

## Poetics and Politics of Place in Music



# Poetics and Politics of Place in Music

Proceedings from the 40<sup>th</sup> Baltic Musicological  
Conference

*Vilnius, 17–20 October 2007*

Edited by

Rūta Stanevičiūtė and Lina Navickaitė-Martinelli

Lithuanian Composers' Union, Vilnius  
Umweb Publications, Helsinki  
2009

## **Poetics and Politics of Place in Music**

Proceedings from the 40<sup>th</sup> Baltic Musicological Conference  
Vilnius, 17–20 October 2007

Edited by Rūta Stanevičiūtė and Lina Navickaitė-Martinelli

Cover artwork and layout by Dario Martinelli

Cover photo by Lina Navickaitė-Martinelli

Language editing by Louise L. Anderson, Katharina Salzmänn, Natalya Sukhova

© 2009 by the publishers and the authors

*All rights reserved*

Lithuanian Composers' Union:  
[www.lks.lt](http://www.lks.lt) / [info@lks.lt](mailto:info@lks.lt)

Umweb publications:  
[www.umweb.org](http://www.umweb.org) / [info@umweb.org](mailto:info@umweb.org)

Printed by UAB „Biznio mašinų kompanija“  
J. Jasinskio g. 16A, Vilnius, Lithuania  
<http://www.bmk.lt> / [info@bmk.lt](mailto:info@bmk.lt)

ISBN 978-952-5576-07-8

# Contents

<b>INTRODUCTION</b> <i>by RŪTA STANEVIČIŪTĖ</i>	..... 11
<hr/>	
I Music and Cultural Identity: (Re)debating National and Modern	
<b>THE PARADOX OF ORIGINS: REFLECTIONS ON MODERNITY AND NATIONALISM</b> <i>PAULO F. DE CASTRO</i>	..... 21
<b>DEBUSSY'S WARTIME COMPOSITIONS: THE POLITICALLY MOTIVATED THEMATIZATION OF NATIONALITY AND THE LICENCE OF (AUTO)POETICS</b> <i>TIJANA POPOVIĆ MLADJENović</i>	..... 45
<b>MERKMALE DER ZWEITEN WELLE DER MODERNE IN LITAUEN</b> <i>RŪTA GAIDAMAVIČIŪTĖ</i>	..... 59
<b>DIE EIGENTÜMLICHE BEHANDLUNG DER NATIONALEN MOTIVE BEI MAIJA EINFELDE IM KONTEXT DER LETTISCHEN MUSIK</b> <i>BAIBA JAUNSLAVIETE</i>	..... 65

<b>EDUARD TUBIN – NATIONALKOMPONIST IM EXIL</b> <i>EVA-MARIA V. ADAM-SCHMIDMEIER</i>	..... 81
---	----------

<b>POSTMINIMALISM IN CONTEMPORARY SERBIAN MUSIC AS PART OF GLOBAL POSTMODERN CULTURE</b> <i>MARIJA MASNIKOSA</i>	..... 91
---	----------

<b>FOLKLORISM AND AVANT-GARDE. TENSIONS BETWEEN THE GLOBAL AND THE LOCAL IN SPANISH CONTEMPORARY MUSIC</b> <i>MIGUEL ÁLVAREZ-FERNÁNDEZ</i>	..... 107
---	-----------

## II

---

### Space, Place and Individual Expression

<b>LOCATION AS A METAPHOR IN MUSICAL SPACE</b> <i>EMILIJA SAKADOLSKIS</i>	..... 133
--	-----------

<b><i>GENIUS LOCI</i> OF A CONCERT PLACE: MUSIC MEETS POLITICS IN HELSINKI HALL OF CULTURE</b> <i>ALEKSI MALMBERG</i>	..... 147
--	-----------

