

## A 'Musical League of Nations'?: Music Institutions and the Politics of Internationalism

29-30 June 2018, Institute of Musical Research, Senate House, London

### ABSTRACTS

#### KEYNOTE

**Anne C. Shreffler (Harvard University)**

*Utopian Orchestras, Agit-Prop Entertainment, and Musical Olympics: Cultural Activism in the 1930s*

Given the global economic depression and the tectonic shifts in the political landscape during the 1930s, it is remarkable that cultural institutions were able to function at all, much less unleash new energy. In fact this decade offered a veritable panoply of international cultural events, many organized by emigrants from Nazi Germany. International writers' congresses, workers' music olympiads, symposia, and musical-political rallies galore dotted the landscape in Paris, Prague, London, and New York. Many of these were explicitly leftist or even Soviet-sponsored. Others came out of private initiatives, such as Hermann Scherchen's ambitious and wide-ranging *Musica Viva* projects, which envisioned a full-scale replacement, in exile, of the cultural infrastructure he had left behind in Germany. Whatever the individual politics, the goal of these cultural events was the same: to fight fascism using culture as a weapon.

A curious blend of political rallies, aesthetic debates, concerts, and mass entertainment, these events attempted to redefine the role of music, art, and literature in a new society. Since people in exile had been torn from their previous cultural network, writers' congresses, exile presses, and musical olympiads filled a real need by providing opportunities for collaboration and the sense of belonging to an artistic community. These events are poorly documented, existing as they did in improvised spaces. Organized by emigrants in collaboration with international and local institutions, there was a constant tension between the events' unstable and 'one-off' nature and the desire to create lasting alternatives to existing cultural institutions.

These international activist cultural events could hardly have been expected to project a unified message, and in fact we see wildly disparate conceptions of what exactly art should be doing in these tumultuous times. The organizers and international participants came from all across the left and bourgeois political spectrum, and even the official establishment of the Popular Front in 1935 did not make the unruly herd cohere. Different notions of internationalism and nationalism, the avant-garde and popular art, individuals and collectives, and many other concepts were fought over, using verbal weapons like 'truth' and 'freedom' to make their case. I shall examine some of these events in detail, drawing on extensive document in the exile press as well as archival sources. In focusing on divergent notions of internationalism and nationalism as well as the value ascribed to avant-garde and popular art, I show how these one-time events intersected with more established institutions, such as PEN, the ISCM and the IMS. It turns out that neither the right-wing distaste for internationalism nor the left-wing promotion of it were especially conducive to the creation of viable international institutions between the wars.

**Friday 29 June**

**SESSION 1A**

**Karen Arrandale (University of Cambridge)**

*'Soft Power': Edward J. Dent and the Foundations of Internationalist Music Institutions*

In the post-WWI movements to establish internationalist music institutions, probably no single person featured as much as Edward J. Dent (1876-1957), who had helped to found the International Society for Contemporary Music and to revive the International Society for Musical Research (the IMS), becoming President of both, his considerable internationalist credentials and ideas having gradually emerged from his own extensive research in Italy, Germany, Austria and France, his wide practical experience, his journalism and his pacifism, and his close involvement with smaller institutions such as the International Conservatoire in Kensington, the British Music Society, the League of Nations music group and the Anglo-American Music Conferences at Lausanne. By 1933, everything he had worked for was under threat; at Barcelona in 1936, he and his work were nearly destroyed.

Although he may have been politically naïve in thinking that no civilised nation could take the Nazis seriously, Dent recognised the 'soft power' thinking behind their cultural agendas and how it was distorting and undermining the aims of any truly internationalist organisation. This paper discusses early C20 internationalism from Dent's perspective; how he used his own 'soft power' to set up such high-minded institutions, and how these survived the contemporary cultural onslaughts.

**Rachel Cowgill (University of Huddersfield)**

*Relations with the Enemy: Arthur Eaglefield Hull, Musical Internationalism, and the Politics of Postwar Recovery*

At first glance, the founding of a British Music Society in the final year of the Great War seems an inauspicious contribution to the project of postwar cultural recovery and the rebuilding of constructive international relations. However, its founder - the organist, composer, and critic Arthur Eaglefield Hull (1876-1928) - was fully committed to a supra-national vision for music in which British musicians enjoyed easy and frequent access to the composers, audiences, and latest works of Continental Europe, and vice versa, as part of a free-flowing exchange of 'modern' musical ideas, inspiration, and creativity. In inaugurating the BMS to fulfil that vision, Hull was building on several earlier initiatives developed with E. J. Dent and others, including the short-lived International Conservatoire of Music established in London during the war years, and ultimately the framework he was able to put in place for the BMS, based on a network of regional chapters, would contribute significantly to the emergence of the ISCM and related new musical initiatives. Hull's astonishing achievement as general editor of the *Dictionary of Modern Music and Musicians* (1924), designed as an explicitly internationalist and modernist alternative to *Grove*, marks the culmination of his critical programme of reform in the years after the Armistice - one that, for a variety of reasons, was marginalised after his early death in the interests of a variety of opposing critical agendas.

