance was enriched with patriotic, nationalistic and socially-important contents. Therefore, it became an ambassador of the Polish culture, customs and mentality on the international arena. For Polish people, polonaise is still a symbol of the Old Polish tradition, a tale of Polish history throughout its long years. The power of this dance, the beauty of its form, and the richness of its contents make polonaise present in the civil, social and artistic dimensions of Poland.

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Opisanie szlubu króla Michała z Eleonorą Arcy-Xiężni. Rakuską, córką cesarza Ferdynanda III odbytego w Częstochowie w r.1670, w: Niemcewicz Julian Ursyn, Zbiór pamiętników historycznych o dawnej Polszcze z rękopisów, tudzież dzieł w różnych językach o Polszcze wydanych, oraz z listami oryginalnemi królów i znakomitych ludzi w kraju naszym, Tom 4, Lipsk.

Mestenhauser, Karol 1888
Szkoła tańca [...] w trzech częściach T. 2 Tańce kołowe: galop, polka, polka mazurka z troteską, walce, oberek. Tańce figurowe: kontredans, lansjer, imperial, polonez, krakowiak, kotylion. Warszawa 1888, wyd. 4, 1904. T. 3 Mazur i jego zasady oraz 125 figur mazurowych. Warszawa 1887, wyd. 5 poszerzone, 1901

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*Opery polskie. Eng.: Polish Operas*. Kraków.

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*Polskie tańce narodowe na scenie. Eng.: Polish National Dances on the Stage.* In Ostrowska, I. (Ed.), *Różne formy tańców polskich. Eng.: Various Forms of Polish Dances* (pp. 159–227). Warsaw.

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*Rechtschaffener Tanzmeister*, Leipzig.

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*Taniec w Polsce*. Eng.: *The Dance in Poland*. Warsaw.

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*Krótki zarys historii tańca i baletu*. Eng.: *Short Overview of the History of the Dance and Ballet* (2nd edition). Kraków.

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*Kurze und leichte Anweisung, die Compagnie-Tänze in die Choreographie zu setzen, Freiburger Hefte zur Tanzegechichte 1*. Altdorf.

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**Olena Dyachkova**

# MUSIC HERITAGE OF THE KULTUR-LIGE

Owing to the scope and art activity's results, Kultur-Lige (Culture League) can be considered the most important project of Jewish culture in the history of the world on the eve of the Holocaust tragedy.

Kultur-Lige was founded in Kyiv in January 1918 during the short period of the *Ukrainian People's Republic (UNR).* As a social institution, Kultur-Lige has existed for just a few years. In September 1920, the processes of Kultur-Lige bolshevisation started. On 17th December 1920, the Central Committee of Kultur-Lige was dismissed by a decree of the Kyiv Revolutionary Committee, and an executive committee was appointed, the majority of its members being communist. However, some units of Kultur-Lige survived in a new environment and continued the ideological strategy of the organisation until the 1930s. The longest existing of them was the Kultur-Lige Publishing House that was working till 1931, although under a changed name.

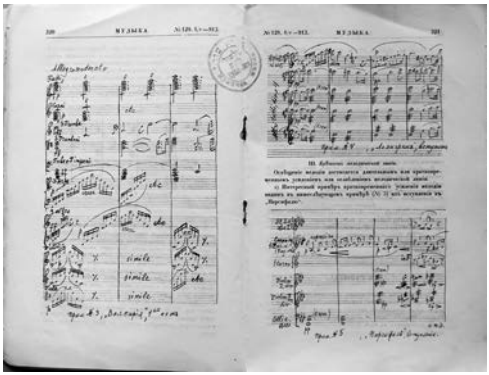
The main feature of Kyiv during the period of 1918–1920 was an extraordinary concentration of creative intelligentsia who tried to escape from the Soviet power. It was during these years that Osip Mandelshtam, Konstantin Paustovsky, Il'ya Erenburg and Benedikt Livshits lived in Kyiv, artistic groups were created and magazines published. At the same time, the infamous call "Beat the Jews, save Russia!" could be heard in Khreshchatyk, the main street of the city (Puchkov, 2015:216).

Kultur-Lige has created a wide network of orphanages, kindergartens and schools, especially for children affected by the pogroms, with training and education in Yiddish. Subsequently, dissemination of cultural knowledge became the main focus of the Kultur-Lige's activities. By autumn 1918, the organisation comprised seven sections: literary, educational, publishing, librarian, musical, theatrical and artistic (fine arts). Later, statistical and archival sections were started (Estraikh, 2010).

Almost immediately, starting in 1918 (!), Kultur-Lige began organising classical music concerts with music of modern Jewish composers. Prominent musical figures Abram Dzimitrovsky and Moisey Beregovsky became the leaders of the musical section of Kultur-Lige. In Spring 1919, the delegates of the

Kultur-Lige Conference elected Abram Dzimitrovsky as a member of its Central Committee (Rybakov, 2010).

It is known from the newspapers that the music section of Kultur-Lige appeared on the basis of the Kyiv Society of Jewish Folk Music (Rybakov, 2010) and consistently performed the tasks identified back in 1908, for example, in the statute of the *Society of Jewish Folk Music* in St. Petersburg. Among those tasks, the main ones included collecting examples of folk art, supporting Jewish composers, organising musical meetings, concerts, lectures, etc. To fulfil those tasks, the society took up the obligation of having its own choir and orchestra, a library of musical notes and books on musical art as well as of promoting the publishing of musical works (Kopytova, 1997).
The first concert of the Kultur-Lige musical section was held in November 1918 at the Merchants' Assembly hall (now the National Philharmonic of Ukraine). At once, a choir and a vocal quartet guided by Abram Dzimitrovsky were created under the auspices of the society, and a symphony orchestra (directed by David Bertie) gradually emerged. D. Bertie (violin) and M. Levin (cello) were regular participants of the chamber concerts. As part of the trio, they performed with well-known pianists G. Beklemishev and F. Bliumfeld. Famous soloists, such as Heinrich Neuhaus and Matvey Gozenpud, took part in the Kultur-Lige's music programs.



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*On this picture of a Wagner score the stamp of the Kultur- Lige can be clearly seen. It is published in the magazine* Music *of the year 1913, no.128. This edition was a part of the books collection of the Music school of the Kultur-Lige*

In the morning concerts, which were usually devoted to contemporary Jewish music, works by composers of the Society of Jewish Folk Music of St. Petersburg were performed. In 1918–1919, mainly works by A. Krein, A. Zhitomirsky, S. Rozovsky and L. Tseitlin were performed, and in the 1920s, it was the works of M. Milner, A. Krein, M. Gnesin and M. Levin. Thus, thanks to the Kultur-Lige's musical section, a common artistic space between Kyiv and St. Petersburg was formed.




*Autograph of the score Elegy by Alexander Krein. Including the stamp "to the Jewish Music School".*

The library of the Kultur- Lige's musical section contained selected issues of the pre-revolutionary periodical music publications that were associated in some way not only with important pages of music history but also with the works by the St. Petersburg composers' society. In the library of the Tchaikovsky National Musical Academy of Ukraine (NMAU), there are two issues of the weekly magazine *Music* of 1913 with stamps of the Kultur-Lige Music School. In No. 119, among the articles devoted to the works of M. Metner and R. Strauss, there is an extensive review of the symphonic dithyramb *Vrubel*, op. 8, by M. Gnesin, which was published by P. Jurgenson's publishing house. In No. 128, which was devoted to Richard Wagner's centenary, there is a small advertisement of the non-party newspaper *Russian Talk*. In this communication, the members of the Society of Jewish Folk Music in St. Petersburg, L. Saminsky and Y. Weisberg, who were working for the music section of the newspaper, are mentioned.

The cultural space created jointly by the musical section of Kultur-Lige and the *Society of Jewish Folk Music* of St. Petersburg remained and continued to function even after the official dismissal of Kultur-Lige. In February 1925, the Music School of Kultur-Lige was reorganised into a *Jewish Music Professional School* (Rybakov, 2001). The stamps of the school were placed on Drozdov's book, *Mikhail Fabianovich Gnesin* (Drozdov 1927). In the NMAU library, there is also the 1927 edition of the score *Elegy* by Alexander Krein for a string orchestra with a stamp of the school and the author's inscription 'To the Jewish Music School'.

Nevertheless, close ties between the music section of Kultur-Lige and the composers and figures of the *Jewish Folk Music Society* in St. Petersburg did not mean that the section had the status of the periphery in the area of the Jewish music of Russia. The musical figures of Kultur-Lige were distinguished above all by the integrity of creative beliefs, their creative dialogue with the representatives of other sections of the group – in particular, the literary, theatrical and artistic – and having common strategic symbols of activity: 1) Book, 2) Childhood, and 3) Image of a 'new person' that is an active creator of culture.

Kultur-Lige was a historically unique large-scale institution that made every effort to realise the way of the *People of the Book* in Yiddish. The idea of Kultur-Lige itself belonged to the worker at the Wilno (Vilnius) Selenium publishing house, Zelig Melamed. Leader of Kultur-Lige musical section, Abram Dzimitrovsky, was invited to Vienna in 1923 by the Universal Edition publishing house. From 1925 to 1933, he headed the Russian department of this publishing house (Barsova, 2007).
The first bulletin of Kultur-Lige with its manifesto was decorated with a label showing the names of the three classics of the Yiddish literature – Mendele (Moicher-Sforim), (Yitzhak Leibush) Peretz and Sholem Aleichem. Books, libraries, typographies and bookstores became the centrepiece of the efforts of Kultur-Lige artists. The book turned into an artwork. Book covers, illustrations, fonts and ex libris became the field of experiment for the best avant-garde artists. Legendary Kyiv artists have joined the art section of Kultur-Lige, including Mark Epstein, Alexander Tyshler, Isaac-Ber Rybak, Baruch Aronson, Nison Shifrin as well as the artists who arrived in Kyiv at the end of 1918 – Yosef Chaikov, Polina Khentova, Sarah Shor and El Lissitzky (Kazovsky, 2011).

The publications of the Kultur-Lige musical section were not an exception to the unique design. For example, the covers of the series Kultur-Lige: *Music Section. Notes* were designed by Isaac-Ber Rybak, who used the motif of Solomon's Seal on the first page. On the last page of the series, there were texts from poems by Y.L. Peretz and one of the first Kultur-Lige labels.

In Kyiv, Kultur-Lige published the notes of Dzimitrovsky, his student Moshe Milner, who would become an author of the first opera in Yiddish and M. Levin. The most popular at the time was Milner's vocal suite setting ten children's poems by Y.L. Peretz.

In general, the theme of childhood was of great significance for the artists of the Kultur-Lige. The organisation was well-known for publishing children's books and magazines. The children's musical school of

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*back cover illustration of Issue 6. Also showing a first label of the Kultur-Lige in 1918 with three classics of the Yiddish literature — Mendele (Moicher-Sforim), (Yitzhak Leibush) Peretz and Sholem Aleichem*

Kultur-Lige, headed by Moisey Beregovsky, was an extremely important one (Kaminer, 1924). Over time, it turned out that the young teachers of the school became the elite of the music world.

***Music scores published by the Kultur-Lige[1]:***

***Dzimitrovsky, Abram.*** *1923.*
*In a small hut. Folk tune for mixed choir with notes. Kyiv: Kultur-Lige.*

***Dzimitrovsky, Abram.*** *1927.*
*In a small hut. Folk tune for mixed choir with notes. Kyiv: Kultur-Lige.*

***Dzmitrovsky, Abram.*** *1927.*
*Twitter, Twitter: A song on verses by L. Kvitko for the female choir, solo soprano or violin. Kyiv: Kultur-Lige.*

***Levin, M.*** *1921.*
*Small Suite on Children's Songs, for piano. Kyiv: State Publishing House, Kultur-*
*Lige. Illustrated by Nisson Shyfrin.*

***Milner, M.*** *1921.*
*Vocal Suite: Ten children's songs by Y.L. Peretz, for voice and piano. Kyiv: 'Kultur-Lige'. Illustrated by Joseph Chaikov.*

***Fayntukh, S. C.***
*'Schtiler, chaweirim' for bass voice accompanied by piano.*
*Society for the promotion of Jewish culture, 1929. Gescult. Kyiv: 'Kultur-Lige'*

1 For further information please have a look at the Department of Music Foundation of Vernadnsky National Library of Ukraine and the Department of Jewish Studies Foundation of Vernadnsky National Library of Ukraine.

***Musicians and teachers of the Kultur-Lige Music School:***

**Beregovsky Moisey Yakovlevich** *(1892, village Thermakhivka, Kyiv region–1961, Kyiv) – musicologist, folklorist, graduated from Kyiv Conservatory (1920, class of composition with B. Yavorsky, cello with F. von Mulert), studied at Petrograd Conservatory (1922–24; class of composition with M. Steinberg). Head of the music section of the Kultur-Lige and head of the Kultur-Lige school (Beregovskaya, 2001).*

**Bertie David Solomonovich** *(real name, Livshits) (1882, Litin, now Vinnytska– 1950, Kyiv) – violinist (class of L. Auer), conductor and teacher.*

**Dzimitrovsy Abram Isakovich** *(ca. 1875, Lithuania – afca 1940, USA) – leader of the music section of the Kultur-Lige, member of the Kultur-Lige Central Committee. He served as a cantor at the Brodsky choral synagogue and studied at Vienna Conservatory. Among his pupils were the cantors Nicholas [Nissim] Saslavsky, Lazar Weiner and composer Moisey Milner.*

**Gozenpud Matvey Yakimovich** *(1903, Kyiv–1961, Novosibirsk, Russia) – pianist (classes with G. Beklemishev, F. Blumfeld) and composer (class with R. Glière).*

**Grinberg** *(Sokolsky) Matias Markovich (1896, Uman', Ukraine–1977, Moscow, Russia) – musicologist, pupil of M.P. Dombrovsky, H. Neuhaus (piano) and R. Glière (composition).*

**Gutman Theodore Davidovich** *(1905, Kyiv–about 1990, Russia) – pianist (classes with H. Neuhaus).*

**Pekelis Mikhail Samoilovich** *(1899, Kyiv–1979, Moscow, Russia) – musicologist, composer, classes with G.M. Beklemishev (piano) and B.L. Yavorsky (theory and history of music).*

***Perelman Natan Yefimovich*** *(1906, Zhytomyr, Ukraine–2002, St. Petersburg, Russia) – pianist (classes with класи F.M. Blumenfeld and H. Neuhaus).*

**Rabinovich Isaak Solomonovich** *(1900, St. Petersburg, Russia–1943, Novosibirsk, Russsia) – musicologist, composer and pupil of F.M. Blumenfeld (piano), B.L. Yavorsky (composition), B.V. Asafiev (musicology).*

**Razumovskaya Vera Kharitonovna** *(1904, Kyiv–1967, Leningrad, Russia) – pianist (classes with H. Neuhaus).*

**Sheinin Yeshua Pavlovich** *(1890, Kremenchuk, Ukraine–1948, Potsdam, Germany) – choirmaster and pedagogue. From 1921 to 1929 he was the*

*director of the Kultur-Lige school. From 1929 on, he was the organiser of the well-known choral chapel Yevokans (abbreviation of Jewish Vocal Ensemble), also known as Yidvocans (*סנאקאָוודיי*). In 1939 he was dismissed because of "formalism in selecting repertoire" (Evocans, 1930).*

**Ulitskaya Maria Petrovna** – *teacher of a dance class at the music school of Kultur-Lige.*

**Zaritskaya Rozalia Isaakovna** *(1892, Kyiv) – pianist (classes with V.V. Pukhalsky).*

***Book Series of the Kultur-Lige, Music Scores, illustrated by Isaac-Ber Rybak***

***Issue 1: Milner, M.***
*Lullaby. Vocal suite on ten children's verses by Y.L. Peretz. For voice and piano. Warsaw: Kultur-Lige.*

***Issue 2: Milner, M.***
*Boatling, Vocal suite on ten children's verses by Y.L. Peretz. For voice and piano. Warsaw: Kultur-Lige.*

***Issue 3: Milner, M.***
*Dance, girl, dance. Vocal suite on ten children's verses by Y.L. Peretz. For voice and piano. Warsaw: Kultur-Lige.*

***Issue 4: Milner, M.***
*Good night!. Vocal suite on ten children's verses by Y.L. Peretz. For voice and piano. Kyiv: Kultur-Lige.*

***Issue 5: Milner, M.***
*Dance, girl, dance. Vocal suite on ten children's verses by Y.L. Peretz. Kyiv: Kultur-Lige.*

***Issue 6: Dzimitrovsky, A.***
*Twitter, Twitter: A song on verses by L. Kvitko for the female voices choir. Solo soprano or violin. Kyiv: Kultur-Lige.*

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Shainin, Yeshua Pavlovich (1930)
Our vocal performances: (To the concerts of the UkSSR chapel EVOKANS in Moscow and Leningrad) In: *Vesti.* 12 June 1937

Shaytka, S. (1930)
Evocans: (Jewish Chapel). In: *Music to Masses,* No.3, 1930

Volosatykh O. Matviy Hozenpud (2015).
The Forming of the Artist. In: *The Scientific Herald of the P.I. Tchaikovsky National Music Academy of Ukraine: The 100th Anniversary of the Kyiv Conservatory: composers and musicologists of the Kyiv Conservatory (1923-1941). Collection of articles.* (Vol.113, p. 154–175). Kyiv: Ukrainian Tchaikovsky National Academy of Music.

**Montserrat Cadevall**

# THE ORIGIN OF CATALAN CHORAL MUSIC AND THE CHOIRMASTER SCHOOL OF MONTSERRAT

## History of Catalan Choral Music: Origins to Present Day

Already from the 4th, 5th and 6th centuries, there are reports that liturgical compositions and musical codices existed in the Catalan Visigothic church; a catalogue of masses, prayers and hymns – some with a clear Byzantine influence – which, unfortunately, were not preserved. When Catalonia became a part of the Carolingian Empire, the Roman chant was introduced in its Gregorian form, and Visigothic musical elements from the year 850 onwards disappeared. Between the 9th and 10th centuries, monks from the monasteries of Ripoll, Sant Cugat, Vic, Barcelona, Girona, la Seu d'Urgell and Sant Miquel de Cuixà wrote, copied and disseminated materials that brought about ecclesiastic and liturgical change as they adapted to Roman religious services using so-called 'Catalan notation', which was later – in the late 11th century – substituted for Aquitanian notation. Catalonia came to possess more than 100 Gregorian musical codices. Then, in the 12th century, as the catalogue of musical material increased, it became clear that greater accuracy was needed for writing music and so the stave was introduced.

At the beginning of the 11th century, religious music composed for different vocal parts began to come into use. In 1040, Abbot Oliba of the Ripoll Monastery copied pieces of music for different vocal parts into a codex. These are the oldest documents on polyphonic music to have been conserved in the West.

The consolidation of polyphony into religious music happened from the 13th century onwards. Polyphony in Catalonia mainly consisted of two voice parts over a simple base and elemental harmony, very much related to, and influenced by, French polyphony. Several pieces of medieval music exist from the 14th century. However, the most important one for us today is a codex copied towards the end of that century which is an example of popular religious music: the *Llibre Vermell de Montserrat*. This manuscript heralded the start of

the great Montserrat Monastery Choirmasters; a school which has produced important composers throughout the times, up to the present day, which will be properly introduced in a later section.

It is important to note that during the Renaissance, these composers started to compose madrigals and ensaladas, most of which are lost. Furthermore, although this eventually came to an end, the production of choirmasters continued. The most illustrious composers of these styles are Pere Alberch Vila (1517–1582) and Joan Brudieu (1520–1591) for madrigals, and Mateu Fletxa el Vell (1481–1553), Mateu Fletxa el Jove (1530–1604) and Bartomeu Cárceres (16th century) for ensaladas. In this era, the music that emanated from the court of the Dukes of Calabria in Valencia is especially notable with the production of *Cançoner del duc de Calabria*. In the 16th century, three unique books of polyphonic works were printed in Barcelona: the madrigals of Pere Alberch Vila, the motets by Nicasi Sorita, choirmaster of Tarragona, and the madrigals of Joan Brudieu.

In the Baroque period, attention should be drawn, amongst numerous other composers of religious music, to Lluís Vicenç Gargallo (1636–1682), who composed the first two oratorios of the Iberian Peninsula, Joan Pau Pujol (1570–1626), and Francesc Valls (1671–1747).

The production of operas began in the 18th century, during the classical era. Composers such as Domènec Terradellas (1713–1751), Josep Duran (1726–1802), Carles Baguer (1768–1808) and Ramon Carnicer (1789–1855) were the most noteworthy writers. In the field of religious music, many composers produced substantial material.[1]

It is important to note the contribution that Josep Anselm Clavé (1824–1974) made in the 19th century. In addition to creating choral entities, to bring culture to the working classes, he also bequeathed a repertoire for these choirs to sing which, following the tendencies of the time, was written in a popular style, idyllic character, exalted nature and described traditions. Other notable composers from this romantic era are Felip Pedrell (1841–1922), Apel les Mestres (1854–1936), Antoni Nicolau (1858–1933), Isaac Albéniz (1860–1909), Enric Morera (1865–1942), Enric Granados (1867–1916), Lluís

1 Josep Carcoler (1698–1876), Emmanuel Gomina (1712–1792), Francesc Juncà (1742–1833), Jaume Balius (1785–1822), Joan Rossell (1724–1780) and Francesc Andreví (1786–1853).

Millet (1867–1941), Amadeu Vives (1871–1932), Pau Casals (1876–1973), Antoni Pérez Moya (1884–1964), Cristòfol Taltabull (1888–1964), Jesús Capdevila (1891–1982) and Robert Gerhard (1896–1970).

Robert Gerhard connects with the avant-garde movements of the 20th century that produced a number of composers in Catalonia, such as Eduard Toldrà (1865–1962), Joan Lamote de Grignon (1872–1949), Joan Manén (1883–1971), Joan Samper (1888–1966), Joan Gibert (1890–1966), Agustí Grau (1893–1964), Frederic Mompou (1893–1987), Manuel Blancafort (1897–1987) and Ricard Lamote de Grignon (1899–1962).[2]




*Montserrat*

## The Escolania of Montserrat and the Choirmaster School of Montserrat

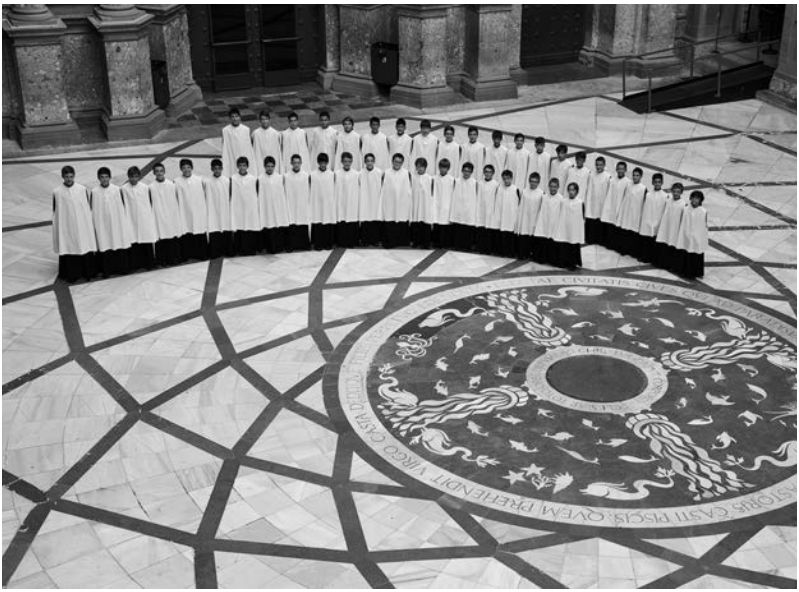
A musical centre that stands out above all others in Catalonia is the Montserrat Benedictine Abbey. The Monastery was formed in 1025, and the presence

2 Amongst many other composers of the 20th century who also have choral works and various harmonisations of traditional and composed songs, some prominent names are Joaquim Homs (1906–2003), Rafael Ferrer (1911–1988), Xavier Montsalvatge (1912–2002), Enric Ribó (1916–1996), Josep Viader (1917–2012), Matilde Salvador (1918–2007), Francesc Vila (1922–2011), Manuel Oltra (1922–2015), Joan Guinjoan (1931–2019), Xavier Benguerel (1931–2010), Narcís Bonet (1933–2019), Jordi Cervelló (*1935), Salvador Pueyo (*1935), Josep Soler (*1935), Josep Prenafeta (1936–2011), Baltasar Bibiloni (*1936), Valentí Miserachs (*1943), Josep Crivillé (1947–2012), Josep Lluís Guzman (1954–2017), Mariona Vila (*1958), Salvador Brotons (*1959), Feliu Gasull (*1959), Agustí Charles (*1960), Albert Guinovart (*1962), Xavier Sans (*1962), Poire Vallvé (*1962), Josep Vila i Casañas (*1966), Jordi Domènech (*1967), Xavier Pastrana (*1967), Ramon Humet (*1968), Xavier Pagès Corella (*1971), Albert Carbonell (*1972), Ferran Cruixent (*1976), Oriol Cruixent (*1976), Josep Ollé (*1987) and Pol Requesens (*1990).

of singing in the religious service is as old as the monastery. The most original institution of the Monastery of Montserrat is the Escolania. The estimated date of its formation is between the years 1200 and 1300. A document of 1307 is conserved that describes its existence.