<b>AN EPITAPH FROM THE SILENCE OF JÄRVENPÄÄ</b> <i>MART HUMAL</i>	..... 161
--	-----------

<b>THE MUSICAL PORTRAITS OF VILNIUS</b> <i>JURATĖ KATINAITĖ</i>	..... 185
--	-----------

<b>LOCAL AND GLOBAL IN ONUTĖ NARBUTAITĖ'S WORK AND ITS RECEPTION</b>	..... 193
<i>AUDRONĖ ŽIŪRAITYTĖ</i>	

<b><i>GENIUS LOCI</i> AND THE NEWEST LITHUANIAN CHAMBER SCENIC PROJECTS. THE PROBLEM OF CULTURAL IDENTITY</b>	..... 205
<i>BEATA BAUBLINSKIENĖ</i>	

### III

---

## Migration, (De)contextualization and Politics of Representation

<b>MUSIC IN THE SALONS OF CENTRAL AND SOUTH-EASTERN EUROPE: PRELIMINARY CON- SIDERATIONS FOR CROSS-REGIONAL RESEARCH</b>	..... 217
<i>HAIGANUŞ PREDĂ-SCHIMEK</i>	

<b>ALEXANDER TANSMAN AND A SYNDROME OF "THE WANDERING JEW"</b>	..... 229
<i>MARTA SZOKA</i>	

<b>MUSICAL COOPERATION OF BALTIC EMIGRANTS IN THE USA: THE LITHUANIAN POINT OF VIEW</b>	..... 241
<i>DANUTĖ PETRAUSKAITĖ</i>	

<b>SONGS OF THE OCCUPIED: POETICS AND POLITICS</b>	..... 259
<i>ŽIVILĖ RAMOŠKAITĖ</i>	

<b>MIKIS THEODORAKIS: WHEN THE SONG OF A PEOPLE BECOMES THE “SONG OF THE EARTH”</b> <i>KALLIOPI STIGA</i>	..... 267
<b>NARRATION OR ESCAPISM? MEMORIES OF 1968 IN POLISH ART MUSIC</b> <i>BOGUMILA MIKA</i>	..... 281
<b>LE CANZONI DELLA MAFIA. ITALIAN MUSIC, AS REPRESENTED ABROAD</b> <i>DARIO MARTINELLI</i>	..... 295
<b>CONTRIBUTORS</b>	..... 325



RŪTA STANEVIČIŪTĖ

---

## INTRODUCTION

“Art has no borders, but it does have a homeland!”<sup>1</sup> The words repeated by Antanas Mončys, a Lithuanian sculptor who spent most of his life in exile, seem to assume a different meaning nowadays. What is the relationship between individual and collective creativity and the cultural and social contexts that have formed it? What is the role of music in narrativisation of place and space? How do musical cultures facilitate the representation of community and identity? What is the significance of music in relation to the articulation of particular knowledge and sensibilities? How do the processes of globalisation, transmigration, and forms of cultural hybridity influence recent conceptualisations of the local and the national? An interest in these and similar issues within contemporary musicology has been inspired by both radical changes in present day musical practices and the critical and theoretical models affecting musicology itself.

“Poetics and Politics of Place in Music” was the topic of the 40th Baltic Musicological Conference that took place in Vilnius on 17–20 October 2007.<sup>2</sup> Inspired by a cultural turn in current musicology, the anniversary conference

---

<sup>1</sup> Quoted from Algirdas Ambrazas (in Stanevičiūtė-Goštautienė et al. 2004: 48).

<sup>2</sup> Like in preceding years, this Baltic Musicological Conference in Lithuania was organised by the key national organisation of musicologists—the Musicological Section of the Lithuanian Composers’ Union. For the first time, the conference was held in association with the International Musicological Society. For more information visit the website of the Lithuanian Music Information and Publishing Centre at [www.mic.lt](http://www.mic.lt) (chapter “Events”).

demonstrated an ambitious effort to open the conference to a wider international context as a forum for musicologists specialising in all kinds of interdisciplinary and cross-cultural studies. At the same time, the topic of the conference and its aspirations to become an international platform for cultural dialogue and collaboration allowed both the Baltic musical cultures and the very tradition of the Baltic Musicological Conferences to be reviewed within the new contexts. It is worth mentioning that the unique tradition of the Baltic Musicological Conference commenced in 1967 in the form of annual meetings of the independent network for Latvian, Lithuanian, and Estonian musicological communities. Growing out of the Baltic Weeks (held until 1941 during the interwar period), Baltic Musicological Conferences have been migrating for forty years between Riga, Vilnius and Tallinn, thereby enriching local musicological traditions and reaching wider international acceptance. At the same time they served as a medium for and a tool of Baltic cultural resistance during the years of political and ideological oppression.<sup>3</sup>