## **Annika Forkert (University of Bristol)**

### *Music Society President Hit Composer on Jaw': the Post-War ISCM Crisis & Edward Clark*

At the 1953 ISCM Festival in Oslo, former president Edward Clark punched one of his successors at the ISCM presidential committee, the composer Benjamin Frankel, in the face, thus bringing longstanding tensions in the British section to international attention. At a following court case in which Clark additionally accused Frankel of slander, national newspapers picked up the incident, which doubtlessly provided a spicy insight into the otherwise secretive processes of an international musical organisation whose attempts to balance musical and national politics with aesthetics had been increasingly difficult ('Music Society President Hit Composer on Jaw', in *The Manchester Guardian*, 15 June 1955).

This paper examines the ISCM's post-War crisis in its intimate connection with Clark, one of the organisation's most loyal, yet highly problematic, key players. Administrative, financial, political, and personal issues brought an abrupt end to Clark's ISCM career in 1952, with an additional humiliation when he found himself stripped of his lifetime honorary presidency status after the Oslo incident. Unsurprisingly, Clark is blamed for the ISCM's declining reputation and finances, but also for the partial loss of its archive (Haefeli, *IGNM. Die Internationale Gesellschaft für Neue Musik*, Zürich 1982). But with the help of reports of the 1955 court case, Clark's archive, and other correspondence and documents, a more complex picture of the ISCM's political challenges after 1945 arises, centring around the administrative structures of the British section and its affiliated organisations (LCMC and ICA), as they sought to hold the ISCM's position in Britain.

## **SESSION 1B**

## **Teresa Cascudo (Universidad de La Rioja)**

### *Historical Mission Accomplished?: The Concert Society 'Sonata' (Lisbon, 1942-1960) and the Limits and Contradictions of the Musical Internationalist Utopia*

During the 20th century, musical organizations managed by composers and focused on the production and programming of concerts dedicated to new works were not uncommon. Between 1942 and 1960, Lisbon had an organization that presented these characteristics: the concert society "Sonata", founded by the composer Fernando Lopes-Graça (1906-1994), a fundamental figure for the history of classical music in Portugal. I have already examined Lopes-Graça's role in defining "Sonata" programmatic lines on the ideas of modernism and internationalism, the effort made by him to establish international ties through the passage of the society at the International Society of Contemporary Music (ISMC) and the financial difficulties that this organization had to face under the Portuguese dictatorial regime known as Estado Novo (Cascudo 2016, 2017, see also Cascudo 2010). On the one hand, Lopes-Graça was a politically-marked artist in Portugal due to his communist affiliation and to his public opposition to the Estado Novo. In fact, his political commitment was directly connected to his faith in the social transformative power of music. However, on the other hand, "Sonata" was not only conditioned by the aforementioned biographical, ideological and local circumstances, but also by limitations and contradictions inherent to the project and to its internationalist purpose and by its lack of connection to the new cultural order created after the II World War. In this communication, I would like to deepen the study of that

concert society from the second point of view.

### **Igor Contreras Zubillaga (École des hautes études en sciences sociales)**

*Music, Internationalism and Dictatorship: the Celebration of the 39<sup>th</sup> ISCM festival in Francoist Spain*

In May 1965, the 39<sup>th</sup> edition of the International Society for Contemporary Music (ISCM) festival was held in Madrid. The event was a great achievement for the Spanish division of the ISCM. Indeed, after the Civil War, and after the celebration of the 14<sup>th</sup> edition of the festival in Barcelona in 1936 – which is remembered for the premiere of Alban Berg's Violin Concerto barely four months after the death of the composer – Spain was, for a long time, without a representative delegation and, therefore, could not participate in the life of the ISCM. The new Spanish division was created in 1955, made up by the composers Óscar Esplá (president), Joaquín Rodrigo, Manuel Palau, Xavier Montsalvatge and Federico Mompou. After several unsuccessful attempts, its members obtained in 1964 the permission to hold the organization's next annual meeting in Madrid from the ISCM delegates' assembly. In order to carry it out, the Spanish division relied on an important subsidy from the Francoist regime. In this paper, based on abundant unexplored archival material, I will analyze in detail the preparation, execution and reception of this event: What political and aesthetic implications did the festival have? Which were its results? How did ISCM reconcile its international and apolitical vocation with the fact that the festival was held in a context of dictatorship? What reactions did it raise at both national and international levels?