The Escolania has survived to this day and can be considered the oldest choral school in Europe. Its extraordinary importance has provided us with music, composers and compositions of great value, originating the so-called 'Escola de Montserrat' with choirmasters who, at all times, have kept up to date with the compositional tendencies of the moment and have marked the style of religious music in Catalonia. Following the customs of each era, the songs were accompanied by instruments. Moreover, to play the instruments, they had to train musicians and have good teachers.

Among the compositions, the *Llibre Vermell de Montserrat* (Red Book of Montserrat), which dates from the 14th century, is particularly worthy of praise. Its name comes from the colour of its covers, and it consists of a large number of sermons, prayer exercises and dispositions related to the cult of the Virgin Mary. However, the most significant work produced by the Monastery is the *Cançoner Montserratí*: Ten musical compositions dedicated to the Virgin Mary for pilgrims to sing and dance to during their vigils inside the Montserrat



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Basilica. Eight of the pieces are in Latin, one is in Catalan and another in Occitan. Additionally, they also offer different musical forms: four are written for one voice, two for two voices, two for three voices and two are canons. It is also the only example of sacred dances preserved in Europe.

The first known musician monks are Jeroni Rotés, Jeroni Castell and Joan Graner in the 15th century. The best composers started in the 17th century with Joan Marc (1582–1658), Pere Roca (1610–1651), Jaume Vidal (1606–1689), Dídac Roca, Joan Gelonc (1620–1671), Joan Romanyà (1615–1687), Francesc Rossell (1630–1676), and Joan Baptista Rocabert (1657–1701). However, the best known and most recognised composer is Joan Cererols (1618–1680) who, with an extensive catalogue of works, remains one of the most popular musicians interpreted and had many disciples who were choirmasters of the main churches of the Iberian Peninsula. Miquel Pujol, Joan Garcia, Miguel López (1669–1723) and Benet Soler (1640–1682) from this era should also be mentioned.

Entering the 18th century and the classical period, the first reformist was Josep Antoni Martí (1719–1763). His students, Anselm Viola (1738–1798) and Narcís Casanoves (1747–1799) were the main composers.[3]

In 1811, during the French war, with the destruction of the Monastery, part of the musical archive – codices and valuable documents – was lost. In the 19th century, Manuel Guzman (1846–1909) is certainly the stand-out composer and, then, in the 20th century, we can note Àngel Rodamilans (1874–1936), Anselm Ferrer (1882–1969), Ireneu Segarra (1917–2005), Gregori Estrada

3 We must also mention Antoni Soler (1729–1783), Josep Vinyals (1772–1825), Benet Brell (1786–1850), Jacint Boada (1772–1859) and Ferran Sors (1778–1839).

(1918–2015) and, more recently, Bernat Vivancos (*1973), who has been both a member and conductor of the Escolania choir.

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In the field of musicology, we should point out Gregori Suñol (1879–1946) and David Pujol (1894–1979). Regarding the Escolania, a boys' choir of white voices, it currently consists of 54 children between 9 and 13 years of age. The purposes of the Escolania today, as in past centuries, are the daily participation in the prayer of the sanctuary, together with the great influx of pilgrims from around the world, and the spread of sacred music.

The Escolania is an integrated centre of basic and artistic education, recognised by the Department of Education of the Generalitat de Catalunya. In the mornings, the schoolchildren receive general education on all subjects. The afternoon is dedicated to music: rehearsal with the choir, musical language, study of two instruments, orchestra, and so on. Its wide repertoire includes pieces from its own authors – the Escolania is the main diffuser of compositions by the Choirmasters of Montserrat – as well as by composers from all around the world. In fact, they participate in two religious services every day with different repertoire in each occasion.

Since the end of the 1960s, the Escolania has spread beyond the Basilica of Montserrat. It regularly performs concerts in different Catalonian communities. Moreover, it has also collaborated with orchestras and participated in opera productions of the Liceu Theatre, the opera house in Barcelona. In recent years, the choir has toured through several European countries, China, and the United States. The Escolania has also received various recognitions and awards, one of the most notable being the *Creu de Sant Jordi of the Generalitat de Catalunya*. The choir has recorded an abundant discography and, in 2008, they opened a YouTube channel.

**Eckehard Pistrick**

# IMMATERIAL CULTURAL HERITAGE: A RESOURCE FOR SUSTAINABLE TOURISM? – CULTURAL POLITICS AND LOCAL EXPERIENCES WITH THE UNESCO STATUS

## Dynamic Touristic Visions Versus Immaterial Preservation Agendas

One of the main research agendas of the discipline of ethnomusicology since more than 100 years has been the preservation and documentation of immaterial/intangible cultural heritage. Every outside intrusion/alteration of the practices – considered to be worth documenting and transcribing – was considered a potential threat to its presumed authenticity. Ethnomusicology, in this respect, assumed an increasing role within what in a globalised context we might call the 'authentification industry'. It is, therefore, not surprising that ethnomusicologists always had a sceptical view on the long-term effects of tourism on local culture. The potential of tourism for the mission of ethnomusicologists is, therefore, to be reconsidered – and it is in this light that I want to see my contribution to this volume.

Talking about sustainable tourism means also talking about 'cultural' sustainability. How can tourism contribute to preserve local cultural practices in situ? What role illustrates authenticity in this case? How can tourism promote cultural diversity in collaboration with national cultural policies and with the cultural policies of transnational actors such as UNESCO? How can immaterial cultural heritage, such as local and musical knowledge or oral histories, be incorporated into a holistic touristic vision considering social everyday practices, material and immaterial heritage as complementary elements of a whole?

It seems that, particularly, immaterial cultural heritage has played a neglected role in the touristic sector. Already, the elements of the term itself: 'immaterial', 'intangible', and 'heritage' have become questioned and increasingly contested terms in the community of musicologists. The main issue here is

that the term 'heritage' seems to promote a homogenous and static vision of culture, neglecting its performative aspects and processes of its continuous reinvention. As Italian ethnomusicologist Ignazio Macchiarella puts it: "oral music is not a simple heritage of the past (or a survival of it), it is actually something that people do 'here and now': people think through the music, they decide who they are through it" (Macchiarella, 2008).

Additionally, if immaterial cultural heritage has played a role in touristic visions, it was only a very particular version of what immaterial cultural heritage meant and how it was represented. Its representation was shaped according to particular models – in Southeastern Europe, in part inherited from communist times – in which the stage, folklorisation and the idea of a cultivation/evolution of 'rough' performances played a central role. These models are continuously promoted both by national cultural policies and by the policies of UNESCO.

I would like to exemplify the still-dominating models for an appropriate representation of immaterial heritage practices through a concert on the occasion of the opening of the Bulgarian EU presidency, held in Sofia's national theatre in January 2018.

The programme follows several inherited principles of how to represent immaterial heritage. The setting already implies the logic of the stage. It is, in the words of Thomas Turino (2008), a 'presentational performance' characterised by the strict division between those who perform and those who listen, attributing different roles to each. Moreover, it also implies the spatial, social and emotional detachment of the musical pieces from their place of origin. The *Shopluk* polyphony of Central Bulgaria, for example, was performed on that occasion by the Eva Quartet, a group founded in 1995 with singers from the famous choir *Le Mystère des voix bulgares*. What is implied here as well is the logic of a musical evolution: from the Choir *Joan Kukuzel* representing the byzantine-orthodox roots of the Bulgarian musical tradition, through the folk polyphony, through a choreographed *Nestinari* performance of the National Folklore Ensemble to the instrumental *Bulgara ensemble*, mixing electronics and a drum set with bagpipe sounds and those of the national instrument *gadulka*, ending with *Kris and Velin* with a 'One Republic' cover song: a postmodern dance performance with a background of traditional instrumentalists. Both *Kris and Velin* have a classical music background but work primarily in the Pop, Latino and R&B scene. Additionally, the narrative also proposes the idea that 'updating' of the 'tradition' connected to its cultivation and

professionalisation within the context of urban art music, is indispensable to keep these traditions alive and to maintain its 'authenticity'.

What I want to propose in my contribution is a counter vision to this idea. A vision which promotes participatory practices instead of presentational ones, a vision that (re)connects social realities to musical practices, a vision which abandons the logics of the stage in favour of a performance in situ. How this can be achieved shows a grassroot initiative that I have accompanied since 2008 in Albania in the Shpati region, in close proximity to the Ohrid Lake.

This initiative, supported partly by World Vision, USAID and local municipalities, proposes cultural sustainability fostering local development.

## The Albanian Case: The UNESCO Label and Musicians' Appropriation Strategies

Before I elaborate on my experience, let's discuss the general tendencies that have been taking place in the Albanian music scene after the UNESCO declaration of polyphony as an intangible heritage in 2005 (ICH UNESCO, 2019). Did it give a push to local practices, did it stimulate locals to think about the potential of immaterial practices in relation to sustainable cultural tourism?

The main tendency that can be observed is growing professionalism and the commercialisation of formerly local musical practices (Pistrick, 2015). These dynamics can be interpreted as a continuation of cultural representation models dominated by the idea of the stage as an appropriate and exclusive 'showcase' for cultural diversity. The long-term effects of this thinking both in cultural politics and among the musicians over the course of almost 15 years with the UNESCO status are diverse and contradictory. In general, they have not led to sustainable cultural initiatives but instead to short-term initiatives aiming at exploiting the UNESCO status for short-term touristic profits. In detail, this has led to the following:

- The disappearance of local singing practices in favour of homogenised styles (Lab, Tosk multipart singing);
- The professionalisation/institutionalisation of musical practices (the foundation of Cultural Associations (*shoqata kulturore*) often in urban contexts);
- The flourishing of musical ensembles in the Diaspora (with the main motivation of preserving national identities abroad. In Athens alone, five multipart groups with Albanian Diaspora singers exist);

- The intensification of cross-border contestation of cultural practices (notable at the Greek-Albanian border: The opening of a polyphonic centre in Ktismata, Northern Epirus near the Albanian border after the UNESCO declaration was the most evident sign of this);
- The rise of pedagogical activities (the installation of *Oda* (lit. guest rooms) in which musical knowledge was orally transmitted from masters to children).

In all these activities, funding remained restricted to a narrow group of ensembles which received grants, travel possibilities, access to concert venues. The majority of musicians, especially on a local level with no connections to the cultural institutions and policymakers in the capital, remained excluded from national and UNESCO funding schemes. Instead, they continued their activities in a partisan and self-organised manner on the basis of private sponsorships and communal support.

Several of these groups also sought collaborations with popular music artists to secure funding. On the one hand, these initiatives helped raise public interest in traditional music. On the other hand, aesthetic reorientation of traditional musicians increasingly followed the 'role models' of singers who often derived from the popular music business. Others, such as the singer Ylli Baka, born in the Southern Albanian town of Tepelena, raised with a high esteem for traditional local culture, have transformed into popular music artists using traditional instrumentations or 'sonic markers' predominantly to prove the 'authenticity' and 'rootedness' of their musical creativity.

Beyond those few traditional musicians who have been integrated into the local popular music business under the 'Folk' label, for local musicians in Albania, as in the comparative case of Sardinia, nothing has essentially changed after the UNESCO proclamation: they usually say "We just keep on with singing as we know" (Macchiarella, 2008). However, behind this defiance of cultural dynamics stimulated by outside cultural politics, controversies have grown. Notably, the UNESCO status has stimulated an inner debate regarding their practices, reinforcing the singers' consciousness about the cultural value of their tradition. This self-valuation process became evident in proposals for an inventory, reinforcing the boundaries of what belongs to it and what does not (Tole, 2007). The professionalisation also resulted in an increasing detachment of musical practice from its original social context. Commercial interests entered the game, which in the extreme case of Sardinia even led to a sort of rift which can now be found between the *A Tenore* singers and the other traditional musicians: "a rift

dug by envy, suspects, accusations in particular at the semi-professional level of the performers on stage" (Macchiarella, 2008). The shift between local singers in the villages and self-declared 'artists' who appear on stage and on TV screens is growing. Rivalling imaginaries of how one's own musical practice can be connected to labels of authenticity, local and national culture have been fuelled by the UNESCO declaration while the UNESCO label had its considerable effects on those who practice the intangible heritage. Tourism, on the other hand, remained focused on attracting tourists through mass tourism by focusing on the coastal areas.

## Sustainable Immaterial Heritage Tourism: The Shpati Case

The project in the region of Shpati, Central-East Albania, tried to promote an alternative road which took inspiration from *agriturismo* in Italy: to share local everyday life, local culinary culture, being accommodated in the houses of peasants and shepherds. Furthermore, it also tried to connect immaterial heritage aspects with material heritage aspects in order to provide a holistic vision of their traditional culture.

The region of Shpati seemed to be a particularly suitable site for such objectives owing to two important key features. The first aspect relates to the region's history as a place of retreat for Orthodox people in the Ottoman period. This has resulted in interesting forms of interreligious coexistence between Muslim and Orthodox villages and of cultural practices of both communities (Pistrick, 2013). Moreover, the preserved Orthodox churches in the region give authentic accounts of this.

The second aspect is the preserved pastoral culture of the region with shepherds as bearers of local traditions. Hiking on mules and horses with the flocks of the shepherds was one of the first tourist tours proposed in the region. Such a trip would end up on the summer meadow tasting dairy products, with goat meat grilled in a camp fire and/or *saç* (a metal lid for baking over which hot ash is placed) participating in a singing performance. The focus of this form of tourism was not on 'observing what they do' but 'doing things like they do them'. Using ethnologists' terminology, it was not "participant observation" but "observant participation". Moreover, this was applied to immaterial heritage. As singing is a deeply socialising activity, the sonic impression is entirely different whether you listen to a stage performance from a distance or whether you are immersed in a group of singers. If you are a part of their 'sonic community'; entering such a situation always implies a matter of respect to integrate sonically, to solidarise with what they are doing. This meant practically

that tourists did not 'order' performances for *their* occasions, but they were directed to social occasions where singing was obligatory for the local community (weddings, the Feast of St. Mary and so on).

Instead of a 'presentational performance', a participatory performance was intended. Such a change of roles requires what Turino calls a "habit change" (Turino, 2008). This habit change eventually is facilitated when local singers or intermediaries/'cultural translators' (such as ethnomusicologists) prepare the ground in introducing the 'unwritten rules' of immaterial practice, explaining their social foundations and its historical development. An act of sharing, of "cultural intimacy" (Herzfeld, 1996) should be the ideal outcome of such encounters.

## Conclusion

The tourism industry is still working with the principle of a 'tourism at distance': looking at, observing, listening to 'the Other'. What is needed, instead, to open the road for sustainability is 'doing with the Other', to create possibilities for intercultural immersion which foster intercultural understanding. The tourism industry also relies on the self-sufficiency of its operating system; outsiders, external experts are not foreseen; but such 'cultural mediators' are highly required to introduce situations of 'cultural intimacy', of a cultural understanding. Such experts would also work towards an understanding regarding the social contexts, post-modern ambiguities and dangers that immaterial heritage is exposed to. The UNESCO label could, in this respect, be used as a resource that could effectively contribute to local development, to the revaluation of local practices and singers who are not yet organised in professional groups or who have been integrated into commercial circuits. The status of an internationally acknowledged cultural richness can be used in connection with sustainable development agendas so that local musicians stay attached to their original cultural settings and can live a life in dignity, sharing their values and competencies within their own community and with the 'Cultural Others'. The label of 'immaterial heritage' in this sense can become a label of respect for local diversity valuating cultural difference in the context of accelerating 'glocalisation' dynamics. Instead of a tourism sustaining the 'freezing processes' of music that might be implied by verbs such as 'to safeguard', 'to protect', 'to revitalise', it could promote an understanding of a living tradition in its place of origin and establish a close dialogical collaboration regarding its future.

*This article is based on a lecture given by the author in the frame of the "International Conference on Tourism and Transition" in Munich in May 2018.*

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**Etienne Rougier**

# MUSICAL AND LINGUISTIC TRADITIONS IN CENTRAL FRANCE: POETICAL OR POLITICAL REVITALISATION?

*On n'est pas le produit d'un sol, on est le produit de l'action qu'on y mène*
*Félix Castan, 1984*

## Occitania, Qu'Es Aquò? Poetic Language Versus State Language

The term 'revitalisation', when it applies to a language or a cultural tradition, is paradoxical, as it often involves new elements that re-create meaning and language games (Wittgenstein, 1921). Within a society, the interpretation of these elements from the past are stuck in an essentially contemporary analysis. Through an interest for the past, it points to the future of a socio-cultural space. Mostly, the idea arose in the West from the first identity and social crises of the 19th century, and especially from the Romantic movements of the time. It is linked with the cultural, and communicational, realm through its search for a *language;* something expressed through different media and notably, as we'll aim to show here, by a poetic form of expression, inscribed in a space that is pragmatic, political and resolutely performative.[1]

According to Félix Castan, an initiator of the Occitan decentralisation, the intellectual and artistic life of Meridional France in the 1980s followed two main axes: a regional horizon carved out of a national culture that had recently become concerned with its cultural diversity, or local support for an Occitan tradition, for perspectives and actions rooted in a geo-cultural space whose borders were still undefined. It is with the transition of the 1960s, a period in which, in a decolonisation context, arose a generalised interest for linguistic and cultural diversity (see the cultural policies of André Malraux or Jean Vilar for 'provincial' areas), that the musical traditions of Auvergne were structured into associations, looking for representation and intercultural exchange. La

1 Social sciences have turned in recent years to the study of "performatives" which, in philosophy of language, refer to speech acts that create a reality when they are spoken (like in: "It's a boy!").

Bourrée Gannatoise, created in 1965 by Jean Roche and whose traditions and memory the Association Nationale Cultures du Monde (ANCM) kept alive by organising the yearly Festival de Gannat in Northern Auvergne, is a remarkable example. There was a proliferation of these musical organisations and associations with similar objectives (AMTA Auvergne, CRMT Limousin, etc.). We can also look out to the persistent Parisian imaginary representations of these 'provinces', of their 'lazy exoticism' (Castan, 1984), of a lost paradise and folklorist desires borne by great writers such as Mauriac, Sand and Giono in the 19th and 20th centuries. Occitania was born or reborn somewhere between these two horizons. The Occitan language, restricted already for several generations to an ultra-local use, used as a 'local marker' among rural communities (Eckert, 1980), was caught in power struggles, between prestige, associated with the French language, and stigma, associated with Occitan. The language itself was often considered and presented in French universities as a simple variant of French, despite its structure being much closer to Catalan, Italian, Spanish or Portuguese than to French, which is excluded from the Romance linguistic continuum.

Occitania cannot be reduced to the administrative categories created by the 2014 territorial reform that aimed to decentralise the French Republic, a reform that still refused to acknowledge the geo-cultural realities of the country (Janicot, 2015). Occitania is not a nation or a region, but an area tied together by cultural kinship (as you will never hear someone from Auvergne say that they feel at home in Provence or in Béarn). Occitania is one with the 'langue d'oc' and its dialects, which find their roots in Dante's expression. Indeed, the literary and musical success of troubadours (the francisation of 'trobador', 'finder' in Occitan, the one who has the gift of giving a word poetic power) allowed for the diffusion of this language to the intellectual of Medieval Europe. The Occitan-speaking territory, in its widest definition, was a part of the Kingdom of France, which recognised as early as the 12th century the existence of a lingua gallica and a lingua occitana, vernaculars that progressively became administrative and judicial languages that would replace Latin. In 1539, François I became the first French king to wish to turn his own language into the official language of the normative power of the kingdom. Through the Villers-Cotterêts ordinance, French became the written language of the administration, leaving the numerous other languages of France alive in their spoken forms. The birth of printing helped to create nation states by diffusing a common shared language, across communal boundaries, thus creating the

first imagined communities[2] (Anderson, 1983). But it was with the French Revolution and with the philosophical values of the Enlightenment being imposed politically to the nation that the Jacobin representatives aimed to create a linguistic policy: French being the language of power, an egalitarian society required that everyone be able to speak it. Of course, before the founding of the Republic, there was no concern if the peasants could not speak the language of the administration. The francisation of this new democratic society was influenced by what are essentially intellectual and social constructs, especially based on the famous observation by Abbot Grégoire (1794), surprised as he was that French was spoken so seldomly outside of Paris. This linguistic ideology gained much power with 19th century republicans. Mandatory schooling, enacted by Jules Ferry in 1882, created a massive process of linguistic substitution in oral use (Lieutard, 2011), resulting in the current de-socialised and marginalised linguistic situation in Occitania. There are no more unilingual Occitan speakers today, as it always co-exists with the language of the State: French, Spanish in the Val d'Aran or Italian in the Piedmont valleys.

Linguistic revitalisation movements spontaneously associated poetics – the aesthetic function of a language (Jakobson, 1963) – to Occitan. Since its medieval golden age, it had been tied to musical theatre, to poems and adventure stories told by troubadours, to celebration, to love and to the very first flowerings of Western Romanticism. Since the first movements aiming to revitalise Occitan in the 19th century, it is this golden age that is celebrated, recalling the reach it had across Western Europe and the role it played in literary circles. It is in this essentialist retelling of the poetic core of a language that an ideal enemy comes to be defined: politics. It is easy to understand that, since the Late Medieval period, the language of the troubadours would have stood in opposition to a State language, made up of an *Oïl* dialect and an excessively political desire for linguistic standardisation, enforced by power and institutions (Milroy, 2002). The marginalisation of regional areas and dialects became especially effective once national education became 'mandatory, free and secular' notably after 1945. Regional languages became symptoms of ignorance, of illiteracy in the eyes of the State. They allowed for a geographical characterisation of educational needs. Auvergne, a region nestled between the French Midi and 'Centre France' (a name crudely given to characterise the traditions – notably musical – of this area with linguistic, but not cultural,

2 American historian Benedict Anderson worked on the concept of 'nationalism' and theorised the fact that 'national' communities are built through imaginary categories, notably around the idea of a shared language.

boundaries), became tied to Paris for historical but mainly economic reasons, and to Southern France for cultural, if not strictly for linguistic, reasons. It became a part of this movement towards Occitan values and engagement.

The Auvergne language is a North Occitan dialect located at the periphery and the margin of both the Occitan cultural region and the central French region, making it in many ways 'le patois du patois'. UNESCO classifies it as one of the most threatened languages in Europe.

## Popular Celebrations, Music and Linguistic Revitalisation

Since the events of May 1968, different musical movements have arisen in Occitania and in other cultural regions in France, from the first folk singers (Claudi Marti) to groups from Marseille and Toulouse (Massilia Sound System, Fabulous Trobadors) and up to recent musical and linguistic revitalisation movements (San Salvador or La Novià in Massif Central, who perform with 'traditional' instruments, such as 'cabrette', 'cornemuse' [a pipe instrument] or the hurdy-gurdy). Music as a theme for linguistic and musical revival helps to highlight France's characteristic multiculturalism, during a period in which immigration is perceived to be foremost a societal problem rather than a cultural input; music is a medium that highlights potential for social cohesion (Magnat, 2018). Modern Europe sees the Mediterranean during the Middle Ages as a bridge for the Romans and a route for various exchanges between Christian and Muslim populations. Modern Occitan polyphonic singing makes good use of the typical vocalisations of the Mediterranean world (Lo Cor de la Plana, Cocanha). Auvergne's musical and cultural influences take both from the Mediterranean south as it does from ancestral Celtic traditions found in Central France. Many modern artists and groups use Occitan as a means for artistic production: the language itself is presented on stage and celebrated. These movements, often composed of young musicians, do an excellent job of communicating their work and their performance, heightened by the possibilities of the language, which serves as the central and most powerful tool to reverse the stigma associated with French regions (Sayad, 1991). The musical varieties of the north-Occitan area represent a form of alternative work, as well as a cultural revitalisation of the folk culture, such as the polyphonies and the traditional instruments from Auvergne.