It is quite symbolical that a special session of the anniversary conference was dedicated to one of the key promoters of this tradition, Vytautas Landsbergis (b. 1932)—a Lithuanian musicologist and politician who is now a member of the European Parliament. Interestingly, the interpretations of many relevant subtopics of the conference can be traced in the works that this Lithuanian scholar wrote several decades ago. Sure, they were formed within a different cultural context and relied on the theoretical models of the time; however, it is Vytautas Landsbergis whom we might regard as one of the precursors of cultural musicology in Lithuania. Topics that Landsbergis tackled in his writings—such as the significance of music upon the construction of cultural identity; the tensions between the modern and national ideologies in music; the connection of music practitioners to the community; and the sense of belonging to a certain cultural tradition and shared past—have also appeared in the reports of the participants of the 40th Baltic Musicological Conference.

---

<sup>3</sup> For more on tradition and history of the Baltic Musicological Conferences see Burokaitė, Jūratė and Stanevičiūtė, Rūta, eds. (2007). *Baltijos muzikologų konferencijos. Istorija ir tradicijos/ Baltic Musicological Conferences. History and Tradition*. Vilnius: LKS.

This publication comprises texts that have been prepared on the basis of reports delivered at the 40th Baltic Musicological Conference.<sup>4</sup> They represent the cultural diversity of European musicological traditions, the interdisciplinarity characteristic of present-day musicology as well as the methodologies and theories of musicology, ethnomusicology, and music theory. The contributors also applied approaches developed within cultural studies, semiotics, post-structuralism, reception theory, psychology, sociology, and other disciplines. The collection is divided into three sections that represent the most discussed themes of the conference: the interaction and tensions between the ideologies of modernism and nationalism; *genius loci* and conceptualisations of the local soundscapes; the influence of the processes of cultural migration and inter-cultural exchange on musical practices; and globalisation and its effect on the production and reception of music.

The collection's first section, titled "Music and Cultural Identity: (Re)debating the National and the Modern," includes the texts concerned with a topic most thoroughly analysed during the conference. Even though, some time ago, it seemed that the current processes of globalisation had diminished the importance of any attempts to conceptualise the national, it appears that musicology has recently reverted to "an attempt to reintroduce the national dimension in a productive and critical manner as the missing middle term of the local/global syllogism" (Biddle and Knights 2007: 2). The texts featured in this section encompass a wide historical panorama (from the 19<sup>th</sup> to the 21<sup>st</sup> century) and, at the same time, represent a variety of methods that might be employed to analyse nationality, nationalism, and other related categories within the framework of current musicology. Here the traditional approaches are represented in the studies of the Baltic musical cultures, which analyse the use of the folk motifs in the creation of the national style in the music by Latvian composer Maija Einfelde (Baiba Jaunslaviete) and Estonian composer Eduard Tubin (Eva-Maria v. Adam-Schmidmeier), as well as the adoption of modernist ideologies and their intersections with nationalism in

---

<sup>4</sup> The publication contains a major part of reports delivered at the conference. Some of the reports of the special session dedicated to Vytautas Landsbergis were published in cultural monthly *Naujasis židinys/Aidai* (2007, No. 10) and musical magazine *Muzikos barai* (2007, No. 11/12).