### **Danielle Fosler-Lussier (Ohio State University)**

*Transnationalism Comes Home: UNESCO, USIA, and Women's Advocacy for Music*

From the mid-1950s through the 1960s, the United States Information Agency (USIA) distributed recordings, sheet music, lectures about music, and musical instruments all over the world. Congress mandated that USIA employ private resources where possible, and the agency's music budget was small. Therefore, USIA officials outsourced musical work to private voluntary organizations, such as the American Symphony Orchestra League, and to chapters of UNESCO-sponsored organizations like the National Music Council. This presentation describes how these organizations, most run by women, advanced their own goals while completing USIA's projects. The People-to-People Music Committee began within USIA, but soon became a private non-profit, funded by the Sigma Alpha Iota music sorority. USIA sent the Committee reports from diplomatic posts detailing musical needs. Led by Helen Thompson, the Committee met those needs: donating instruments and publications, helping establish jazz combos abroad, coaching US musical tourists before travel, and distributing information about performance competitions. Music educator Grace Spofford held leadership roles in the National and International Councils of Women, the National Music Council, and the National Federation of Music Clubs. Coordinating the efforts of these organizations, she corresponded with USIA and State Department officials and used state resources to promote music by female composers. She also advanced the United Nations' musical agenda at home by organizing concerts of African and Indian music in New York. Women's work in the service of musical internationalism highlights the remarkable cooperation between private and public persons, national and international agencies, in shaping America's Cold War musical life.

## SESSION 2A

### Mackenzie Pierce (Cornell University)

#### *Antisemitism and the ISCM in Interwar Poland*

A Polish section of the ISCM promised to help its members construct a nationally specific—yet ‘European’—musical culture that would match Poland’s new status as a politically independent state. As such, the section’s founders viewed the ISCM not only as a mechanism for establishing cross-border comradeship, but also as a conduit for modernist views and aesthetics from western Europe into the continent’s periphery. This paper demonstrates how the section’s press organ, *Muzyka*, and its founder, Mateusz Gliński (born: Herceństajn), promoted this latter aim by creating a public musical forum to legitimize modernism in the eyes of skeptical audiences. As the leading Polish music journal in the 1920s and ‘30s, *Muzyka* painted new music as one component of a healthy and robust cultural life, thereby adapting ISCM principles for broader appeal.

Drawing on previously unstudied correspondence and memoirs, as well as a close reading of *Muzyka*’s fourteen-year press run, I show how Gliński’s view of an internationally porous musical life was ultimately undermined by attacks on his qualifications and the consolidation of institutional power against him. These attacks, I argue, mobilized the rising tide of antisemitism in Polish society, painting Gliński’s publication as a trivial and even un-Polish enterprise. Although scholars typically portray Poland’s interwar composers as eagerly participating in European-wide musical trends, Gliński’s story reveals how ethno-nationalist beliefs plagued even benign discussions of cross-border exchange. Musical internationalism, I argue, cannot be divorced from charged, yet seemingly local, questions of national membership and racial exclusion.

### Kristin Van den Buys (Vrije Universiteit Brussel)

#### *The Brussels Platform for International Musical Modernism and the ISCM in the Interwar Period*

In the end of 1920s and the 1930s Brussels became an important centre of international musical modernism. For example, the first world performances of Stravinsky’s *Psalm Symphony* (1930), Prokofiev’s *Le joueur* (1929) and Alban Berg’s *Wozzeck* in a French translation (1932) serve as testimonies of the city’s high status comparable to other major European centres of modernistic music. Cultural entrepreneurs like Henry Le Boeuf (director of the *Concerts Populaires* and the *Philharmonic Society of Brussels*), Paul Collaer (director of the *Pro Arte concerts* (1922–1934) and of the *Belgian Broadcasting Institute*) the Pro Arte quartet and Corneil de Thoran (director of the *Royal Opera La Monnaie*) created a unique platform for French, German and Russian modernism. The *Pro Arte concerts* series aimed to ‘offer the Belgian public an overview of the latest developments in European music’.

This cultural elite was strongly connected to the ISCM from its first festival in Salzburg in 1923 where the Pro Arte Quartet was invited. Le Boeuf, Collaer, Onnou and Corneil de Thoran attended all the festivals of ISCM. The Belgian section of the ISCM was founded in July 1926 and in 1930 the 8th festival was organized in Liège. In this paper I will focus on the history of the Belgian section of the ISCM in the interwar period. However I will compare the ISCM festivals with the programming of

the Brussels concert societies in order to describe its impact. This research on modernistic music in Brussels between 1919 and 1940, is based on a quantitative and qualitative analysis of historical data sources collected and centralized in a relational database in access.

### **Astrid Kvalbein (Norwegian Academy of Music)**

*Nordic Internationalism? Pauline Hall and 'Ny Musikk' (1938-1961)*

When the composer and critic Pauline Hall took the initiative to establish a Norwegian section of the ISCM in 1937, the motivation was clearly anti-nationalist. Hall, who had observed the rise of fascism when living in Berlin a few years earlier, was deeply disturbed by certain currents in the musical life of Norway, particularly those resembling Nazi ideologies of the superiority of the Norse races. The ISCM-section Ny Musikk was established in 1938 with support from the Danish, that alongside the Swedish had been ISCM-members since the beginning (1922/1923). As its first chairman and Norwegian delegate, the cosmopolitan Hall became a prominent representative for the organization's ideals until she retired in 1961. She never gave up on the ideal of ISCMs vision of 'music as a uniting international element, not a tool for nationalist isolationist tendencies', as she wrote in the 25 years anniversary book *Ny musikk 1938 - 17. september – 1963* (p. 56). Hall's idealism was, however, partly broken down by the occurrences of the Second World War. She belonged to the minority who would not support the gesture of reconciliation from the ISCM general assembly to have the festival in Frankfurt in 1951. When she opened the international festival in Oslo in 1953 – a festival which secured the organization's survival after a major crisis in 1952 – she stated: 'It has often been said that music can live its life independent of politics, but now we know that this is not true.'