It seems that when a language is highly endangered, the more its poetic potential is highlighted, meaning that those who perform the language lay claim

to their total agency within it[3]: if one can play, sing, write in a language, it must be because it has a culture and an identity; but that also highlights the problematic situation a disappearing language finds itself in, as the whole phenomenon occurs generally when in contact with a major communicational language. There is insistence on variation and not on communion. There is a risk the language is made into a purely poetic object, leaving its communicational potential by the wayside. Occitanist movements have tried to counter this effect (CIRDOC, IEO, Lo Congres notably), by developing linguistic learning tools for Occitan, just like with any usual communicational language learning. The paradox remains that these renowned institutions are using the same forms of linguistic normative prescription to which they are reacting, even sometimes inciting some learners to shape their Occitan according to the variant spoken in a certain place, where it would be better or more purely spoken (Eckert, 1980).

## Poetics of Absence, Perception of a Language

While modern Occitan has been seen throughout its rocky revitalisation process primarily as a poetic phenomenon, for good and bad reasons, it is still the result of political forces and events. Occitania was born from militant and intellectual movements, starting with the famous Félibrige of Mistral in Provence, as early as the 19th century. We could even say that it was the first linguistic revitalisation movement in the West, driven by deeply Romantic themes. Châteaubriand had already evoked the poetic potential of a language carried by its last speakers, referring to Cornish, which had disappeared in England but has been recently revitalised. In literature, we can also find Rimbaud and Proust, or the Italian and Russian futurists who reinterpreted a language's strength to make it into a tool for work. These movements wished to exalt the spoken word, to instil their representation of the world and the speed of modernism into it, before sinking in the 1950s into the fatality of the conditions of language with Beckett, Joyce or Camus, who, in absurdist theatre or in stream-of-consciousness literature, denaturalised the transmission aspect of written language, turning it into a creative absence, a non-value. The written word is a bridge from 'here/now' to 'there/before' and the posterity conquered by writing, which had made humanity into language, stops existing, as Derrida theorised (1967). The evolution of poetry is tied to the evolution of social codes. It is therefore not surprising to find that at the same time and

3 In social sciences, agency refers to the possibility for a being to act upon the world, as opposed to what a structure (institutional, for example) imposes.

in subsequent years, many writers looked for an up-language, untouched by the impurities of daily speech and able to promise salvation, redemption and provocation. These were the exact aspirations of the Félibrige, a movement driven by Romanticism and by a search for new forms of poetic expression: the Occitan language is seen by its members as the 'ancient' language, a description that means nothing, as a language cannot be dated since it, like all others, forms out of variations, making every language as old as every other! Occitan was tied since the Middle Ages to poetic expression and so it is no surprise that this bias shone through when its revitalisation was conceptualised.

In 1968, Occitan sociolinguist Robert Lafond theorised the notion of *internal colonialism* to describe the structural political and economic inequalities present between the regions of a single nation state. The Occitanist movement took on a political aspect and it might be from this point on that disruptive relations developed between natural speakers, academics and artists, as the language became a demonstrative object (intellectual or performative) and not something to be reintegrated into a standard communicational process.

## The Political Object and Reclaiming

This poetic phenomenon existed in parallel to a resolutely political and cultural construction. In Auvergne, those who spoke *Auvergnat* perceived only marginally that their language was part of an Occitan whole, which they saw as being reserved to militants of metalinguistic considerations, whose linguistic use was an act that demanded reflexivity and was not solely communicational. According to Bourdieu, the region, before being a reality, is a representation and the core issue of different struggles for power, articulated around a regionalist discourse which is itself performative. There, we can find on one side the scientists (historians, ethnologists, linguists, economists, etc.) and on the other side, the 'global' population created by the omnipresent but disguised institution of the State and made up of the citizens concerned by the regional area: inhabitants and elected representatives. The scientists construct a critical scientific discourse from elements that suggest facts: for example, an Occitan regional unity based on a common language, despite the global population – according to the speakers – not sharing the same language, the same accent, sometimes even between two neighbouring villages (recent phenomenon of ultra-localisation of linguistic usage). Knowledge always seeks to create recognition and develops a semiotic of representation: it creates flags, emblems, products for tourists, a bilingual toponymy. For Bourdieu, it always comes down to a monopoly of power, which decides what things can be seen, believed, recognised, which creates and unmakes social groups. Citizens make

the choice of their mental representation of their territory and their identity, one institution or the other dictating implicitly how things are. If Occitan is mocked for its sharp accent, this is the result of a hypercorrection that is itself a social construct and of a national education system that teaches its children French is the language of the Republic, the intangible key to success and culture. The Occitan accent is reserved in the national media for Sunday afternoon rugby matches, and not for the national news broadcast. This links up with the idea that State discourse gives shape to hate speech (Butler, 1997), by invoking a representation of a tolerable and excusable stigmatisation. Bourdieu does not, however, insist on the fact that scientists and the State share the same objective: recognition, by instating themselves as pillars of knowledge, by proposing the representation of a territory as an objective cultural space, by elaborating a critical scientific discourse "based on elements that suggest facts". This points to conditions of adhesion: "speakers and addressees must correspond to a certain type of social persons, to socio-historical structural conditions" (Agha, 2006), citizens always choosing a discourse and constructing their representation of the territory, which itself in turn creates a representation of their identity.

On the other hand, there are invisible rights, granted to institutions, empowering them to think borders, to make and unmake them. From a 'patois' to a publicly spoken language, we can articulate a dynamic of power struggles, just as the State did in the past, by erasing the legitimacy of the languages spoken in regional public spaces, made into 'innommables patois' (unnameable dialects) (Abbé Grégoire, 1794).

The linguistic and cultural revitalisation movement in Occitania, and more specifically in Auvergne since its language dynamics have not been as entrenched and asserted, shows that musical performance[4] is associated with an imaginary representation of the socio-cultural world, which itself serves as a battlefield for political ambitions. These overlaps and disjunctures between natural speakers, new speakers and regionalist militants, which I theorise in my research, highlight the weaknesses of the French monolingual policies, which discriminate against so-called 'regional' languages, despite the population of Auvergne being in favour of teaching *Auvergnat* in schools and for a greater recognition of its musical traditions (IFOP survey 2006). France is one of the only countries to not have signed the European Charter for Regional or Minority Languages,

4 Although we have used the word 'poetics', since my research is essentially based on the field of performative ethno-poetics.

despite being a European country with an important linguistic diversity and a high number of endangered languages according to UNESCO's Atlas of Endangered Languages.

Studying the uncountable number of *meme pages* (for example *Mèmes décentralisés pour provinciaux et francophones oubliés* or le *Front de Libération Auvergnat*) is a powerful way of assessing how the rural world and its regional heritage can be reclaimed by inverting the stigma attached to it, by reclaiming the stigma itself. It is also interesting to find that Auvergne natives who have moved to urban centres, the eternal sphere for representation of these cultural imaginary worlds, are usually the ones who create this counterculture.

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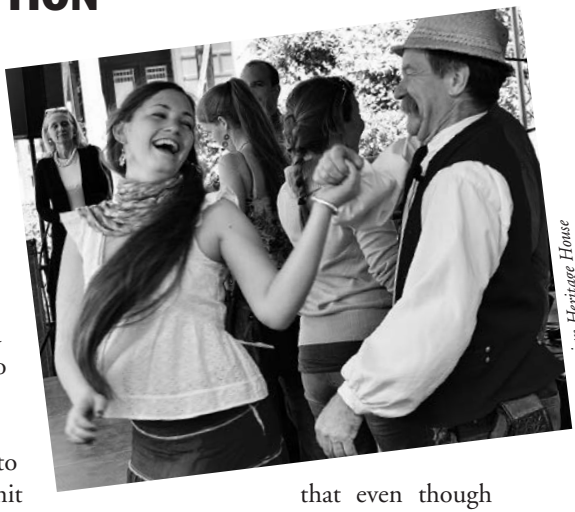
**Angéla Hont**

# THE DANCE HOUSE MOVEMENT – A LIVING TRADITION



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When talking about Hungary and Hungarians to a foreigner, a number of stereotypes come up, from paprika to the spas, the goulasch to the puszta, the poppy-seed bread (*mákos guba*) to the puli dog, and the pálinka (a traditional fruit brandy) to Bartók and Imre Kertész.

However, if we are honest to ourselves, we have to admit that even though we Hungarians think that these aspects, lives and results, are outstanding and worth telling the world, none of them is truly unique. Special buildings, food, manufactured goods, beautiful views and talented people can be found in every country.

But there is something that is truly 'Hungaricum', that is the so-called 'dance house' and the resulting *dance house movement*. In Transylvania, the dance house was a place (a room of a house or a barn) used for dancing by the young people of the village. A group of young dancers from Budapest decided to organise similar communal dance gatherings and applied the original model to an urban environment. The first urban dance house was organised in Budapest on 6th May 1972 in the banquet hall of the Book Club on Liszt Ferenc Square, with the contribution of four folk dance ensembles and professional ethnographers. Visitors were offered Hungarian pálinka as the Transsylvanian tradition requires, and then the party began.

However, it must be noted that this could not have happened without other developments in the preceding almost 100 years: from the first phonograph-recorded folk songs by Béla Vikár (1896), through the world famous oeuvres of Bartók and Kodály, the *Gyöngyös Bokréta (Bouquet of Pearls)* movement in the

1930s and 1940s, to the folk dance research conducted by György Martin and his colleagues. Ultimately, in the beginning of the 1970s, a group of urban youth had the chance to participate in a dance house in Sic (Transylvania, Romania) and marvel at the special atmosphere of an authentic live music dance party that is based on improvisation, yet is also strictly regulated. Wishing to share this experience with their friends, these young men organised the first dance houses in Budapest. Having been private events for political reasons at first, dance houses opened to the public a year later. Since then, anyone could join the dance houses in Budapest and, after a few years, all over the country.

Participants of a dance house acquire dance knowledge from experienced members or tradition bearers by direct observation and imitation, to the accompaniment of live music, while using their individual level of creativity to develop their competence and dancing ability. The dancing is complemented by singing instructions, handicraft activities and ethnographic presentations.


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Anyone regardless of age, competence or prior experience can become an active participant of a dance house.

The dance house model offers diverse intangible cultural heritage (including music, dance, poetry, customs, handicrafts activities, etc.) in an interactive, community-based form of entertainment and cultural enrichment for people today. The essence of the method is that elements of cultural heritage are taken

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directly from living practices, traditions in rural communities and archival collection and transposed into vastly different sociocultural contexts.

Before dance houses are stigmatised as nationalist events, it has to be noted that other ethnic groups living in Hungary (such as Southern Slavs, Greeks, Bulgarians) soon took over this appealing method and began organising their own dance houses. Hungarian dance houses, on the other hand, feature the Hungarian verbunk of the Szatmár region just as much as the ethnic Romanian dances from Méhkerék, Southeastern Hungary, the csángó round dances from Moldova, or Gypsy dances from Nagyecsed.

The best evidence of the community building power of dance houses is the fact that nowadays different generations gather into pubs and cultural houses on different evenings, and in Budapest, a dance house can be visited any night of the week. Moreover, Hungarian dance houses are held regularly not only in Budapest or Hungary but all over the world: in Japan, the USA, Australia and England. Hundreds of folk dance ensembles and folk music bands exist. There is a possibility to learn folk music and dance from elementary school to the university level. The method of transmitting rural heritage to the 21st century society has gained success; other countries have taken over this practice of Hungarian culture, and it also served as a model, for example, to the Slovak dance house movement.

The Hungarian dance house method, as a value-based, community-building, entertaining yet educational form of recreational activity through the practice and transmission of intangible cultural heritage, has won recognition to be a part of UNESCO's Register of Best Safeguarding Practices of Intangible Cultural Heritage in 2011, thus serving as a role model for other nations' own cultural heritage preservation methods. Nowadays, when all over the world children watch the same animation movies, teenagers adore the same pop stars, listen to the same music hits, young (and less young) women search for inspiration in the same fashion magazines and consider the same top models as their ideals, and we read the same books and watch the same films, it is an especially great achievement to know that there are some places where the youth are having fun to their own national music and dance with their hearts.

**Danka Lajić Mihajlović**

# SINGING TO THE ACCOMPANIMENT OF THE GUSLE IN SERBIA: A LIVING ANCIENT PERFORMING ART

A story about singing to the accompaniment of the gusle, an element of the Intangible Cultural Heritage (ICH) of Serbia inscribed in the Representative List of the ICH of Humanity in 2018, particularly regarding its safeguarding, is an illustration of the close connection between traditional folk art, education and science.

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*Types of the gusle with different ornaments*

In Serbia, the gusle – a simple, folk, single-stringed instrument – primarily accompanies songs about events from the legendary past, both from the distant and near history, of mythical and historical heroes. The key actor is the guslar – an epic singer who accompanies himself on the gusle; the persuasiveness of the performance depends on his creativity and charisma (cf. Djordjević Belić, 2017). However, the presence of an auditorium – a social context – is an essential condition for this communication with ritual elements (cf. Lajić Mihajlović, 2014). The song-message performed by the guslar contains the historical memories and life experience of ancestors. Thus, the guslar becomes an intergenerational mediator and educator of the audience. Consequently, such art practice contributes to cohesive relationships in the community and becomes a constructive part of its identity.

The musical component is determined by the relationship between the voice and the gusle; the instrument functions as a 'sound mask', which is the reason it is tuned to match the vocal range of the guslar, while the contemporary performance aims towards the unison of the sound, which might give the impression of the instrument being subordinated. However, by ensuring the continuity of the sound (and while the singer takes a break), it is precisely the instrument that is imperative for underlying the temporal dimension of

the performance. Moreover, the overall expressivity is also influenced by the construction of the instrument (with a single string), the materials from which it is made (especially the strings, i.e. from horsehair) and the archaic way of playing (in a single position, often with only three fingers), resulting in a narrow range, an untempered scale, and the flageolets' tonal timbre.

In the past, singing to the accompaniment of the gusle was a completely oral tradition – the guslar himself improvised both the poetic and musical content during the performance, and the transfer of this artistic skill took place unmediated. The playing technique was learned by observing experienced guslars and trying out the memorised movements. On the other hand, the ability to create and perform the song was acquired with frequent and focused 'active' listening, memorising the plot of the poem, noticing the constructive elements and the principles of their combination, as well as their setting to the music, all of which is developed through performances, i.e. by communicating with the audience. The more intensive development of literacy and, later, the dominance of the written word over the oral culture ushered, above all, the creation of collections of recorded texts – as cultural artefacts (albeit impoverished for an important musical dimension) – and a further affirmation of this practice by the researchers – writers, which can be regarded as the beginning of this legacy's protection. The highest credit for introducing the value of Serbian singing accompanied with the gusle to a broader public goes to Vuk Stefanović Karadžić (1787–1864), a pioneer of Serbian folkloristics. With his collection of *Serbian Folk Poems*, he made it possible for Johann Wolfgang von Goethe and the other greats of the European cultural scene to become familiar with Serbian epic tradition which, in turn, influenced its additional specific assessment in the domestic environment. Moreover, the printing of epic poem collections, along with the widespread literacy of the population, led to their more significant influence on the quality of the practice of singing with the gusle. Namely, the effort to memorise and



*Members of the Martać family, v. (village) Plavkovo, Southwestern Serbia*

perform fixed texts led to a gradual disappearance of the guslars' creativity in the poetic realm – with the guslars becoming primarily musicians – i.e. the creators-performers of a vocal-instrumental 'piece' set to the existing poetic template, while the task of writing new epic poems was assigned to the poets. Nevertheless, traces of the complex abilities of guslars from the epoch of oral tradition are still found in some contemporary guslars and epic poets.

Further development of the specific relationship between studying and protecting singing with the gusle as a folk art is followed through the efforts to record the sound dimension of the performance via audio recording, when this technological innovation became a part of the research methodology; M. Murko, G. Becking, W. Wunsh, G. Gesemann, M. Parry and A.B. Lord were among the first ones who made sound recordings of singing with the gusle (cf. Lajić Mihajlović, 2014). Furthermore, as a cultural expression that was of particular importance to the Serbian people, singing with the gusle was promptly included in the domain of the music industry through discography, public concerts and competitions, as well as the mass media. A record of singing with the gusle is found among the first commercially released 78 RPM shellac records in the Southern Slav region in the beginning of the 20th century (Lajić Mihajlović and Đorđević Belić, 2016), and the first mass regional competitions for guslars were organised in the 1920s (Lajić Mihajlović, 2016). As a symbol of traditional culture that was supposed to be bypassed on the path towards "a new culture of a new society of the new multinational state", according to the government of the Socialist Yugoslavia to which Serbia belonged after World War II (and additionally as a symbol of the particular ethnic Serbian culture), the gusle experienced strong marginalisation as an 'unwanted heritage' on the one hand. On the other hand, as a means of expression that was close to the people, singing with the gusle was used to promote the new politics and its ideology by means of a new repertory – about the heroes from the immediate (partisan, communist) past, including the contemporary events at that time. As expected, the newer generations of guslars slightly transformed the inherited artistic expression under the influence of the media and commercial culture in the changed circumstances of life, in urbanised villages and industrialised cities. The war events that followed the dissolution of Yugoslavia in the 1990s were reflected in the content and in the aesthetics of singing with the gusle. However, the return to peaceful life brought the rehabilitation of the 'classic' repertoire and style of guslars.

Although during the Yugoslav period the guslars' art drew the attention of scientists dealing with traditional culture, the 'wartime guslars' scene' and its

production from the end of the 20th century were particularly attractive to researchers. It is interesting to note that certain anthropological criticisms have even condemned the entire practice of singing with the gusle (cf. Trubarac Matić, 2018), which additionally influenced the negative reception of this practice among the public. Therefore, it can be observed that the praxis of singing to the accompaniment of the gusle in Serbia in the beginning of the 21st century was heavily loaded with wartime rhetoric and nationalism, with a rather poor balance considering a small number of younger guslars in comparison to the number of guslars' societies. Certain circumstances during the beginning of the 2000s would become important for the rejuvenation of the guslars' ranks and the 'replenishment' of the atmosphere among them.

Although, as previously mentioned, the tradition of epic poetry has been the object of attention of both foreign and Serbian researchers for more than two centuries, the paucity of complex approaches required by the folklore expressions of the syncretic nature, as a consequence, emphasised the artefact – the epic poem itself – at the expense of the performance and, ultimately, of the people whose cultural trace and part of cultural identity it is. By virtue of a set of circumstances, mutually independent but synchronously realised field research works on the guslars' practice from the perspectives of ethnomusicology and folkloristics resulted in the creation of an informal network of scientists and guslars, individuals and institutions interested in preserving the art of singing with the gusle. Within this network, the most important place is occupied by the guslars' societies assembled under the Association of Guslars' Societies of Serbia, as well as the state-funded research institutes, and above all the Institute of Musicology SASA and the Institute for Literature and Art in Belgrade. Through their research projects and the collaboration of scientists with guslars' institutions, a documentation base was set up, which turned out to be extremely important for later endeavours. Namely, the initiative to introduce singing with the gusle, together with other traditional forms of musical

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*Participant of the Festival of young guslars/gusle-players (Kraljevo, Serbia, 2011)*

expression, in the system of state music education, followed by the accession of Serbia to the UNESCO Convention on ICH (2010) and the inclusion of singing with the gusle on the ICH National List (2012), provided the opportunity to work in an institutionalised manner in the field of preserving singing with the gusle. The education of young guslars within music schools has proved to be extremely demanding, both in terms of organisational circumstances (such as the formal legal status of folk guslars as teachers and so on) and that of the curricula, which includes projecting the dynamics of progress, criteria of assessing students' work, and harmonisation with other subjects in the framework of education in classical music (cf. Lajić Mihajlović, 2012).

Similarly, the registration procedure to be included in the National List did not go entirely 'smoothly'. In this regard, what caused controversy was the fact that the local communities of the practitioners – the guslars and their societies – were insufficiently informed about the principles of the ICH Convention, the inventory procedures, the rights and duties of the signatories with regard to the consent of the communities, as well as the initial inexperience of the proponents in the implementation of the Convention by competent state institutions. Nevertheless, an overwhelming satisfaction prevailed because singing with the gusle was already added to the National List in the first cycle of entering the elements. It turned out that this was very important for both the respect and self-esteem of guslars as well as for those who were able and obliged to help protect this type of expression. Since then, a series of projects have been realised with the idea that singing with the gusle should be rejuvenated in the media, that it should be presented appropriately and that the methodology of learning to sing with the gusle should be improved. In the sphere of promotion, the epilogue of the first season of the TV show *I Have Talent* in Serbia (TV RTS 2012) played a major role, with the victory of young musicians, the sister-brother duo Bojana and Nikola Peković, who played the gusle and the accordion. This 'glocal' combination, initiated by the producers, turned out to be exceptionally attractive, especially as a young girl found herself in the traditionally male role of the guslar. Although female guslars are also mentioned throughout history, this event had a significant impact in boosting interest in the gusle among the younger generation, including girls. Of course, media promotions have been undertaken by renowned guslars. The increased interest of the guslars' guild community, as well as a wide circle of lovers and devotees of this art, to add their heritage to the ICH list was the main reason for the nomination of singing with the gusle to be enrolled in the UNESCO Representative List (2017).

Although Serbia's nomination correctly indicated that geocultural zones wherein singing with the gusle is found do not coincide with contemporary

state borders, its addition to the said list, as a result of Serbia's success in cultural policy, was followed by a negative media campaign in some neighbouring countries. An additional problem emerged owing to the inadequate and essentially unprofessional reporting and reaction of the Serbian mass media. Although one can assume that all this had to do with the current political relations between these states and day-to-day political events, the reality is that singing with the gusle – in spite of all of its artistic qualities and educational values, coupled with the label of the representative element of the ICH of humanity – is not seen as worthy of media attention. In particular, it is not sufficiently attractive for the front pages and breaking news, where it appears primarily in sensationalistic anti-commercials of culture.

Several tasks are placed in front of all those who care about the preservation of singing with the gusle as an ancient art with specific aesthetics and extraordinary educational value. It is necessary to work on encouraging the current guslars and educating new ones, in order to popularise the gusle as a sound symbol through new music genres but, above all, to try and preserve the fundamental thread of heritage, of the expression that has been validated through the psychological-emotional effect of 'amplified words'. The archetypal humanistic values that gusle refer to are the basis for cultural diplomacy; the comparably large number of examples of the epic heritage of mankind presented in UNESCO's ICH list indicates the potential for comparatively established representations of this kind of heritage at international concerts and festivals. In times of virtual collectivism, peer violence and surrogacy, the affirmation of a real community, of close kinship and friendships, of an ethical code of conduct defined by the principles of honour, truth loving and loyalty through singing with the gusle possesses a powerful cultural and educational potential. Seen precisely in this way, singing with the gusle is an ICH of utmost importance not only for Serbia but also for the entire contemporary world.

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**Brian Ó hEadhra**

# GAELIC MUSIC FROM SCOTLAND

*Photos by Brian Ó hEadhra ©2018.*

*The road to Lochinver in the beautiful west coast region of Assynt (Asainte).*

When you think of Scotland, what comes to mind? Maybe the Loch Ness monster, maybe a kilt or bagpipes or Harris Tweed? You may be surprised to know that many of the icons of Scotland come from our Gaelic and Highland culture. The Scottish Gaelic language is the oldest surviving indigenous language of Scotland. At one time, it was spoken throughout almost the entire country. However, it is only spoken by approximately 58 000 people presently, according to the last census in 2011. Half of the speakers use Gaelic in the Highlands and Islands to the northwest, and the rest use it in mostly urban centres to the south and east or else online or overseas. Our National Gaelic Language Plan 2018–2023 aims for Gaelic to be used more often, by more people and in a wider range of situations. It focusses on increasing the use, learning and promoting a positive image of the language. While Gaelic is spoken by only about 1.6% of the population, the impact of Gaelic culture is still strong and particularly vibrant in our music scene at the local, national and international levels. In this article, I aim to give you an indication of where Gaelic music comes from, how it is appreciated in Scotland and where it can be heard.

Traditional Gaelic music and songs are extremely rich in folklore, folklife and mostly tell stories of the everyday people, usually living an agrarian or seafaring life. There are songs and tunes for every act, every bit of work, every belief. Music was an essential part of everyday life for the Gaels, and the bards or storytellers within society maintained a high status indeed. Of course, there are various external influences on Gaelic music which is only to be expected considering that Scotland sits between the Irish Gaels to the southeast, the

Anglo/Franco/Germanic peoples to the south and west and the Nordic people to the north.

