The Role of Music in European Integration

Discourses on Intellectual Europe

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The Role of Music in European Integration

Conciliating Eurocentrism and Multiculturalism

Edited by
Albrecht Riethmüller

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Foreword by the Series Editor

There is a debate on the future of Europe that is currently in progress, and with it comes a perceived scepticism and lack of commitment towards the idea of European integration that increasingly manifests itself in politics, the media, culture and society. The question, however, remains as to what extent this reported scepticism truly reflects people's opinions and feelings about Europe. We all consider it normal to cross borders within Europe, often while using the same money, as well as to take part in exchange programmes, invest in enterprises across Europe and appeal to European institutions if national regulations, for example, do not meet our expectations.

In this discourse, the European Academies of Sciences and Humanities can play a special role. Due to their long-standing tradition of preserving, securing and making available the cultural heritage of Europe, the Academies are in a prime position to show and promote Europe's intellectual and cultural richness. This is truly Europe's most valuable asset: the traditions of enlightenment, which need to be reinvented and revitalised every day, gathering and sharing knowledge, and, above all, a culture of diversity. And to the members of All European Academies (ALLEA), it is both possible and necessary to look at what others have called the soul or spirit of Europe in a more systematic way.

On this principle, the essay collections in the ALLEA book series *Discourses on Intellectual Europe* pursue the question of an intrinsic or quintessential European identity – a question which lies at the heart of the discourse on European integration. As Robert Schuman said, "the European spirit signifies being conscious of belonging to a cultural family and to have a willingness to serve that community in the spirit of total mutuality, without any hidden motives of hegemony". *Discourses on Intellectual Europe* is one way ALLEA seeks to actively contribute to the preservation of this spirit.

From an academic point of view, *Discourses on Intellectual Europe* also shows that perspectives from all disciplines and the social sciences and humanities in particular can and must play an important role in this debate. In addition to English as the widely accepted modern *lingua franca*, each essay is printed in the original language in order to reflect Europe's linguistic diversity.

In *The Role of Music in European Integration,* the second volume of this book series, the editors and authors will take a look at Europe from a different angle. Music is omnipresent in Europe historically and contemporarily, yet we rarely reflect on its effect on European integration and sense of togetherness and even less on how Europe's multicultural history has itself created a unique blend of

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music. I believe this volume will put in words the feelings and emotions many, myself included, have felt when listening to music made in Europe.

I wish to express my sincere gratitude to the editors and authors who generously contributed their expertise to this second volume. I hope that these essays will inspire readers to consider Europe not simply as a collection of countries, but as a shared heritage, a spirit, a place where knowledge is sought after for the benefit of all. Europe is a place where 'enlightenment' is an ongoing process, supporting and enabling our cultural diversity.

Günter Stock
President, All European Academies

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Preface

This volume focuses on the role of music within the process of European integration since the Second World War. Often music in Europe is defined by its relationship to the concept of Occidentalism (*Musik im Abendland*; Western music). The emphasis here examines instead questions of unity and diversity from Bergen to Tel Aviv, from Lisbon to Baku; recent manifestations of its evolvement in ensembles, events, musical organisations and ideas; and deals with the tension between local, regional and national music within the larger confluence of European music. The status of classical and avante-garde music, and to a degree rock and pop, in Europe's development during the past sixty years are also reviewed within the context of eurocentrism – the domination of European music within world music, a term propagated by anthropologists and ethnomusicologists several decades ago and based on multiculturalism. Conversely, the search for a musical European identity and the ways in which this search has in turn been influenced by multiculturalism is an ongoing, dynamic process.

The pivotal point of this project was a workshop held on 11–12 March 2014 at the Berlin Brandenburg Academy of Sciences. It was organised by All European Academies (ALLEA), the Union of the German Academies of Sciences and Humanities and the Musicology Department of the Free University Berlin. The volume begins with the workshop's discussions, followed by several articles that add deeper analyses of certain topics and aspects discussed during the meeting. The editor wishes to thank all those who made this publication possible, first of all to the colleagues who contributed articles and to the participants of the workshop who underwent the trouble to rework their statements for print. For editorial help I wish to thank Martina Fuchs M.A. (Berlin) and Franziska Kollinger M.A. (Salzburg). The publication would not have been possible without the articles' translations by Carol Oberschmidt M.A. and the volume's editorial finalisation by Dr. Sherri Jones.

Albrecht Riethmüller

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Music in Europe Today – A Dialogue

Welcome, Introduction and Opening Statements

Günter Stock: As President of both the Berlin-Brandenburg Academy of Sciences and Humanities, where we are gathered, and of ALLEA, under whose auspices we are assembled today, I want to welcome you to this interesting and, as I hope, impactful meeting. Allow me to start by introducing ALLEA, and I will then say a few words about why I am pleased to see you all here.

ALLEA – All European Academies, the European Federation of Academies of Sciences and Humanities – is composed of almost sixty academies from more than forty countries in the Council of Europe region. Fundamentally, this means that our understanding of Europe goes beyond the political Europe as delineated by the EU. Our member academies include learned societies and think-tanks, but also research organisations of the type that Leibniz, the founding father of this academy's predecessor, created. Our uniquely diverse membership structure becomes evident when we look at our member academies from countries like Ukraine or indeed other eastern European countries, which are all members, but whose academy system often differs from what we in Germany consider a 'normal' academy. Yet in the end, the structure of our academies is second to ALLEA's understanding of Europe, bound together by historical, social and political factors, as well as for scientific and economic reasons. This effectively describes the mission of ALLEA, which was founded in 1994, much to the appreciation of the European Commission, which at the time encouraged a kind of Europe-wide cooperation of academies; this is why ALLEA often provides advice to the European Institutions on a wide range of policy matters. However, what we principally do is the promotion of exchange of knowledge between our member academies, encourage excellence and emphasise the necessity of high ethical standards in research conduct. We firmly believe that if we want to provide sound advice to political leaders, it must be grounded on inter- and transdisciplinary research.

Another pillar of our mission is safeguarding the autonomy of science. You might have noticed that recently many countries seem to have put a dangerous amount of stress on the autonomy of researchers, and even in Germany questions arose about the meaning of autonomy for universities. This autonomy is threatened in Turkey currently, it is threatened in Ukraine and it is threatened in Russia. These are all places where we try with words and arguments to help and to make proposals to consider how to gain and to regain the autonomy of science and scientists. We have found that in these situations it is often necessary to remind governments of

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the importance of autonomous science systems, and we have yielded good results with our discursive approach.

One of our primary interests is in what we call 'policy for science', in order to maintain and improve the conditions for science in Europe. When we say science, we don't refer to the Anglo-Saxon understanding of science; we regard science in the sense of *Wissenschaft* as we do in Germany, where humanities, social sciences and, thus of course, also musicology is included. We have recently initiated a series of activities which we consider vital in raising the profile of the role of academia for European unity. For the first time we are sponsoring a prize this year, dedicated to an eminent scholar whose work is primarily concerned with European values and identity. The prize will be named in honour of Mme Anne Louise Germaine de Staël, a truly European woman whose contributions to European culture and international exchanges set an example to us all. We have come to the realisation that there are prizes for politicians and for intellectuals, but that there is not a prize for real scholars working in and working towards Europe. This prize, the first of many I hope, will be awarded by the President of the European Commission José Manuel Barroso in Brussels in April.

In addition to the Mme de Staël Prize, we seek to promote European social sciences and humanities through activities such as the one you are attending today. The results of this workshop will then become a book, as part of the series entitled *Discourses on Intellectual Europe*, where we illuminate the different facets of European identity creation in the wide variety of faculties within the social sciences and humanities.

To finish let me voice my appreciation for your attendance today and a big thank you to Prof. Riethmüller for undertaking this endeavour, including managing to gain funding for this workshop. I fully trust Prof. Riethmüller to deliver an outstanding product. After all, he has been a delegate to ALLEA for the Union of the German Academies of Sciences and Humanities for much longer than I have been around. We are already looking forward to what your contributions to ALLEA will look like in the future. So thank you very much for being here, thank you very much for what you have done and even more for what you are going to do.

Albrecht Riethmüller: Thank you very much, President Stock, for your warm welcome. Some 2000 years ago, the Plutarchian treatise *On Music* began with the statement that even the best military achievements are only able to guarantee safety for a single army, city or land but can do nothing to contribute to people's character, the pursuit of happiness or to help all of mankind, which are only possible as a result of a zealous quest for education. The treatise was written in the form of a symposium in the Platonic tradition. Onesicrates hosted several

such symposia, one of them on music, for which he invited experts in the field to join the discussion. The treatise is the only source from ancient Greece that comprehensively deals with the history of music – unique in European antiquity. We want to recall this to our memory when we now begin our dialogue on the state of music in Europe today, in order to examine its contribution to the European unification processes. In search of this goal, experts on music are gathered here together, as was the case with Onesicrates, and I thank all of you for coming and taking part in our discussion.

When we attempt to determine the position of music in the course of European integration, our concern is not to merely rely on history and tradition reaching back to the Middle Ages or even antiquity. On the contrary, we will be focussing on the years since the Second World War and the Holocaust – prerequisites for an ongoing economic, political and, finally, cultural process toward European assimilation, integration and unification. It is generally understood that European integration is at times beyond the political arena of the European Union: With respect to music, it would be nonsensical to exclude Russian art music from Europe as a result of the conflict between European East and West. Sacred orthodox or Byzantine music would be expelled from Europe if a certain concept of European music were to be limited to western music. And even in the first half of the twentieth century – as part of the racist Nazi perspective – Slavic music was banned from the European tradition.

We are assembled here together as a group of experts in a certain segment of the field of music – as musicologists. But a topic such as music and European integration does not merely require expertise in a certain field but also the consciousness of what Aristotle called 'Zoon Politikon' – the citizen as a social animal. Beyond being experts in the field, each of us should also feel responsibility in a political space. This is even more valid, since, with one exception, each of us holds the same passport as a citizen of the European Union. One doesn't talk much anymore about the European passport, but rather after decades, takes it for granted. We hope that in our discussion, each one of us keeps both of these aspects in mind – that of being experts as well as citizens.

Let me briefly introduce the participants in our discussion in alphabetical order:

Thomas Betzwieser, Professor at the University of Frankfurt, is internationally renowned for his expertise in European opera and music theatre. His work on exoticism in music serves to complement our inclusion of multiculturalism in these talks. He is head of the OPERA project, which produces editions of selected European operatic works. Within the Academies' Programme of the Union of the German Academies of Sciences and Humanities, it is the first project for the edition of musical scores of a transnational European character. The Academies'

Programme with a budget of ca. €60 million a year is earmarked for the social sciences and humanities, while a strong percentage of ca. 10 % goes exclusively to musicology. While most of the projects consist of complete editions of the scores of composers such as Bach, Weber, Schumann and Brahms, one of them is composed of several national branches of a post-war project of a transnational character: the *Répertoire des Sources Musicales* (RISM), a worldwide catalogue of musical manuscripts. When RISM was founded in Paris in 1952, the world and Europe (including the USA) were still regarded musically as being nearly synonymous. In recent years, another transnational European project has been included into the Academies' Programme, namely *Corpus monodicum*, which deals with the monody, as opposed to the polyphony, of medieval music.

Federico Celestini began his university studies in his hometown of Rome and in the meantime is Professor and head of the musicology department at the University of Innsbruck. For several years he worked for projects at the University of Graz, specifically for the first Austrian Collaborative Research Center in the humanities, which was devoted to the analysis of modernism. The speaker of this Center and member of the Austrian Academy of Sciences, historian Moritz Csáky, never left any doubt that he saw in the multi-ethnic Austrian Hungarian monarchy a sort of blueprint or model for today's European integration. In Innsbruck Federico is situated between middle and southern Europe, between Austria, Germany and Italy.

John Deathridge, Professor of Music at King's College London and former president of the Royal Musical Association, is, aside from his specialization in music theory, sociology and the works of Theodor W. Adorno, most renowned as a Wagner expert. No composer since Richard Wagner has matched his strong impact on stage music, but also on European art and culture in general. In musical matters, the relationship between England and the continent has been somewhat unusual. In the middle of the nineteenth century there were still voices from the island proclaiming Great Britain to be the land without music due to a lack of internationally leading composers and compositions. On the other hand, London has always been if not the true centre then one of the most important centres of European musical life and of the European music market and industry.

Frank Hentschel, Professor at the University of Cologne, serves our round less because of his efforts on medieval music and theory, music of the twentieth century, or his most recent book on music in horror films. It is rather his work regarding the politics of the historiography of music in the nineteenth century that promises to assert an influence on our methodological questions in view of the concept of a European music, and likewise to provide critical assessments of our thoughts concerning such historical constructions.

