

Reports from ICTM National and Regional Representatives

Austria

by *Thomas Nußbaumer*,
Chair of National
Committee



SYMPOSIUM ON 'MUSIC & SPACE'

On 31 May 2013, the Austria ICTM National Committee held its annual general meeting. The event was followed on 2 June by a joint symposium with the ICTM National Committees of Italy and Switzerland in Mals/Malles Venosta (Italy), in the border triangle of Austria, Switzerland, and Italy. The symposium, entitled 'Music & Space', was held entirely in English and divided into three panels: 'Virtual and/or (inter) Cultural Space', 'Perceptive/Acoustic Space' and 'Social Space' (with a final discussion). The panels were chaired by Gerd Grupe, Gerda Lechleitner, and Ursula Hemetek (all from the Austrian committee).

The first panel 'Virtual and/or (inter) Cultural space' started with a paper by Grazia Tuzi (Rome/Valladolid) about the significance of 'origin' culture for the Calabrian communities in Argentina. Marc-Antoine Camp (Lucerne) talked about processes of constructing intangible cultural heritage in Switzerland, also for touristic aims. Lorenz Beyer (Vienna) pointed out transcultural music processes in Upper Bavaria (Germany), referring to phenomena like 'New Folk Music' and Bavarian Pop Music, whereas Thomas Nußbaumer (Innsbruck) discussed the question 'The border triangle Austria, Switzerland, and Italy – a cultural region?' by

means of his fieldwork on traditional music in the border triangle.

The second panel, focused on 'Perceptive/Acoustic space', brought a variety of themes. Ignazio Macchiarella described buskers' music in urban spaces as 'shocking sounds' in unusual contexts. Jürgen Schöpf (Vienna) explained the connections between ethnomusicology, soundscapes, and soundscape art. Bernd Brabec de Mori (Graz) reported about a project in Paris on 'imaginary soundscapes'. Two Italian film presentations, *Il sangue nel canto* (by Paolo Vinati, La Valle) and *Voci alte* (by Renato Morelli, Trento), concluded the panel.

The third panel, 'Social Space', was concentrated on two subjects: 'Women in sound recordings from Romagna of the 1970s and 1980s', presented by Cristina Ghirardini (Ravenna), and 'Gender issues: Is there a creative space under the glass ceiling?' by Regine Allgayer-Kaufmann (Vienna).

The final event of the joint meeting was a folk-music presentation in the neighbouring village Laatsch/Laudes, carried out by folk musicians of the border triangle.

FURTHER ACTIVITIES AND PUBLICATIONS BY MEMBERS OF THE AUSTRIAN NATIONAL COMMITTEE

An international symposium was held in commemoration of Gerlinde Haid on 26-28 April 2013, at the Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts, organized by Ardian Ahmedaja: 'European Voices III. The

Instrumentation and Instrumentalization of Sound. Local Multipart Music Cultures and Politics in Europe.' The instrumentation of sound is an inseparable part of music-making processes in local musical practices and is closely connected with the formation and perception of a common sound familiar to the performers and communities they are embedded in. This process is crucial, particularly for multipart music practices. In spite of the intensive research carried out, the instrumentation of sound has seldom been an investigative target in this framework.

These views were presented and discussed during the symposium by researchers with extensive fieldwork experience from more than a dozen countries in Europe and from the USA. Most of them took part for the first time at the 'European Voices'. The main theme was examined from different perspectives, focusing on 'Sound and Society', 'Performance as Instrumentation' and 'Tradition, Revival and Practice'.



Photo: Walter Deutsch upon the occasion of his 90th birthday during the symposium, Photo: Alfred Luger.

During the Symposium Walter Deutsch, the founder of the institute—whose 90th birthday was celebrated on this occasion—presented a keynote lecture on ‘Traditional Forms of Multipart Music in Austria’. The keynote at the opening came from the other side of the Atlantic: Philip Bohlman spoke about “‘But Glorious It Was” – The Pilgrim’s Progress and the Musical Instrumentation of the Heavenly Host.’