Traditionally, Gaelic songs, stories and verses could be heard morning, noon and night; whether it was milking the cow, waulking the tweed (a process of beating the rough tweed by a group on a table to make it softer), military marching in formation or at ease with friends and family in front of a fire at a *cèilidh* (pronounced kay-lee). The cèilidh is still the heart of our tradition and can manifest in various formats. The most traditional cèilidh was when neighbours or friends came to visit, and songs, stories, tunes and dances are performed in the kitchen. All members of the household and friends participate in it and it was an excellent way to pass the time, especially over long winter nights. Of course, these days things are a bit different. We still have house cèilidh's, but they are less frequent and usually organised among friends beforehand.

As society has changed, the cèilidh has altered to adapt to greater numbers of people getting together, in both rural and urban settings. Many people now think of a cèilidh as a large dance in a village hall or hotel which is often held to celebrate an event, such as a wedding or a birthday, or special holidays, such as Christmas or *Hogmanay* (New Year's Eve). Songs may still be sung but the emphasis is generally on group or couple dancing. If, or when you visit Scotland, try to attend a cèilidh. They are great *craic* (fun) and all are welcome.

Of course, we wouldn't have such a strong legacy of tradition if our young people weren't engaged

*A house cèilidh in the Highland capital, Inverness (Inbhir Nis).*

*Photos by Brian Ó hEadhra ©2018.*

and interested in Gaelic music, song and dance. The song tradition is often strong within families who may have multiple generations of singers and musicians who carry the tradition at a local level but which also sometimes sees the artists eventually reaching international audiences.

Many families attend events called a *Mòd*. A mòd happens at a local and national level. There are 18 local mòds that are usually held in the community school or hall, where young people and adults take part in Gaelic singing, music, dance, spoken word, art and choral competitions. The *Royal National Mòd* takes place in a different town or city every October and draws competitors and audiences from all across Scotland as well as internationally. A great deal of the mòd activity happens through the medium of Gaelic, and it offers an opportunity for thousands of Gaelic speakers and learners to gather together to celebrate their language and culture in both formal and informal settings. Roughly 10 000 young people attend local mòds and 10 000 people attend the *Royal National Mòd*. This year (2019), the *Royal National Mòd* is in Glasgow between 11–19 October.

A *fèis* (pronounced faysh) is another type of event which draws thousands of young people to Gaelic arts across the country. The umbrella body, *Fèisean nan Gàidheal,* helps support local fèisean held in communities across Scotland. Run mostly by a committee of volunteers, a fèis sees young people being tutored in Gaelic music, song, dance, art and sports, usually over a week or a few days. It culminates in a big cèilidh concert at the end of the course where the young folk perform their newly learned pieces in front of their families and community. There are 47 fèisean in total and roughly 6000 young people receive tuition each year. David Francis, Director of the *Traditional Music Forum* (Scotland) states:

> "Developing skills in Gaelic music is a huge part of musical practice in contemporary Scotland courtesy of the Fèis movement, and it's interesting to see that music is a key part of the life of Gaelic-medium schools, a recognition of how important a component of Gaelic culture it is. That so many musicians working professionally in Scotland are alumni of the Fèisean is an indication of how powerful a cultural force the Fèis movement has become."

*Fèisean nan Gàidheal, Fèis Rois* and others not only support one-off or ongoing tuition, but they also host other programmes for young adults who seek to become more professional in their musical careers. An example of this is

called a *Cèilidh Trail* which takes place in the summer months and offers 6–10 young people work experience in the cultural tourism sector. *Fèis Rois* describes a cèilidh trail as follows:

> "The Ceilidh Trail provides visitors to Scotland with the opportunity to experience authentic traditional Scottish music in a wide range of settings. We invite you to come and join us for a ceilidh dance in a village hall, a concert at a historic site, or a performance in one of Scotland's leading theatres. You will hear beautifully crafted songs in both the Gaelic and Scots languages and lively folk tunes played on fiddles, accordions and other traditional musical instruments."

Some of the young cèilidh trail musicians (16–25 years) study at music schools, such as *Sgoil Chiùil na Gàidhealtachd*/The National Centre of Excellence in Traditional Music in Plockton, or at third-level institutions, such as the University of the Highlands and Island or at the Royal Conservatoire of Scotland in Glasgow.

Many young people are now learning and speaking Gaelic outside of the traditional Gaelic heartlands of the Highlands and Hebrides. The numbers of students attending Gaelic medium schools and units are growing, particularly in urban centres such as Glasgow, Edinburgh and Inverness. Gaelic Medium Education is available in 14 out of 32 Scottish local authority areas to all children and young people. It is available in about 60 primary schools and their associated secondaries in Scotland, including five dedicated Gaelic Medium schools. There are currently 4890 Gaelic medium students in school in Scotland. An increasing number of early learning and childcare centres, secondary schools and further education centres also provide learning through the medium of Gaelic.

As they are geographically removed from local tradition bearers, many aspiring and professional musicians now use online resources to access folkloric recordings for inspiration and to get new material to perform. Possibly, the most widely used and respected online resource is called *Tobar an Dualchais* or *Kist o Riches*. Based out of *Sabhal Mòr Ostaig*, Scotland's Gaelic College on Skye, *Tobar an Dualchais*, is described as follows:

> "A collaborative project which has been set up to preserve, digitise, catalogue and make available online several thousand hours of Gaelic

and Scots recordings. The website contains a wealth of material such as folklore, songs, music, history, poetry, traditions, stories and other information. The material has been collected from all over Scotland and beyond, from the 1930s onwards.
The recordings come from the *School of Scottish Studies (University of Edinburgh), BBC Scotland* and the *National Trust for Scotland's* Canna Collection."

We are fortunate to have an excellent Gaelic language television and radio service provided through *BBC ALBA* (TV) and *BBC Radio Nan Gàidheal* (radio). Gaelic music draws some of the strongest audiences to the stations who offer a global platform for both professional and up-and-coming artists. Many of our top music festivals are featured on Gaelic media, and these too are platforms where our Gaelic artists shine.

Scotland is a nation of festivals. From the world's largest arts festival – The *Edinburgh International Fringe* – to the smallest of festivals in our rural island communities, Gaelic music, song and dance can be heard. There are some key festivals where you can find Gaelic being sung and spoken. The largest is *Celtic Connections* which is held in Glasgow over three weeks every January/February with about 2100 musicians performing at 300 concerts and events to over 25 000 people. This brings together many genres of music which relate to Gaelic/Celtic music and draws artists and audiences from across the globe to celebrate our Celtic music, both traditional and contemporary. Lisa Whytock who delivers the Showcase Scotland artist export conference at *Celtic Connections* says: "We have found in particular that international audiences are open to artists performing in Gaelic and often find it refreshing that they are not singing in English. It's certainly not been a barrier to artists' development and in some cases has been a benefit."

If you are seeking a trip to the Highlands of Scotland, then you might check out the *Blas Festival* which happens over nine days every September. Concerts take place in communities across the whole region, and Gaelic language and culture are at the heart of the programme. If you want to immerse yourself in the culture and language of the Gaelic heartlands, then book your tickets for the *Hebridean Celtic Festival* which takes place every July in Stornoway on the Isle of Lewis. This award-winning, family-friendly festival showcases the best of local acts mixed with national and international bands which fit under the Celtic banner. For a deeper

community emersion experience, the *Ceòlas* summer school which takes place in South Uist every July is highly recommended.

Many of our biggest selling bands incorporate Gaelic into their sets, including *Capercaille, Niteworks, Shooglenifty, Julie Fowlis, Skipinnish*. While many of the Gaelic acts draw upon our rich traditions, they also work on new material and experiment with more contemporary musical genres. For example, the Isle of Skye based singer/musician Griogair Labhruidh can be found singing Gaelic with the cross-cultural band *Afro Celt Sound System*, singing a solo ancient local song on his croft or performing a newly written Gaelic hip-hop/jazz/funk/soul song on television.

Over the past few years, Gaelic song has also started reaching new audiences through large budget films, TV shows and video games. The *Amazon Prime* series *Outlander* is partly set in the Highlands during the late 1700s and features Gaelic language and song. The singer-songwriter Gillebrìde MacMillan who plays the Bard on the series has won over new audiences, especially in North America where he sometimes performs and teaches Gaelic. The hit film *The Outlaw King*, telling the story of the famous Scottish King Robert the Bruce, was released on *Netflix* last year and featured Gaelic songs at various times throughout the picture. The video game *The Bard's Tale IV* was also released last year and featured a slew of Gaelic singers across the game's soundtrack, which included Eilidh Cormack, Kathleen MacInnes, Kim Carnie and the trio Mackenzie. These major productions allow the Gaelic language and music to reach audiences who may have never even known its existence, and there is evidence to suggest that some of these audiences have started learning the language and engaging with Scottish culture on multiple levels. Tourism in Scotland is growing every year, and it is thought that the success of these shows and the interest in Gaelic/Highland Scotland is one of the factors behind this growth.

There is growing interest in Gaelic music and song in Scotland and around the world. However, like all minority languages, Gaelic needs to be used by more people to ensure its survival. Distance learning courses are becoming increasingly popular, and many people across the globe choose to learn through the courses offered by *Sabhal Mòr Ostaig* Gaelic college. Additionally, the college also has short courses in the Gaelic language and arts during the Easter and summer holidays which has drawn thousands of enthusiasts to the language and culture over the years.

I hope that this article has helped you gain more insight into our beautiful Gaelic music and culture and that you visit Scotland soon to experience it first-hand.

***Websites***

*Glasgow Mòd – www.modghlaschu2019.com*
*Fèisean nan Gàidheal – www.feisean.org*
*Fèis Rois – www.feisrois.org*
*Tobar an Dualchais/Kist o Riches – www.tobarandualchais.co.uk*
*Celtic Connections – www.celticconnections.com*
*Blas Festival – www.blas-festival.com*
*Hebridean Celtic Festival – www.hebceltfest.com*
*Sabhal Mòr Ostaig – www.smo.uhi.ac.uk*
*Ceòlas – www.ceolas.co.uk*
*Bòrd na Gàidhlig – www.gaidhlig.scot*
*Learn Gaelic – www.learngaelic.scot*

**Astrid Nora Ressem**

# THE NORWEGIAN MEDIEVAL BALLAD

## 700 Years Uniting Tradition and Modernity, Castles and Farmsteads, Villages and Cities

Whenever we sing a ballad, listen to a ballad, move to a ballad, or laugh, cry or become pensive over a ballad, we're connecting to a 700-year-old song tradition, a tradition that has primarily been kept alive by great singers and storytellers who have managed to keep audiences captivated with long dramatic stories, verse after verse, ballad after ballad. However, audiences, readers, collectors and publishers have also been, and remain, important notes in the music of the ballads' diverse history. The medieval ballads have threads and branches that can stretch both locally and far: from hamlet to hamlet, from a village in Telemark in the inner South Eastern mountain range of Norway to the Scottish Highlands, and possibly as far as to Portugal or over the Atlantic Ocean to the Appalachian Mountains in North America. "Hei og hå, hugjen leikar så vide" ("Hei and ho, the mind capers widely"), as is said in one of the ballad refrains (burdens), and the same can be stated of the ballads themselves: they romp so far and wide in the mind of humanity, from mouth to ear, from nation to nation, from generation to generation.

### Powerful Stories Framed in Formulas and Fixed Poetic Forms

What is it that characterises a ballad? What differentiates it from other traditional and popular songs? The answer is believed to be a combination of various factors, mainly content and form. The content of the ballads indicates that they are among the oldest songs we're

*The artist Gerhard Munthe (1849–1929) published the ballad and visionary poem "Draumkvedet" ("The Dream Song"), with illustrations and handwritten text in an artist's book in 1904. This picture shows the frightfully Doomsday ("Dommedag").*

aware of, but they also have a timeless and universal quality. The stories draw us into battles between humans and trolls, love between knights and maidens, and accounts of playful men and women, and of animals both giant and minuscule. We can immerse ourselves in these stories because under the surface, they are also about falling in love, hardships, betrayal, loss, longing and eroticism. Furthermore, the ballads don't shy away from difficult topics such as jealousy, murder, suicide, incest and rape. The stories cover the immense canvases of our imagination, painted by visual language. Therefore, it is no surprise that many visual artists through the ages have been inspired by the medieval ballads.

The ballads are most often made up of two-lined or four-lined verses (stanzas), and usually have a refrain or two which can come at the end of each verse or both in the middle and at the end. Some examples are as follows:

*Villemann og Magnhild* (Villemann and Magnhild):

Villemann og hass møy så prud,
Hei fagraste lindilauve alle, –
der leika gulltavel i hennar bur.
Ved de rone det lyste og vinne. –

Villemann and his maid so fair,
Hey, all the leaves of the sweet linden tree, –
they played at draughts in her bower there.
With the wiles that the winning beguiled. –

*Valivan*:

Å Valivan høyrde frå eit anna land
at der va' det ei skjønn jomfru så belevand
Valivan siglar årleg. –

Oh, Valivan heard of a distant land
where there lived a maid so exceeding fair.
Valivan sailed so early. –

*Falkvor Lommansson*:

Det var Torstein Davidson,
han ville til bryllaups bjode;

og der var Falkvor Lommansson,
han let sine hestar ringskoe.
Riddaren våge sitt liv for ei jomfru. –

And there was Torstein Davidson,
who bade to the day he would wed;
and there was Falkvor Lommansson,
who bade that his horses be shod.
The knight risked his life for a maiden. –

Repetition and the use of formulas are also characteristics of the ballad genre. Climaxes and important events can be repeated in multiple verses with small changes to really emphasise that this is what the listener must remember. Formulas are generally used in the same manner. Identical short and long-text formulas are repeated in multiple ballads and used as a part of the storytelling technique. Examples of this are *kåpa blå* (the coat so blue), *det raude gull* (the gold so red), and *Det var ridder NN han kom seg ridande i går, det var jomfru NN ute for honom står* (The knight so-and-so came a-riding on his mare, the maiden so-and-so stood out waiting for him there). The ballads are objective in the sense that the story is often recounted in the third person and is, generally, developed through dialogues and dramatic scenes. An important characteristic of these songs is that they exist in different variants; there are no 'correct' texts but many similar texts that tell the same story. Some ballads are found in only a few variants, while others have over a 100, such as *Kråkevisa* (The Tremendous Crow). Like the lyrics, the melodies exist in many variants and make use of melodic formulas. Some of the melodies are in known major and minor keys, while others have more foreign and archaic structures.



*Håkonshallen (The King Håkon's Hall) in Bergen was constructed between 1247 and 1261 as the royal residence and celebration hall during Håkon Håkonsson's reign in Norway, and we presume that ballads were sung amongst royalties and nobilities from far and near during feasts.*

## The Court, Nobility and Old Book Publications

We don't know exactly when the first ballads were sung in Norway, but the ballad about Falkvor Lommansson cannot have been made very long after the actual event that it describes, a bride kidnapping that happened in 1288. The Scandinavian ballads share common characteristics with French poetic forms from the 12th century, and several researchers have been of the opinion that the ballads came to the Nordic region from France. Travelling troubadours and singers in the marketplace would have taken the songs with them to Denmark via Germany and from there to the rest of the Nordic region. However, the similarities between the Scandinavian ballads and the British ones are far greater than their similarities with the German ones. The current prevailing theory is that the ballads came to Norway via England and Scotland. Norway was the leading cultural nation in the Nordic region at the time, and anything new and modern in Europe found its way here. The court in the coastal city of Bergen was an important meeting place for nobility, and they took the cultural influences home with them. The ballads in the Nordic countries have so many similarities that we can consider them to be part of a common Nordic genre that is termed *Scandinavian Medieval Ballads*.

The medieval ballads have primarily been carried over from generation to generation in an oral tradition, from mouth to ear. The stories were sung and passed on from mother to daughter, father to son, and where travellers and immigrants went, they followed. The stories' structure was remembered, some aspects were forgotten, and new parts were added. Sometimes, melodies accompanied them. However, more often than not, a story received a new melody – either a melody that was already being used for another text with the same rhythm or a new melody created by the singer.

However, the ballads did not only live in oral traditions. At the beginning of the 16th century, a new interest in history broke out among the nobility and the wealthy in Europe. The Danish historian Anders Sørensen Vedel gathered old folk songs and, in 1591, he published a collection of 100 old folk songs, the majority of which we today call ballads. Around a century later in 1695, the priest Peder Syv republished the book and added a further 100 ballads. Peder Syv's book was called *Tohundreviseboka* (The Book of 200 Songs) or *Kjempeviseboka* (The Heroic Song Book), and it was printed and widely distributed in both simple and lavish editions throughout Denmark, Norway and the Faroe Islands. It was extremely popular, and we often find lyrics copied from this book in handwritten manuscripts from the 18th and 19th centuries. This written tradition facilitated the entry of several Danish expressions into Norwegian ballads.

## 19th and 20th Century Collections

In Norway, the activity of collecting medieval ballads and other folk songs began slowly, around the turn of the 19th century. However, a more systematic collection began from the 1840s onwards. Together with folk tales and myths, the oldest types of folk songs, such as the ballads, became important symbols for an imagined Golden Age in the Middle Ages and, thus, also a key cultural expression in the building of the Norwegian nation. Important collectors of folk lyrics and melodies in the initial period included Jørgen Moe, Olea Crøger, Magnus Brostrup Landstad, Ludvig Mathias Lindeman and Sophus Bugge. Towards the end of the 19th century and throughout the 20th century, Moltke Moe, Catharinus Elling, Rikard Berge, Knut Liestøl and Ole Mørk Sandvik played important roles in this work. The introduction of Edison's phonograph resulted in a great revolution, as it became possible to record not only the song but even the style of singing.

The collectors had a constant feeling of entering the field at the last minute, and Landstad describes it as "saving an old family heirloom from a burning house". Moreover, in order to save this family heirloom, they travelled from village to village by boat, by cart, by horse and on foot. The aforementioned Telemark was a key location for many collectors. The ballad tradition remained strong there, and enthusiasts such as the priest's daughter Olea Crøger, who herself was born in Heddal, knew the great singers and were able to lead the way and open the doors for more collectors. It wasn't easy to find those that knew these songs. Ludvig Mathias Lindeman recounts that when he was in Gudbrandsdalen in 1864, he walked around a village in vain for nine hours, looking for singers. Many of those who possessed a large repertoire of ballads lived in difficult conditions and were poor, smallholders, or possibly owned a little bit of land. However, people from the intellectual bourgeoisie could also sing ballads, and the roll-call of participating figures is diverse with respect to life stories, milieus and geographical affiliations.

## Towards Our Time

The popularity of medieval ballads ebbs and flows. However, just when everything seemed to be at its bleakest, determined helpers have stepped in and brought the ballads back again. The collectors documented on paper and wax cylinders the folk songs that the singers knew. At the beginning of the 20th century, author and cultural worker Hulda Garborg gave them a new function by choreographing dances to them. *Landskappleiken* is a well-established Norwegian folk music event and, since 1888, traditional performers in music

and dance have gathered to compete. The vocal part of folk music was first included in 1958 and, throughout these years, the medieval ballads have been one of the high status genres. The Norwegian national broadcaster (NRK) played ballads on the radio. Over the 1960s and 1970s, collector and radio presenter Rolf Myklebust produced a series of LPs featuring medieval ballads sung by traditional singers.

Around 1970, something happened that would be very significant for the ballad's wider survival. Two of the most prominent performers of the vocal tradition, Agnes Buen Garnås and Dagne Groven Myhren, began to hold classes in traditional song at Club 7 in Oslo, a popular rendezvous for the radical counter-culture that hosted activities involving theatre, poetry, jazz and folk songs. This development would prove to be momentous for many of the participants, and some of them, such as Kirsten Bråten Berg and Eli Storbekken, are now among our best-known ballad singers. Courses were then held in additional locations and a new generation of traditional singers emerged.

## Enduring and Living

When the National Library of Norway (NB) wanted to celebrate the publication of a scholarly edition of the ballads in autumn 2016, it held a grand celebratory public concert featuring the Norwegian Radio Orchestra in NRK's large studio, conducted by Christian Eggen. The singers – Kirsten Bråten Berg, Kim Rysstad, Gunnhild Sundli and Mari Midtli – represented a variety of expressions. The musical arrangements were created by contemporary composers, and a completely new melody was composed to one of the ballads.

The traditional medieval ballad meeting contemporary music also carried a lot of weight at the official opening of the European Year of Cultural Heritage in Norway in 2018. One of the acts was Mathilde Grooss Viddal's *Friensemble*, featuring traditional singer Unni Boksasp and French-Syrian flautist Naïssam Jalal as soloists. It was not only the meeting of the old and the new that was important but also the ballads' international aspect. Lyrics and melodies from Norway, Iceland, Poland and France were brought together, and Viddal's composition of the various themes spanned, played with and challenged Boksasp's old-fashioned style of singing. The ballads shone as an old but still timeless national imprint in a great international cultural flow throughout both the present and the past.

Tradition has often been framed as the opposite of modernity. However, tradition is no short-lived old mayfly: rather, the essence of tradition is to find

its own place in generation after generation, century after century. With the structure, content and narrative style of the medieval ballads comes durability and an appeal that gives each and every person the possibility to add bits of their own life, thoughts and feelings into a ballad narrative as well as a distinctive and beautiful melody. The ballad is in the past, present and future. At the time of writing, composer and performer Ruth Wilhelmine Meyer is working on a commission for the 30th anniversary of *Telemarksfestivalen*, an international folk music festival. The work is dedicated to Agnes Buen Garnås, who is considered as Norway's most prominent traditional singer. Meyer was inspired by Garnås' version of *Haugebonden* (The Underground Farmer; a kind of gnome), a ballad about a farmer meeting Haugebonden one magical Christmas Eve. Haugebonden complains that the noise from the farm workers has disturbed him, while the farmer argues that Haugebonden has been using his boat without payment. Eventually, they come to an agreement, and the farmer receives fine presents. Ruth Wilhelmine Meyer asks questions about what is old and what is new: is her abstract, modern sound older than the ballad? Additionally, she also examines the ballad from an ecological perspective: something is at stake, as what happens if we don't enter into a dialogue with and listen to nature and what was here before us. In *Haugebonden*, this is represented by the dialogue between the two different users of the earth (the farmers).

The medieval ballad has a character that is simultaneously international, national, local and personal, and it has the power to survive in people's hearts and minds for centuries. You can listen to Agnes Buen Garnås' solo performance of *Haugebonden* on Spotify or other music platforms. All performers mentioned here, and many more, have produced several LPs and CDs of ballads and other folk songs. An introduction to the publications of the ballads can be found in the award-winning CD box set *Norsk Ballader*: *30 ballader om drap og elskov, skjemt og lengsel blant riddere, jomfruer, kjemper og dyr* (Norwegian Ballads: 30 Ballads about Murders and Love, Jests and Longing, among Knights, Virgins, Giants and Animals) (Norsk visearkiv/Grappa, 2009). If you wish to read more about the ballads, Velle Espeland's *... all for his maiden fair* is available here:

***www.bokselskap.no/boker/fagartiklarogtittelregister/espeland2***

**Liv Kreken**

# THE NORWEGIAN MEDIEVAL BALLAD PROJECT

In 1992, the Norwegian Folk and Popular Song Archives (Norsk visearkiv) began work on reviewing all written sources for Norwegian medieval ballads, including their melodies and their lyrics. Up to 1500 sheets of music and around 5000 lyrical variations were registered and organised according to the principles in *The Types of the Scandinavian Medieval Ballad* (TSB) catalogue.

This method of organisation means that you can find all registered Norwegian and Nordic ballads depicting the same sequence of events and using the same motif gathered under one TSB number. By using the TSB catalogue, we closely connect ourselves to other Nordic ballad editions, and we are able to compare the types of ballads in our publications with equivalent ballad types in other countries.

The catalogue sorts the ballads into six main groups, each with their own letter, and each individual ballad type within each letter group is assigned a number. There are 261 types of ballads that are classified as *Norwegian Medieval Ballads*. The ballad titles vary from source to source, from one area to another and from country to country. As part of the *Norwegian Medieval Ballad* Project, a list of standard titles has been developed that has attempted to take Norwegian and Nordic traditions, as well as previous lists of ballads, into account.

In 2016, work on a scholarly edition of the ballads was completed by the National Library of Norway, which had taken over the operation of *Norsk visearkiv*. An eight-volume series with the title *Norske mellomalderballadar* (Norwegian Medieval Ballads) has been published online on bokselskap.no. Even though some of the ballad types have over 100 textual variants, we have narrowed down our selection to four variants of all types. We looked for texts that were the most complete and have also endeavoured to demonstrate variety and geographical diversity in our selection. Each type of ballad is accompanied by an introduction that includes plot summaries, references to Nordic parallels, and information on sources, use, themes and other relevant matters. The melodies have been published in collaboration with Norsk folkeminnelag and Spartacus Forlag in four printed volumes that comprise the collection *Norske middelalderballader: Melodiene* (Norwegian Medieval Ballads: The Melodies).