In my presentation I will discuss Hall's ambivalence toward internationalist and universalist ideologies, both as an active participant in the world-wide ISCM, and as a representative of a relatively peripheral Nordic country. Drawing on examples from the reception of Scandinavian works presented in the ISCM at the time, I will also address discourses about new music from the north – occasionally conceptualized as 'fresh and healthy' in contrast to alleged decadent continental modernisms. Might ideas of 'Nordic qualities' have been compatible with universalist ideologies, or did it simply represent a different geographically conditioned framing, potentially as delimiting as the ideas about 'national values' in music?

## **SESSION 2B**

### **Viktoria Zora (Goldsmiths, University of London)**

*Serge Koussevitzky as Mediator of American-Soviet Music Relations Between 1942-1947*

From 1942 until the end of the Second World War the American-Soviet cultural relations were fostered as part of governmental cultural and military propaganda. For example, in 1942 the Union of Soviet Composers cabled their American colleagues – the League of Composers – informing of their readiness to join in the cultural fight against fascism. Reciprocally, in December 1942 the League of Composers sent a list of American military music to Bazykin in the Soviet Embassy in Washington for VOKS's interest.

In addition to these governmental efforts, Soviet-American musical exchanges were considerably supported by various friendship organisations. The year 1941 saw the establishment of the National Council on Soviet Relations (NCSR), which in 1942 was restructured into the National Council of American-Soviet Friendship (NCASF). Serge Koussevitzky, the Russian émigré conductor, chaired the Musicians Committee of NCASF, which in 1943 was renamed the Music Committee of NCASF. Moreover, on 16 February 1946 Koussevitzky founded the American-Soviet Music Society, a successor of the Music Committee (NCASF). However, due to the rising Cold War the National Council of American-Soviet Friendship (NCASF) and Koussevitzky's newly founded American-Soviet Music Society fell under governmental investigation for anti-American activity and conspiracy. As a result, by 1947 Koussevitzky was forced to abandon the American-Soviet Music Society, whose last concert was organised on 5 December 1947. The paper will discuss how Serge Koussevitzky promoted the exchange of music activities between the USA and the USSR and how political and historical circumstances terminated the rich cultural exchange of the war years.

### **Christiane Sibille (Diplomatic Documents of Switzerland (Dodis))**

*'An international fellowship is in effect at an end': The Dissolution of the "Internationale Musikgesellschaft"*

When the Internationale Musikgesellschaft was founded in 1899, its president, Oskar Fleischer, sketched the vision of an organization, that would foster transboundary exchange aiming at the improvement of the musical life in all participating countries. Fifteen years later, in autumn 1914, after the outbreak of World War I, Breitkopf & Härtel, the organization's publishing house, informed its German members that 'world-Kultur must give way to world-war' and that the International Musical Society had folded. In my paper, I investigate the fifteen years of existence of the Internationale Musikgesellschaft, especially the programs of the international conferences in Basel, Wien, London and Leipzig.

I argue that the activities of the organization should be analyzed from two interdependent axes. The first one asks for processes of nationalization and internationalization, the second one for politization and standardization. These two axes open-up perspectives on the possible mutual benefit of international cooperation and the fragile balance within international networks.

Saturday 30 June

SESSION 3A

**Carl Leafstedt, (Trinity University San Antonio)**

*Bartók, Columbia University, and the Politics of a Wartime Honorary Doctorate degree in 1940*

When Béla Bartók left Europe in the fall of 1940 to seek temporary residence in the United States, Columbia University offered him an honorary doctorate degree and 2 ½ years of temporary appointments in the area of folk music research. Few in the field of Bartók studies have paused to consider how unusual this honorary doctorate degree was – for Bartók or for the university. During a ten year span from 1935-45, Bartók was the only musician to be given an honorary degree by Columbia. Research shows that the crucial figure in the university's selection process was its longstanding president, Nicholas Murray Butler, then near the end of his highly public career in international politics and perhaps the most recognized figure in American higher education. Butler had received the Nobel Peace Prize in 1931 for his role in the Carnegie Endowment for International Peace, of which he was President from 1925-1945. Columbia University during the Butler years – similar to Cambridge and Oxford in England – used honorary degree rituals to underline its role in world affairs, and to advance diplomatic interests among countries. Bartók, of course, had a long record of involvement in the cause of international cooperation, most notably at the Arab music congress (Cairo, 1932), numerous ISCM events, and, most visibly, the League of Nations' International Committee on Intellectual Cooperation from 1931-35. Bartók's appeal to Columbia was based in large part on the 'unswerving idealism' he represented to one of America's most outwardly turned, internationally engaged, institutions of higher learning.