the works by Lithuanian composers representing the second-wave modernism (Rūta Gaidamavičiūtė). In their respective texts the authors more or less touch upon how political history impacts the musical development of the cultural region in question. A deeper insight into the interactions and intersections between the ideologies of nationalism and modernism/postmodernism is provided in other texts of this section. Paulo F. de Castro opposes the notion of musical modernity that came into use after World War II, and especially, the Darmstadtian concept of the “international new music.” His critical analysis centres on how the beginnings of modernism were related to French and German nationalisms, discussing these bonds with reference to the iconic figures of Richard Wagner and Claude Debussy. Tijana Popović Mladjenović examines the construction of French cultural identity during World War I, with a focus on the late style of Debussy as well as the composer’s aspirations to represent the “authentic French spirit” in music. Meanwhile, the analysis of local musical practices in times of globalisation quite often reveals entirely contrary tendencies. Marija Masnikosa, in her review of the Serbian postminimalist music, argues that nowadays the ethnic music often turns into a simulacrum, while the local tradition loses its identity, becoming part of the global international musical culture. Miguel Álvarez-Fernández scrutinises the paradoxes of the reception of contemporary Spanish music in Central Europe. The case studies he presents clearly show that even today international musical centres are forming certain colonialist strategies that have a strong impact upon the representations of national/local in the works of contemporary composers.

From *genius loci* to spatial psychology and sociology is the thematic framework of the second section titled “Space, Place and Individual Expression.” The significance of music in defining communities and identities is often associated with its role in turning both space and time into narratives. “Music, then, plays a significant part in the way that individual author space, musical texts being creatively combined with local knowledges and sensibilities in ways that tell particular stories about the local, and impose collectively defined meanings and significance of space” (Bennett 2005: 3). The same can be said about the place and the numerous ways that the

manifestation of its musical practices may be related to it.<sup>5</sup> The section begins with an article by Emilija Sakadolskis on the role of spatial metaphors (e.g. the location, space and motion schema) in the perception and description of music. An increasing interest in urban geography and the symbolic value of places dedicated to the performance of music is reflected in Aleksi Malmberg's research about the Helsinki Hall of Culture. The theme of *genius loci* is discussed at length by Lithuanian musicologists in the articles concerning the musical representations of Vilnius in the works by 20<sup>th</sup> century Lithuanian composers (Jūratė Katinaitytė), conceptualisations of Lithuanian cultural identity in the music by Onutė Narbutaitė (Audronė Žiūraitytė), and the search for the genuine national sound in the theatre productions by contemporary Lithuanian composers (Beata Baublinskienė). The analytical study by Mart Humal examines the piece *Funeral Music (Surusoitto)*, representing the symbolic silence of late works by Jean Sibelius.

In terms of research into contemporary musical cultures, musicologists pay a great deal of attention to the increasing and often negatively characterised dominance of “globalization, deterritorialization, transmigration and forms of cultural hybridity” (Biddle and Knights 2007: 1). Nevertheless, the phenomenon of cultural migration is not only characteristic of present-day musical practices, but also serves a sometimes positive decontextualisation. The third section “Migration, (De)contextualization and Politics of Representation,” covers a wide range of related subtopics: from the impact of intercultural exchange and impulses of political history on the work of composers, to the antinomies of creative biographies shaped by the processes of political repressions and displacement, and the community-based musical practice or global music reproduction. In the history of music, the cultural exchange and influence of major music centres has encouraged a formation of unique local music traditions. This particular dominant positive influence of interaction between major music centres and peripheral traditions is emphasised in the Haiganuş Preda-Schimek's study of music in the salons of the 19<sup>th</sup> century Balkans (Romania, Serbia and Greece). Individual style might be one of the results of the efficient cultural exchange. For example,

---

<sup>5</sup> Although some researchers contrast the categories of time and space, other authors consider this opposition to be misleading (see Krims 2007: 32–35).