Nearly 1500 ballad melodies have been transcribed and reproduced as accurately as possible, along with source information and comments from the collectors. In addition, the fourth volume contains approximately 500 unique biographies of singers and collectors as well as a detailed gazetteer of specified collection points. Both text and melody editions contain supplementary papers and title indexes.

The medieval ballads are well suited for the study of culture, language, literature and music history. Furthermore, the material has a large user base that encompasses everyone from performers to researchers, genealogists to local historians.

While the material is vast and diverse, it is still limited. Much of it resides at the National Library of Norway but some is also available digitally from the three other significant owners: the University of Oslo, the Telemark Museum and the University of Bergen.

Claire Sawers

# GOING HOME

## Live Music Now Scotland Musicians Return to Their Roots and Bring Live Performances to the Rural Areas That Encouraged Their Early Love of Music

***Live Music Now Scotland*** *was established on Yehudi Menuhin's vision that all members of society, whatever their circumstances, should have access to the enriching experience of live music. At the same time, the music charity offers invaluable performing opportunities, as well as training and support to emerging artists from across Scotland at the outset of their professional careers. The musicians who belong to the scheme are selected through auditions, and apart from outstanding musical and technical abilities, they must have excellent communication skills and an ability to engage with a wide range of audiences from a diversity of backgrounds.*

*Typical audiences include children with additional support needs, older people in residential and day care centres, often with dementia-related illnesses, young offenders, hospice patients and those living in remote, rural and island areas with little or no access to high-quality music. The programmes are tailored to suit each venue on a bespoke basis, and the resulting interactive performances prove time after time that connecting with people through music can stimulate responses that have a deeply profound and lasting transformative effect.*

In 2018, Live Music Now Scotland was fortunate to receive a grant from Tasgadh, the Traditional Arts Small Grants Fund, for *Going Home*, a project that invited musicians to return to their roots and the communities, heritage and culture which shaped the foundation of their performing practices.

### Going Home 2018

The music charity aims to work in every local authority area in Scotland each year. Needless to say, some of these areas are more accessible than others. For a musician based in Glasgow, it isn't difficult to jump on a train to the Borders,

Perth, or even Inverness to conduct a few workshops or performances and still be home in time for dinner. It can be harder however to programme concerts in the far north and island regions when travel is expensive. Musicians need accommodation when they get there, and the unpredictable whims of the weather mean a performer can even be stranded on the wrong side of the sea!

Fortunately, these areas are a hotbed of musical talent, and the organisation is fortunate to have several traditional musicians on their books from the farthest-flung areas of Scotland. It's from this knowledge that the idea of *Going Home* was born.

The musicians that Live Music Now Scotland works with tend to be living and building their careers in the Central Belt (the area with the highest population density, roughly between Edinburgh and Glasgow) due to the necessity of remaining within reach of performance and study opportunities, especially in Glasgow. Yet, their musical influences often stem from where they grew up. The *Going Home* grant gave three groups of artists the chance to visit the areas they were raised in and give back to the communities that nurtured, educated and encouraged them by performing in a variety of community settings.

The initial grant from Tasgadh covered performance fees and travel expenses that allowed music to be taken to three areas:

- Stornoway: Traditional singer/songwriter and guitarist, and former Gaelic Singer of the Year, Norrie MacIver performed at the Blar Buidhe and Bethesda care homes during a trip back home to the Isle of Lewis in April 2018. Stornoway is the largest town in Lewis, which is part of the Outer Hebrides of Scotland. With a population of just under 19 000, the island is steeped in history, and the Scots Gaelic language is spoken there, alongside English.

- Stranraer: Scottish traditional singer Robyn Stapleton took her duo partner Claire Hastings home to her hometown of Stranraer in Dumfries and

© Photo by Louise Bichan

*Claire Hastings and Robyn Stapleton*

Galloway. The duo performed interactive music workshops with the ukulele and singing in both Belmont and Park Primary Schools as well as the Thorney Croft residential care home. Stranraer is a busy ferry port in southwest Scotland, with regular crossings to Northern Ireland. The cultural influence and exchange between Northern Ireland and Scotland can be heard in traditional music as well as the local accents.



*Aidan and Graham*

Orkney: Graham Rorie and Aidan Moodie are a fiddle and guitar duo originally from Orkney, an archipelago of 70 islands situated off the north coast of Scotland. The duo performed lively concerts at various care homes, day care centres and primary schools in Orkney last summer, and again at Christmas time. The *Going Home* project also allowed them to take part in the St Magnus Festival, an annual week-long arts festival which takes place at midsummer on Orkney, performing at The Sound Archive within Orkney Library.

The artists spoke about their experiences performing back home:

"Getting to perform at home always feels special. Orkney's a community the two of us grew up playing music in, so sharing what we do now with that same community is a real privilege. There's a personal element to performing somewhere you feel you 'belong', somewhere you feel truly part of" Aidan Moodie.



*Norrie Maciver Kilda*

"It was very special to be able to return to Thorneycroft Care Home, a residential care home that I have a personal and family connection with. I enjoyed speaking to the residents in my

local dialect and sharing the traditional folk songs from our own area. It was very encouraging to see such a positive change in many of the residents during the performance, seeing people looking, engaging, singing, moving to the rhythm and smiling. There was a noticeable excitement amongst staff too, stopping in their tracks to take in the music or sitting down to experience the concert with the other residents." Robyn Stapleton

"Getting the chance to go home to play in local care homes and schools has always been something I look forward to and never say no to. Getting to play in a care home where 90% of the residents speak Gaelic is brilliant because I sometimes feel that the Gaelic content gets lost in care homes in the Central Belt, and it also gives you the chance to sing songs from the Isle of Lewis to people who know them well. It's always great to be able to go back and share the skills I have learned and sing the songs I love singing to an audience who really appreciate them." Norrie MacIver

### Live Music Now Scotland's Green Goals

Live Music Now Scotland operates on the basis that musicians should be paid fairly for their work and that performances should be available at the venues that most need them, regardless of their ability to pay. With that in mind, the charity spends much of the year in fundraising to ensure the effective execution of its vast programme of work across Scotland. Often, the funding will be restricted to a certain geographical area, and unrestricted funds need to be used efficiently to ensure the most possible amount is spent on the performances themselves, rather than the associated travel. By taking *Going Home* as a model for future work, Live Music Now Scotland engages actively with artists to ensure that performances can be combined not just with their trips home but also with any other travels across the country.

The benefits include

- Reducing the charity's carbon footprint by combining performances with trips that would have been made anyway;
- Ensuring that a high percentage of the charity's income goes in performances rather than travel;
- Allowing musicians to perform in areas that might prove prohibitively expensive otherwise; and
- Providing high-quality live music opportunities for audiences in a wider range of locations.

The next challenge for the charity is to raise awareness across their roster of musicians and encourage them to get in touch when they are touring or travelling in the target regions so that performances can be programmed accordingly. The charity is fortunate in the unique flexibility of its programme of work, and the need for high-quality music in venues across the country, such that it is able to operate in this responsive manner without compromising the value of the work. For Live Music Now Scotland, making the most of the wealth of regional diversity among our musicians makes good business sense, environmental sense, and also helps bring live music to the broadest possible range of audiences.

**Iro Menegou**

# WOMEN COMPOSING IN THE BALKANS

*Women composing in the Balkans* wish to encourage young female composers to introduce their work abroad, rehearse with new musicians and develop a network of younger generation interpreters and composers in the Balkan area. The project was first addressed through a call for scores to composers from Greece, Bulgaria and Romania, aiming to include more Balkan countries in the future. The selected compositions were performed by the Methexis Ensemble, consisting of violin, clarinet, accordion and piano, giving prominence to the important role of these instruments in the traditional as well as the contemporary music of the area.

## The Idea

The folk music tradition in the Balkans has a very strong identity and has inspired many collaborations among musicians from different countries of the area. In contrast, in the field of classical and contemporary music, the interplay between composers and interpreters who live and are active in the area has only crossed the very first steps in the recent years. The project underlines this need, aiming to create new paths in music tradition for younger musicians through contemporary music creation, simultaneously referencing the traditional music elements. Hence, the instruments proposed for the first edition were accordion, clarinet, violin and piano, giving prominence to their importance in the traditional music of the area as well as in the contemporary repertoire. Furthermore, due to the limited involvement of female composers in concert programmes and contemporary music festivals in the area, the project aimed to provide an opportunity for female composers to present their work abroad, have their pieces recorded and get involved in a bigger music community. The idea was first developed by Iro Menegou and Popi Kalaitzi in the Cultural Management Academy, Sofia, Bucharest, Thessaloniki in 2017, organised by the Goethe-Institut. This academy supports active artists and cultural managers, reinforces the pursuance of new ideas and provides new means of partnership in the next generation of the area.

## The Implementation

The implementation of the first edition of the project was accomplished in four steps. First, a call for scores for women composers up to 30 years of age

from Bulgaria, Greece and Romania was announced in February 2018. The instrumentation was open for any combination, except solo pieces. The selection of the pieces was completed in May 2018, by a four-member jury of composers and interpreters in collaboration with the Laboratory of Research on Contemporary Music (La.Re.Co.M) from the Department of Music Science and Art (DMSA) of the University of Macedonia based in Thessaloniki, Greece and the non-profit organisation beArtive, which operates in the classical and contemporary music field in Greece. The selected pieces *Inner Ambience* by Utami Easty, *Quantum Vacuum* by Anastasia Giamouzi, *Memorandum* by Maria Gouvali, *Reviriment* by Lidia Ciubuc and *Four Seasons* by Rafaela Troulou were announced in June 2018. In addition, the organisation delegated Diana Rotaru, as a guest composer, to transcribe her composition *Red Hot* for the project. In the third step, from June until August 2018, the Methexis Ensemble, Dora Alexiadou – violin, Iro Menegou – piano, Alexis Pogrevnois – clarinet, and Artemis Vavatsika – accordion began rehearsing the works, frequently maintaining contact with the composers. The project was completed with a three-day festival, from 27th to 29th of September, which took place in the Macedonian Museum of Contemporary Art in Thessaloniki, Greece. Apart from the open rehearsals, the organisation included the lecture *Accordion for Composers* held by professor Konstantinos Raptis, aiming to provide useful information on the techniques of the instrument and its role in contemporary music. On the last day of the festival, before the concert, a round table coordinated by the composer Vasilis Kitsos was scheduled. Through this event, the composers shared the challenges they are facing, their motivations and even their inspiration stimulus, while the audience had the opportunity to ask questions and become more familiar with the process of a new composition.


*Poster at MOMus Museum of Contemporary Art, Thessaloniki, Graphic Design by Elpida Kokovidou*

© *Photo by Popi Kalaitzi.*

## Project's Evaluation and Feedback

From the very first steps of its implementation, the project received positive feedback and with its completion, it appears that its goals have been achieved

successfully. The presented works in which traditional elements and contemporary techniques coexist harmonically received great reviews. The benefits of the network that came into being can be identified in new collaborations beyond the participants, while many women composers from other countries expressed interest in participation – a fact that encourages its future continuation. Furthermore, the idea raised the interest of the Municipality of Thessaloniki, which ultimately included the festival in the Parallel Events of the 53rd edition of the Dimitria Cultural Festival. In January 2019, the project was nominated for the 2019 Classical:NEXT Innovation Award. From 37 nominations from 26 countries, it has been shortlisted to the top 10 finalists.

**Miklós Both, Mátyás Bolya**

# POLYPHONY PROJECT: A COMPLEX FRAMEWORK FOR MUSICAL FOLKLORE COLLECTION

## Introduction

Every day, we encounter the following terms: digital revolution, information explosion, digital competencies, networked content development, socially beneficial, knowledge-based society, open-source approach. In the meantime, global cultural trends zoom by in rapid succession, shrinking earth into a tiny glass ball in which every cultural phenomenon is accessible, bringing the intellectual diversity of humanity within arm's – a click's – reach. Vestiges of traditional cultures on the verge of extinction all around the globe may serve as points of reference for preserving cultural identity and facilitating orientation within this space.

Is it possible to collect these mementos in the arena outlined above? Is it possible to do all of this using state-of-the-art technology, elegantly crossing the boundaries of science and dissemination, research and education? Can local values be introduced into international cultural space? And last – can all of this be accomplished in the eleventh hour?

The *Polyphony Project* provides a tangible, modern answer to these questions. This project is an unparalleled initiative with the mission of documenting endangered traditional cultural heritage. The exceptionally high quality of film and sound recording, coupled with the visual concept providing the framework, allows for a faithful representation of the extraordinary atmosphere of the locations while preserving a kind of socio-cultural record.

Perfected through years of preparation, project leader Miklós Both's concept is a best practice with a creative team, scientific quality assurance, state-of-the-art IT background and a network of international relations behind it. The *Polyphony Project* stands for an international team as well as a complex archival and publishing framework. All of this is accomplished using the most modern technologies while mobilising the best experts in each specialised field. The result is a transparent, reliable system that controls and manages the entire work process and is capable of tackling high workloads, thereby saving decades of laborious efforts.

***Timeline on the project development***

- *Miklós Both, founder of the project, begins collection in 2014 across Ukraine.*
- *By 2016, he has recorded 500 songs with parallel sound and video footages.*
- *In 2016, folk music researchers Susanna Karpenko and Illya Fetisov join the work.*
- *In 2017, with the support and expertise of Pro Progressione, preparations begin for the Creative Europe Programme. Colleagues from the Ivan Honchar Museum and Centre of Folk Culture join the project, providing a background for research and organising field work under the leadership of Myroslava Vertiuk. This is when the French theatre troupe di mini teatr led by Boris Dymny also joins the project, taking on the artistic preparation of the concerts and presentations related to the project.*
- *Led by Gábor Horn, the Hungarian IT team develops the skeleton of the database. In developing its content, the experts of Ivan Honchar Museum are joined by Mátyás Bolya, head of the Folk Music Archives at the Institute for Musicology of the Hungarian Academy of Sciences Research Centre for Humanities.*
- *In 2017, the project is granted support by the Creative Europe programme of the EU, as cooperation project, and Pro Progressione takes on the project management for the initiative; this is the beginning of a long partnership to reach out for further international possibilities.*
- *Launched in May 2018, the online database (polyphonyproject.com) releases 1200 songs and receives extensive local and international press coverage and acclaim.*
- *In 2018, the project is introduced with great success at the World Music Expo (WOMEX), Las Palmas, fostering new partnerships and collaborations.*
- *Polyphony Non-profit Ltd. is founded to provide long-term legal and infrastructural background for the initiative.*

- *In 2019, the project applies for Erasmus+ in partnership with the Institute for Musicology of the Hungarian Academy of Sciences (HU), Ivan Honchar Museum and Centre of Folk Culture (UA), Taideyliopisto – Sibelius University (FI), Piranha Arts – WOMEX (DE).*
- *The project is commissioned to develop an online database for the Ethiopian folk music and folk dance archive collected in 1965 and preserved at the Institute for Musicology of the Hungarian Academy of Sciences.*
- *By 2019, the team has recorded about 3000 songs as well as interviews and dances across 120 villages.*

## Field Work

We could see that one of the project's main pillars is the technical realisation of the collection in the highest possible quality. Fieldwork essentially consists of two important stages: relying on the network of relations. First, it concentrates available local and material knowledge and, then, it transports the technology to the site. The process is demonstrated below based on the praxis of the aforementioned collecting trips across Ukraine.

The first important question regarding the concept of fieldwork was how to make studio-quality recordings while preserving a familiar and safe environment providing latent inspiration to the performers. These two aspects are seemingly contradictory, as to satisfy the first one, the performers should be transported, and to satisfy the second one, the equipment should be transported. The team decided to go with the latter option, despite

© Photo by Miklós Both

the fact that a locally assembled studio is a much greater burden on the participants of the expedition and post-production alike.

© Photo by Miklós Banh

As both pre-organising and logistics require extensive resources, the most important factor in the field is time. Efficient work can only be carried out with a small team. Therefore, the number of expedition staff never exceeds five: a researcher from the Kiev partner institution, a researcher from the given region, and two technical crew members. This may be augmented by a guest who takes part in collecting as an observer, mostly also a researcher or media worker.

Once on site, the team selects a location for the recording, usually the local culture house. Setting up the equipment, placing the lights and microphones, cabling and furnishing the site takes about an hour. During this time, the performers arrive – in Ukraine, for special historical and social reasons, mostly elderly women. Collecting starts with the list of tunes compiled on the basis of the researcher's preliminary survey. Sound recording is carried out using distinct microphones for each performer. This technology allows for the subsequent accurate reconstruction and study of the musical texture.

Each recording is made up of two parts: recording the music and recording the data. Recording the music stands for simultaneous sound and video recording with a strict protocol for handling files, implemented in field work as well as post production. The file handling protocol is also valid for data recording, which can be divided into two parts: 1) technical data of the collection, such as place and time as well as the identification of each performer; and 2) verbal record of the context of the recorded material. Data recording is carried out using an offline computer system developed specifically for this purpose.

The methodology and infrastructure developed along these lines make the work of the *Polyphony Project* team more efficient and secure than any prior

solutions. The team spends an entire day on average in a village, allowing for a collecting rate of one locality per day.

## Online Publication

© *Photo by Miklós Both*

After the stages of collecting, processing and archival comes publishing. Final materials ready to be published are prepared in the course of post-production; data is arranged into a unified database by researchers and IT professionals. A data record attached to a recording contains a lot of information in addition to performer data, song lyrics and the geographical coordinates of the collection site as well as scientific classification. All of this information is accessible through a public online interface. The open access website is based on a complex database engine that manages a system of criteria much broader than suggested by the displayed elements and is compatible with the most exacting scientific standards.

The polyhierarchical system of descriptive folklore data can be managed with complete flexibility. Therefore, the fnal structure of metadata is always determined by the material to be processed. This structure is the basis for the complex search engine of the public interface. Recorded data include the genre of the given tune, the context of the performance and the themes and motifs defining the content of the folklore text. The folklore text is also made available on the interface after thorough linguistic correction and proofreading, in the original language (in Cyrillic letters as well as transliteration) and in the translations. The recorded musical descriptive data allow for comparative analysis and the display of relations.

The Polyphony website features two unparalleled developments. Dynamically interlinked with the database, the map is capable of displaying the accurate geocoded location of each collection and listing the result of any filtered search. Another key development is the option to interactively play the audio material recorded in several distinct tracks. The built-in multitrack player can

be operated by the user: the tracks can be played in arbitrary arrangement, at separately controlled volumes.

The website's design and content sharing concept clearly indicate that this is not merely a publishing platform targeted at a narrow professional elite. Cited earlier as one of our goals, social embeddedness also means that one of the project's primary goals is to address the 'layperson' who uses his or her culture on a daily and first-language basis to address and, thus, activate our unconsciously nurtured, dormant cultural foundation, our collective knowledge.

## Plans for the Future

The *Polyphony Project* started as a private initiative, then continued its operation in the scope of an EU-funded project. With the conclusion of the Creative Europe Programme, the appropriate organisational and financial form for carrying on the project is the question to be answered. The favourable international reception of the project has yielded several collaborating partners, directions for development and specific commissions – beyond continuing our work in Ukraine – in Hungary and internationally alike. In the course of the next stage, we will be working to integrate the technologies of the 21st century – in part already in use and in part newly developed – in music education, using these tools not only in direct music education but also putting our traditions in a wider context. The pilot project will begin in Finland, Hungary and Ukraine, developing methodologies for professional music teachers to foster their capacities in working with the young generation and, thus, support future society's interest in traditional music and traditions as such.

Our future plans rely on two factors: whether social embeddedness will indeed be achieved – in other words, whether the project's results will permeate the cultural bloodstream – and whether the project will be capable of serving as a model to be followed.

**Sonja Greiner, Kaie Tanner**

# EUROPA CANTAT XX TALLINN 2018 TRADITION AND INNOVATION IN THE FIELD OF (IN)TANGIBLE HERITAGE

## The Tradition of Singing in Groups

Group singing is a tradition almost as old as humanity. Family members have been singing lullabies to their children for thousands of years and in many communities, singing together was, and remains, an essential form of passing on knowledge and traditions or marking important milestones such as birth, marriage, work, and death.

In Europe, choral singing as an organised form of collective singing – with a group of people coming together regularly, learning and rehearsing new songs, and preparing performances – is a more recent phenomenon. It began with sacred music being sung by monks in the form of Gregorian chants which developed into polyphonic singing related to different religious traditions. Later, non-religious songs were arranged or written for multipart choirs. Subsequently, in the 19th century, large numbers of choirs were created with certain European countries taking the lead. Many of these choirs were all-male choirs, and some of them connected singing with political engagement. Throughout the 19th and 20th centuries, the types of choirs diversified in size, composition and styles. Today, an impressive 4,5% of the population, or 37 million people in continental Europe (22 million in the European Union alone) regularly sing together with male, female, mixed, children's, girls' or boys' choirs or vocal ensembles, singing all kinds of sacred and secular music (see www.SingingEurope.org).

## The EUROPA CANTAT Festival

Every three years since 1961, the European Choral Association – Europa Cantat has brought together several thousand singers of all kinds and ages from around fifty countries to one city to learn and sing together, hear choral music from across Europe and beyond, and meet people who share the same enthusiasm for choral and vocal music, from Gregorian chant to vocal pop. In 2018, the festival was hosted by the Estonian Choral Association in Tallinn, Estonia, a country renowned for its strong and proud choral tradition.

Photo by Vahur Lõhmus, © Estonian Choral Association / EUROPA CANTAT XX Tallinn

*Vocal Jazz atelier at the EUROPA CANTAT XX Festival*

The EUROPA CANTAT XX Festival in Tallinn in 2018 hosted more than 4000 participants (full choirs, individual singers, conductors, composers and choral managers) in addition to several guest choirs and ensembles, orchestras and instrumental groups, individual guests and volunteers, reaching a total number of over 6000 people involved. 184 concerts and open-air performances were offered during eight days, 31 ateliers were set up over four to eight days for participants to learn and then perform new music with renowned conductors, and numerous morning sessions allowed singers to discover new genres while conductors attended lectures and workshops with their peers.

The festival was a very special place to be during the European Year of Cultural Heritage – and an inspiring one. When applying for the label of the European Year of Cultural Heritage, the aim was to show the connection between singing and heritage in various ways, contributing to the year's aim of involving citizens in events that promote a sense of belonging to a common European space, culture and heritage.

## The Estonian Song Celebrations as Intangible Heritage

Celebrating Estonia's 100th anniversary of independence (as well as that of Latvia and Lithuania in the same year), a special anniversary concert was planned on the Song Festival Grounds with

Photo by Vahur Lõhmus, © Estonian Choral Association / EUROPA CANTAT XX Tallinn

*Song Celebration Grounds*

its enormous sound shell (that was built for 18 000 singers but can accommodate up to 25 000), thus building a bridge to the cultural heritage of the Baltic tradition of huge Song Celebrations.

*Photo by Vahur Lõhmus, © Estonian Choral Association / EUROPA CANTAT XX Tallinn*

*Estonian Children at the EUROPA CANTAT XX Festival*

For Estonians, this tradition began in 1869, when 845 singers attended the very first Song Celebration. In 150 years, the Song Celebrations have clearly influenced political developments in Estonia and the manner in which Estonians think. The tradition has also had a strong impact on the development of the Estonian language and culture, and twice in history it has encouraged the people of Estonia to stand up against foreign powers and fight for their freedom and independence. This phenomenon has been referred to as the 'Singing Revolution' which led to the country's independence in 1991.

Nowadays, Estonians hold a Song Celebration once every five years when approximately 25 000 performers gather in Tallinn at the beginning of July. Not everyone gets to sing at the Song Celebration – performers have to learn the programme of the Song Celebration concert (around 15 songs in Estonian) and then pass auditions. Since there are over 37 000 choir singers in Estonia, it has become necessary to separate children's and youth choirs, including boys' and girls' choirs, and to organise separate Song Celebrations for them between the regular Song Celebrations, which also takes place every five years.

Following rehearsals with all the performers, important traditional elements of the Song Celebration include a parade of all the performers from the centre of Tallinn to the Song Festival Grounds (approximately 5 km), lighting the fire of the Song Celebration, concerts on two days and the closing ceremony. Hence, taking part in a Song Celebration is challenging for all performers, but the effort they all make leads to the birth of a miracle which unites the whole nation and offers a unique experience to everyone who is there to witness it.