Lawrence Kramer hails from New York City, where he is Distinguished Professor of English and Music at Fordham University, and is, so to speak, the control factor of our endeavor. He has a broad basis for this role, starting with the fifteen books he has written, his multidisciplinary approach, his creative talents as a composer, and, particularly for our purposes, his concern for art music in present day culture. His 2007 title *Why Classical Music Still Matters* is a landmark for this process of evaluation. To what extent does he, being a New Yorker, belong to European culture? It is said that New Yorkers are somehow foreign to the rest of America. When some thirty years ago a front page article in *The New York Times* appeared with the diagnosis of a general shift in American cultural, it asked whether in the near future at North American universities all piano professorships would be replaced by sitar professors. Several colleagues from the University of Illinois's history department promptly replied that they viewed the USA still as a European colony. And until today, a shift from piano to sitar is nowhere to be seen.

Helga de la Motte-Haber, former Professor at the Technical University Berlin, is internationally acclaimed for her work in the fields of the psychology and aesthetics of music while embracing systematic and historical branches of musicology. She is predestined to join the round for a particular reason. In the fall of 1989, a few weeks after the fall of the Berlin wall with its enormous consequences for Europe and its integration, she hosted a conference at the European University Institute in Florence on national style and European dimension in music around 1900. During the exceptional situation of those weeks in 1989, none of the participants could foresee what would happen in the following tumultuous months.

Siegfried Oechsle is Professor at the University of Kiel, member of the Hamburg Academy of Sciences, the Royal Danish Academy of Sciences and Letters and of Academia Europaea. He also serves as acting head of the scientific committee of the Union of German Academies of Sciences and Humanities that decides which applications of new projects will be part of the Academies' Programme mentioned above. In a certain way he is a counterpoint to Federico Celestini, due to his focus on the Scandianavian north, especially Denmark. Before his Kiel appointment, he was professor at Copenhagen University.

Mario Vieira de Carvalho joins us from Portugal, where he is Professor at the Nova University of Lisbon. He founded the Centre for the Studies of Sociology and Aesthetics of Music, served the Portuguese government as secretary for culture and is a member of the Academy of Sciences of Lisbon. Aside from his personal research agenda, situated at the most southwestern part of Europe, he is familiar with the traditional ties between Europe and Latin America, which in a postcolonial age gains new importance with respect to music.

Alongside these participants, several individuals are simultaneously hosts and organisers. Matthias Johannsen, the Academic Director of ALLEA and a graduate of political science, is someone I would like to address as a musician, knowing that he will modestly correct this to amateur musician. Frédéric Döhl, Franziska Kollinger and Julia H. Schröder are members of our musicology project within the Collaborative Research Center on aesthetic experience at the Free University Berlin, which is also a co-host to our workshop. Frédéric Döhl specialises in crossover and various cross-cultural issues, as seen by his dissertation on the performance practice of barbershop quartets and his 2012 monograph on Berlin-born composer, conductor, pianist and cosmopolitan Sir André Previn. In an age of both multiculturalism and globalisation, how do European and cosmopolitan attitudes relate to each other? Franziska Kollinger has worked on the musical interaction between France and Germany in the twentieth century, and Julia H. Schröder pursues the current musical avantgarde. Our project, initiated in 2003, dealt with the question of whether the diversification of music is able to save the classical music tradition and likewise combine it with musical innovations beyond its standard genres. The question of diversification and the role of music in European integration converge on the interrelationship between local, regional, national and global issues. Music is not a universal language, cannot be compared to a lingua franca and is definitely not an Esperanto of the soul. It is, however, shaped by ethnic diversity and the multifariousness of languages and cultures.

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The question often arises about the waning enthusiasm for Europe. Apparently many people sense a decline. However, to me it seems that this question has occurred permanently for the past fifty years. Since the very beginning of European unification, complaints about a lack of enthusiasm were widespread. Around his seventieth birthday in 2014, former German chancellor Gerhard Schröder insisted in a television interview that not only politics but also other fields are responsible for this deterioration. Culture and journalism, for example, should demonstrate that they are in favour of Europe and demonstrate what Europe means to us and what we can do for it. It is a crucial point, perfectly observed. For our discussion we only have to replace culture by music. What is this field willing and able to contribute to Europe? Is it an economic or a non-profit contribution? The music industry is not to be underestimated. Neither are the differences with regard to the varying importance of musical genres in individual countries. In the Anglo-Saxon world including Ireland, vocal music, songs and popular music in general have traditionally been world successes, while in German-speaking countries folkloristic and popular music hardly extend beyond

regional exposure, while in the nineteenth century the German music industry did extremely well marketing Beethoven, Wagner and Brahms. In other words, where do we expect to place our musical contributions to Europe? Will the contribution gravitate more toward popular music or the elitist avant-garde? And is the encouragement for contributions to Europe in any way related to the complex question of identity?

Helga de la Motte-Haber: In asking about the relevance of music for cultural identity, I want to touch upon the question of the existence of a common cultural European identity, and how it can or cannot be enhanced by music. The Second World War, with the strong involvement of the USA as well as Japan, broadened a large proportion of the world's view toward Europe. A single European nation is only a small section on the globe, a microscope is even needed to find it on the map. It is an oversimplification, but not a trivial one, to say that the idea of a unified Europe became a necessity due to a change in the proportions of the world. We are far away from a real cultural identity, for which a common language would be a guarantee. There's no question that Germans, born in the centre of Europe in a country bordering many nations, should speak several languages. However, and this problem also concerns music, it would be too much to learn all of them when also taking dialects into consideration, such as the Bavarian 'double Dutch'. But, can we really reflect on European unity without a common cultural identity?

Firstly, I will discuss the variety of musical phenomena and their historical implications. The main musical genre in Italy and partly in France was opera, supported by its corresponding institution, the opera house. Contemporary Italian composers in particular still adhere to an expressive style; sometimes they create a form with an inner musical drama if they are composing a chamber piece. Such a thought was for a long time a horror for contemporary German composers. However, Luigi Nono's special composing technique combining serial structures with expressivity served as a good mediator. Today some younger Italian composers, e. g. Lucia Ronchetti, have more performances in our country than at home. The exchange between English composers and those from the continent, on the other hand, is limited. In England, a country that developed democratic ideas long before others, music had to be comprehensible for a wider audience, not only for a privileged few. The so-called 'Prom Concerts' (Prom from Promenade) of the eighteenth century still casts its shadow on contemporary music. Prominent composers can also be mentioned, such as Benjamin Britten, whose selected works are played outside of England. However, you'd probably have to buy a CD from Amazon if you'd like to listen to a work of Ralph Vaughan Williams.

Only a few contemporary composers, e. g. Jonathan Harvey or George Benjamin, a pupil of Olivier Messiaen, are well known in Germany. Then there is the robust exchange between France, Spain, Austria and Germany. French composers such as Mark Andre or Fabien Levy live in Berlin. The strong structure of their music is a connecting link, despite the different aesthetic influences of their histories. Contrary to Germany, French music has remained committed to the Baroque ideal of an imitation of nature. Even in the 1930s you'd find this ideal in the well-known encyclopedia of Lavignac. Think of the imitation of bird song in the music of Messiaen. Paul Dukas viewed Debussy's works in this sense; he wrote that they are an analogy of an analogy of nature. Contemporary French composers often give their works titles that reflect extra musical relationships. A typical example is the *Treizecouleurs du Soleil couchant* (*Thirteen Colours of the Sunset*) by Tristan Murail. The symphonic tradition, developed in the nineteenth century mainly in Austria and Germany with the political background of a revolutionary breakdown, involved a yearning for a better future, which is one basis of the so-called religion of art. Religious music was written in many countries, but the idea that symphonies, e. g. those of Beethoven, have religious implications, is a very Germanic idea. After the First World War such interpretations disappeared for a short while, but heavy demands on composers remained until the 1930s and 1960s when composers returned to the idea of symphonic works.

I apologise for this very rough outline of music history. It should only serve as a demonstration of the ongoing national differences that exist between European aesthetic sensitivities. For instance, the German admiration for the music of John Cage is not shared by other countries. After the end of the friendship between Pierre Boulez and Cage, the latter had no great influence in France. Contrary to this, there were more festivals celebrating Cage's centenary in 2012 in Germany than in America. There have been two strong receptions of Cage's music – at the end of the 1950s and after the fall of the wall, mainly in East Germany. But even though French and German music have roots in different traditions, a fruitful exchange promoted by the interest for new media still exists today. And it should not be forgotten that the conflict between the French musique concrète and German electronic music had already ended in the 1950s when Karlheinz Stockhausen used both techniques in *Gesang der Jünglinge,* one of the most important electroacoustic pieces. Contemporary music has by no means melted into one style that contains a balance between different cultures. Can it therefore be a model for the idea of cultural integration? A positive answer seems impossible, since this music concerns a very small section of our culture. However, the music of Verdi, Wagner, Mozart, Beethoven, Berlioz, Debussy etc. which today is appreciated as an almost worldwide cultural heritage, does not constitute a common cultural identity, since most people are disciples of pop music – and

pop music does not itself possess a single style. Common cultural values such as remembrance, monuments, religion, tales or music are normally mentioned as important factors for the formation of a common cultural identity. They are, however, too diverse in Europe. It therefore seems doubtful that particularly music, with its many stylistic differences, can contribute to a common European cultural identity.

I would like now to consider this problem from another point of view, whereby the listener – their perception and consciousness – is the focus of interest. Some general remarks are necessary as an introduction.

It is impossible to process all information transmitted by our senses. An economical process of simplification takes place, and a search for the relevance of sensory cues. Categories acquired by previous experiences mould current perceptions. These categories are generalised schemata of knowledge which have a tendency to oversimplify the facts. These modalities of perception and thinking are also regarded as typical for cultural stereotypes. They are studied by social scientists with the aim of finding out which beliefs guide a given group. Such beliefs concern the members' self ('who I am', the auto-stereotype), as well as thoughts about others (the hetero-stereotype). The formation of the auto-stereotype as the basis of self-identity depends on the belief of belonging to a group. In this way, self-conception is constructed in contrast to others. Nevertheless, it depends partly on the beliefs about others ('who I am' implies 'who I am not'). Additional beliefs exist about the beliefs of others about their own group. A projection of the assumed thoughts of others is also integrated into one's own self. Aside from this, the term 'self', as it is used in this context, means only a form of social-self as an important part of self-identity.

The development of the auto-stereotype is a complicated process. As already mentioned, belonging to a group plays an important role in the identification process. It is based on a search for similarities between oneself and a group. The feeling of having similarities with a group is produced by common preferences. Further development of this feeling depends on the attractiveness of a group, which can be accompanied by a feeling of pride in belonging to the group. The latter creates a 'Wir-Gefühl' – a term that was perhaps coined by Felix Krueger in the 1920s and was later translated into English as 'we-ness'. The members strong feeling of 'we-ness' is a guarantee for a high level of cohesion within the group. In conclusion, it can be said that the auto-stereotype is divided into several dimensions.

The hetero-stereotype assumes the beliefs of others and social relations are implied. Cultural identity and self thus merge indistinguishably. These stereotypes about 'me' and 'the others' are images in one's head which operate more or less strongly as easily available prejudices. The formation of schemata is an

inherent mechanism of the economic workings of the cognitive system. Schemata cannot be completely eliminated, but it can be changed. An example of this is the feeling of contrast to others, which plays a role for the self, being directly proportional to an increase in distance. It can lead to an aggressive attitude and a rejection of the others in the group. This is also valid within music, an example of which is 'Gangsta Rap'. This process can, however, be counterbalanced by conscious reflection: knowledge of or contact with such contrasting elements. After the Second World War, the Americans used results of social psychological research on this subject to create an amicable atmosphere with the Germans. Humans, as opposed to animals, must not solely rely on simple automatisms of perception.

A short digression into social sciences was necessary as it shows that music is more of an impediment to a common European cultural identity than a support, as preferences for music and musical taste play crucial roles in the construction of self-identity along with collective identity, as confirmed by extensive psychological research. The self-categorisation of young people by musical taste is well known, and it has often been confirmed that such differences between musical preferences can create large distances between groups. Music is also the first choice of adults to express their identity. Last but not least, national identities can be expressed through music, as can be experienced during an international football match. Another recently published example of this showed that a fictional national identity can be constructed by music. Germans of Turkish origin confirm their sense of belonging to a perceived homeland through Turkish songs, despite having no desire to move to Turkey. I assume that such fictions expressed and enhanced by music are found more often in Europe than in other multicultural societies. It is utopian to hope that music contributes to a common European identity.

Europeans have created a passport-free zone, as well as a common market and currency. Beyond such an economic community, only a small section of shared cultural values exist. The idea of democracy and freedom are accepted by most Europeans, as well as human rights and equality. Human rights constitute an essential fundamental condition of European society. Are these ideas too weak to counterbalance the present nationalistic trend of separation? We are living in a time of large mass migration which is felt as a threat by native people in each case. Their auto-stereotypes work as strong prejudices against immigrants. Some politicians promote these prejudices to heighten their own power. Others have no strategies to change these prejudices. Also there exist only weak strategies to teach immigrants about European values. Human rights are a result of secularisation in Europe. Immigrants do not take them for granted, and some religious groups reject the idea of equal rights altogether, especially those between men

and women. Human rights are a requirement that cannot be abandoned. Is it possible to improve the appeal of belonging to a group in order to enhance the idea of human rights for immigrants? Is it possible to invent better strategies to enhance this wish, even though it may change self-construction?