**Paul Watt (Monash University)**

*Internationalizing Musical Scholarship: The US Committee on Musicology versus the American Musicological Society, c. 1930–1950*

In 1929, five years before the American Musicological Society (AMS) was formally established, the American Council of Learned Societies (ACLS) set up a Committee on Music and Musicology (CMM). The committee had an ambitious 5-year plan for a truly internationalized program including conferences on non-Western music. Whether by accident or design, this 5-year plan put the CMM on a collision course with the AMS. It is implied in correspondence between members of the CMM that the AMS was seen by some members of the ACLS to be musicologically unadventurous. Many scholars found their loyalties conflicted, especially Paul Henry Lang, professor of musicology at Columbia who, for a time, was concurrently chair of the CMM and a board member of the AMS. Lang's friend and CMM colleague from the history department at Columbia, Jacques Barzun, was no friend to musicology, and the correspondence between the pair over Barzun's protracted work on his *Berlioz and the Romantic Century* (1950) reveals that Lang's intellectual loyalties aligned more with the CMM than the AMS. The hostile critical reception of Barzun's *Berlioz* in 1950 put Lang in an unenviable position: he was forced to defend Barzun's biography but recognized it was out of favor with the AMS and some of the society's like-minded international colleagues. This paper explains the tensions between the ACLS and the AMS. It illustrates the degree to which a postwar,

interdisciplinary approach to music research was contested and resisted not just in musicology but in the humanities generally.

**Rika Asai (Utah State University)**

*Internationalism and The American Musicological Society: AMS Day at the 1939 New York World's Fair*

Since their inception in 1851, world's fairs have glorified the tools of industry while celebrating the cultural products of industrialized society. The 1939-40 New York World's Fair manifested characteristics of earlier world's fairs, but in its attempts to signal the end of the Depression and to ease fears of the seeming inevitability of a second World War, the Fair also concerned itself with peace and internationalism.

Using the context of the Fair, this paper discusses of the role of internationalism within the fledgling AMS, which held its first International Congress in New York City in September 1939. Though not presented under the auspices of the World's Fair, the official reception for the congress was held at the Fair, which marked 'American Musicological Society Day' with an assembly in the Equitable Garden of International Congress of Musicians followed by dinner in the Brazilian pavilion.

As one of the earliest American conferences devoted to music scholarship, the Congress articulates an inter-war vision of 'musicology' that emphasized international scholars and scholarship, and the role that American musicology could take on the world stage. Nevertheless, the vision of American musicology presented at the Congress was somewhat at odds with trends in contemporary American music, with neither popular music and populist American classical music addressed in any way.

This paper suggests that these absences are symptoms of the elitism characteristic of Western idealizations of internationalism, which may ultimately harm institutions in codifying and preserving appropriate areas of research, methodologies, and scholars.

**SESSION 3B**

**Kate Bowan (Australian National University)**

*Special Relationships?: America, Britain, Europe and the ISCM, 1922-1945*

London was chosen as the headquarters for the International Society for Contemporary Music (ISCM) in part because it could act as a bridge between Europe and Britain's close Anglophone ally, the United States. As revealed in his personal correspondence, long-time ISCM President, Edward Dent became increasingly interested in America and its musical culture from the late 1930s onward, his travels there doing much to inform this budding enthusiasm. Another British ISCM President, Edwin Evans, had earlier in 1923 narrowly missed an opportunity to become a music critic for the *New York Times*. His archive reveals an enduring interest in American music making and close relationships with American composers such as Emerson Whithorne, a key presence in the early ISCM festivals. Two *enfants terribles* of British modernism also involved in the early festivals, Arthur Bliss and Eugene Goossens, spent formative periods in the USA from the early 1920s. Moreover, when the Second World War made a European festival impossible the ISCM looked to the US Section to organise the 1941 event. Having said

that, within the American music scene the ISCM was a much less important player than societies such as the International Composers' Guild and its rival, the League of Composers. Unlike the growing interest in America and its music among Britons, a reciprocal response is harder to detect. In fact, American interactions with British music seemed to occur chiefly at the level of the individual, and American attitudes to continental Europe became increasingly complicated during the interwar period. The challenge of geographical distance was minimised by the arrival of European exile musicians who did much to transform American musical culture. In effect, the USA no longer needed to bridge geographical distance; Europe had landed on their shores. Drawing from British and American archival sources this paper will explore some trans-Atlantic moments of exchange in ISCM history through the lens of competing and shifting notions of internationalism and nationalism. In so doing it will examine America's changing position in the transnational world of modern music, itself shaped by and reflecting profound geo-political global transformations leading up to the Cold War.