In 2003, the tradition of song celebrations in the Baltic countries was added to UNESCO's Intangible Cultural Heritage of Humanity list.

## Cultural Heritage – Alive and Adaptable

Retaining cultural heritage does not mean that nothing can be changed – it can be filled with life and adapted to different realities and situations. This is why the original Song Celebration was not presented at the EUROPA CANTAT Festival. Instead, it was adapted to the needs of this event: the setting was modified, placing the festival participants and the audience in the sound shell, something non-Estonian singers rarely get to experience, and the workshops and choirs performing on a stage in front of it. However, we also made the shell sing together with some Open Singing songs, to get a taste of what the Estonians generally feel when they gather for their big festivals every five years. Furthermore, the programme was a mix of traditional Estonian dances and songs with modern choral music – including songs presented by an atelier titled *Happy Birthday Estonia* with the same mix, sung by more than 250 participants and supported by several hundred Estonians for the Estonian songs.

© Hannabiidarkorinn / Estonian Choral Association / EUROPA CANTAT XX Tallinn

*Choir Night at Tower Square in Tallinn, Estonia*

## Songs to Remember Forgotten Languages and People

There are over 7000 languages in the world, many of which are endangered. The Estonian composer Veljo Tormis dedicated the cycle *Forgotten peoples* to Fennic ethnic groups that are nearly extinct (minorities in Finland, Estonia and north-western Russia). In the workshop *Forgotten Peoples and Languages*, choirs learned and performed excerpts from this cycle as well as other pieces from 'dying' languages. It was a way to remind people of the rich intangible heritage found in choral traditions around Europe and the need to preserve this unique diversity.

## Singing in Heritage Places

With the festival concentrated in the middle of Tallinn and the use of venues in the historic city centre, participants were permanently surrounded by beautiful, tangible cultural heritage, as the fairy tale-like Old Town with its Hanseatic streets is a UNESCO World Heritage Site. Walking the streets during the festival felt like visiting an open-air museum, yet the town was full of people and live music. Every afternoon, open singing was offered at the Town Hall Square, and festival participants, tourists and citizens of Tallinn alike sang and danced together. During the Night of Choirs, festival participants sang in beautiful courtyards and along the historic city wall, offering a beautiful and special setting to choirs performing traditional as well as modern music.

We also used an important industrial heritage site as a performance venue. The Cultural Cauldron, a former power plant, is located between the Old Town and the sea and was originally built in the 19th century with various additions made in the 20th century. The building is listed as a heritage monument and is owned by the city of Tallinn. Choirs filled the building with songs from different countries and traditions during the Promenade concert, where the audience could move from one hall to the next every 30 minutes. On other evenings, the venue was used to present modern and popular music as well as innovative cross-over projects such as the performance of EuroChoir, atelier concert of Young Pop, Latin-American music, children's songs from cartoons etc, bringing together different generations.

## Conclusion

The EUROPA CANTAT Festival is an example of how cultural heritage, both tangible and intangible, can be kept alive through music, combining the old and the new, adapting traditions to new needs, connecting roots to the future.

***EUROPA CANTAT Festivals: www.europacantat.org***
***Festival EUROPA CANTAT XIX in Tallinn: www.ectallinn2019.ee***
***European Choral Association – Europa Cantat: www.EuropeanChoralAssociation.org***

**Simon Mundy**

# MUSIC AND HERITAGE: THE PLACE FOR FESTIVALS

It is hard to think of anything that brings Europe's heritage to life so consistently as a good festival. It needs three things (apart from money) to succeed: an interesting programme, an energetic community and a place where the heritage is worth celebrating. All festivals that work are staged in somewhere that has a resonance of its past and a sense of history to investigate. The spirit of place and the ambience of festival life then coalesce to create an experience that neither dry heritage nor isolated arts can invoke on their own.

Heritage, for an imaginative artistic director, can mean many things – from the remnants of a Roman or Greek amphitheatre (still possibly the best environment in which to watch theatre or opera) to the legacy of a great composer: Grieg in Bergen, Wagner in Lucerne or Bayreuth, Britten in Aldburgh.

The courtyards of Puglian palazzi, farmhouses and convents are the perfect setting for *bel canto* opera on summer nights in Southern Italy at the Valle d'Itria Festival, while the almost continuous light of midsummer on Orkney gives the St. Magnus Festival (started by another composer, Peter Maxwell Davies) a sense that the after-concert whisky need never end. In Dubrovnik, the mediaeval walls, made famous to American and Chinese tourists by the Game of Thrones TV series, gain their dignity back as the venerable spaces fall quiet when music begins.

Music festivals have understood this all along. The oldest continuous one in Europe, the Three Choirs Festival started in 1724, would be nothing without its surroundings, staged each year in one of the 12th century Cathedrals of Hereford, Worcester and Gloucester in Western England. The ancient stone gives the music gravity (if not always clarity) in a way a modern hall simply cannot. The same is true when you listen to music in the churches of Utrecht and Bruges that is almost embedded in their fabric.

Equally, the festivals help us make sense of the physical remnants of our past. They bring us closer to a contemporary contact with the people who built the monuments, started the markets, and gathered in the palaces. The music, theatre and dance transform the spaces and make them relevant again; not just present exhibits from our history. The arts give our heritage a 21st century purpose that transcends the original context – and, incidentally, often goes some way to wiping away the memory of the unpleasant scenes of power and control that brought the great castles and monuments into being. Often, but not always, opera stories can bring the gruesome truth crashing back, even if the blood is fake. Still, though, the monuments become democratic places of pleasure and enchantment even if they were first conceived as ways of exerting ruthless power or of keeping invaders out. Perhaps listening to Verdi in a Roman amphitheatre helps mitigate the violence meted out to those who first 'entertained' the audiences 1900 years earlier.

In terms of revitalising communities, festivals have a long and enviable record in showing how disregarded heritage can be re-evaluated and brought back into use, usually in a radically different manner from its original function. One might say that was true of castles, but they were always built to impress and in peacetime, they always staged music and theatre, even if it was closed to half the society.

More recently, in fact from last year onwards, Ghent Festival has found a new use for the city's Floral Hall. This started as a prefabricated terminus for the main railway line in the Congo before the First World War intervened. It was never shipped to Africa. Instead, it was used as the main exhibition hall for the post-war Ghent Expo, a symbol of rejuvenation after so much of Flanders was flattened by artillery. Eventually, it began hosting the city's annual flower show until left derelict at the end of the century. Now, however, the festival has realised that it is a fascinating space for the grandest of grand arts – once the roof stops leaking, heritage will be reclaimed.

Another extraordinary space is the interior of the old power station on the German/Polish island of Usedom at the mouth of the River Oder. It has a heritage that is both sobering and scientifically important because it powered the factory that made the fuel for the Nazi V2 rockets and employed the scientists who, when they were resettled in the US, became the backbone of the NASA team that led to the Apollo moon landings, 50 years ago in July, at a time when Usedom was firmly shut inside the Eastern bloc. Now that it is the summer home of the Baltic Sea Festival and its young

musicians drawn from all round that divided coast, Apollo has shown the way. Just how potent a symbol the place is could be seen back in 2002 when the Usedom Festival had Mstislav Rostropovich conducting Britten's War Requiem in the Turbine Hall with Mikhail Gorbachev in the audience.

Festivals are also important when heritage becomes a barrier, not a reason for celebration – or at least is celebrated by one part of the community but resented or rejected by another. Heritage can be a source of justifiable pride but, through assumptions and its presentation, it can also be used to assert the prevalence of one version of history over another. Jerusalem and Sarajevo are places where if conflict and breakdown are not actually happening, they are never far away. A festival can provide a period of neutrality, where differences can be put aside, even if not forgotten. This was recognised early, as far back as the sacred truce that marked the original Olympics – then much more evenly divided between the artistic and sporting elements than they are now.

Recently, I have been writing about many of the festivals that are members of the European Festivals Association (EFA) or its label of quality awards, Europe For Festivals, Festivals For Europe (EFFE). The results have been posted on the organisation's website (see Festivals In Focus www.efa-aef.eu) and, taken together, they are beginning to form a fascinating snapshot of the way festivals are integrating themselves into the spaces the heritage offers them. It is just a snapshot, though. While I have written about more than 50 festivals of very different ethos and character (and even more different geography), to cover the full range would daunt an army of researchers and writers. Depending on the definition of festival, even if only arts festivals are included (and not rock music, gastronomy, religion or folklore), there are many, many thousands held in Europe every year.

As part of the European Year of Cultural Heritage 2018, EFA invited its members to highlight their historical and current role, above all their role in bringing visitors and audiences to cities and regions. EFA believes this reflection raised awareness of how festivals play an important role in reflecting contemporary society and contribute to an enlargement of understanding within and between communities. Festivals do not claim to change minds but they do help people talk to each other in a spirit of goodwill and shared experience, even if the effect is temporary.

What they do indisputably change, though, are the economic prospects of towns and cities that have proved resistant to every other form of economic stimulus. Whether in rural towns, small places which have been left behind by decline in agriculture and where the young people are leaving for the cities, or in industrial towns which saw their purpose ebb and then be wiped out by political and technological change at the end of the last century, festivals have helped rediscovery. They have reignited a pride in the heritage, however uncomfortable the old realities, attracted the affluent middle class back to the area and paved the way for new organisations and institutions to be started. Above all, they change the negative image – so disastrous for business, education and other endeavours – to a positive one. EFFE is full of examples of this, from every country and variety of experiences.

Quite simply, if you want to highlight the heritage, help economic sustainability, put your surroundings in a proper and innovative context, help communities come together and just enjoy your own time, support an arts festival. The music will do all those jobs and, along with the other arts, provide Europe with its heritage from our age for the future to relish.

***FestivalFinder.eu*** *is an online search tool within EFA's programme EFFE: Europe for Festivals, Festivals for Europe, to help audiences discover all arts festivals, from music to theatre, street arts to dance, literature, and so on in 45 countries in Europe, both near and far. It guides international audiences, festival lovers, festival makers, artists, travellers, academics, journalists, bloggers, policymakers, city developers and all stakeholders through the world of Europe's diverse cultural space. It is rooted in and steered by the festivals' community with the support of the European Union.*

***All members of EFA are on the EFA website www.efa-aef.eu.***

*The European Festivals Association (EFA) is our community of arts festival makers. It was founded in 1952 to create bridges and reduce the distance between festivals. Today, with the Festival Academy and new tools such as the interactive website FestivalFinder.eu, EFA is becoming a 'We'-story, linking people and organisations active in the arts management field.*

*It is a story that is reaching beyond Europe as it strives to consolidate interaction between continents, countries, cultures and people so that there can be mutual inspiration, influence and confrontation. This community of festivals is based on a joint fascination, a fascination of cross-border and cross-sectorial interactions, or the 'roots from above'.*

*As an alliance, EFA guides the discourse on the value of arts festivals. A sector that is so unique and that shares a myriad of concerns on intellectual, artistic, material and organisational level deserves a strong collective that supports local initiatives and gives arts festivals a unified voice as an informed expression of organised civil.*

*The Festival Academy, an initiative of the European Festivals Association (EFA), offers various training formats on festival management to young, dynamic and passionate festival makers worldwide focusing on the essence of festivals, the arts and the artists. It shares, exchanges and constructs know-how on festival management. Through empowering a new generation of emerging leaders and generating new professional opportunities for festival makers, it develops and sustains an alumni network of today 653 festival managers from more than 80 countries and all continents: www.TheFestivalAcademy.eu*

**Gaianè Kevorkian**

# RADIO MUSICHEH?: A PILOT MODEL FOR RESEARCH ON INCLUSION OF REFUGEES IN ASYLUM SEEKER CENTRES

In 2016, the University of Pavia began a research project titled: *MIGRATions: toward an INterdisciplinary Governance model.* At the Department of Musicology and Cultural Heritage at Cremona, this project was developed based on the theme of *Music and Migration*[1], investigating self-representation and expression through music in the daily lives of voluntary migration communities[2] and asylum seekers forced to remain in reception centres. In this last area, I conducted research into the activities of the sub-Saharan African musical group *Oghene Damba*, which was the basis of my bachelor thesis. [3] Parallel to this, I attended the Erasmus+ training course named the *MARS Project.*[4] The purpose of the course was to provide appropriate multidisciplinary competences for students to conduct activities of psycho-social intervention through music in deprived and marginalised communities. Thanks to this experience, I had the opportunity to make numerous visits to the asylum seekers' centre at Cremona for a year and a half and to gain familiarity with the process of organisation of the structure and the routine of hosted asylum seekers.

The objective of the whole project was to create a map of asylum seekers' musical interests and competences to promote a theoretical reflection on the possible roles and positive outcomes that musical activities can have in marginalised and multicultural communities, bearing in mind that music is a means to

1 http://musicologia.unipv.it/dipartimento/pdf/Migrating_Sottoprog21.pdf

2 "Voluntary migration is the movement of people into a new region by choice, motivated by an attraction to the new locale" (Kaufman, 2001, p.173).

3 With the support of fellow students: Massimiliano Caruso, Simone Rude, Federica La Rocca

4 http://www.musicandresilience.net

build social, cultural and religious self-identification as well as to contribute to the creation of a positive public opinion on cultural diversity.[5]

These experiences inspired the project *Radio Musicheh?,*[6] an independent radio programme in which asylum seekers are the absolute stakeholders, curating the content of the programme and being the broadcasters themselves. The project was brought on as a pilot from 3rd to 20th July 2017.

## Context of Cremona's Asylum Seekers' Reception Centre

Cremona's asylum seeker reception centre is managed by Caritas Italiana.[7] When the project began, it hosted 150 migrants in the main building and just as many in other apartments spread out in the city. Most of the beneficiaries were from sub-Saharan Africa, others came from Afghanistan, Pakistan and Bangladesh. They were mostly of male adults (18-30 years old). There were a few families with children, there were no unaccompanied minors and the few women were also appropriately accommodated. The minimum length of accommodation was a year and a half. They had a programme for language learning to receive the basic linguistic certification, but it was not as effective as it could have been. Other than the linguistic education, they did not have the opportunity to partake in other activities: most of the time, they stayed in the courtyard listening to music and playing table football. Most of them could not find any work opportunities as well. The great majority belonged to the Muslim or Christian religion. These people were provided vans and drivers by Caritas to attend services and other functions at their respective churches and mosques in nearby cities.

5 See also: http://www-wp.unipv.it/migrazione/wp-content/uploads/2016/04/Sotto-Tematica
21_Musica-migrante.pdf

6 The project was my final project for the MARS course, and it was developed thanks to the collaboration of the Department of Musicology and Cultural Heritage (University of Pavia – Cremona), which offered technical and technological resources. The asylum seekers' centre, the Department of Musicology and Cultural Heritage and the cultural centre Circolo Arci Arcipelago provided venues and halls. Martina Di Martino and Patrizia Vaccari participated as facilitators with me through the entire process.

7 http://www.caritasitaliana.it/home_page/chi_siamo/00003684_Statuto.html

## Aims of the Intervention

Reflecting on the necessities required for the proposal of a music project on the model of psycho-social intervention, some possible aspects where individuated.

1. Language Learning
   A question arose when analysing the context of Cremona's asylum seeker centre: why are most of the hosted refugees not interested in learning Italian and attending classes? Three possible answers were derived for the same. First, most of them feel as if their journey has not yet ended and that they must continue to move to Northern Europe. Thus, they don't develop the need to create a connection with the actual hosting city as they are not placed in a condition to develop such an interest. This links with the second motivation: the lack of contact with locals in terms of human and professional interactions does not permit them to develop the intention of studying the language. A third motivation might likely to be found in the method: classes are mainly conducted in a classroom format, focusing on the teaching of basic grammar through memorisation and written exercises. A more interdisciplinary and interactive method can stimulate refugees to learn the language, thanks to a greater active involvement of each student.

2. Creation of a Community Within Hosted Refugees
   The organisation of the asylum seekers' centre creates a dispersive environment for refugees. Different flats and structures, spread all over the city, host the refugees, unfortunately depriving them of the feeling of closeness and familiarity. The increased number of hosted people, the lack of recreational activities and the instability of the length of their stay prevents them from creating an interconnected web of relationships.[8] However, the feeling of being integrated in a community allows people to gain confidence and trust as a basis for health, well-being and integration.[9]

8 On the other hand, this whole process has been verified in Oghene Damba's musical activity which, being recreational and bonding, permitted them to create a small community inside the asylum seekers' centre. See also Kevorkian 2016.

9 "Community (is, ed) possible because it is founded on intersubjectively shared values" (Stanghellini e Ciglia 2013: 8) and "Mental disorders imply the dislocation of subjective experience from one's own cultural context. Individuals with mental disorders do not participate in the 'inter-subjective valorisation' (De Martino, 1977: 50) of events" (Stanghellini e Ciglia 2013: 10).

3. Creation of a Web of Relationships Within the Realities in the Hosting City
   Linked with the first need, and a consequence of the second one, the creation of a relational web in the hosting society allows empowerment and integration. Cultural, relational and professional lives are the main bases of a socially healthy life in a societal context. All of these aspects overlap and each of them is useful in overall development. Work possibilities are scarce and contact with religious communities does not provide refugees the possibility to be integrated into urban life. Giving opportunities to experience positive relations outside the asylum seekers' centre will permit them to start, step-by-step, the creation of a new social life. The fulfilment of this specific need will provide wellness not only to the hosted refugees but also the local communities that need to remain conscious of the arrival of refugees in their city to be able to adapt the city for integration, avoiding the rise of any racist feelings and uneasiness towards the foreigners.

4. Consciousness of Being in a Foreign Space
   An important step is to remain aware of being in a foreign city. To achieve this goal, it's necessary to create a context in which refugees are not marginalised or do not end up isolating themselves on purpose for fear of standing out in a foreign city or uneasiness within an unknown environment. The creation of positive contact in reliable contexts will, first, create a relational channel and help develop the willingness of the refugees to merge themselves in the new context.

5. Regaining the Feeling of Time and Its Necessary Organisation
   The length of the refugees' stay in the asylum seekers' centre and the lack of possible activities – recreational or professional – that could fill the time creates a sort of limbo in which the concept of time is altered for the refugees. Not being encouraged to have a journal time schedule, refugees live in an unorganised manner with regard to time, in which they are constantly waiting for bureaucratic processes to end. To ensure the feeling of well-being and integrate them into all the important aspects of social life, it's important to create a time-regulated framework in which to develop a consciousness of responsibilities that can help in establishing a sense of empowerment.[10]

10 "It is a complex process by which people recover the power they have within themselves through a relationship with one or more people" (Calvot, Pégon & Rizk, Shivji 2013, p. 13).

## Realisation of the Intervention

The radio programme as an activity would permit the beneficiaries to tackle the identified needs:

1. Language Learning
   Being broadcasters on an Italian channel would give them a real opportunity to talk in Italian, allowing them to grow an interest in the language and to learn the same with an immediate satisfaction of its useful purpose.

2. Creation of a Community Within Hosted Refugees
   Through the radio programme, the beneficiaries are encouraged to share music and experiences, stories of their lives and journeys or stories of their countries. The goal is to spread the project inside the asylum seekers' centre by word of mouth and by public broadcasting of the programme, creating a conceptual link between the broadcasters and the audience. Moreover, being an audience to such a radio programme could encourage the will of the beneficiaries to participate in the programme, share experiences and stories and to increase the immaterial resources shared within the refugees' community. Finally, those broadcasting the programme will be collaborating on a concrete project, creating social and professional relationships. The possibility to change the broadcaster and collaborators for each episode will, bit by bit, increase the number of refugees who become a part of the community.

3. Creation of a Web of Relationships Within the Realities in the Hosting City
   The programme can be broadcasted in selected public spaces of the city as well. This will raise awareness among the inhabitants regarding the refugees' culture and stories and will create a link between the hosted and the host. The possibility for refugees to go beyond the environment of the asylum seekers' centre will create various possibilities of experiencing positive contact with the city.

4. Consciousness of Being in a Foreign Space
   Engaging in an activity, which for some can be a professional activity will help the beneficiaries further understand the space they are living in at present. This can be achieved by advancing into an environment different from that of the asylum seekers' centre and establishing relationships with the city while simultaneously experiencing how people interact in a working environment in the host city.

5. Regaining the Concept of Time and Its Necessary Organisation
   Working on a radio programme involves great organisational skills: The time to speak and play music on air must always be calculated due to the limited duration of the programme. This will contribute to regaining a precise and regulated understanding of time. Additionally, participating in this project will influence the time schedule for the whole week: beneficiaries will have precise timings on the days during which they will have to go to the radio to broadcast their programme. Moreover, they will have to work on the organisation of the programme, the writing of the speech, and on the choices of music they will broadcast, during the whole week according to the programme's timing.

The principal idea supporting this project is to develop a participatory approach in which each person is at the core of the project and leads the choice of content and musical material used. Self-determination gives the freedom to choose how to present oneself in a foreign environment. The creation of a shared narrative between the asylum seekers strengthens the relationship between each person and gives more possibilities for building long-term relationships. Borrowing a concept from the participatory video format:
"The emphasis [...] is placed on the process rather than the product. […] the process aims to

- Building confidence of participating individuals & communities
- Increase participation of marginalised groups & individuals
- Develop critical consciousness amongst participants [...]
- Foster understanding and awareness within participating communities [...]
- Empower communities to continue processes of change and development" (Benest, 2012, p. 16-17)

This is summarised in four terms: Participation, reflection, empowerment and positive action.

Moreover, giving immediate satisfaction for the achievement of a result and the creation of a product provides a strong empowerment and results in the growth of self-esteem.[11]

The preparation of the material for the broadcast was managed in the following manner:
1. Listening of the songs proposed,
2. Gathering of the questions that the song brought to our minds: what is interesting to focus on in the song?
3. Writing in small groups the answers to all the questions that emerged; and
4. Rehearsals and correction of Italian grammar and pronunciation.

This process was conducted with two groups of two or three people.[12] The first week was dedicated to get acquainted with the whole group of participants, while the next two weeks were dedicated to prepare and record two episodes of the broadcast, one with each group.

## Outcomes of the Intervention

The pilot of the project was never completed due to the personal hindrances of the participants. There are still two phases to be verified: the diffusion of the radio programme through a website and through the broadcasting of the programme in selected spaces of the city. However, it was possible to verify the sustainability of the project itself and its effectiveness on the beneficiaries. During the three weeks of organising the pilot, beneficiaries were made to get acquainted with the process of preparation for the programme, knowing how to work and preparing themselves in advance. While the facilitators played a primary role in guiding the whole process during the preparation of the first group of broadcasters, with the second group, we had the chance to move aside – from a leading role to a supporting one, mainly just assisting them with

11 "Given that psychological well-being is considered to consist of positive emotion, engagement, relationships, meaning, and accomplishment, the fifth element of well-being to be considered here is accomplishment (see also Seligman, 2010: 236, 2011: 24). Seligman (2010) considered accomplishment to be an important element of positive psychology since "many people are motivated to achieve, to have mastery, to have competence, even if it brings no positive emotion, no engagement, no relationships, and no meaning" (Croom, 2015, p. 234).

12 The beneficiaries' names are: Modu, Demba, Sheriff, Malamì, Musa.

Italian grammar and pronunciation.[13] On the other hand, even if the project didn't reach its climax of diffusion, the beneficiaries got in touch with the people and the environment of the hosting city and we could even verify that they carried on this personal network of relations outside the project, being involved in the local context and meeting people they got in touch with on several other occasions.
This aspect was still highly developed thanks to the arrangement of the meeting in environments separate from that of the asylum seekers' centre. They met people from Cremona in the Department of Musicology and Cultural Heritage and in Circolo Arci Arcipelago. The core activities are to form links with peers living in the city and getting to know places per se.

The diffusion within the asylum seekers' centre was verified by the dissemination of the project by word of mouth: the beneficiaries of the project got the chance to create a sense of community and between them, widening it to their friends who came to attend some meetings driven by curiosity.

Regarding the consciousness of time organisation, it is difficult to verify the effect of the project on the same in a short time span. It will be probably deepened with the continuation of the project. However, it was an important discussion topic that was raised during the meeting, since beneficiaries began noticing when they were late or when they weren't respecting the timings of the broadcast during rehearsal; all of these small details can be considered as progressive attention to organisation of time.

The most visible outcome was in the growth of their proficiency in the Italian language: employing the language for a practical goal and for the creation of new personal and social relationships encouraged each of the beneficiaries to develop a greater interest in it. Most of them were embarrassed and found difficulty in talking in Italian at the first meeting. However, during the last week, they felt at ease with communicating in the language. The project served also as a certificate for beneficiaries to support the required documentation in order to obtain a regular permit of stay.