Beyond a small but essential area of shared values, European cultural identity can only be conceived as a multicultural one. One consequence of the idea of freedom is the creation of a huge frame for the development of individualities. However, human rights allow the construction of an overarching regulatory framework which can include many different aspects. For example, the concepts of being a European and simultaneously a member of a specific nation do not have to be mutually exclusive. People are also free to choose their favoured music. Such an overarching regulatory framework minimises distances between groups with different preferences. However, up to now, Europeans have not very successfully endeavoured to realise this on the basis of human rights. Neither the politicians nor the inhabitants of Europe enforce the idea of their common values. They are merely surprised, astonished or afraid that Europe is challenged by immigrants who are more certain of other values. It seems that Europeans' acceptance and assertion of their common cultural identity still has a long way to go.

Albrecht Riethmüller: We will keep in mind that multiculturalism is a prerequisite of all things we could discuss regarding Europe.

Helga de la Motte-Haber: I would like to add another question. I believe that we have to discuss 'what is culture'? Fifteen years ago culture was a well-defined term, but today we take it to mean our entire civilization.

Albrecht Riethmüller: Are we sure that culture was so clearly defined earlier? We might think of Budapest or any other city where there is both an art museum and a museum of arts and crafts. Although one often gets the impression that the same objects could be exhibited in either museum, a hierarchy is nonetheless made between them. And I sense decisive differences between various levels of art and music. Popular art is often neglected by the followers of elitist art and vice versa. And this disconnect seems to be related to an intrinsic understanding of culture. Béla Bartók recorded and transcribed rural songs and then exterpolated materials from them into his most creative art works: Is there no difference in the perception of these cultural elements? Are folk songs and symphonies, operas and football, boxing and carols on an equal footing in a well-defined concept of culture?

Mário Vieira de Carvalho: This also brings us to the problem of culture *versus* civilisation, approached by Norbert Elias in his theory of civilising processes, which Terry Eagleton has recently reformulated to describe the use of culture not as an instrument of understanding and dialogue between peoples and communities but as an instrument of confrontation. He refers notably to the strength of racist, repressive and imperialist movements that are hostile to the exercise of reason, human rights, freedom of expression, artistic creation and scientific research: Movements that are 'ready to kill to impose their cultural values'. In this sense, the Allied victory over the Third Reich was a victory of civilization over culture, while the neo-conservatism of the Bush Administration and Islamic fundamentalism, by moving both from the political to the cultural confrontation, would be the mirror of one another. Instead of the clash of civilisations we should speak, therefore, of the clash of cultures that we have to overcome by enhancing the processes of civilisation. A more civilised world is a world in which cultures have learned to have better dialogues with one another. European Union and European integration are in their original intention an achievement of civilisation in that they are based on the respect for cultural identities and their diversity and aim to deepen the intercultural dialogue. But we face the challenge of doing more, including in our field, the field of music culture or cultures. For example, there is a tension between centre and periphery regarding what could be called the canon of European music. When we read any current history of music there are no names about Portuguese musicians. Not one. This is just one example, certainly valid for other peripheral countries. So, we should think about a reconstruction of the canon and its submission to criticism, about bringing to a deeper level the intercultural dialogue, in order to open new – decentered – perspectives on European music. What is common and what is diverse in European musical traditions are to be brought to the fore and equally prized. I don't know whether this in line with your provocative intervention.

Julia H. Schröder: I would like to add two points to the issues of canon and identity. Thinking about this workshop, I remembered what a colleague of ours, Peter Moormann, said about the public music education program *El Sistema* in South America. If I understood him correctly, there is a canon being taught that consists of only ten or maybe fifteen classical music works we could call European in origin and a couple of American composers' orchestral works. That means that a Bernstein orchestral work and at least two Beethoven symphonies are being played in approximately 400 music schools across the country, and not only the 700,000 music students but also their families are learning this repertoire. This music is rehearsed and performed over and over again. In this way, a new kind of cultural canon is being formed, which consists of a very limited number of

works. My second thought goes back to the time of the Cold War when the areas of peaceful competition were sports and culture, in this instance mainly music. In a competition such as the Tchaikovsky Competition, everyone – the candidates from the UdSSR, China, western European countries and the USA – played the same repertoire: the musical fights were fought with the same repertoire. What makes this music European? The music could also be regarded as belonging to the people who perform it and who listen to it; one could employ the term musicking, to make music. The important part seems to be the fact of having musical traditions, and these traditions can bloom in different parts of the world anew. Of course, there is the European symphony orchestra with its instruments that, so to speak, have been exported, and this can be seen as cultural or musical imperialism. But we can also stress that music making is living culture and an act of taking something from other cultures and making something else with it. Something of their own, quasi acquiring the 'right' to play Beethoven's music for example. Then Beethoven's music is not European anymore.

Albrecht Riethmüller: Only a brief comment: In Furtwängler's interviews and other statements in the 30s and 40s, whether oral, written or printed, he consistently tried to make people believe that Beethoven's music, and his Ninth Symphony above all, was the truest and purest expression of the German mind, of German feeling, German habit, German suffering, German whatever: in sum, of Germannes as the highest value in the world. In 1945 and thereafter, when for a short period of time he was forced to abandon conducting, he developed a new strategy. Now his comments to audiences and journalists on the Ninth Symphony emphasised that it was the purest and truest expression of European feelings, European virtues, European music, European humanity, European whatever. The versatility of the conductor's beliefs – and his propagandistic language – nurtures a certain skepticism with regard to the exhibition of cultural values and identities.

With such an exercise in relabeling, one does nothing to enhance enthusiasm for Europe nor does one delve deeper into the motto 'united in diversity'.

The Construction of a European Tradition in Music

Frank Hentschel: When I saw the flyer of the workshop I was not really delighted that I was the first to moderate. But, of course, this has advantages and disadvantages. The advantage is that I have all the freedom to decide about how to do it. The disadvantage is that I don't have a model and I'll just improvise in a way. The topic of the first section is 'The Construction of a European Tradition

in Music'. I'd like to emphasize the term 'construction'. We have to be aware that we are always developing hypotheses about the reality of the past and that we use our selective perspectives to tell stories of the past. In that sense, history is always a construction. In our case, what is being constructed is more generally Europe and more specifically the connection between music history and Europe. This is a very complicated matter, I think, especially since we have to ask the question when Europe started to exist, a musical Europe – if it existed at all. Obviously, the fact that historiography always constructs stories doesn't mean that every story has the same plausibility. It was only in the twentieth century that a clear geographical idea of Europe was established. Millions of years ago there was Pangea, a single continent, which broke up and shifted. This process created Europe geologically. The idea of Europe we need to deal with is a concept that belongs to the history of ideas. Terms that are somehow akin are the 'West' or 'Western culture', the 'Occident', 'Christian culture' or *Abendland* – all highly problematic ideas that I'm only mentioning here because I think we cannot talk about any of these terms separately. I hope these terms get the discussion started. It is interesting to look into antiquity in order to get a feeling for some of the difficulties that are related to Europe as a historiographical concept. This is because in the reception of whatever the idea of Europe might mean, antiquity is very often seen as a point of departure. I looked up several books that were called *European History of Music* or *European Composition History*, and they started in antiquity. But, of course, antiquity was geographically a totally different entity. So maybe it is simply mentioned because sources of antiquity were important for the European history of ideas. But the process was very complex, since many of the antique texts first went through an Arabic translation, through Islamic cultures, and some of them have been re-translated from the Arabic into Latin rather than from the Greek original. So the question is: when do we have a set of sources, concepts, or ideas that constitute Europe, and how can they constitute Europe if they were received from Arabic cultures where they were just as important. Another observation I made since I have been dealing with concepts like 'natio' and 'gens' in Medieval music writings, is that Europe is almost never mentioned in those texts. They didn't consider Europe. They mentioned many 'nationes' but not Europe. Also, I think depending on what an historian is focusing on, he or she may find very different geographical and cultural spaces that built some kind of unity. For example, you can highlight the cultural space in which Christian liturgical plainsong was distributed and you have to discuss whether you consider the liturgy of east and west – the east and west churches – as one Christian liturgy or as two different musical cultures (the Latin West and Byzantium). If, however, you single out the polyphony of the thirteenth and fourteenth centuries, you get a totally different (much smaller) cultural matrix coexisting with the plainsong

matrix. Those kinds of music were not being practiced in the same cultural or geographical spheres. And again, if you look where to find music-theoretical treatises, you get a third matrix, which again doesn't match the other matrices, neither the plainsong matrix nor the polyphonic music matrix. So we have a question of the criteria: the criteria we choose to define where the borders of a culture are to be found. What criteria, then, do we use to define something like a musical Europe? What is also easily forgotten is the sociological dimension, because for some strange reason historical musicologists tend to focus on what is called 'art music'. If we look at the nineteenth century for example, we have all kinds of popular music, folk music or peasant music as Bartók would call it, which is very widespread in some countries. Certainly, the spaces where art music spread and where certain kinds of other musics spread were not identical. But can we use only some kind of upper-class music to define a cultural space? It's a bit like using a zoom on a camera. If you focus on a country you can see certain social differences as well as differences between northern and eastern and southern parts of the country and so on. If, however, you use the wide-angle lens and consider, say, four, five or more countries, differences disappear since they are too small to be seen. In return, similar aspects between these countries can be recognised. It's all about what you want to see and where you want to make a cut. So if we use a term like Europe, we choose a definite point of view (forgetting that we might easily zoom and then see many different cultural spaces and identities). My point is that in any historical context where 'Europe' was not a clear-cut political or cultural idea, we run the risk of letting the zoom click into place just because our modern political ideology wants us to believe that that perspective is especially important, or even that there was something like a European essence in the Middle Ages, even though they didn't realise it. Maybe a last point related to the aspect of folk music is pop music with its Afro-American origins, which makes up perhaps the largest element of musical culture in Europe, even in the entire world. It would be difficult to include pop music in a definition of European music, although, of course, for the identity of many people in Europe, pop music is a central element. These are just some ideas or questions. Who would like to begin the discussion?

Julia H. Schröder: I fully agree with your idea that one would have to look at many, many case studies. Nonetheless, I would like to mention some arguments for a European view of music histories, whatever that 'Europe' would include. Historically there were marriage politics of the nobility, of the ruling houses in Europe, which provided networks of cultural and musical exchange. Similarly, networks were formed by education: composers traveled far to get their education, instrumentalists traveled to various centres of music. Since Europe is not huge

geographically, depending on how we conceive its boundaries, it is obvious that there are many connections and interconnections in this field. Maybe it is equally constructed to say let's only look at certain nations. Or maybe there is some kind of European identity as well, which is not more constructed than national identities. I'm not talking about regional or local identities, which is something different, but let's say national identity, which is clearly a construct.

Federico Celestini: I think it is impossible to define cultural identities, because cultures are not closed entities, or things that can be described objectively. If we think of culture as something that cannot be described objectively, then it's clear that we can't say how large Europe was in the Middle Ages. We can think of culture as a concentration of meaning, production, communication and interrelated practices. Consequently, any definition of Europe or of its borders is part of the system we would like to define. According to current cultural theory, the definition of a culture is the result of the reciprocal determination of self and otherness. For this reason, it is impossible to say what Europe is without considering an opposing perspective or one in relation to that which is not thought to be Europe. Anyone who tries to define Europe takes, consciously or unconsciously, a contra-position to an imaginary otherness, which is usually the product of a political discourse. In the traditional study of medieval music in Europe, we usually consider only the history of Christian music. I often think how interesting it would be for us and our students to include Jewish and Arabic music traditions in such studies, focussing on contact zones and transfer processes. I would refute the idea that we have to define European medieval music as Christian music as opposed to Jewish and/or Arabic music. The definition of a culture is a political act, and the task of a musicologist is not to participate in this act, but to observe how people define cultures and how they develop a political discourse which leads to that definition. Traditional attempts to define, for example, British or German culture are not structurally different from the attempts to define European culture. The famous example of the numerous appropriations of Beethoven's Ninth Symphony is useful here: is Beethoven German, European or universal? None of these answers are right or wrong, but rather depend on the perspectives of the political positions within a particular discourse. So again, my suggestion is that we should not try to play this game, but observe the game and describe its rules.

Mário Vieira de Carvalho: Even in small countries like Portugal, there are very different musical expressions, clearly rooted in geographical and local social contexts. It's amazing to see how differenciated musical practices and their symbolic roles are locally. Nevertheless, there is the tendency to forget this diversity and,

for instance, to reduce Portuguese popular music to Fado as a kind of cultural expression that represents the country, not only from the outside, but also internally as a matter of cultural policy or, rather, promotion of tourism.