### **Renata Suchowiejko (Jagiellonian University, Kraków)**

#### *Association Française d'Expansion et d'Echanges Artistiques: Robert Brussel's Programme of Artistic Internationalism*

Rober Brussel (1874 – 1940) was an eminent music critic, erudite and a connoisseur of contemporary art as well as a prophet of artistic internationalism who combined these virtues with excellent management skills. For many years he had been the head of an organisation – Association Française d'Expansion et d'Echanges Artistiques (AFEDEA) – that played a key role in the developing of international cross-border contacts and exchange beyond political divisions in inter-war Europe. The Association was founded in 1922 under the auspices of the Minister of Foreign Affairs and the Minister of Public Instruction and Fine Arts. The main goal of the association was the international promotion of French art and the establishing of broad international co-operation links. Brussel, as the head of the Association, achieved spectacular successes. One of the mainstays of the effectiveness of AFEDEA actions was an excellent information management system established in the organisation: *l'oeuvre absolument personnelle et originale de M. Robert Brussel est d'avoir, pour la première fois en Europe, constitué un organisme d'information artistique alimenté par plus de 300 correspondants bénévoles, choisis parmi les artistes, les administrateurs, les amateurs, les archivistes les plus compétents de l'étranger qui lui envoient régulièrement des renseignements sur tous les arts, tous les artistes, toutes les manifestations d'art qui ont lieu dans leurs pays respectifs. Il a ainsi doté la France d'archives qui comprennent actuellement 400 000 fiches et 150 000 dossiers d'analyse de presse, archives qui font l'admiration de toutes les personnalités appelées à y faire des recherches* (Archives Robert Brussel, IMEC). After World War II, the part of AFEDEA archives related to music landed in the Bibliothèque National de France as the – so called – 'Fonds Montpensier'. My paper presents – in a general manner – an unprecedented action for the 'internationalisation of music' carried out by AFEDEA. The paper also contains a detailed analysis of 'Fonds Montpensier: Pologne', which is an important source of information about the Polish–French music contacts, exchange and inter-relations in the inter-war period.

## SESSION 4A

### Susanne Heiter (Universität der Künste Berlin)

*I think I can say, there is not an Italian school now\** *Internationalisation and National Stereotypes at the Darmstadt Summer Courses in the 1980s*

The Darmstadt International Summer Courses for New Music were founded in 1946 after World War II in order to reconnect young German composers with the global musical life. International collaborations were thus fundamental for the courses right from the beginning. When in 1981 Friedrich Hommel took over as the director of the International Music Institute Darmstadt (IMD), he once more aimed at a ‘strengthening of the international parameter of the festival’<sup>2</sup>. This reflects both his personal interests and strategic purposes of institutional politics, like settling the institute’s position within the International Group of Music Information Centres (MIC) or the International Society for Contemporary Music (ISCM) to reinforce its reputation and thus secure financial support for the institute. Darmstadt consequently became a meeting point for various communities, like Italian or British composers, and a platform for the presentation of foreign institutions such as the Paris Conservatory. In these presentations, named after a specific country (Young Italian Composers, etc.), discussions arose about possible national aesthetic communalities like an ‘Italian school’ or ‘une certaine école à France’<sup>3</sup>. Based on the collection of written and audio sources of the IMD, I will explore how, within a distinct framework of funding conditions, institutional politics, and press labelling in the Darmstadt of the 1980s, content related discussions arose arguing about national stereotypes in music aesthetics.

<sup>1</sup> Carlo Alessandro Landini, Darmstadt Summer Courses, 30.7.1984, IMD audio sources.

<sup>2</sup> Friedrich Hommel, Darmstadt Summer Courses, 31.7.1984, IMD audio sources.

<sup>3</sup> Eric Tanguy, Darmstadt Summer Courses, 23.7.1992, IMD audio sources.

### Stefan Keym (Université Toulouse II Jean Jaurès)

*International Exchange and National Agendas at the International Musical Society (1899-1914)*

The *Internationale Musikgesellschaft* (International Musical Society) was founded in 1899 in Berlin to promote international exchange of musicological research and to support the interests of the young discipline on a broad, international scale. Besides scientific matters, IMG (which had more than 1,000 members in 1911) also intended to influence contemporary musical life and to raise the status of music in society (thus avoiding the term ‘musicological’ in its name).

IMG organized five international conferences and published two polyglot periodicals (the *Zeitschrift* and the *Sammelbände*), containing articles and news in German, English, French and, rarely, Italian. In both regards, it served as a model for later musicological societies such as IMS (founded in 1927).

In spite of its international outlook, IMG protagonists often acted out of consideration for special matters in their proper country. Also, the Executive and Editorial Committees remained in German hands for a long time. Furthermore, IMG was financially dependent on the publishing house Breitkopf & Härtel (Leipzig) and its director, Oskar von Hase, who served as a treasurer. However, in 1908 Charles McLean was elected secretary and

Alexander Mackenzie president (followed by Jules Écorcheville in 1912). The aim of this paper is to study the value attributed to internationalism by IMG in theory and practice (against the backdrop of rising nationalism in the pre-war period). The study draws upon recently discovered source material, especially the correspondence between protagonists of the IMG.