13 One other aspect to be verified is the dissemination of the technical knowledge, since there wasn't enough time to teach beneficiaries that part of the work. The pilot was conducted using Cubase as the recording programme and a sound card with two microphones. The whole process can be simplified by using smartphone apps for podcasts and open-source programmes.

As a work in progress, the picture is still fragmented and not yet organic. However, at this stage of development, it was still possible to verify three imperative features of the project: involvement of beneficiaries, sustainability of the project and its effectiveness in achieving the established aims.

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**Maryla Zając**

# 100 FOR 100. MUSICAL DECADES OF FREEDOM – POLISH MUSIC INVASION

To mark the 100th anniversary of the regaining of independence by Poland, Polskie Wydawnictwo Muzyczne – PWM Edition embarked on a spectacular enterprise that was hailed by the media as the biggest musical project in independent Poland. Having invited collaborators from among the most important cultural institutions, leading musical ensembles and the most outstanding performers from all over the world, PWM coordinated a variety of international concerts, publishing, documentary and educational activities. *100 for 100. Musical Decades of Freedom* was the first ever project on such an international scale and, at the same time, an artistic invasion of Polish music across the world.

The basis of the project was the *100 for 100* list – a collection of Polish musical masterpieces written between 1918 and 2018, carefully selected by the project's Programme Board composed of the most eminent figures in Poland associated with contemporary music. The most important works, each of which represented one year from the last century, were recorded on 36 CDs in collaboration with 1700 leading Polish artists, producing over 2000 minutes of outstanding Polish music. The *100 for 100* project culminated in eleven concerts in Poland and eleven others across the world – from Melbourne to New York, Copenhagen to Milan – featuring the greatest artists specialising in music of the last century. On 11th November 2018, more than a 100 pieces written over the last ten decades were heard by 30 000 people. Yet, the recordings and concerts are just some of the components of this unique project.



*Krzysztof Penderecki*

## Publications

Among the works making up the colourful landscape of the last 100 years of Polish music are pieces by 87 of the most important Polish composers of the 20th and 21st centuries, representing all forms and styles. The list opens with Karol Szymanowski's impressionistic, Orient-inspired *Songs of the Infatuated Muezzin* (1918). A symbolic conclusion as well as a new opening is provided by the *Fanfare for the Independent Poland* (2018) for wind instruments written especially for the occasion by Krzysztof Penderecki. The list encompasses both large-scale stage works, such as the ballet *Świtezianka* (1922) by Eugeniusz Morawski or the musical drama *Tomorrow* (1966) by Tadeusz Baird, and small chamber pieces, such as *Monad 3* (2003) by Cezary Duchnowski or *String Quartet For Autumn* (2001) by Zbigniew Bujarski. It features compositions inspired by folk music, such as Wojciech Kilar's *Orawa* (1986) or Michał Kondracki's *Pictures on Glass – Little Highland Symphony* (1930), as well as large religious works, including Krzysztof Penderecki's *St Luke Passion* (1965). There are neoclassical *Three Pieces in Old Style* by Henryk Mikołaj Górecki (1963) and the first Polish electronic piece – *Study on One Cymbal Stroke* by Włodzimierz Kotoński (1959). There are compositions drawing on mythology – Juliusz Łuciuk's *The Love of Orpheus* (1973) – and works commemorating historical events – Krzysztof Pendrecki's *Threnody for the Victims of Hiroshima* (1960). The maximum complexity is reached in Barbara Buczek's *Anekumena* (1974), while minimalist simplicity can be found in Henryk Mikołaj Górecki's *Symphony No. 3 – Symphony of Sorrowful Songs*. In addition to Buczek, female composers are also represented by, among others, Grażyna Bacewicz with *Pensieri notturni* (1961), Agata Zubel with *Not I* (2010) and Jagoda Szmytka with *Electrified memories of bloody cherries* (2011).

The *100 for 100. Musical Decades of Freedom* project also provided for the preparation of new scores of works from the list, both chamber and large works. Electronic versions of works hitherto remaining in manuscript form, such as Krystyna Moszumańska-Nazar's *String Quartet No. 3* (1955), were produced. Old and damaged scores that could no longer be used because of wear and tear, such as Ludomir Różycki's *Apollo and the Girl* (1937), were written out anew.

Following the latest trends in technology, PWM began cooperating with music promotion and accessibility pioneers to popularise works by Polish composers. Its actions seeking to increase the accessibility to and generate interest in Polish music have resulted in a collaboration with the nkoda platform, offering streaming of sheet music of the world's biggest music publishers. It

enables users not only to view scores but also, such as in the case of traditional material, introduce their personal notes. The platform now offers sheet music and orchestral scores of works from the *100 for 100* list to people in every corner of the world.

PWM Edition in collaboration with distinguished Polish artists, outstanding conductors and the best Polish orchestras, choirs and ensembles has made 60 new recordings of works from the list in the best concert halls and recording studios in Poland. The remaining, carefully selected recordings come from, for instance, the archives of the Polish Radio and the Polskie Nagrania label. The recordings feature performances by 24 choirs, orchestras, symphonic and chamber ensembles (such as Polish Radio Choir, NOSPR, AUKSO, Silesian Quartet, Lutosławski Quartet), 23 soloists (Olga Pasiecznik, Tomasz Konieczny, Łukasz Długosz and so on), 20 conductors (such as Szymon Bywalec, Marzena Diakun and Marek Moś) as well as 14 chamber musicians (for instance, Andrzej Bauer, Jakub Jakowicz). The recordings have been made available on 36 CDs in exclusive box sets. Additionally, they are also available to users of streaming platforms – Polish music composed over the last one hundred years can be accessed all over the world by streaming through over 30 apps such as Spotify, iTunes, YouTube or Tidal.

In addition to CD recordings of all the works, the box sets also include the so-called 'Decade Books' (3000 copies in total), in which experienced musicologists provide the most valuable and accessible information about the life and work of Polish composers, as well as a monograph on new Polish music, *100 Years of Polish Music History*, by Danuta Gwizdalanka. Writing in an accessible and, at the same time, profound manner, the author presents various strands of contemporary Polish music in the context of music from other countries, taking into account the huge role of Polish composers and performers in promoting Polish culture in the world. Gwizdalanka's book will be published as a stand-alone book in nine languages: Polish, English, German, French, Italian, Spanish, Russian, Chinese and Japanese.

## Education and Promotion

A key aspect of the *100 for 100* project was not so much to revive and preserve works from the last century but to present them to as many listeners as possible. This is the purpose of the 100 movie clips – short films presenting all works from the *100 for 100* list. The presentations, each approximately three minutes long, make up a 300-minute story of the works, the composers and their times, interspersing

the narrative of the musicologist Mariusz Gradowski, author of the scripts and host of the clips, with interviews of all living composers whose works are included in the projects as well as of musicians, conductors, musicologists, and experts who provided insights into the various pieces. The visual layer comprises photographs from recording studios, concert halls, museums, storage rooms or composers' studies as well as rare archive materials, including footage from the Polish Television archives, photographs and scores.

The clips, together with the composers' biographies and stories of the works as well as recordings made especially for the project, can be found on the website www.stonasto.pl, a multimedia encyclopaedia of contemporary Polish music.



*100 for 100. Musical Decades of Freedom, concert in Katowice, NOSPR*



*100 for 100. Musical Decades of Freedom, concert in London, London Sinfonietta, Elizabeth Atherton, David Atherton*



*100 for 100. Musical Decades of Freedom, concert in Warsaw, Teatr Wielki - Polish National Opera, Garrick Ohlsson*

The educational component of the website contains sixteen examples of downloadable lesson scripts to be used by teachers in general and artistic schools. They have been prepared by experienced teachers: Anna Pęcherzewska-Hadrych (general schools) and Katarzyna Broj (music schools). Pęcherzewska-Hadrych was also behind the idea of a series of educational books for children entitled *Sonia in the Land of the Sonoroos* (*Ostinato*, *Harmonics* and *Glissando*), written in verse by Katarzyna Huzar-Czub and illustrated by the well-known Polish graphic artist Gosia Herba. The books are accompanied by mobile games and apps (downloadable for free from Google Play and App Store), enabling users to experiment with sounds and create their own compositions.

One of the promotional elements of the project is the mascot *Bambak Wojtek the Composer*, inspired by the figure of Wojciech Kilar. This hand-made, unique cuddly toy promotes 20th century music and the PWM catalogue in an original way, among the youngest and the older listeners.

## Concerts

The project culminated in concerts held on 11th November 2018 and beginning every hour at 11 of the most important music centres in Poland. From the Polish National Radio Symphony Orchestra's concert hall, through the National Forum of Music in Wrocław to Teatr Wielki-National Opera in Warsaw, audiences were able to listen to Polish music composed since 1918. On the same day, works by composers from the *100 for 100* list were performed in eleven cities across the world by leading artists specialising in contemporary music. Thanks to the collaboration with renowned ensembles such as the Chicago Philharmonic, Theatre of Voices, London Sinfonietta, Klangforum Wien, Ensemble intercontemporain, Sentieri Selvaggi, International Contemporary Ensemble (ICE), Silesian Quartet, Ensemble Nostri Temporis or Ensemble Modern, concerts were organised in New York (Roulette Intermedium) and Chicago (St. Hyacinth Basilica), Tokyo (Sumida Hokusai Museum), Melbourne (Meat Market), London (Royal Festival Hall), Paris (Le Carreau du Temple), Frankfurt am Main (Clara Schumann Saal), Milan (Auditorium Lattuada), Lviv (Lviv Philharmonic Hall), Vienna (Semper Depot) and Copenhagen (Det Kongelige Bibliotek). In total, on 11th November, 100 works by 20th and 21st century Polish composers were performed: the audience in Tokyo heard eleven string quartets (by Karol Szymanowski, Krzysztof Penderecki and Grażyna Bacewicz among others); Wojciech Kilar's *Missa pro pace* was presented in Chicago, while in Gdańsk, Jacaszek prepared a special mix of pieces created in the Polish Radio's Experimental Studio. Paris hosted the premiere of Andrzej Kwieciński's *no.27[A]* and Frankfurt a composition

commissioned from Dariusz Przybylski – *Ich war, ich bin, aber ich werde nie wieder sein*.

The events were attended by 30 000 music lovers in Poland and across the world, and thanks to television (Kraków, Katowice and Warsaw) and radio broadcasts (Frankfurt am Main, Copenhagen, London, Katowice, Łódź, Szczecin, Poznań, Wrocław, Warsaw and Gdańsk), by radio listeners and television viewers. Every concert featured specially prepared materials promoting the project and was attended by representatives of PWM and Polish diplomats: ambassadors, consuls and directors of Polish cultural institutes. Every concert began with Pendrecki's *Fanfare for the Independent Poland*, performed live or played from a recording.

The *100 for 100. Musical Decades of Freedom* project also featured an exhibition of photographs by Bartek Barczyk, one of the most important Polish photographers, who specialises in photographs of musicians. A starting point for this extraordinary exhibition was thirty photography sessions commissioned by the PWM, the protagonists of which were active contemporary Polish composers. The refined artistic photographs of the most interesting figures in contemporary Polish music, whose works were included in the *100 for 100* list, were also used to make exclusive calendars for 2018. The exhibition *Pictures of Music. Music in Pictures* will be presented until the end of 2019 in eleven concert cities in Poland.

## Benefits After the Project

All the components of the *100 for 100. Musical Decades of Freedom* project culminate to bring long-term benefits. New performance materials will bring back to the concert halls forgotten works of Polish masters, while new editions will enrich sheet music collections of musicians all over the world. The recordings made under the project do not just constitute documentary material – they will make it easier for performers and listeners to get to know the music of the last century and, together with the Decade Books, the monograph and the movie clips will expand the historical knowledge and awareness of music lovers, facilitating a positive reception of contemporary music. The lesson scripts and the materials collected on the stonasto.pl website are an important aid in disseminating knowledge of contemporary music literature. The concerts held in 22 cities popularised works by Polish composers but, above all, they became an opportunity to attract the interests of leading international ensembles, creating a bond between them and the PWM and further strengthening collaboration in Polish music performances.

The *100 for 100. Musical Decades of Freedom* project was very well received by international critics. It was mentioned in The New York Times, Washington Post, Gazeta Wyborcza and Rzeczpospolita and discussed on the Polish Radio, BBC Radio, Danish Radio, Hessicher Rundfunk and other stations that are members of the European Broadcasting Union (EBU). The illustrator of the children's books was nominated for her work for the 2018 Book of the Year award in a contest organised by the Polish Section of International Board on Books for Young People (IBBY), while the project itself was among three of the nominees in the Classical Music and Jazz category in O!Lśnienia, a national competition organised by a leading web portal in Poland, www.onet.pl.

Polskie Wydawnictwo Muzyczne – PWM Edition is the most important Polish publisher and one of the leading European publishers of sheet music and, at the same time, an important Polish cultural institution. Its catalogue contains works by over 1000 composers, over 120 books and sheet music series, 1200 books (first editions) and 12 000 scores (first editions). PWM co-creates Poland's cultural policy, consolidates and promotes the country's music heritage, and establishes close relations with professionals, teachers, amateurs as well as international musical institutions, performers and publishers. Given its considerable expertise and extensive archives, PWM is among the leading Polish institutions that promotes Polish culture.

**Madeleine Pillwatsch**

# BROAD ACCESS – BROAD OPPORTUNITIES: HOW REDUCING BARRIERS TO CULTURAL HERITAGE BENEFITS ALL INVOLVED STAKEHOLDERS

The Vienna-based International Music + Media Centre (IMZ) is the international network for music and dance films and was founded under the aegis of UNESCO in 1961 in order to preserve the performing arts as a cultural asset. With this goal in mind, the IMZ's mission is to promote performing arts in and through audiovisual media in order to inspire and engage new and future audiences in music and dance.

It is obvious that filming a musical performance allows present and future generations to access cultural heritage from past times; we can all enjoy a performance of the legendary Maria Callas, still experience the *Three Tenors* singing together or re-watch Leonard Bernstein conduct at the occasion of his 100th birthday in 2018. Furthermore, thanks to the fact that these and countless other performances are captured on video, we will still be able to appreciate them for hundreds of years to come.

However, preserving cultural heritage for future generations is not the only effect of an audiovisual recording of a musical performance. Through the dissemination of cultural content on TV, DVD, in cinemas and now increasingly on streaming platforms, a much broader audience can gain access, and many barriers involved in attending cultural performances can be reduced.

However, what are the main barriers and how can audiovisual media help overcome them? In a recent study on Cultural Heritage requested by the European Commission, Directorate-General for Education, Youth, Sport and Culture, 56% of people in the EU-28 reported that they have not attended any traditional or classical performing arts event (such as music, including opera, dance or theatre, folk music, and so on) in the past year. The factors contributing to non-attendance are fairly standard across all countries:

- Higher age (55+)
- Lower educational status
- Lower socio-economic background (profession and household income)
- Geographical distance to cultural offers

When asked for the barriers to accessing cultural heritage, the main difficulties were:

- Lack of time (37%)
- Cost (34%)
- Lack of interest (31%)
- Lack of information (25%)
- Geographical remoteness or difficulty of access (12%)
- Lack or limited choice of cultural offers in the area (12%)
- Poor quality of cultural offers in the area (6%)

Furthermore, what can be subsumed under 'lack of interest' or 'lack of information' is the concept of familiarity, which many studies have shown is the single-most influencing variable on cultural participation. This means that people who have not been introduced to cultural activities by their family, school or peer groups find it more difficult to develop a taste on their own and gain access and appreciation for cultural offers. When it comes to classical music, which is regarded as a 'highbrow' artistic discipline, this is especially relevant as non-attenders feel hindered by their lack of understanding of the subject and the appropriate 'etiquette' when attending a performance, which might result in experiencing alienation, a sense of inferiority and disinterest.

It is clear from the above that those most affected by these discouraging actual and psychological barriers tend to be people from lower socio-economic backgrounds with lower educational status who live in rural areas.

Unfortunately, there is a lack of scientific research on how disseminating performing arts content through audiovisual media changes consumption patterns and reduces barriers in accessing cultural heritage. However, it is intuitively understandable that watching an opera or a classical concert on television, a DVD or via a streaming platform as opposed to attending a live performance mitigates many of the above-cited obstacles:

- It requires less time (and effort) since it can be accessed from the comfort of one's home, which is a particularly important factor for people with

reduced mobility due to age or health-related issues as well as for people living in remote areas.

- It is significantly less expensive and often even freely available or accessible via one's local public broadcaster or an online streaming service.
- It can, and often does, go hand in hand with educational information on the respective work and performance (artists, historical context, musical genre and classification, and so on) or other compelling content, such as the behind-the-scenes or interviews with the artistic team, all of which is suited to foster understanding and familiarity and to increase the personal connection to performing arts.
- It is easy to access from almost any place in the world and offers an incredible variety and quality of performances, even performances that are half a world away, have been sold out or would blow one's budget.

© stadtwienmarketing

*IMZ Music Film Festival at Vienna Rathausplatz*

The IMZ is proudly convinced that audiovisual media does not only preserve cultural heritage but also provides broader access to the performing arts. Furthermore, with the example of two IMZ initiatives that have also received the label of European Year of Cultural Heritage, this article will demonstrate how cultural heritage can be made more accessible for the benefit of all involved stakeholders. In the following, the audience development initiative IMZ Music Film Festivals – with the specific example of the annual Film Festival at Vienna Rathausplatz – sheds light on the tangible and intangible effects on the local community. The second example, the professionalisation initiative of the IMZ Academy will further explore the perspective of performing arts institutions.

## IMZ Music Film Festivals

In order to reach and engage new audiences with high-quality cultural experiences, the IMZ has spearheaded the rising popularity of music film festivals and can look back on more than 25 years of experience in programming awe-inspiring festivals in almost 30 cities around

the globe. One of the oldest and largest IMZ Music Film Festivals is the Film Festival at Vienna Rathausplatz, which has been taking place annually since 1991. Organised by the City of Vienna, the Film Festival at Vienna Rathausplatz is set in front of the spectacular scenery of the Viennese City Hall and accompanied by an extensive food festival with creative and exotic delicacies.

### Providing Access to Cultural Heritage and Engagement

The IMZ contributes the programming to the film festival and showcases operas, operettas and musicals, classical, pop, jazz and rock concerts, ballet as well as contemporary dance performances during the entire summer (approximately 65 days). With this broad and multi-faceted programme, the IMZ aims at satisfying a great variety of tastes and preferences. Moreover, popular programmes are also suited to provide an initial attraction for newcomers to cultural performances. In order to provide an additional and timely draw, current events or cultural anniversaries are also considered in the programming. Furthermore, a designated children's programme was successfully incorporated and introduces kids to opera and classical music in an engaging and playful manner.

Apart from the programming strategy, additional crucial factors in attracting audiences are the central location (with high foot traffic and easy access via public transport), the spectacular atmosphere and architecture of the public venue set in front of the Vienna City Hall, the free admission to the festival and the appealing culinary offers.

Through the lowered barriers for attendance in terms of cost and proximity, the additional attraction of the food festival, the rousing atmosphere of a spectacle, the beautiful scenery and the multi-faceted programme, many non-traditional visitors become exposed to classical music and are hopefully inspired to seek out further cultural engagement in the future. In fact, 73% of visitors indicated that they would like to attend next year's festival again and 96% reported that they are likely to recommend the festival to others.

### Tangible and Intangible Effects on Local Community

Since 2016, attendance to the festival has risen by 75% and reached a record number of 980 000 visitors in 2018. Given this impressive number, its duration of two months and the richness of additional offers and spectacles, such as the food festival, it is no wonder that the Film Festival at Vienna Rathausplatz

also has a substantial impact on the local economy. Illustrating the additional economic effect, nearly 30% of visitors from other parts of Austria named the festival as the main reason for their visit to Vienna, thereby generating economic activity in the area that would not have occurred without the festival. Moreover, only 53% of visitors reported that their attendance at the Film Festival at Vienna Rathausplatz substituted another leisure activity (cultural or culinary activity), which means that there is not merely a shift but actually considerable growth in cultural engagement as well as in economic impetus.

In total, the Film Festival at Vienna Rathausplatz induces an economic boost to the local area that is 40 times more than the initial investment made by the City of Vienna. Furthermore, the municipality can immediately re-finance its expenses through the increased tax income due to growth in economic activity.

Despite the fact that 35% of all visitors are tourists from foreign countries, merely 1% of tourists cite the Film Festival at Vienna Rathausplatz as their main reason to visit Vienna. Hence, the additionally induced economic activity from abroad is limited. However, the intangible economic benefit on Vienna's image can still not be neglected: Since its establishment in 1991, 14 million visitors from all over the world have attended the Film Festival at Vienna Rathausplatz, contributing to a positive perception of Vienna with connotations such as cultural heritage, arts and gregariousness. In fact, these attributes have already been defined as crucial aspects of the brand 'Vienna' by the Vienna Tourist Board and, therefore, the festival further strengthens the city's capability to attract new visitors.

Last, the Film Festival at Vienna Rathausplatz is a popular meeting point, brings togetherpeople from diverse backgrounds and adds spectacle and vitality to a public space. While the intangible impact is difficult to measure, it can be assumed that the overall effect is positive and contributes to Vienna's status as an exceptionally liveable city.

Like many other case studies and academic papers, this example of an IMZ Music Film Festival demonstrated how a cultural festival cannot only reach and engage new audiences with music and cultural heritage but also provide impetus for sustainable economic development and foster a lively, connected local community.

***www.musicfilmfestivals.com***

## IMZ Academy

The IMZ Academy is the IMZ's professionalisation initiative to support representatives in the performing arts and media as well as the music and dance film industry as a whole. A variety of current topics are covered in hands-on training sessions in order to help practitioners tackle crucial issues that affect their work. However, due to the increasing demand in recent years, one major theme has been to help performing arts institutions position and promote themselves in the digital realm.

Understandably, concert and opera houses, orchestras and performing arts festivals that are more active and present in the digital sphere and offer (live) streams and videos of their performances provide audiences with broader access to musical heritage and reduce the aforementioned barriers. Moreover, the possibility of online transmission further increases the variety and depth of cultural offerings since the number of music films is no longer limited by the scarce programme slots in traditional broadcasting, and audiences can access programmes from all over the world and are no longer restricted to their local broadcasting stations.

The question is, why – and how – should performing arts institutions engage with their (potential) audiences online? The IMZ Academy is designed to help performing arts institutions understand the opportunities and advantages of streaming and digital audience development and to equip them with the tools required to succeed in their endeavours:

- Whether over a streaming platform, such as YouTube and Facebook Live, or a personal streaming site or app, digital dissemination reaches (potential) audiences wherever they are. Our increasingly digital world calls for new ways of thinking, changed consumption patterns for music and significantly altered the manner of communicating and connecting with performing arts audiences.
- As previously mentioned, audiovisual transmission includes educational or entertaining content to accompany a performance, which provides viewers with a more meaningful experience and increases familiarity with the subject and the respective performing arts institution. As a matter of fact, 87% of viewers are prepared to switch to channels that offer more behind-the-scenes coverage, and it is a wonderful opportunity for performing arts institutions to create a more personal bond with their audience.
- Contrary to the widespread belief, streaming does not reduce attendance in the concert hall or opera house. In fact, 67% of online viewers are

more likely to attend a live performance after watching a video. Moreover, regular audiences do not substitute but expand their cultural consumption with digital offers since the frequency of live attendance and streaming are proportionally correlated.

- Online streaming allows to connect with audiences regardless of geographical location. Hence, performing arts institutions can reach audiences in remote areas or those who are far away from their own location, even on a global scale. Thus, it also helps performing arts institutions to develop an international brand and reputation, which is especially beneficial for touring companies.
- Costs can be more than offset by additional income through royalties, subscription revenues or even licensing the solutions that were developed in-house to other performing arts institutions.
- Last, filming a live performance allows performing arts institutions to thoroughly archive their performances and preserve their musical heritage for future generations.

While even small events and performing arts institutions can quite easily and cost-effectively stream a performance on YouTube or Facebook Live, setting up a professional and extensive online video presence is a complex operation. Obviously, it is crucial to invest in high-quality video and sound recording, but there are many other technological, practical, artistic and promotional aspects to consider – ranging from website optimisation to creating a buzz on social media.