Helga de la Motte-Haber: You are right. The basis of cultural identity are symbols. Music, tales and monuments, and also language – they all play a very important role. But as you have said, there is a lot of differentiation. Folkmusic is also integrated in so-called serious music. I'm not sure if it's productive to think about the style of symbols, but rather to reflect on whether Europeans have some fundamental aesthetic ideas in common which inherently has a differentiation to other cultures, particularly in relation to the United States. My impression is that today we are gradually losing a fundamental understanding of a particular idea of our culture, that being that art should be autonomous and not a means to a commercial end. That's quite different from the United States. More and more, the principles of commercial pop music are transferred to other genres of music, even though I think commercial music can be more easily integrated into the idea of autonomy than so-called serious music can be transformed into a commercial object.

Mário Vieira de Carvalho: In fact, often what is seen as national culture is mass culture: those cultural manifestations that are massively commercialised. The so-called creative industries give rise to a mass culture that is assumed to be national culture. Already at the beginning of the twentieth century, composers like Bartók took position against such a hegemonic national identity and were searching for an alternative, based on what they believed to be authentic folk music. This is also the case with Lopes-Graça in Portugal. Actually, their search for a national identity was a search for otherness. In the mid-twentieth century, for instance in Portugal, some music expressions, still alive and profoundly rooted in certain rural communities, were so radically different or singular that they had nothing to do with the modern notion of 'national' or 'popular'. They were truly popular in the sense of being inseparable from the daily life of a community, but because of such authenticity, they had paradoxically no chance of being acknowledged as popular or national according to the hegemonic patterns of mass culture. Conversely, both mentioned composers, by breaking with the national clichés of mass culture, had a chance of finding their own individuality or individual style. This does not mean, naturally, that composers of classical music don't inscribe themselves into mass culture or don't become part of mass culture.

Lawrence Kramer: Of course mass culture includes classical music. You see this in advertising all the time, very effectively. And I think that it might be helpful to

us to do a couple of things. First, stop worrying about the divide between classical music and other kinds and just think about *musics*, plural, because there is no such thing as 'music'. There is just a wide variety of phenomena of organised sound that are grouped under that rubric. I think that we live in a changed condition right now – no one has mentioned youtube yet, no one has mentioned iTunes. What you do nowadays is compose your own musical universe for yourself. You download this, you download that, you make a playlist, and you mash up the Beatles and Beethoven in a fraction of a second. So there is a new cultural chronicle of music which is evolving more rapidly than I can speak. Another possibly helpful thing would be to question, since you invited us to question, the notion that culture depends in any fundamental sense on communality. It may well be that cultures become relatively stable in relatively delimited locations, for certain periods of time, on the basis of other forces than communality. And, of course, cultures are constantly changing and evolving. So it might be helpful to make a distinction between European 'culture' – always in quotation marks, since there may be no such thing – and the idea of Europe. Instead of trying to describe a common general culture, which may be impossible, it might be better to talk about specific European cultures. And the way one does that, I think, is to create a discourse that de-naturalizes. It is when you look at practices, customs, rituals, values and symbols, and understand them as systemic rather than as somehow growing up from the nature of things, that cultural understanding becomes possible. And as a part of that process of understanding, it may be the case that people deploy certain synthesising ideas. In fact, of course, they do. Things become symbols, they are appointed to be symbols, so one question that might be worth asking is: when? by whom? under what circumstances, does this notion Europe, the idea of Europe, become a cultural operator? To what ends? For what purposes? And by what music, because I think we can look at the various musics at our disposal and in some of them hear such a deployment of an idea or a metaphor or trope of Europe, and know why. And that possibility is itself interesting and raises further questions. What music? Why? When? Why not? So those are some reflections, which are fundamentally methodological, because I think everybody perhaps has noticed that the term *culture* has been slipping and sliding around the room like a wet ball of soap. And this is to be expected. It is a tremendously ambiguous term. And I am not suggesting that we try to dry it out, to make it firm. Let it slip, let it slide, but let us identify what use of it we are employing at the moment.

John Deathridge: There is also the problem of *Kultur* and culture. So the culture – it depends on which language you use. The word can sound the same in German, but I think *Kultur* is not the same thing as what we understand by 'culture' in English. If you read T.S. Elliot's essay on culture, he defines it in an extremely

broad way; even the way you feed your pigs in the countryside can count as culture alongside an audience listening to a Mozart opera at an elite opera house in London. The two are relative to be sure; but in Elliot's view they don't necessarily count as opposites. The nature of the discourse in the English-speaking world is simply different. *Kultur* in the German intellectual cosmos, on the other hand, can mean art, music, and even some of the so-called lower forms of cultural activity practised in unalienated circumstances, as opposed to *Zivilisation*, which in the nineteenth century and well into the twentieth meant cultural activity supposedly poisoned by capitalism, fashion and routine. Using 'culture' in English in this kind of binary opposite is rare, or at least it has been in the past. I want to say, though, that in terms of this latter construction, we now have a party in England called UKIP (United Kingdom Independence Party) which definitely wants out of Europe. I mean, it is their main platform, and a lot of people are going to vote for it. What is interesting hearing these people who want a pure idea of the UK is that they have a much more defined idea of Europe than those who might vote yes to Europe, because they are defining it in negative terms. In other words, the binary works in much the same way as it did in nineteenth-century Germany, when many thought that their country was in danger of further corruption by outside forces that were culturally dissolute, fragmented and without a sense of true community. I just want to raise an issue about defining the word Europe in positive or negative terms. Helga de la Motte-Haber has already raised that sort of big negative of cultural non-identity between countries. Well, that is feasible and also the issue that Larry is raising about Europe, a word that *has* been slipping around the table a bit, even though it is truly slippery when one tries to define it historically. For example, A. B. Marx's very early review from the 1820s of Beethoven's Op. 111 talks about 'we Europeans', not 'we Germans'. He does not mean by Europe the same thing that we mean now of course. What he means is Europe as opposed to the rest of the world that is precisely *not* culture, or in other words a supposedly universal concept of music exclusive to what we would now call Western civilisation. So it is I think quite important to position where in history we are talking about culture and Europe. And whether we are talking about them positively or negatively, in terms of identity, non-identity or to use an essentially Marxist word: alienation.

Frank Hentschel: And I think it is even more complicated, because I feel that even when people do not talk about Europe, they might have some implicit idea of Europe, or however you want to put it. But as far as I know, when in music historiography it becomes explicit, it is around the time of Marx at the beginning of the nineteenth century, already with Kiesewetter, who says, his music history is the history of 'our' *europäisch-abendländische* music.

John Deathridge: He talks about our culture.

Frank Hentschel: … our *europäisch-abendländische* culture or music, and he is discussing antiquity and is getting, or trying to get rid of it because he felt that there is a problem, and then his major definition…

John Deathridge: Yes, but that is a very humanistic idea. I mean, I think we also have to ask ourselves where we are going to talk about European or humanistic tradition, which we all love doing. But if we talk about culture as not being an object, then I would disagree. I think actually culture has become an object if you look at it from a post-humanist point of view. The culture has become commodified now to a disconcerting extent, and I realise I'm beginning to talk like an nineteenth-century zealot against civilisation (like Schumann and Wagner) and all the perils of industrialised culture. In England we have famous German orchestras coming to visit, playing with their famous German sound and bringing their supposedly German tradition with them, even though those orchestras may consist of English people and other nationalities. So the whole world of commodification and the role that plays in our perception of what culture means is, I think, quite important. I like to talk about so-called higher culture as a kind of higher tourism. I have been to Salzburg or I have been to Bayreuth or something like that: 'I have seen 76 productions of the *Ring*' – I really met someone in their 40s who told me that without being able to say anything about any of those productions. High culture as a collector's pursuit. And it happens with so-called low culture as well.

Frank Hentschel: Yes, I think in the German language this also happened. You emphasised the difference between culture and *Kultur* and I think there are several changes going on; we also very often now talk about *Hochkultur* in quotation marks, emphasising the difference between higher and lower music. I understood Federico a little bit differently, maybe because I do not see the difference between both of you. I think – but you have to correct me, Federico – when he said that culture is not an object, I understood that it was referring to the fact that culture consists of habits, of practices and so on.

John Deathridge: Well I agree with that.

Federico Celestini: I think it is very interesting to analyse how culture is handled as an object. But I do not think that we have to produce an object, that is, European culture, to sell on the market of identities.

John Deathridge: Well I think one of the issues is whether we are being asked to create an object.

Lawrence Kramer: That is the problem. Culture may not be an object, but it is constantly being objectified. And a typical form of objectification is commodification. A more frequently used term, *symbolic capital* is, I think, quite useful here as regards what John was describing: Buy one; we got that; OK, what next? And you do the grand tour. A nice eighteenth-century tradition in which you accumulate cultural capital. And there is a kind of constant dynamic among the alternatives. There is an idealistic idea of culture, there is an identitarian idea of culture, there is this touristic idea of culture, and I guess one of the things we are tasked with is to figure out the relations among them.

Frank Hentschel: Yes, and also there is the dimension of culture being almost synonymous with what has been called in Germany – I do not know how to translate it – an *Ethnie* as a basic term of ethnography. And I think the border between those terms of culture is not clear any more, which I think is a good thing although it might produce problems, but it basically makes sense. As you also said, I do not think we get very far if we always make the divide between high culture and low culture. These are just two terms but…

John Deathridge: These binary opposites I think are very dangerous actually, yes, I agree. But this is again in the humanistic tradition isn't it? You create a binary opposite and you go from there. But the question is whether that is even feasible in a discussion like this?

Frank Hentschel: To do it?

John Deathridge: To do it, yes. It is slippery. Or even to talk about identity or non-identity in a good old Adornian way. That is when that belonged to a time when we imagined that things were clearer; it seems to me now that we are in a far more slippery situation.

Frank Hentschel: I think there is no differentiation anymore, so – it is just not feasible, I think it doesn't make sense.

Albrecht Riethmüller: Something crossed my mind, when John Deathridge made his statement on otherness and suggested that the Brexit followers show a much clearer understanding of what Europe is than those in favour of Europe; we may turn this argument to yet another point: It is easily possible that people who

observe from the outside have less problems in identifying something as being European or at least being of European origin, be it opera houses or symphony orchestras, organ or piano music, string quartets or sonata forms. The same holds true when someone, let's say, from East Asia identifies and/or defines what Italian, what French and what German music, what European music or European culture is. A European musician feeling some respect for the multitude and diversity of European cultural traditions might be much less able to identify European unity. To some extent, the matter resembles the traditional hermeneutical principle that an interpreter understands the work of an author better than the author himself. And sometimes it might be more adequate to be satisfied with an outsider's view rather than that from an insider. This time and again leads to terminological issues, well exemplified in the following case: The grand old representative of American musicology, Hungarian born emigré Paul Henry Lang (1901–1991) saw his 1943 two-volume book *Music in Western Civilization* translated into German; in 1947, two years after the Nazi years and the Holocaust, Soviet Russia as well as the United States had a certain interest in having books published for the re-education of German citizens. The title of the two-volume set in the 1947 translation is *Musik im Abendland*. Aside from the question of whether this title was given by the author himself, by the translator or chosen by the publisher, the term *Abendland* (Occident) at that time was still a common term within artistic fields in Europe. But that was no longer the case when some forty-five years later Hans Heinrich Eggebrecht [1919–1999] published his 800-page work on music history entitled *Musik im Abendland*. The point here was not that the evidently conservative field of musicology – *abendländische Musik* is still a catchword in music criticism and certain musicological circles – continued to refer to the category of *Abendland*, which, in the meantime, was outdated in most other fields of the arts and humanities. When asked why he was not prepared to give up the old-fashioned title and replace *Abendland* by 'Europe' or the 'Western World', Eggebrecht emphasised that he wanted to specifically address the Christian origin of the music he referred to and that this dimension could only be represented by *Abendland*. In his understanding of music history and historiography, however, only one half of Christianity, the Roman Catholic, had the privilege to be part of *Abendland* while the other half, the Orthodox Byzantine, did not belong to it. Consequently, the musical ages before Christianity – for instance, antiquity – were not truly part of music history but a sort of prehistoric foreplay before the curtain of real history arose. And this was two centuries after the French and one after the Russian revolution and Oswald Spengler's diagnosis of *Der Untergang des Abendlandes*. Apparently each of us is able to culturally contextualise the words European, Western, occidental, etc. according to our own estimations, values, ideas and ideologies.

Frank Hentschel: If we take the time-schedule seriously, we are at the end of the first section, but I don't want to make the cut too abruptly. Are there any other comments?