Estonia

by Žanna Pärtlas,
Liaison Officer



This report provides an overview of ethnomusicological activities in Estonia during the last decade. Before we pass to the facts relating to the period in question, it would be useful to give a brief description of the historical background to the contemporary situation.

Historically, the study of traditional music in Estonia has been centred predominantly in the city of Tartu, where the main archive of Estonian folk music—the Estonian Folklore Archives—was established in 1927. Since 1940 this has been a branch of the Estonian Literary Museum (ELM), which is currently the main national research institution dedicated to collecting, preserving, and studying the cultural heritage of Estonia. Until 2000, however, there was no department at the ELM which officially focused on the study of traditional music. The first such department was created at the Institute of Language and Literature (now the Institute of the Estonian Language (IEL)) in Tallinn in 1978, and in the years between 1978 and 2000 virtually all of Estonia’s ethnomusicologists were connected with this institution. In 2000, however, the

Department of Folk Music at the IEL became the Department of Ethnomusicology at the ELM, thus marking the official return of the centre of Estonian ethnomusicology to Tartu. Additionally, for many years research into traditional music has also been carried out by ethnomusicologists from the Department of Musicology of the Estonian Academy of Music and Theatre (EAMT) in Tallinn (formerly the Tallinn Conservatoire); the number of scholars in this field at the EAMT, however, has always been fairly small.

Nowadays most of the ethnomusicological activities that take place—the field work, conferences and publications—are organized by the ELM and the EAMT. At the moment there are about 10 researchers in Estonia who are more or less actively involved in the study of traditional music. Sadly, during the last decade we have suffered the loss of two of our esteemed colleagues, Vaike Sarv (1946-2004) and Anu Vissel (1952-2005), both of whom were members of the ICTM.

Conferences

Owing to the small number of ethnomusicologists in Estonia, conferences dedicated specifically to subjects relating to traditional music are rather rare. The most typical local events at which Estonian ethnomusicologists participate are the so-called *Regilaulukonverentsid* (conferences on runic songs), which are organized by the Estonian Folklore Archives (sometimes in conjunction with the Department of Literature and Folklore of the University of Tartu) and held every two years in Tartu, and where the majority of the participants are philologists, folklorists, mythologists and other specialists in related fields. During the last decade five such conferences have been held, in the years 2004, 2006, 2008, 2010, and 2012. Since

2006 these conferences have had international status, mainly because of the active participation of our Finnish colleagues.

One international conference devoted specifically to ethnomusicology was organized in Tallinn in 2004 jointly by the Department of Musicology of the EAMT and the Department of Ethnomusicology of the ELM. The theme of the conference was ‘Finno-Ugric Multipart Music in the Context of the Music Culture of the Slavic and Baltic Nations’. At this conference ethnomusicologists from Russia, Lithuania and Finland participated alongside their Estonian colleagues.

In 2005 the ELM, in collaboration with the Estonian National Folklore Council, held an international ethnomusicological conference in Tallinn to celebrate the 70th birthday of Ingrid Rüütel. The conference was titled ‘The Individual and Collective in Traditional Culture’.

Dissertations/theses

During the last decade doctoral and master’s theses in the field of ethnomusicology were defended in three institutions: the EAMT (the Department of Musicology), the University of Tartu (Faculty of Philosophy, Department of Literature and Folklore), and Tallinn University (The Estonian Institute of Humanities).

DOCTORAL THESES

- * Särg, Taive. ‘Eesti keele prosodia ning teksti ja viisi seosed regilaulus.’ [Estonian Prosody and Words/Music Relationships in Estonian Old Folk Songs] PhD diss., University of Tartu, 2005.
- * Oras, Janika. ‘Viie 20. sajandi naise regilaulumaailm. Arhiivitekstid, kogemused ja mälestused.’ [The *regilaul* World of Five 20th Century Women: Archival Texts, Experiences and