The challenge might seem daunting, but the IMZ Academy has already seen plentyof cases where performing arts institutions can reap the benefits of embracing the digital world while making their art more accessible for a global audience. In order to continue this positive development, the IMZ Academy does not only offer valuable insights from experts and successful case studies but also fosters the development of international networks that allow for peer learning and collaborations between performing arts institutions and media professionals.

***www.imzacademy.com***

**Fanny Roustan**

# MEDINEA [MEDITERRANEAN INCUBATOR OF EMERGING ARTISTS]

## Origin of the Network

Since 2008, the Festival d'Aix-en-Provence has acknowledged the necessity of engaging in a cultural policy enabling a fertile intercultural dialogue between Mediterranean countries. Since 2010, the Festival has hosted the Mediterranean Youth Orchestra (MYO), bringing together around a hundred young musicians from the Mediterranean region each year since 1984. In 2014, on the initiative of the Festival d'Aix, the MYO partner-institutions founded a network, Medinea, which is active in 17 countries of the Mediterranean basin and consists of festivals, cultural centres, music forums, and higher education institutions.[1] Today, thanks to the support of the European Commission through the Creative Europe and Erasmus+ programmes, the Medinea members can extend the network activities in the Mediterranean basin additionally to the festival season in Aix.

Medinea supports the professional integration of young Euro-Mediterranean musicians by developing intercultural projects that enhance dialogue, transmission, and mobility around the Mediterranean basin. A manifesto has been adopted by the Medinea members in order to bring them together towards a common vision.

## Medinea's Manifesto

Convictions
The Medinea members have ascertained the following:

- Bearing in mind the complex challenges that the Euro-Mediterranean region is currently facing, Medinea members acknowledge that we are at a turning point in time which clearly demands the strengthening of intercultural dialogue and creating the right environment for peaceful coexistence.

1 List of members are provided towards the end of the article.

- It is necessary and urgent to promote cultural diversity, intercultural creations, living together in peace, mobility in the Mediterranean, principles of reciprocity, and equal opportunities between cultures, between countries and between women and men.
- Music has the incredible capacity to move beyond linguistic, social, political, and cultural barriers. It plays a key role in intercultural communication as it is a remarkable medium for exchange and dialogue between different cultures.
- Mediterranean music heritage has been shaped over the centuries thanks to permanent interaction and re-appropriation of various artistic traditions, demonstrating richness and diversity which must be made known, highlighted and renewed.
- Heritage and creation mutually enlighten each other.
- Transmitting this music heritage to young artists, audiences and future generations enables a better understanding of cultures present in a place and may bring citizens closer to each other and strengthen links between them.
- Collaboration between cultural institutions in the Mediterranean basin is fundamental for the development, mobility and transfer of knowledge and skills.
- Intercultural dialogue requires better mobility of individuals.

### Objectives

In view of the above convictions, we pursue the following objectives:

- To encourage the circulation of artistic expression, ideas, artists, and professionals in the Euro-Mediterranean zone.
- To promote better knowledge and dissemination of diverse expressions of Mediterranean music heritage to young artists, professionals, and audiences.

© Photo by Mario Usala

*Intercultural creation session in Nuoro, Italy, August 2018*

- To support the professional integration of young Mediterranean artists.
- To develop the community of young artists linked to the Medinea network in order to increase opportunities for professional encounters and transfer of skills.
- To strengthen conditions necessary for the development of creative processes in the Euro-Mediterranean zone.
- To reinforce collaboration with educational institutions in the Mediterranean region leading to more effective links between musical creation and higher education.
- To establish Medinea as a label that promotes all the values and convictions of this manifesto.

### Activities within the European Year of Cultural Heritage

In 2018, three members of the Medinea network, the Festival d'Aix-en-Provence (France), the International Cultural Centre of Hammamet (Tunisia) and Ente Musicale di Nuoro (Italy), received the support of the Creative Europe programme in order to realise a series of activities in the frame of the European Year of Cultural Heritage. This is the first project that included a Tunisian institution as co-organiser supported by Creative Europe.
In France, Italy and Tunisia, the project offers training opportunities for young singers and instrumentalists.

#### Intercultural and Collective Composition

The intercultural creation sessions of the Mediterranean Youth Orchestra supported by Medinea are open to a dozen young and talented musicians from diverse countries along the Mediterranean basin and who have had intense practice in musical improvisation and composition. The sessions are designed for a large diversity of musical aesthetics

© Photo by Patrick Gherdoussi

*Field application in a school ending an Outreach skills workshop in Aix-en-Provence, France, November 2018.*

and Mediterranean expressions and hosts all styles of music using elements of improvisations (jazz, traditional music, early music and so on). Fabrizio Cassol, composer and jazzman, guides these sessions together with a guest mentor from the hosting country. The process seeks to reveal individual singularities, nourished by its own personality and cultural heritage, and experiment techniques of collective composition. After two weeks, the musicians perform their common musical production in a final concert.

© Photo by Megane Fontaine

*Sarah Théry, young French soprano, giving a workshop on voice in prison, Brussels, Belgium, October 2018.*

**Outreach**

Led by Mark Withers, the community education project leader at the London Symphony Orchestra, the outreach skills workshops aim at fuelling the musicians' personal quests for excellence and will to share their art with the audience, specially an audience with little access to culture. Gathering musicians from all Euro-Mediterranean countries and musical genres (classical, jazz, current and traditional music and so on), the workshops follow a creative process of experimentation and improvisation. At the end of the workshops, they have the chance to put into practice what they learned with field projects involving targeted audiences.

Following the workshops, in the frame of the Medinea Outreach Programme, a call is launched to the participants inviting them to propose outreach projects that they would like to implement in their hometown. Medinea offers artistic and administrative assistance to the selected project leaders and a communication campaign regarding their project. In 2018, seven outreach projects were brought to light in this frame by the young musicians, in Belgium, France, Tunisia and Turkey.

These new forms of creation lead to meetings and dialogue between civilisations established within the same territory and allow this heritage to be valued and passed on to future generations, young artists and the audience. The project emphasises the richness of the Euro-Mediterranean musical heritage and its multiple influences and to show how and in what way this heritage can be a source of inspiration for contemporary creation.

The project also focuses on disseminating its results to a professional audience. The results of the Medinea partners' project are shared during the Medinea meetings, a space for sharing, reflecting and exchanging good practices, as well as in the professional networks related to Medinea (European networks, professional gatherings and music fairs).

***Follow news on Medinea: www.medinea-community.com***

***Members of Medinea***

*Amwaj (Palestine)*
*ARC Research and Consultancy (Malta)*
*Cairo Conservatoire (Egypt)*
*Casa Arabe (Spain)*
*Conservatorio 'G.Verdi' di Milano (Italy)*
*DimaJazz International Festival (Algeria)*
*Ecole des Arts Ghassan Yammine (Lebanon)*
*Edward Said National Conservatory of Music (Palestine)*
*Egyptian Center for Culture and Arts – Makan (Egypt)*
*Ente Musicale di Nuoro (Italy)*
*Escola Superior de Música de Lisboa (Portugal)*
*Festival d'Aix-en-Provence (France)*
*Higher Institute of Music of Sfax (Tunisia)*
*Higher Institute of Music of Sousse (Tunisia)*
*Higher Institute of Music of Tunis (Tunisia)*
*International Cultural Centre of Hammamet (Tunisia)*
*Istanbul Technical University/Dr. Erol Üçer Center for Advanced Studies in Music (Turkey)*
*Lebanese National Higher Conservatory (Lebanon)*
*Montenegrin Music Centre (Montenegro)*
*National Conservatory of Athens (Greece)*
*National Youth Orchestra of Spain (Spain)*
*Palestine Philharmonie (Palestine)*
*University of Arts of Tirana (Albania)*
*University of Ljubljana, Academy of Music (Slovenia)*
*University of Macedonia, Department of Music science and Art (Greece)*
*University of Zagreb, Academy of Music (Croatia)*
*Visa for music (Morocco)*

**Marjan Dewulf**

# CON-FRONT: THE PRESENCE OF THE PAST

"Imagining war is the curse of our violent world; we have no choice but to face that task with as much intelligence, compassion, and courage as we can" Jay Winter.

*CON-FRONT is an international and multidisciplinary project on the cultural commemoration of the Great War. The project is supported in the Creative Europe programme within the European Year of Cultural Heritage 2018.*

*CON-FRONT aims to create awareness on the common European legacy of the Great War (1914–1918). Through this objective, the project tests a new form of commemoration, accumulating on the expertise of contemporary music venues and heritage organisations. The partnership spreads from Belgium, France, Slovenia to North Macedonia.*

*The project's most visible result is a cross-border multidisciplinary creation of a group of young international pop and rock musicians and visual artists, produced through five residencies. The creation will be performed in the fall of 2019 in the four countries and beyond. Parallel to this, a documentary focuses on the pan-European historical context of the First World War besides capturing the CON-FRONT creation process and its outcome.*

***Partnership***

*The CON-FRONT partnership is unique and diverse in its constitution: two music venues (Le Grand Mix in Tourcoing, France and 4AD Music Club in Diksmuide, Belgium), one cultural centre and venue (MKC in Skopje, North Macedonia) and one heritage partner (Walk of Peace Foundation in Kobarid, Slovenia). Geographically, the partnership crystallised along the continental frontline as it winds from the Belgian coast to the Southeast of Europe.*

*The CON-FRONT partners are backed by a wide range of cultural, educational and heritage partners on their territories. These supporting partners play diverse but important roles: from sharing knowledge on the historical topics, through artistic and technical support as well as providing assistance on the development of the project's educational activities.*

## Cultural Commemoration

Over these past years, numerous World War I commemoration events have been organised all over Europe. Some were military or ceremonial, others cultural and participatory. These events, some with large international exposure, have certainly proven their value but largely focused on national and military history. There is still very little awareness on the totality of the World War I and its impact in the whole of Europe.
Cultural commemoration of the World War I, where local cultural partners cooperate with local government bodies and heritage partners, is not novel in Europe. However, as explained previously, few of these collaborations have surmounted their own national historical contexts.

Technically, the centenary commemoration of the World War I ended on 11th November 2018, but its legacy will continue to draw hundreds of thousands of people to its landmarks, museums and monuments. The commemoration of this event will remain a part of the European future. However, as historian and cultural commemoration expert Jay Winter warned, it is a difficult task to honour those who die in wars without honouring war itself. This careful balance is indeed one of the most important challenges for the future.

## Different Angles

Besides the distinctiveness of the CON-FRONT partnership, the choice to work with young contemporary musicians (pop, rock, hip hop, dance, and so on) and visual artists is different from the cultural commemoration canon. Commemoration of the World War I through music was mainly the domain of the classical music sector (chorals and orchestras reinterpreting classical war-related oeuvres). Some of the performances (such as within GoneWest, the centennial programme of the Flemish Province of West-Flanders) proved

that contemporary music could also be a powerful vehicle for cultural commemoration, drawing a new and younger international audience.[1]

CON-FRONT leaves these well-trodden paths by letting young contemporary European artists reside on three of Europe's World War I fronts, excavating a history they know little about. The consortium reflects the international character of a war that affected many nations and its citizens.

## Historical Background

World War I was the first military conflict in human history on a global scale. Its outcome defined the landscape, economy, identity and demographics of continental Europe. The historical frontline went from the North Sea, over the Balkans to the Gallipoli archipelago and connects all Europeans in a single symbolical line.
World War I also uprooted millions of European civilians, most of whom were innocent bystanders, creating the first ever major European refugee crisis. The massive migration of people all over Europe a hundred years ago and the impact of these war refugees on Europe's history is an aspect that has not reached a broad public. War migration has repeated itself continuously on European soil these last hundred years: during World War II, the Yugoslav Wars in the 1990s and even now with the current war in Syria, refugee flow all over Europe. In order to keep the memory of World War I alive in all of its complexity, citizens need to awaken their human capacity for empathy while maintaining an accurate historical perspective. A better comprehension of the past is important to understand the present.

## Past

In the summer of 2018, each partner selected two individual national artists for the ensemble: one contemporary musician (pop, rock, hip hop, jazz, dance, and so on) and one visual artist. Parallel to this, the partners designated an artistic director and a director for the documentary.

1 *Einstürzende Neubauten's* composition *Lament* (2014) was commissioned by the West Flemish government as part of the GoneWest programme. The band turned it into a critically acclaimed album. Likewise, John Cale (2014), Daniel Lanois (2015), The Veils (2015), Gurrumul (2015) and Godspeed You! Black Emperor (2017) made new compositions for the GoneWest program, each of them linked to a historical event on the Belgian stretch of the Western Front.

From October 2018 onwards, each of the four partners prepared and hosted a 5-day residency in its city or greater area. The first CON-FRONT residency took place in Diksmuide, right at the heart of the historical World War I front better known as Flanders Fields. Muziekclub 4AD hosted the team in its professional venue and rehearsal spaces as well as its onsite artist accommodation. During this first residency, the focus was on the historical events along this illustrious stretch of frontline. Special attention went to civilian experiences, the altered and bruised landscapes and 'lieux de mémoire' or 'places of memory'. The In Flanders Fields Museum Research Centre helped prepare the historical input.

During the second residency in November, the artists worked in the inspiring setting of the MinK club in Tolmin (Slovenia), ideally located on the historical Isonzo front. Kobarid-based Walk of Peace foundation hosted this residency. Various excursions took place in the beautiful and pristine Soča valley, where the stunning landscape was once the sad theatre of the heaviest and bloodiest combats along the European frontline. Walk of Peace, together with the Goriški Muzej in Nova Gorica, prepared the content for this residency.

In February 2019, the team headed to Skopje (North Macedonia) for a third residency. The artists worked on the audio-visual creation in the premises of project partner MKC. The creative work was alternated by inspiring excursions to the World War I heritage sites in Skopje and on the historical Salonika Front. Furthermore, the artists also plunged into some recent stories of displacement through war in the Balkans and the current refugee flows.

## Future

Mid-April 2019, the CON-FRONT team will head to Tourcoing (France) for a fourth residency on another stretch of the Western front. A fifth and final residency in June in Diksmuide (BE) is dedicated to finalise the creation and prepare all technical aspects for the tour in the fall of 2019.

In October and November 2019, the creation will tour through France, Belgium, Slovenia, North Macedonia and, additionally, Italy and Serbia. The CON-FRONT creation will be staged in the partner's or supporting partner's venues. At least five extra dates are added within the project partner's national and transnational network.

The creation will also be staged to secondary school students (16–18 years) and young recognised refugees in matinee performances. Guided exchange

and dialogue between the two groups is also part of this educational trajectory. Additionally, these encounters will be coached by the Remembrance Team of the Province of West-Flanders (BE).

The documentary will be the aftermath and is meant to be a long-term and sustainable means of keeping the project and its values alive through different international broadcasting possibilities. The project's last action is a jointly-written methodology available online based on the experiences and results.

Neither the totality of the World War I nor the displacement in its wake are a strong part of our collective European memory. One of CON-FRONT's main ambitions is to look for alternative ways of cultural commemoration and create better awareness of these common themes. Imagination and suggestion are key words in this artistic approach. Collective memory and identity materialise throughout the process, which is backed by solid historical facts. Artistic experience can serve as a transformative and mind-blowing exploration of a shared history or theme, without trivialising, dehumanising or even glorifying it and can be a powerful and convincing medium.

*More info on the project and the selected artists on www.con-front.eu.*

## AUTHORS

**Romana Agnel** is a dancer, choreographer, dance teacher, art historian, and founder and director of Cracovia Danza, the only professional Court Ballet in Poland. She choreographed numerous operas and ballets staged in Poland and abroad. She was granted many prizes including the Legion of Honour – the highest decoration awarded by the French Government.

**Mátyás Bolya** is a researcher and ethnomusicologist at the Institute for Musicology of the Hungarian Academy of Science, Research Centre for the Humanities (from 2001).

**Miklós Both** is a Hungarian composer, performer, folklorist, guitarist, vitar violin player, and singer for the band Napra. He won the Fonogram and Budai awards, and he was honoured with the Hungarian Gold Cross of Merit. His folklore film database has recordings from Ukraine, China, Transylvania, Iran, India, and others. In 2015, he was chosen by *Öröm a Zene!* as musician of the year.

**Montserrat Cadevall** was born in Catalonia. She started singing in a children's choir and was later responsible for and collaborated in its direction. Since 2003, she has been president of the Catalan Choir Federation (Federació Catalana d'Entitats Corals – FCEC), and since 2017, she has been a member of the board of the International Federation for Choral Music (IFCM).

**Marjan Dewulf** is trained as an art historian. She stumbled accidentally into the current music industry in 2003. A useful economics degree, a strong DIY philosophy, and a heart for culture turned out to be the perfect match to linger there. Currently, she is the business manager and head of European projects at Muziekclub 4AD, one of CON-FRONT's partners.

**Olena Dyachkova** is musicologist and art critic. She is an assistant professor at Tchaikovsky National Music Academy of Ukraine, a member of the National Composers' Union of Ukraine and International Musicological Society (IMS). The study of the musical heritage of the Kultur-Lige was completed as part of a joint project with *Hochschule für Musik Franz Liszt*, Weimar and with the support of the Ministry of Foreign Affairs of Germany.

**Silja Fischer** studied at the Humboldt University in Berlin and at the Foreign Languages Institute in Moscow. She joined the General Secretariat of the International Music Council (IMC) in 1993 and served until 2002 as

Executive Assistant to the Secretary General. She has since worked as Executive Director a.i., Operations Manager, and Executive Officer before she was appointed Secretary General of the IMC in April 2009. In this capacity, she is in charge of the day-to-day business, official representation, and programme implementation.

**Sonja Greiner** is the Secretary General of the European Choral Association – Europa Cantat and an honorary member of the International Music Council. She is trained as a language teacher and then became manager of the International Chamber Choir Competition and Musica Sacra International in Marktoberdorf (Germany) before starting work for the choral association in 1995.

**Angéla Hont** is the head of programming and communication of the Hungarian Heritage House. Besides her studies of diplomacy and ethnography, she danced for more than 25 years in one of the highest-ranking folk-dance groups of Hungary.

**Liv Kreken** is a research librarian at the National Library of Norway. Kreken coordinated the different parts of the Norwegian Medieval Ballad Project. Her interests include the prevalence and use of songs in general, and she has researched and given lectures on the lyrics of Norwegian songs. At the National Library, she also curates arrangements on the Norwegian song tradition in general.

**Gaianè Kevorkian** is an ethnomusicologist, event organiser, and video-maker. She is attending the master's course in musicology in the University of Pavia, focusing on music and migration processes. She is the co-founder of Mosaico Festival and of La Città Della Canzone. She collaborates with other festivals and musicians as the organiser, graphic designer, and video-maker.

**Iro Menegou** is a Greek musician and a founder member of *Methexis Ensemble* and *Bouche Fermée*. She has studied piano, advanced theory, and economics. In the field of cultural management, she has already collaborated with various music festivals and is the artistic director of *Women Composing in the Balkans*.

**Danka Lajić Mihajlović**, ethnomusicologist, is a Senior Research Fellow at the Institute of Musicology of SASA in Belgrade. In addition to her interest in the research of traditional music, she is active in the field of applied ethnomusicology and the safeguarding of Intangible Cultural Heritage (ICH). She is

the chair of the International Council for Traditional Music (ICTM) National Committee of Serbia.

**Francesco Martinelli** has worked as populariser of jazz culture in Italy since the seventies as a concert promoter, journalist, author, speaker, and teacher. He is a lecturer at Siena Jazz University, Leighorn and Trento Conservatories in Italy and has lectured at international institutions including NYU in New York and Bilgi in Istanbul. In September 2018, after 6 years in the making, the book *History of European Jazz*, of which Martinelli is the editor, was published by Equinox under the sponsorship of the European Jazz Network (EJN) and the EU.

**Simon Mundy** is an Adviser to the European Festival Association (EFA) and a writer. He is also the Europe Correspondent for several music magazines: Opera Now, Classical Music, and International Piano.

**Brian Ó hEadhra** is the Gaelic Arts and Culture Adviser at *Bòrd na Gàidhlig* (Gaelic language board). In his own time, he is an acclaimed singer-songwriter/musician with the groups *Cruinn; McKerron Brechin Ó hEadhra* and the duo *Brian Ó hEadhra | Fiona Mackenzie*. www.brianoheadhra.com

**Madeleine Pillwatsch** is Communications + PR Manager at the International Music + Media Centre (IMZ) and has an academic background in the effect of arts events on local communities as well as practical experience in cultural event management.

**Eckehard Pistrick** is an adjunct professor at the Institute for European Ethnomusicology at the University of Cologne. He is the author of *Performing Nostalgia – Migration Culture and Creativity in South Albania* (2015, Ashgate) and co-editor of *Audiovisual Media and Identity Issues in Southeastern Europe* (2011, Cambridge Scholars).

**Markus J. Prutsch** is Senior Researcher and Administrator at the European Parliament, Associate Professor of Modern and Contemporary History at Heidelberg University, and Fellow of the Heidelberg Academy of Sciences and Humanities.

**Astrid Nora Ressem** is a research librarian at the National Library of Norway. Her main work the last years has been connected to the melodies of the Norwegian Medieval Ballads. She has recently finished editing 4 volumes of

*Norske middelalderballader – Melodier* (Norwegian Medieval Ballads – Tunes). Ressem's interests include traditional and popular songs in general. She has written articles about subjects from ballad tunes from the 19th century to popular Norwegian-Hawaiian songs in the 20th century, and she has edited several books. Currently, she supervises a project in the National Library on skillingstrykk (the Norwegian equivalent to German Flugblätter and English Broadsides).

**Etienne Rougier** works as a research and teaching assistant in linguistic anthropology at the University of Montreal. His focus lies on the endangered languages and their ethnopoetic performativity. He has prepared several fieldworks on indigenous languages in Mexico (Tarahumaras, Chihuahua) and occitan dialects of France and Italy as a comparative analysis. He is a member-organiser of the Gannat Festival (Auvergne, France), funded by UNESCO, which highlights the musical and linguistic traditions of Central France, promoting intercultural exchange.

**Fanny Roustan** has been involved in the development of international collaborations between the Académie du Festival d'Aix-en-Provence and neighbouring countries' music institutions for the last nine years. The first in charge of the European Network for Opera Academies (ENOA) she is now coordinating Medinea, benefiting from the Creative Europe and Erasmus+ programmes.

**Claire Sawers** is press officer for Live Music Now Scotland and has been involved with the charity for five years now. She helps to raise awareness of the organisation's various community outreach projects, which take live music into schools, hospitals, care homes, and arts venues across Scotland.

**Kaie Tanner** is the Secretary General of the Estonian Choral Association and President of the Choral Festival Network. She is trained as a choral conductor and currently conducts the Estonian Radio Girls' Choir and Children's Choir in addition to her work as a manager for the Estonian Choral Association.

**Katharina Weinert** is the policy advisor at the European Music Council. Her previous experiences include positions with the Creative Europe Desk, the Cultural Policy Association and the Europe for Citizens Point in Germany. She holds a master's degree in political science.

**Sanda Vojković** is an art historian and musicologist working as a Music Executive and Independent Consultant. She was the Head of Music Production

of HRT, the GM and A&R at the publishing and discography house Cantus Ltd, and the producing director of Music Biennale Zagreb. She was the editor of a series of recordings, sheet music and book releases and lunches at LAUS Academy Dubrovnik and National Competition Papandopulo.

**Maryla Zając** is a musicologist who graduated from Jagiellonian University and Cardiff University. She specialises in late 20th and 21st century music. Her main interests focus on opera and musical theatre. Currently working at PWM Edition, she was part of the team that coordinated the project *100 for 100. Musical Decades of Freedom.*

**David Zsoldos** is a journalist and musicologist, board member of the European Music Council and Jeunesses Musicales International, and founder of Papageno Consulting, one of the leading cultural media and event management companies in Hungary.

What does music have to do with cultural heritage? Antique sites, temples, beautiful churches, bridges, houses, historic city centres, decorated with a heritage label, such as UNESCO world heritage sites, are often the first associations with the term cultural heritage. When in 2018, the EU celebrated the European Year of Cultural Heritage (EYCH), the European Music Council (EMC) played an active role as advocate for intangible cultural heritage in the debate. As a follow-up to the year, the EMC now presents this book to provide a snapshot on music and heritage in Europe. It includes the policy perspective (EU and UNESCO) as well as concrete examples from medieval Norwegian ballads to Gaelic music to the Hungarian Dance House Movement or the Polonaise. In a dedicated category 'diverse projects – diverse heritage' it provides some practical examples how music projects nowadays work with heritage in a contemporary context. This publication is a non-exhaustive overview on the wide range of musical expressions that exist in Europe and an eye-opener for those who thought cultural heritage is only old rocks.

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