Matthias Johannsen: Allow me to raise one question from the perspective of a non-musicologist concerning the more general discussion on what is culture and the potential differences within *Kultur*, for example, if it is categorised – as mentioned before – in higher and lower culture. When musicologists situate music within the context of a specific culture, it would be interesting to know what part of culture it makes up, how important it is and with which other parts of culture it related to in the past. And then there is another aspect of this discussion I find highly interesting: the construction of European tradition. And you already touched on this when discussing the constructed nature of history. Does it exist? At some point, what we now consider as history was a fact, and today it may have become an interpretation of what we think it probably was. But then the questions for me would be: Is there really a definable European tradition in music and music history and do we need to describe it as such? Or is any description already an interpretative – one might even say manipulative – action? Do we need to construct it because we want it to exist? A subsequent question that comes to my mind – also because several examples were mentioned in this regard – relates to what we might call the exploitation of music for European culture. Beethoven was exploited for German culture, and then for European culture, and maybe today he is used universally for whatever you 'need' him for. So, talking about the construction of tradition and culture, one might ask: is such a construction always purpose-driven? And more concretely, do we need such a construction in and for Europe, I mean, does it help? Or can we not just perceive European cultural identity as it was described here earlier and accept that it can only be of a multicultural nature? So is this necessarily a discussion about European culture on either end of the poles of unity and diversity? Is there no middle ground and is Europe not fundamentally multicultural in all senses? Or do we need this sense of unity? Do we see a purpose in unifying culture? Can we not just say that it is diverse, that Europe is multicultural and then arrive at the question of music with the same attitude. Is it really needed that this unifying element leads the discussion about European music? Or can it not be satisfactorily described as multifaceted and incredibly diverse? We could then, for example, take folk music in Portugal as a stand-alone, and then move on to traditional music styles in film as a second example of European music, which I assume has not much in common regarding the style of composition or whatever else is used to construct, describe or categorise music. So back to my initial intervention: Is there anything like a unifying European musical tradition or do we entirely construct it according to

our idea of and desire for a unified Europe also in terms of music; but when investigating and describing it, it just does not add up?

John Deathridge: You just undermined the whole thing. But that is what I mean by a negative, you see? You are defining the whole task really from the point of view of a disintegrative rather than integrative, and I think that is actually…

Matthias Johannsen: There was always a question mark behind what I phrased.

Lawrence Kramer: Of course there is a problem in that the idea of the multicultural simply defers the question.

John Deathridge: Yes.

Lawrence Kramer: You are still stuck with the same question: What do we mean when we talk about culture? And so I think that the real question is, does one need a unified idea of Europe, even a multicultural idea? What purpose would it serve right now to have such an idea, and what would have to be done to enforce such an idea, because, of course, unified ideas are not put into practice by unanimous consent. They require administrative and political mechanisms and they do not always have good consequences. So there might be a serious political issue underlying the cultural question.

Thomas Betzwieser: I don't want to be too emotive as a convinced European, but I think at some point we need a new – inverted or converted – history or historiography of European music. For example, what Mário has mentioned with the problem of 'periphery', I think we have to re-map the historiographical issues in order to get another picture of Europe, of European culture. The problem of center and periphery sometimes has led us into a sort of historiographical trap. When we read all the newer studies on the Italian opera in eighteenth-century Lisbon, we hardly get an image of otherness, but what we get for sure is the idea that this culture is part of the centre, and not one of periphery. I think the problem is that we have to reconsider things. In my view, the most European composers of the nineteenth century – Cherubini, Spontini and Meyerbeer – fall into a gap that concerns editions, an issue Albrecht mentioned. No one felt responsible for these composers, I mean no specific nation or country, neither the French, the Italian nor the Germans. Fifteen years ago, a Meyerbeer edition was started, but for a very long time there was no place for such composers within a wider European perspective, no place within nation-based edition projects. And I think the archeology of music is quite important in this respect. Portugal, for example, has come

onto the map, so to speak, when the huge project *Portugaliae Musica* subsidised by the Gulbenkian Foundation, published earlier polyphonic and later Baroque music. With these numerous editions, we now have an impression of a huge repertoire of Portuguese music, or music in Portugal. We need to rethink things perhaps in a new European dimension, which could lead to a re-evaluation of historiographical issues, based on editions.

Frank Hentschel: If I try to relate to what you said, to the question of Mr. Johannsen, I would think the question is still not really answered, because I do not see the necessity of locating the opera composers you mentioned within Europe. I could rather imagine seeing a gradual progress of the spreading of this music all over the world. And by now the music has crossed the borders of what one considers European. At the beginning it was regional, now it is international. When was it European? And also you mentioned one network, but there are very different networks which also had different geographical and political backgrounds, like folk music that is related to other musics that adhere to the modi which is wider-spread in countries that we consider European, but also in other countries. So, who emphasises which network or relation and why? I think that Federico meant the same problem when he said we should look at who is playing the games and to try to understand what they do. Why do they try to construct a Europe? There are networks, but many of the networks do not correlate with Europe. For example, Schütz went to Italy; many German and other composers went to Italy in that time. There was a network. Many Asian students nowadays come to German conservatories, so there is another network. One has to emphasise the first network and to fade out the other in order to construct a consistent idea of Europe in terms of music. It is indeed quite problematic.

Musical Cultures: Local, Regional and National

Siegfried Oechsle: The overarching theme of this workshop is music and European integration. However, I would not like to begin directly with 'Europe' but first of all speak of 'nations' and then of 'regions'. The category I will subsequently seek to illuminate is the category of space. From the discussion it seems also necessary to think about the concept of integration. It is quite a prominent issue, but it is not clear to me what exactly should be understood by the term and what kind of product should come of it. In response to the question posed by Albrecht Riethmüller about what music is achieving for the current process of European integration, what comes to mind are the nations as political actors of

European integration. Ultimately, the term probably also applies to individuals, although on this level scepticism and a sense of powerlessness are likely to dominate. Let us first consider the much-used phrase 'Europe of nations'. In music-historical publications such as handbooks, we often find the phrase 'concert of nations'. Thinking in national terms has given contemporary Europe its still very bourgeois face. Religious and denominational differences are, of course, also important, but the national distinctions are primary. On the national level, the goal of integration can probably be understood as European internationality. Politically, economically and legally, things seem relatively clear. Common laws and a common currency among other things have been created, perhaps even someday a uniform official language. But what about the area of culture and, in particular, the area of music? What would be the commonality? Does it already exist or does it still need to be created? In the political sphere we think of renouncement: Countries waive autonomy to reduce differences or to pass these on to an authority, which then as European government becomes more and more independent and powerful. In the cultural sphere, however, it is by no means a question of the reduction of individuality. It is obvious to imagine something that would still have to be created. Community/unity not by levelling, but by something like synthesis, innovation, as creation of connections, synapses or whatever – perhaps the establishment of new forums, places, spaces, regions of exchange, etc.

Thinking in terms of nations, however, forms the primary medium for this. Yet, I think that bourgeois nationalism and the resulting modern nation state are historically a very late phenomenon. In terms of cultural history, they are based on foundations that are much older and which do not coincide with the political maps. Here it would be appropriate to speak of 'cultural spaces'. They are still present and will continue to be so when perhaps the nations will have transformed into something like global communities. The term 'cultural space' is about the formation and transformation of mental images and discursive concepts of spatial structures. Initially, from a cultural point of view they were linked to climatic conditions, and then to the cardinal directions. At first the rose of the magnetic needle with its four main directions did not exist. In ancient times the winds, the wind directions (twelve in number) and their mythological figures formed an important orientation pattern. Some of this has been handed down to us and is familiar, such as Boreas from the Greek-Roman tradition, the cold, mostly wintry northeast wind and Zephyros, the mild and moisture-bringing west wind. The German-Scandinavian-Baltic northeast has been seen as a boreal space. European cultural history has not only produced great narratives, but also powerful conceptions of space. In an analysis of cultural spaces, the focus would be on physical, social, philosophical and even on artistic-aesthetic self-images

and on images of others – ranging from the condition of the vocal organs, which is determined by climate, and the singing that was thus produced up to Rautavaara's *Cantus Arcticus*. In cultural-spatial metaphors from the Middle Ages up to the current debates about Europe, signs, texts, pictures and discourses are inscribed which can be studied and which do not follow national boundaries. The conceptions that have arisen from such materials and distinctive patterns that are connected with each other in many ways are, of course, not constant. Rather, they are subject to historical changes in history, everyday cultures, language, literature, music and art.

It is necessary to speak more explicitly and more concretely about cultural-historical spatial conceptions, but I can only touch briefly on this here. It is important to note that, viewed historically, there have been very protracted, radical re-evaluations with regard to the constructs of cultural spaces and large regions. The North, for example, was considered in antiquity to be a space of damp, cold, of barbarians who were coloured green by moss and algae and who stammered and lacked culture. In a cultural history of northernness, in which e. g. the melancholy discourse is central, the North has set itself apart ever more clearly from the South; in modern times since the Enlightenment, the North has successively become a symbolic space for originality, freedom, and even the space from which the future will be formed. The South, by contrast, is becoming a large cultural museum. The North is not at all conceivable without the South, and the North is a differential – that can be shown historically – a differential, outstanding feature from the cultural-historical primary South.

The fact that very old, culturally shaped spaces are still in the minds of people today was recently evident in the so-called euro or banking crisis. Mentalities, values and their economic equivalents developed into fronts; there was talk about a northern Euro or 'Neuro', which divided Europe into a northern and a southern region. Obviously, old dividing lines arose from the 'mental maps', which lie deeper in collective consciousness. Why shouldn't the question be pursued further whether this concept of mental maps is able to be applied in music history and toward the question of musical Europe? When in 1993 a volume with essays by Friedhelm Krummacher entitled *Musik im Norden* [*Music in the North*] was published, a Danish music critic came forward and claimed that the true north was Scandinavia, not, however, northern Germany, Schleswig-Holstein or e. g. Gdansk. In 2014 we experienced in Schleswig-Holstein the commissioning of an advertising agency by the state government to give the state a new advertising slogan. 'Schlewig-Holstein – Land of Horizons' was no longer up to date. Now the state has been designated *der echte Norden* (the genuine North) by political decision. There was a big outcry in Lower Saxony, but many people argued in a mixture of humour and sarcasm for an annexation of Schleswig-Holstein to

Denmark, not least to mutate to the 'genuine South' of Scandinavia. This in turn was welcomed not only by just a few in Schleswig-Holstein, where countless historical stereotypes and clichés came to the fore. What was astonishing was that neither politicians nor advertising specialists had been granted the right to make shifts or renamings or to establish new formations on the mental maps of self-images and images of others.

With regard to what Europe is today and above all what it seeks to be, it is important to more strongly conduct a kind of archaeology of its cultural spaces, key conceptual criteria, intercultural friend- and foe-images, etc. And not to forget the East-West distinction: In the nineteenth century the East-West opposition was added to the significantly older North-South opposition. In modern times, in the twentieth century and especially after 1945, the West became the epitome of a popular, free and individualistic culture. On the mental map, musical pop culture is a continent situated in the West. Also in modern art music of the twentieth century, there is no lack of spatial concepts or mentalities, even if these tend to be more subliminal. If we, for example, consider composers from the Scandinavian area, there is not only in Nielsen, Sibelius, Rautavaara or Svienson something like a discoverable northern identity, which can also be expressed in anti-continental stereotypes.

How shall we handle our topic of 'Music and European Integration'? As a strategy of 'nation building' transferred into the transnational sphere, which also includes audible symbols, this would hardly be workable. A great deal would be achieved if, beyond national boundaries, we were to recognise the mobility of boundaries in terms of imagology and the mental productivity in the shift, extension, overlaying, constriction, fraying and tunnelling of or in cultural spaces and were to explore these more precisely – in a historical, in-depth perspective and related to all kinds of music. Boundaries as such can also be regarded as spaces; not only as lines on maps, but as complex spatial entities, which are not only transversed by border crossers, but can also extend to their own habitable spaces. We also see here that the opposition of the periphery and the centre is quite shiftable, as the mental geography can always shift the old axial oppositions globally, when, for example, Galicia in the Spanish-northernness discourse is considered a region of northern inhabitants, who in history carried out the traditional trade and cultural relations in the North Atlantic region as far as Ireland. In the United States, for example, North-South and East-West antitheses play a significant role in the cultural and musical-historical self-assessment of the musical avant-garde.

If we want to explore the musical dimensions of Europe and European integration, then the search for regional, culture-historically formatted identities appears to me to be an approach to success. Europe as interrelated, juxtaposed

and overlapping cultural spaces along with the inscribed paths of music-cultural conveyance opens up a more productive perspective than that of the national perspective and its music-cultural endowments.

John Deathridge: I have a problem with the word *Raum*. It is unfortunately loaded. Perhaps I am reacting too negatively to the concept 'cultural space' as someone coming from Britain. For me, it smells of geopolitics – as we know, a favourite Nazi slogan. I just don't know whether the concept is so useful.

Siegfried Oechsle: The concept, which has also been referred to as a 'spatial turn', is well established as far as the history of research is concerned: space as a medium of cultural construction.

John Deathridge: Yes, but in English the word is 'space'. The word *Raum* sounds different in German; perhaps I have interpreted it wrongly and given it another significance. I think it is perhaps a problem in English as well.

Siegfried Oechsle: It could be that the German word *Raum* has aroused notions in you that could very well benefit from a mentality-historical analysis.