### **Katherine Baber (University of Redlands)**

*'The best the world has to offer': Programming (Inter-)Nationalism at the Edinburgh International Festival*

Speaking to the BBC in 1948 as director of the new Edinburgh International Festival, Rudolf Bing admitted that the stock phrases he often resorted to in describing the cultural work of the festival, such as a 'spiritual liaison between nations', did 'unfortunately bear little relation to the truth'. As it turned out, art was not 'the language beyond languages to overcome national barriers'. At the same time, he asserted that the festival was needed because 'when the language of politicians seems to fail, music should be given every encouragement'. These contradictions capture the aesthetic and ideological tensions within the EIF during its early years (1946-1950), particularly in its musical programming. As detailed in the festival's archives, Bing advocated to the Lord Provost, City Council, and the citizens of Edinburgh for quality performance and music of 'universal' value (e.g. Beethoven and Brahms) under the banner of internationalism. The program committee, however, explicitly promoted new music and Scottish musicians, from contemporary UK composers to traditional Gaelic music and displays of 'regimental dancing and bagpipe music' (eventually the Edinburgh Military Tattoo). The rhetoric of the festival's official publications and its reception in the press show how quickly these musical performances were coopted into the projection of postwar recovery and the reassertion of economic and cultural power, as well as into internal debates about national identities and a fading imperialism – debates that still resonate in the UK and Scotland today.

## **SESSION 4B**

### **Fritz Trümpi (Institut für Musikwissenschaft und Interpretationsforschung)**

*Internationalization of Musicians' Movements: The internationality of the 'Austrian-Hungarian Musicians' Association' in the context of the 'International Musicians' Confederation'*

The pronounced mobility of musicians in the late 19<sup>th</sup> century led to the need for *transnational* professional associations. In my paper, I will investigate the case of the 'Austrian-Hungarian Musicians' Association', founded in 1895 and its implications for the internationalization of musicians' movements. One central aim of the association in this respect was the establishment of local sections across the Austro-Hungarian Empire. This was only partially accomplished as the association never successfully expanded beyond the borders of Cisleithania: The Hungarian Interior Minister forbade the founding of sections of the Vienna-based Musician's Association in the Hungarian territory. As a result, Hungarian musicians founded their own association in 1898 and the 'Austro-Hungarian Musicians' Association' remained an Austrian one (despite its name). But even in the Cisleithanian part of the Monarchy nationalistic demands were obvious. The majority of Czech-speaking members claimed to build up an independent Czech association, and they succeeded in 1908.

As a result of these unsuccessful attempts, the ‘Austrian-Hungarian Musician’s Association’ established a cartel between musicians’ associations of the three countries Austria, Hungary and Germany in 1905. Paradoxically enough, the nationalization of musicians’ associations led to their internationalization. This can be interpreted as a parallel process to the founding of the ‘International Musicians’ Confederation’ in Paris at the first ‘International Musicians’ Congress’ in 1904.

In my paper, I will contrast and interconnect these two parallel developments of internationalization, one regional and one continental (later global). I will particularly analyze with which arguments the Austro-Hungarian representatives claimed ‘internationality’ within the musicians’ movements in the context of the early International Musicians’ Congresses.

### **Ian Pace (City, University of London)**

#### *Musical Internationalism in Nazi Germany: Provenance and Post-War Consequences*

In Hans Pfitzner’s 1920 *Die neue Aesthetik der musikalischen Impotenz*, he decried a *völkerfeindliche Internationalismus* (‘anti-Volk internationalism’) in music, associated with atonality, jazz and other phenomena. For a long time it was assumed by many – not least those involved in post-1945 musical planning in occupied Germany – that this type of ethos informed programming in Nazi Germany, which was said to have been cut off from both modernist and international developments for 12 years. In this paper I draw together all the counter-evidence to this in a more comprehensive fashion than hitherto, considering the ‘nationalist internationalism’ of figures like Hermann Killer and Peter Raabe in the context of theories of ‘cosmopolitics’, and give a map of the many different cross-national societies, friendship organisations and exchange programmes, and how these were affected by unfolding political events, from the long-term German-Italian exchanges prevalent throughout the regime, through the German-Japanese exchanges which followed the Anti-Comintern Pact, to the more fragile exchanges with Britain, France, Poland and Russia. I also mention briefly how three different festival organisations – the *Allgemeiner deutscher Musikverein*, the *Ständiger Rat für die internationale Zusammenarbeit der Komponisten*, and the *Internationales zeitgenössisches Musikfest* in Baden-Baden – reflected or counteracted different ideologies on nationalism/internationalism. I situate all of this in the context of internationalism of the Weimar era (manifested above all in membership of the International Society for Contemporary Music) and consider how misconceptions fueled the post-1945 notion of *Nachholbedarf* (‘catching up’) which was vital to subsequent new music programming.

### **Adam Sacks (Brown University)**

#### *‘El Sistema Avant La Lettre?’: Leo Kestenberg as Pioneering Musical Internationalist*

Through his founding of the International Society for Musical Education in Prague in 1934 Leo Kestenberg, secured a place as a pioneer of Musical Internationalism. In embedding internationalism into education and music into adolescent development, he may rightfully be seen as a forerunner to ‘El Sistema’ in the contemporary context. Yet this political and racial refugee from Nazi Germany came upon this arresting and innovative mix after turbulent years as a cultural mediator and government minister during the Weimar Republic up until the Nazi seizure of power.