using the cultural metaphor of the Wandering Jew, Marta Szoka discusses the symptomatic instance of cultural multi-identity as seen in the work of Alexander Tansman, a Polish composer of Jewish descent and member of the Paris School. Contained in this section are two texts by Lithuanian musicologists in which they analyse the significance of music in consolidating the communities within a context of political occupations and emigration processes. Danutė Petrauskaitė presents the scarcely researched cooperation of the Baltic immigrants in the U.S. in the area of music culture that took place after World War II. In another text, Živilė Ramoškaitė delivers ethnomusicological research concerning the Lithuanian songs of resistance during the early years of the Soviet occupation. Ambivalent intersections of political history and musical culture are discussed in several other articles of this section. A confrontation against the political regime inspired the leftist socio-political actions of Greek composer Mikis Theodorakis and found its way into his musical works (Kalliopi Stiga). On the contrary, the leftist atmosphere of 1968 encouraged an entirely different renewal in the Polish music that was marked with opposition to the established political and musical (second avant-garde) regimes, the search for creative freedom, and the return to the national cultural tradition (Bogumila Mika). In times of globalisation, the instruments of political dominance are often shaded by the economic colonialism that also exerts significant influence upon the international dissemination and reception of national/local music. Dario Martinelli's research into Italian pop music CD productions in and for foreign markets originally explicates and perceptively problematises many of the topics analysed in this collection: the construction of national/cultural identity and its adaptation for international "consumption;" antinomies in interaction of global/national/local; and tensions between authenticity and simulation in contemporary musical production and reproduction etc.

On behalf of the organisers of the 40th Baltic Musicological Conference it is my pleasant duty to thank those who made the conference and this collection possible. The conference programme was devised by the programme committee that included Algirdas Ambrazas, Jonas Bruveris, Gražina Daunoravičienė (all from the Lithuanian Academy of Music and Theatre), Lyudmila Kovnatskaya (St. Petersburg Conservatory and IMS), Adam Krims (University of Nottingham), Helmut Loos (University of

Leipzig), Raymond Monelle (University of Edinburgh) and Eero Tarasti (University of Helsinki). Not all of the members of the programme committee could attend the conference. I would like to thank the keynote speakers and active moderators of discussions—Eero Tarasti, Helmut Loos and Adam Krims—for their special contribution. The prospects of productive cooperation with the International Musicological Society have been further strengthened by the support that Tilman Seebass, current president of the Society, has expressed regarding regional musicological cooperation initiatives. A number of Lithuanian and foreign musical institutions contributed to the organisation of the conference and preparation of this publication. Special thanks are due to the Lithuanian Music Information and Publishing Centre and the Baltic partners: Latvian Composers' Union and Estonian Musicological Society.

I would like to express my gratitude to co-editor Lina Navickaitė-Martinelli for her excellent contribution in preparing this collection. Special thanks for the UMWEB team: Dario Martinelli, for general assistance; Louise L. Anderson, Katharina Salzmann, Natalya Sukhova, for their help with foreign language copy-editing. Financial sponsorship was gratefully received from the Lithuanian Culture Support Foundation.

Finally, I feel deeply indebted to all the contributors to the collection. Such a wide geocultural panorama of musical practices has been presented in the tradition of the Baltic Musicological Conferences for the first time. Yet, it was not so much the cultural diversity as the problematic insights and critical review of the local musical traditions that have enriched both the conference and the publication. The very fact that most of the contributors in this publication represent so-called “non-central” musical cultures might lead to the idea that such a position is capable of encouraging views beyond the established models and inspiring competitive narratives.

## References

- Ambrazas, Algirdas (2004). Die Fragen der Nationalität in den Ansichten und im Schaffen von Julius Juzeliūnas. In: Rūta Stanevičiūtė-Goštautienė and Audronė Žiūraitytė (eds.), *Constructing Modernity and Reconstructing*

- Nationality. Lithuanian Music in the 20<sup>th</sup> Century*. 40–48. Vilnius: Kultūros barai.
- Bennett, Andy (2005). Introduction. Part 1: Music, Space and Place. In: Sheila Whiteley, Andy Bennett and Stan Hawkins (eds.), *Music, Space and Place: Popular Music and Cultural Identity* (= Ashgate Popular and Folk Music Series). 2–8. Aldershot/Burlington: Ashgate.
- Biddle, Ian and Knights, Vanessa (2007). Introduction: National Popular Musics: Betwixt and Beyond the Local and Global. In: Ian Biddle and Vanessa Knights (eds.), *Music, National Identity and Politics of Location: Between the Global and Local* (= Ashgate Popular and Folk Music Series). 1–17. Aldershot/Burlington: Ashgate.
- Krims, Adam (2007). *Music and Urban Geography*. New York/London: Routledge.