Federico Celestini: The concept 'cultural space' is thoroughly common. In various languages there are differing connotations, but one can still understand each other. Cultural spaces are also imaginatively positioned, therefore the borders of these spaces cannot be definitively drawn. The concept of cultural space allows us to think of culture, specifically European culture, not in terms of essentialism but in a relational way. In this case, we could think of Europe not as a fabric of European cultural commodities or objects, but as a cultural space in which a particular density of communication takes place. In this case we could also imagine a sort of promotion of European integration – you are right that we also have to discuss the concept of world integration that does not support or promote a certain work or a particular composer, a certain musicological theme or music culture, but promotes a network of relationships between students, scholars, musicians, composers and listeners. I don't think we have to produce an identity for a political past, but we should improve the chances and opportunities for people, especially young people, for students, but also for older people to be mobile.

John Deathridge: Yes but you are creating a comfortable space, aren't you? It is too comfortable! Because you are talking about political ideology. Even if you are talking about music, the ideology has to come into it, so that cultural space,

even if we accept this, which I do not actually. I think it is a very problematic thing, because you are talking about where the space ends. You are simply talking about a kind of space inside other spaces. And this becomes then too neutral too quickly. And the movement – you are talking about movement between spaces. Obviously that is an advantage.

Federico Celestini: I mean, we must first say that we do not need the immediate space. We need space in the sense of extension and of possibilities. To give another example, there are many people in Europe who feel they are closer to jazz than to Italian opera. I don't think this is a problem. And I don't think we should try to change the situation in the name of 'European culture'.

John Deathridge: No, but the dificuilty is the…

Federico Celestini: I know, but if we think in terms of cultural 'products' and try to find and support an idea of Europe based on the manufacturing of European cultural products, then we come dangerously close to a situation in which this could be a problem.

John Deathridge: I sat next to a guy on the plane here, and he showed me his iPod and his fabulous earphones. And I said, well what have you got? And he said, well, I have this Haydn string quartet that is fantastic. OK. Then he played me jazz, then he played me some Italian opera, and then he played me heavy metal. I mean, he was going from one to the other. Now is this a truely European person? Is he typical? But this is not about someone liking Italian opera or jazz. This is a hybrid form of culture that has also become very commodified obviously. And being listened to in unusual places. I mean thirty-five-thousand feet in the air. And this is why I find this issue of space a little bit problematic. I do not want to be too provocative.

Federico Celestini: I think just because we have such things as iPods, it does not make sense to project these things back into old spaces. We have to deal with a situation in which people listen to lots of different music, and we need an idea of European culture in which this is not a problem.

Siegfried Oechsle: In the context of the discussion about cultural spaces, I had expected other objections than that of too much comfort. Perhaps the objection that we very quickly make use of mixtures, as if something were produced at an imagined mixing console. But I may add that my remarks are also based on a large-scale interdisciplinary research project in Kiel entitled *Imaginatio*

Borealis: Perception, Reception and Construction of the North, a graduate program funded by the German Research Foundation, which existed for nine years [1999–2008] and which was concerned precisely with the question of cultural spaces and so-called mental maps.

A music-historical example could be found in Johannes Brahms. I think that the North-South opposition, shaped cultural-historically, played an important role in his identity and especially in the history of his reception. Brahms can be found with explicitly northern symbols, such as in the Brahms painting by Wilhelm von Beckerath with the three birches in a lonely, melancholy landscape. Religious aspects are thus conveyed, along with the significance of compositional work and dialogue with historical figures such as Schütz, Bach or Beethoven. But there is also the Brahms who composed the *Hungarian Dances* or *Gypsy Songs*, who travelled to Italy (for the art, not for the music) and who collected pictures of the Madonna. Such pictures, symbols and ideas are products of a cultural-historical *imaginatio*, an intellecutual work that is in flux and unquestionably forms a structure like Europe.

Frank Hentschel: I am not so much convinced of the spatial turn altogether. I do not think that it really turned very much, but I can see what you mean, and if I accept the term I would be happy with the idea that there are different – call it spaces or whatever – which are changing, expanding and that there are several spaces on top of each other, because it can be seen not only horizontally but also vertically. But I do not really see where Europe comes in. In any given time, there is a multitude of spaces and at the same time as historians we use a multitude of perspectives to construct history. And for many epochs 'Europe' does not seem to be one of the most plausible perspectives. It is the same with people: take a family – some members resemble each other, others less so. Someone who looks at it from the outside might emphasise the similarities, someone who is part of the family might not even see the similarities and emphasise the differences. Someone who is closer to the mother sees in a baby the similarity to the mother; someone who is closer to the father sees him in the baby, and so on. Also within music history we can emphasise many different similarities, connections or discrepancies and discriminations. But I do not see why there is the one perspective which is more important than the others. I see several possible perspectives, especially in epochs where the concept of Europe did not play any role at all.

Siegfried Oechsle: If I understood you correctly, then for you it is a question of whether Europe is a category at all, which can be used meaningfully in the field of musicology and music history. This is a question that undoubtedly must

be asked today. For me, however, a purely conceptual-historical view would be insuffient. A concept is presented and we analyse it in its historic dimensions. If we want to apply the concept to earlier epochs, into the historical spaces of antiquity and back into the present, then the difficulties accumulate. But I do think it is legitimate to develop relevant music-historical questions in the context of the problems of European integration and not to leave the field to politics alone. Thinking in transnational spatial structures is already a European reality, because under the designation 'Euregio', numerous areas have been identified which are independent of national boundaries. In addition, research programmes have been launched covering overlapping regions. However, it is also about moving from real geographical areas to symbolic spaces. Cultural theoretical concepts of space are not purely symbolic or fictional variables but are linked to real territories.

Mário Vieira de Carvalho: I agree with this idea that different European spaces can be simultaneously articulated; cultural heterogeneity has been always at stake. For instance, think of the Mediterranean area as a space of cultural exchanges, how it has influenced the music cultures of southern Europa. Luigi Nono, who insisted on this point, gave examples of the Sicilian Bellini as opposed to Donizetti from northern Italy. Or the Iberian music cultures, incomprehensible if we do not take into account the Arab and Jewish components. But what I would like to stress is the importance of the spaces created by language. Not in the sense that language acts as a factor of homogenisation, but, instead, in the sense that it can work as a factor in intensive cross-cultural exchanges. This is the case with the Portuguese language, one of the most spoken languages worldwide, which brings together so many different cultures such as Portugal, Brazil, Angola, Mosambik, Kap Verde and so on. So, the space of 'lusophony' plays a very important role in the musical developments of these different countries, including Portugal.

Helga de la Motte-Haber: When considering the United States, how important for cultural identity can this term *Räumlichkeit*, which Siegfried Oechsle used, be? How important can the idea of different spaces for the cultural identity be? The question will be made more concrete if one asks: Is the identity to be American for someone living in Texas different than someone living in New York? I believe it is not totally different. Americans may have different customs, also different convictions, but they have the common consciousness to be American. Europe as a whole is not a huge country, however, it also has a lot of different mentalities. Could it be possible that also Europeans have a common consciousness?

Siegfried Oechsle: I would want to contradict this as it concerns imagological categories, which are then used in the shaping of individual cultural self-images and images of others. Also for the U.S., I would consider northern and southern distinctions as a relevant cultural-historical fact. The American North, for example, on the East Coast is markedly oriented towards Europe; in large territorial swathes, there are in any case such cultural-spatial constructions. In contrast to spatial juxtapositions on maps, cultural conceptions can also penetrate, overlay, form tunnels, etc.

This is also always about stereotype research. Musical stereotypes are also paired with spatial ideas. Take, for example, 'motivic-thematic work'. If one were to write the reception history of the concept, then it would be evident that the concept – now I speak of this in an extremely abbreviated manner – has a very strong northern connotation.

Federico Celestini: Even Protestant.

Siegfried Oechsle: One can at least work to a certain extent in this direction. Things can, of course, rarely be reduced to a definitive denominator, and can rapidly become quite careless, especially since they most often are reduced to a mass amount of stereotypes with multiple encodings. But I think such an approach would also be far removed from being arbitrary.

Helga de la Motte-Haber: The multiple coding of the stereotypes is one of the most discussed points in sociology concerning the question of cultural identity. A stereotype can have many different aspects, including also the *Räumlichkeit* or the space. However, it raises the question if such a stereotype has a core. Better to ask if it has an over-arching idea. Then we would not concern ourselves with the different aspects of the overarching idea but with the tension of the core in relation to more general ideas in what Europe can be.

Siegfried Oechsle: I would like to agree. The perception of stereotypes shouldn't become too rigid like a substantive core of central stereotypes that form a pattern of identity and a corona of something like impurities. It is primarily about the usage and communicative functions of stereotypes, without actually possessing a substantial definition of what a stereotype would be.

John Deathridge: I still have problems working with the categories of North and South. I know you want to avoid making these stereotypes into substantial parts of the content of what we are talking about now. But in English we say there is a danger of essentialism here. There is a danger that the category is so fixed that you

can see it as a stereotype and you do not actually get away from it. For example, if you say in America, and I am sure Larry has something to say about this, that there is still this north-south divide, well, yes – I mean, there are still some confederates who still think that they should have won the civil war. But to talk in those terms today does not feel right to me. It might feel right to some of the Tea-Party...

Lawrence Kramer: Talk about the pure fictionality of things! There's a wonderful demonstration of that condition in the United States, and I just want to preface this by saying I am not an expert on the place just because I live there, so this is a kind of native informant speaking. But we now have in the United States, I think, a symbolical, an imaginary South. We do not have a North. The North is gone. Because the cultural North now extends westward across the top of the country to the Pacific coast and goes south to California, so that some places that belong to the North are geographically more southerly than parts of the South. And this is because the division is political. The terms we use nowadays are blue and red, not North and South. Really the only places in the United States where the South has a robust existence are the states of the so-called deep south: Mississippi, Alabama, Georgia, etc. And Texas is another thing altogether. I sometimes think that we should let Texas go back to being a republic! It's a prime example of the way regional identity very often trumps national identity. Some people identify themselves as Texans first, and anything else comes third. But the division is not specifically geographical. It has to do with the religious and historical framework of Texas life. So these things, as you said, are very complicated, and I think they end up complicating the imaginary formations that we use. I sympathise with the reservations that have been expressed about the idea of space, but if you want to use the idea (and some people may find it helpful), I think that is fine if you just keep in mind that the geographies are all imaginary. They are not confined to actual topography, and they are also migratory. Here is a brief example. This almost happened. I live somewhat north of New York City, in a rural area. It is as far removed as possible from the American Wild West, which of course has a certain presence in German cultural history. But a number of years ago, some people wanted to buy a parcel of land next to the Hudson River and turn it into a rodeo space. They wanted to bring a piece of Texas to New York. It didn't happen because the land was environmentally protected and the rodeo people were not allowed to purchase it, but there were a good number of people in this part of New York who actually, in their imaginations, lived in Texas. They wanted the rodeo. They would have liked nothing better. And of course that would have had musical repercussions too, because these things are musically marked. Each of these regions has its own characteristic music as well (which is also true in the

UK). The whole question of regional identity, I think, becomes important and further complicates the picture.

Siegfried Oechsle: That is a good example of the fact that we primarily work with opposites in mental space conceptions, opposites that are mobile or shiftable because they primarily serve distinctions. The logic of mental constructions of space can be very strongly shaped by binary oppositions. The statement that the North and thus the North-South polarity has been lost, at least as a criterion of a historical order that is no longer current, does not mean that this no longer plays a role in the question of regional identities. Such oppositions are, of course, not the only constructional patterns, especially when discussing cultural-historical overlaps in a structure as complex as Europe.

Albrecht Riethmüller: Different concepts of space and cultural space have been introduced into the discussion. On the one hand, we have geographic areas to which research projects are increasingly related, such as Mediterranean- and Baltic Sea Studies. In these cases, the space is well defined, even if some would prefer to restrict Mediterranean Studies to Europe by excluding North Africa from Egypt to Morocco. It is easier with the Baltic Sea Study; the countries involved – Denmark, Scandinavia, Russia, the Baltic states, Poland and Germany – are all European. And for certain cultural purists, this seems to be an advantage. Conversely, we face more vaguely defined concepts of space, such as East, West, North, and South. In the Brahms example we observe space turning into a metaphor based on imagined values. It is worth mentioning that Friedrich Nietzsche, in his late nineteenth-century dream of a 'Music of the South', had not only *Carmen* in mind but also North Africa, as opposed to the more or less north-of-the-Alpes music of Wagner. And this may bring us back to the initial concept of multiculturalism. Berlin can serve as an example. It is an actual space with its multicultural existence as it pertains to the arts and music. Mostly, we silently assume as a prerequisite that multiculturalism does not endanger the European character of a metropole like Berlin, even if chauvinists see it as permanently endangered. But if you leave the city limits only half an hour by car to the north, east, south or west (except for Potsdam to the southwest), you feel not only the difference between the city and countryside but also that you have entirely switched over from one country to another. In many ways, especially in central aspects of artistic life, Berlin and Brandenburg seem to be two different cultural spaces, and that also holds true for the musical soundscapes. As much as I agree with opposing the static perception of the concept of space, I wonder how to avoid it in the case of the Berlin-Brandenburg example, if we emphasise the more important cultural differences between the two spaces rather than the less

important unifying elements, for example, with respect to Prussian architecture. With regard to music, performances of former Prussian court music exists in both places. But what role does this music play in terms of cultural identity? It is a traditional and, at least in Berlin, most marginal segment of today's music market. Such a question most likely belongs to the recent discipline of urban musicology, which is better equiped with its methodological approaches to deal with such musical matters.