I would like to pose this career trajectory as formative and further overdetermined by Kestenberg's rather migratory biography. His civic reforms and transformation of the Berlin Conservatory of Music (*Hochschule für Musik*) provided a kind of staging ground in a national context for the pacific compromise needed to fully elaborate proposals for institutional musical internationalism. Kestenberg's delicate navigation of specific and multiple cultural and aesthetic fault lines call for further exploration, specifically, that between modernism and mass entertainment culture, competing political ideologies of Social Democracy and conservative revanchism, minority nationalisms and folk idioms, whether Slavic or Jewish, as counterposed to putatively universalist dominant nationalisms such as the Austro-Germanic musical tradition. The case of Leo Kestenberg highlights formative elements of musical internationalism that challenge mere cooperation and harmony while placing ethical principles and motivations against potentially explosive exercises in cultural and institutional reform.

## SESSION 5

### **Björn Heile (University of Glasgow)**

#### *The ISCM at the Peripheries: Comparative Observations*

Existing research on the ISCM tends to focus on the centres, predominantly in Western and Central Europe and North America. This is understandable since this is where, up to recently, the annual World New Music Days were held and from which most of the Committee members hailed. Although the membership included countries in Latin America and Asia from early on – for instance, Argentina joined in 1924, Japan in 1935 – and eventually in Africa (South Africa, 1948), much less attention has been paid to the role the ISCM played in these regions.

As I will argue, it is in the so-called peripheries that the ISCM proved particularly influential in formulating conceptions of musical modernism within the context of the country or region concerned. I will undertake a comparative analysis of a number of 'non-Western' ISCM members to investigate the interactions between the organisation and its far-flung members as well as between the individual members themselves. In doing so, I wish to complicate binary distinctions between 'centres' and 'peripheries' and between 'the Western' and the 'non-Western' world by highlighting the importance of local and regional centres and the position of semi-peripheries.

### **Giles Masters (King's College, London)**

#### *Die grosse Gefahr bei allen internationalen Musikgesellschaften': Pan-National Coalitions and the Internal Politics of the ISCM, 1935–8*

The ISCM has sometimes been understood as a manifestation of coexisting nationalist and internationalist impulses in interwar Europe. However, this binary framework cannot fully account for the complexities of the ISCM's internal politics, especially in the unstable environment of the 1930s. According to the organisation's democratic principles, key policy decisions were voted on by the national delegates. This arrangement necessitated the formation of coalitions based on shared interests that were not straightforwardly nationalist or internationalist.

This paper presents a case study of one such coalition and the resistance it met with from the ISCM's President, Edward Dent. Correspondence dating from 1935–8 reveals an informal network centring on Alois Hába and Ernst Krenek, who hoped to strengthen the ISCM's commitment to the most astringent styles of musical modernism. Much of this group's sense of shared mission – despite divergence on crucial aesthetic and political issues – was informed by pan-national ideas of regional or racial affiliation, as well as by shared student experiences in Berlin and Vienna in the early 1920s. Dent's attitudes, on the other hand, reflected a deep-seated suspicion of anything that could be construed as a Germanic claim to international hegemony. Even after Germany's withdrawal from the organisation in 1933, I argue, the longer history of an Austro-German sphere of cultural influence continued to drive the ISCM's internal politics. For Hába and Krenek, this pan-national backdrop provided the common ground on which a coalition could be constructed, while, for Dent, it loomed large as an imagined threat.

### **Daniel Laqua (Northumbria University)**

#### *Music as 'Esperanto for the World of Emotions': Culture and Internationalism in Frankfurt, 1927*

Interwar internationalism was more than a purely idealistic and ultimately futile phenomenon: a rich body of literature testifies to its scope as well as its interactions with the power-political configurations of the 1920s and 1930s. In this context, three lines of enquiry are particularly significant. First, research into the phenomenon of cultural internationalism has emphasised the manifold efforts to build 'an alternative community of nations and peoples on the basis of their cultural interchanges' (Akira Iriye). Secondly, recent appraisals of interwar internationalism draw attention to the role of transnational expertise, as developed both within the framework of the League of Nations and within other international bodies. Thirdly, partly thanks to Glenda Sluga's important work, the intrinsic connection between nationalism and internationalism is now widely acknowledged.

This paper explores these themes through the example of the international music exhibition 'Musik im Leben der Völker', held in Frankfurt/Main from June to August 1927. As the paper will show, the exhibition resonated within each of the three research strands. As a manifestation of cultural internationalism, the Frankfurt event provided opportunities for staging international dialogue in the Locarno era. Moreover, both in constructing the exhibition and its framework programme, the event involved the transnational cooperation of experts, and bodies such as the International Society for Contemporary Music contributed to its agenda. And while the exhibition was largely framed in terms of exchange and reconciliation, it also had distinct local and national meanings, which the paper will explore.