Siegfried Oechsle: Aren't you mixing two basic distinctions in the representation of spatial structures, namely those of the periphery and the centre and those of the compass directions and axes, which, in the first place, are theoretically subjected to differences in climate? However, both are not only present in geographical reality, but also in the imagination, which is about the spatial qualities of narratives. The northern mental pictures in the self-images of Galicia are part of a great northern narrative. And herein we can observe different spatial composition patterns. The periphery and the centre is something that has characterised the beginning of European cultural history since antiquity, for the south was the centre, and what centred this centre was the 'North'. This is a concept of periphery which was by no means understood to be purely geographical, but also includes cultural valuations. However, with these different compositional patterns we can to some extent investigate modern spatial concepts more exactly, with reference to the question what we mean by 'big' Europe and whether we would have to approach the issue across national borders with other smaller and more flexible dimensions and entities.

Albrecht Riethmüller: Here we start to focus exactly on the problem I have had in mind: local vs. regional. According to this, Berlin would represent the local concept of music studies. And it goes without saying that different concepts of space are implied if we ask for either local or regional musical footage – a question not at least dependent on what area is referred to. As you said, Europe is doing much to fund regional studies. The concept of a Europe of regions is, however, different from that of local centres, because the ramification of culture is certainly different in these areas. We may think of the border triangle Switzerland, France and Germany, where not only does a long tradition and far-reaching cultural proximity exist, even unity (a musicologist will have the history of music theory in mind with its medieval and Renaissance texts) but also an Alemannic population who soon after the Second World War began to address the three places as 'die Regio'. These cultural groups are quite distant from the Berlin and Brandenburg example. The different groups, areas, and spaces appear to be more or less incomparable.

Lawrence Kramer: Well, I wonder if there is not another entity, which actually just emerged from your observations, which is the Metropolis. Cities like Berlin – and there are half a dozen other cities we could mention both in Europe and in North America – are places of radical heterogeneity and a great deal of rapid change. The only thing they have in common is that they are the metropole. They are the place where these transactions take place at high speed. There is a lot of innovation going on there, a lot of money flowing through there. These metropolitan centres are cultural spaces independent of geography except for the accidental fact of where the cities are located. And in a curious way, they do tend to be isolated. Manhattan is an island, Paris is more a fort than an island because it is surrounded by the banlieus, and you could go on. These places do tend to stand out on the map. And they may have a culture of their own which deserves more consideration, because it may be that there is an assumption here that the production of an idea or an identity or a cultural trope of Europe, of a certain Europe, is distributed evenly across the landmass. But I think it is not.

Julia H. Schröder: Yes, I would totally agree with that, and I would even say you could productively employ the term space and talk about new kinds of spaces. I was thinking of North America and the institutions. In the States, culture is being produced or music is being composed to a great extent at the universities. So maybe that is a new kind of space: institutions that form a network. And they are a space in a way, although they are not geographically close to each other. In fact, they are quite similar to the social sub-groups meeting in virtual spaces. So yes, it makes sense to use the term in another sense.

John Deathridge: Yes, my argument is, that space does not exist anymore. I actually think one of the methodological problems we have is to try and mediate between the way culture works now (which is not in my view in definite spaces) and mediate that between the way it once used to work in Europe. Because if you talk about Bellini for example – good, he may have been Sicilian, but by God, he belonged to Paris. So already there is a dislocation in that little example you brought. But I think in the end we are going to have to talk quite a lot about the methodological way and sort of negotiate between these positions. Well, I do not believe spaces exist.

Lawrence Kramer: They exist very rarely.

Siegfried Oechsle: We are now about a quarter of an hour over our allotted time and are confronted with the assertion – that I cannot quite follow – that spaces and thereby also cultural spaces do not exist. It would be best then to stop at this point.

There is clearly a need for further work here. Moreover, I think the concept of mental cultural spaces is not a panacea for an analysis of the question of European integration under musical-cultural and cultural-historical aspects. There are undoubtedly areas of musical-cultural life for which the category 'Europe' plays no role simply because very complex spatial-temporal figures have formed from cultural ideas, concepts and forms of communication. But also global networks are spatial structures.

Albrecht Riethmüller: In view of Europe, one has to continue to reflect upon the concepts of cultural and musical space. And one will continue to ask to what extent national and international aspects are adequate categories to explain the European situation.

Institution and Organisations, Competitions and Events

Thomas Betzwieser: Welcome back to the second day of our workshop. I have the pleasure of chairing the first session. In contrast to my colleagues Frank Hentschel and Siegfried Oeschsle from yesterday's sessions, I am not a specialist in the fields we are dealing with now: institutions and organizations, competitions and events – four quite different subjects with a host of various aspects to discuss. We will be touching different areas now, issues of systematic musicology, of ethnomusicology, and last but not least, of historical musicology. In the first two fields, however, my competence is quite limited.

Perhaps we can start with the statement by Siegfried Oechsle from yesterday's final session. Oechsle said that we have to admit that Europe possibly doesn't exist – '*Vielleicht findet Europa gar nicht statt*' – in regard to some issues we are discussing here. On the other hand, with the subject of this session, we are touching the impact of music on Europe more concretely as we deal with European organisations with regard to music, symbols, anthems and so on.

I'm not exposing any sort of theory with these introductory remarks but will rather provide some key facts about the issues to be discussed. I am confident we will approach the problem of identity before long, which is why I don't want to name it as a specific category up front. But in my view, the category is central when we discuss the topic of representation of Europe through music. For the organisations there are two possible options or perspectives: the first is the role music plays in the context of European institutions; the second highlights European music institutions dedicated to music, dedicated to the performance of music and so on.

In order to structure the following hour I would like to propose three areas of discussion. The first is music involved in European institutions as a medium of representation, so we could speak of symbols, we could speak of icons and yet of identity. I think we should focus on the problem which arose yesterday, that is the problem of the European anthem. Maybe we can have a discussion on the reception of Beethoven within the European context. But I want to focus as well on two other tunes or anthems in regard to Europe. This is the tune of the European broadcasting corporation, Charpentier's *Te Deum*, which has represented the European broadcasting stations for a long time, and possibly we could approach the tune of the European football association which is a Händel tune for the Champions League. It could be quite interesting to look at these signature melodies as they represent different areas of Europe.

For the second part dedicated to music organisations I would turn our attention to some key facts concerning the European Composers Forum. I have to admit that I hadn't been aware that such an institution exists, but it's quite interesting to look at the aims and objectives of this organization. Maybe we can eventually focus on the European Youth Orchestra – an orchestra dedicated to the idea of European unification [the orchestra was disbanded in 2016, see Appendix 6]. And finally, when we speak of musical organisations, we have to mention *the* major event – the competition of Europe's music, the Eurovision Song Contest, or as it was formerly called, the *Grand Prix d'Eurovision de la Chanson*. So if you agree, we will be discussing these three areas, and I will give a very brief introduction to each section.

The first topic would be music in European organizations. I consulted the website of the European Union last week in order to see what the website says about European symbols such as the anthem or the flag. The major documents concerning the history of the European anthem stem from 1949 and go up to 1985. The relevant documents for the procedure of selecting Beethoven's 'Ode to Joy' as the European anthem are published; however, it seems very likely that they are only a small selection. The other symbol is the European flag. It's quite interesting to see how precise the EU instructions are in this respect: how to place the stars, in which direction and so on, examples of right and wrong placements. It mirrors just how very important the handling of the flag is, as compared to music, to the anthem.

When we survey the European anthems there is a sort of *leitmotiv* we could call 'Handel's defeat'. Handel's *Music for the Royal Fireworks* was seriously considered for the European anthem, but the final choice fell to Beethoven. I assume it was also in discussion for the European broadcasting melody, but in the end Charpentier won out. The fact that a Handel melody was considered for the anthem of the European Champions League seems therefore to be a sort of compensation.

John Deathridge: With or without Umlaut?

Thomas Betzwieser: Good question. Without Umlaut, the English Handel. I think it's quite interesting to see that Handel was in discussion for several occasions, and finally, a very British piece of music, that is 'Zadok the Priest', was used as the anthem for the UEFA Champions League. But returning now to the European anthem. As already said, the relevant documents can be traced online and one of these documents, the 1971 *Report on a European Anthem*, the so-called Radius Report (named after a French deputy of the Council), makes clear that things had almost been decided for Beethoven. At that point it was quite clear that there would be no competition for composing a new anthem. Interestingly, at this point there were other proposals for the anthem, but the overall opinion was 'no, we want to go with Beethoven'. The main argument for Beethoven's 'Ode to Joy' was that it would provide greater solemnity for functions and organizations. Furthermore, it would 'give musical expression to the feelings of the Europeans belonging to a single community sharing the same destiny', as the report says. There was a strong belief that Beethoven was regarded as a European genius and that his music was capable of uniting the hearts and minds of all Europeans, including the younger generation. A final argument of the Radius Report mentions the already existing practice of the frequent use of the 'Ode to Joy' as a sort of anthem by local authorities, in particular in Belgium when celebrating European memorial days. This last point is quite interesting because it focuses on performance practice. Thus, an existing performance practice in the capital of Europe seemed to be a strong supporting argument for choosing Beethoven's Ninth Symphony. To open the discussion, I would like to recall yesterday's comment from Albrecht Riethmüller about the usage of the Ninth Symphony after World War II, from a paradigm of so-called *urdeutsche Musik* to the paradigm of European music. I think this could be a good starting point.

Julia H. Schröder: I have a question. In the quotation you read there was something about a shared European destiny. What is meant by that?

Thomas Betzwieser: Good question. I suppose it has to do with World War II and its consequences. Since it is not further specified, we can read various things into it.

John Deathridge: It doesn't mean that the people discussed have a bit of a tin ear for history because shared destiny is their idea. And also the Ninth Symphony was used as we all know by Goebbels to promote exactly the same doctrine, which is not a criticism of the Ninth Symphony necessarily. But the Ninth is a problem in

the sense of the idea of *Brüderlichkeit*, which is actually quite a shallow one, covering over, as it does, all kinds of differences and tensions in humanity. It can also be highly ambiguous. And I would argue in a quite authoritarian way in any case. What about the lines: *Und wer's nie gekonnt, der stehle/Weinend sich aus diesem Bund*//'And who never could [have one kindred soul] must steal away/Weeping out of this community'? It seems that some people have to be excluded from the utopia. And who decides that they should leave? Jean Paul, by the way, objected to these lines as early as 1813, asking if it wouldn't have been more humane if Schiller had changed the word *aus* (out) to *in* (into).

Lawrence Kramer: The anthem makes no sense at all, particularly since it is only the culmination of a long history of appropriation of this music. I want to disagree with you in one respect about the last movement of the Ninth and the problem that you are talking about, which is the argument that the music is aggressive.

John Deathridge: You are very kind to it.

Lawrence Kramer: No I'm not. I mean I'd be perfectly happy to be critical if I thought the criticism was merited. But it seems to me that the only way to keep that symphony alive in a real way is to hear it as a work of the 1820s. The dehistoricising of such music is a way of killing it, appropriating and reducing it, which the European anthem does par excellence. In a certain sense, the European anthem is not by Beethoven at all. In particular, this is music which is expressly written to be sung and they stripped the words out of it. And, of course, anthems generally speaking are supposed to be sung. What the anthem says, what the anthem expresses, is unimportant. What's important is that everybody knows the words and sings them too. And you know, if you come from a country like mine where the national anthem is essentially unsingable, this is a very interesting process, because musically speaking, renditions of the 'Star Spangled Banner' other than by opera singers like Renee Fleming are just excruciating. But there is nobody in the country who can't sing it. So I think that the whole project of this European anthem is profoundly misguided. But if that's true, it points to something which was floating around the room yesterday, which is that the process of cultural construction, as Thomas Betzwieser began by reminding us, is a process of representation. And representation is not all that easy to distinguish, as appropriation, from falsification, from fictionalisation, from idealisation, 'ideologisation'. So therefore, what we are looking at is not some quest for the definitive Europe, but the various ways in which the idea of Europe has been deployed and for what purpose or is being or should be deployed at the moment. What common destiny means given the extraordinary differences that are evident from one part

of the continent to another is, you know, another pertinent question. Does it really make sense to talk about a common destiny? Is it ethically acceptable?

Albrecht Riethmüller: Music audiences in general and musicologists in particular tend to interpret the Ninth Symphony and its finale according to the words of Schiller's underlying poem. But what the consulting committee of the Counsel of Europe in 1971/72 did was exactly the opposite, namely, to get rid of Schiller's verses, to ban his words. One of the considerations may have been that Schiller's poem did not touch anything specifically European, but rather was intended in a global, universal way. Another consideration could have been that in a relatively short distance from the Second World War, a German text was not paradigmatic for a European anthem and, finally, a text in general was unpractical due to the multilingual nature of the European Union, even if it was still a small group at the time. If we go back in history, we find already in the mid-nineteenth century Beethoven's melody in Anglosaxon song books with an adopted text as a church song serving as such until today in Protestant Christian circles. The tune is remarkably simple and very easy to sing, and if you avoid Schiller's text in the official, public, even political domain in Europe, you get rid of lots of connotations and therefore problems or obstacles and can still keep the name of Beethoven, which was widely desired by the decision makers.

Lawrence Kramer: It's interesting in that respect, that most of those adaptations of the melody decontextualised it and also changed it. I mean you don't get it the way it is in the symphony. I think that's significant. There is no problem with adapting and appropriating, particularly in a world without copyright, so you can do that, right? But it does change the meaning.

John Deathridge: But even without the text it's problematic. The variation form is over-stretched and fatiguing, giving the sense of elephantine effort towards a surely hysterically over-the-top conclusion. I really disagree with you. It also wants to ban the human condition of melancholy: 'Weinend sich aus diesem Bund…' – Beethoven himself is said to have had doubts about the last movement, calling it a *Missgriff*, a mistake. The meaning is already clear in the over-the-top gestures of the music, allowing no chinks in its illustrious variation form and abrupt sections. So the idea you can take the text away and refunction the music in terms of a universal ideal and European destiny is a bit unreal. I don't think it makes the slightest difference. If anything it's the gesture of *pure* music that's playing the bigger role anyway.

Albrecht Riethmüller: It is, in my eyes, a question of mere song rather than pure music. Haydn wrote his birthday song for his Emperor –'Gott erhalte Franz den Kaiser' – which then became the national anthem of the monarchy in Austria, of the German Reich after the First World War, and it still today serves as a melody for church songs in Anglosaxon song books, as well as the anthem for the Republic of Germany. When Beethoven came into the picture, central European states had already established their national songs or anthems. Great Britain had its 'God save great George our King!', which Beethoven admired so much that he provided several variation sets on it for piano and orchestra shortly after its composition. Haydn was reproached for having imitated the British tune. France, in turn, had her Marseillaise. The market for anthems had already begun to slow down. I am therefore inclined to read the dedication of his Ninth Symphony to the king of Prussia by the Vienna-based Beethoven in the following way: Here is my offering, take my anthem as your Habsburg colleague did with Haydn's tune; different from my former teacher Haydn, who first wrote the song and then marketed it again as the theme for a set of variations in his so-called *Emperor* string quartet, I immediately incorporated the tune as the theme for the set of variations which structurally forms the finale of my symphony.

What the European committee in the early 1970s did – interestingly enough coming from a group consisting of non-musicians – was to focus on the tune in the instrumental prelude to the finale. In other words, the European anthem was not the sung version but the instrumental one as performed in the unisono-voice prelude by the celli and basses before the first orchestral variations.

John Deathridge: And without the bassoon counterpoint? The bassoon does soon come in there, if you remember.

Albrecht Riethmüller: After the celli and basses have rendered the melody (the unisono version of the melody or theme), the other string instruments are added in the first variation before wind instruments are added in the second. The European decision was made in former West Berlin, where Mr. Karajan was chief conductor of the Berlin Philharmonic. He quickly secured the copyright of the official brassband version of the anthem. His arrangement is not an orchestration of the melody but heavily dependent on Beethoven's own second variation. So Mr. Karajan still has the copyright but Beethoven did the work.

Thomas Betzwieser: I think the interesting underlying issue is the copyright problem. I find it surprising that this issue is published on the web, because it was really quite complicated. Karajan's manager says that the conductor will

certainly insist on the copyright and royalties. But within these documents it becomes apparent that an arrangement of 'Ode to Joy' already existed.

John Deathridge: So you're talking about a very first just string variation number?

Thomas Betzwieser: No, I mean an arrangement, probably for brass instruments, which dates from the early 1960s, published in 1961 by Schott Bruxelles. And interestingly, this arrangement was used for the Belgian EU ceremonies taking place in Bruxelles. I assume that this existing arrangement must have been a problem for the Karajan royalties affair.

Lawrence Kramer: One of the interesting things about this: during our back-and-forth, the argument came up over how to interpret this music, what it really says to us and how it is regarded, the kind of problems it has, the kind of worrying we do when we honor this symphony. And as Richard Taruskin says, we can't help it, we live in the valley of the Ninth. What Beethoven made is not going away any time soon. And that's precisely the problem with erasing the words and going to an instrumental statement which is meant within the symphony itself to be, in effect, rejected on behalf of song. Making that instrumental statement the symbol of European genius – whatever that means – is to trivialise it and to hold up an empty form as an object of social unification. I find the whole process problematical. It could occur to anybody, Anonymous or a Beethoven, it doesn't matter, except that poor Beethoven had the misfortune to have this celebrity attached to his name in a certain way. After about two centuries of misunderstanding it's perhaps a peculiar thing to get upset about. But again, it throws attention back on the fact of this process, a process of representation which is ideologically driven. I think that's the wording that has to be used.

Thomas Betzwieser: I find it quite surprising that ten years after World War II the idea came up that a piece of German music could be considered for an European anthem. But it was a long way until it was actually officially approved. Maybe there are different reception fields of the Ninth Symphony, a French one entirely different from the German one or the British. I found it interesting that a French European representative Mr. Radius lobbied for the Ninth Symphony and not a German; the German representatives were quite silent in this debate. His formulation is that 'people' came up with the idea of a European anthem. The Radius paper seems passionate when it talks about the anthem being able to promote the dissemination of the European idea, spreading the idea by music without any text.

John Deathridge: It's the idea of the universal in pure sound which in the 1820s is already becoming a problem, i.e. the idea that pure music is one thing that probably represents the universal best. But I think we come back to what we mentioned yesterday. It's cultural capital; cultural capital is obviously a gift to the nation of the universe, and that's of course how Beethoven meant it. But this music can be appropriated *by* capital in subsequent years, and for quite transparent political purposes. So it's not chance that we've lighted in this context upon the subject of copyrights – yet another example of the commodification of culture that can change that culture considerably, not necessarily for the worse, but often with disastrous consequences.

Frank Hentschel: I would like to raise another issue concerning the entire matter, because somehow we seem to take it as a given, or it actually is a given that Europe was searching for an anthem. I think it is not at all evident why this was necessary. Rather, it shows that at the very beginning, the idea of a European union took the model of a nation state; they were actively trying to construct something like an identity, and they were searching for means, in this case musical means, to construct this identity. I think it's a very interesting phenomenon. It is one thing to see the European union as a transnational community that has certain economical and maybe other political reasons and another thing to try to establish a nation of Europe.

Federico Celestini: The appropriation of Beethoven and the Ninth Symphony in particular goes further back and is also more widespread than the aspects we are discussing. Esteban Buch reconstructed the history of these appropriations, in which this work was at any one time the expression of the German spirit, of the ideal of the French revolution, a symbol of Western democracy and of Soviet communism, ceremonial music for Hitler's Birthday, for the memory of Holocaust victims, the hymn of the racist State Rhodesia and for the European Community. A parallel situation is when a bank or a financial institution decides to sponsor a monument or art work in order to benefit from its aura. This is a carousel of appropriations that definitively discredits the idea that an artwork can represent a political or cultural identity.

Mário Vieira de Carvalho: I would shift the discussion from representing Europe to performing Europe. In my view, institutions, organizations, competitions and so on should be engaged in European interaction. Networking should be improved in order to counteract – in this case, in the music field – the still prevailing relations between centre and periphery, that is to say, between those countries that essentially produce accumulated success (the canon, one could

say) and those that consume it. Networking in a double sense: on the one hand, to promote new centralities; on the other hand, to promote more balanced intra-European exchanges. That is to say, encouraging and consolidating local structures of artistic production and employment on a high level, which favour the establishment of resident artists and attract new local audiences, structures able to develop their own profiles, rooted in their specific cultural contexts and traditions, including, for instance, music theatre or other vocal forms in their respective national language; and on the other hand, to improve more and more cooperation, co-production and exchanges – for example, guest performances – among them. We know well how local poles of artistic production and employment, of dissemination of music culture, can be internationally attractive for both younger and older musicians from all countries. This mobility exists and is always increasing. But we are apparently not yet sufficiently aware of the chances, still unexplored, to take further steps towards both more locally rooted music profiles and more dialogue or interaction among them, having in view the increasing inclusion of peripheral countries as active partners of the international exchanges within the European Union. It is in this sense that I speak of performing Europe. In my view, it is more important to 'perform' Europe than to discuss what 'represents' Europe, because Europe is changing as time goes on, and what represents it depends on how Europe changes and in which direction.

Thomas Betzwieser: Okay then, let's change the topic towards the performing aspect and maybe we can first approach the representative musical unit which is the European Youth Orchestra founded in 1976. When we look at the aims and objectives of this orchestra at the EUYO website, it becomes clear that these young musicians are embedded, so to speak, in high European ideals.

Among the 'strategic objectives' is the aim to 'promote the intangible heritage of local, regional and European cultural production' and to 'assist the strengthening and development of EU organizations and networks'. Interestingly, the latter objective sounds similar to the aims given to the anthem in the 1970s, and I'm in doubt whether there is still a European message in this sense which could be 'performed' by an orchestra. If we compare the EUYO, for example, to Barenboim's West-Eastern Divan Orchestra, which has a clear political message or even task, the latter aim is a really strong one. My question is whether the European Youth Orchestra is today much *more* than, say the Mahler Jugendorchester or other youth orchestras, when it comes to European ideals. There is a funny story linked to the European Youth Orchestra and the European anthem. For their first European concerts, Claudio Abbado was the first conductor of the ensemble at that time, and he categorically refused to conduct

the European anthem at the beginning of the concerts, which was accompanied by the national anthem of the corresponding countries. So Edward Heath stood in, the former English Prime Minister and spiritus rector of the orchestra, and he always conducted the European and national anthems; then Abbado took over for the concert. I think it's quite interesting that the chief conductor of that European orchestra, with all these high ideals behind it, refused to *perform* these ideas by conducting the European anthem. Perhaps you can give your views on the issue of performing the European idea represented by a musical body such as an orchestra. I doubt whether it could have the same message that it had in the 1970s, but maybe you have other ideas with regard to *performing* Europe within musical institutions.

Albrecht Riethmüller: Is it known why Claudio Abbado refused to conduct the anthem? I could imagine that it was not because of this special Beethoven case but a refusal of the outdated custom to begin a concert or opera performance with a national anthem – regardless of whether a monarch, president or dictator is present or not. In the spirit of the late 1960s and early 1970s – flower power, anti-Vietnam war movement, etc. – the younger generation of Abbado felt embarrassed by certain obsolete rituals, regardless of the piece in question.

John Deathridge: I just want to make a comparison before we come back to that idea of spooky neutrality in that piece. Because if we talk about performing Europe with the Ninth Symphony then we should compare it with Osaka in Japan, where the entire town as far as possible is called upon annually to sing the Ninth Symphony. I don't know if you have seen the youtube video but everybody in the town sings it. Is that performing Japan? It's done in a much more emphatic sense than the European Youth Orchestra did it, at least with Edward Heath [former Prime Minister of the UK] who got masses of people from London and Berlin, so every man, women, dog and cat is singing the Ninth Symphony. Comparing the two examples shows the problematic idea of performing Europe, surely.

Mário Vieira de Carvalho: I mean especially the necessity of increasing networking among music institutions or stakeholders by simultaneously counteracting the divide between centre and periphery, that is, by promoting a more balanced intra-European exchange of experiences and initiatives.

John Deathridge: But there's nothing particularly European about that and I'm sure that in Osaka it's the same thing with increasing the networking – everybody comes together. I mean, there are literally acres of people; and as the camera goes through all of them, there's a lone conductor trying to keep it all together. It's an

amazing sight actually, and they put a lot of importance on it, because the Japanese simply love the Ninth Symphony.

Lawrence Kramer: That brings up the question we were discussing before. I think that all those uses of the Ninth Symphony address the question of how to celebrate, what the proper means are to celebrate the collective in each single case. That's what is at issue, and that's what's going on in Japan. The whole question is: How do the people in Osaka feel about this? Do they look forward to it? Is it a great holiday, is it a thing that they want to do? Or do they get trotted out – as in, 'you have to be there'?

John Deathridge: I think it also raises the issue of what's lacking if you perform the Ninth Symphony in terms of collectivity; that's a sign, surely, that that is precisely what *isn't* there. I find the issue of European identity a bit problematic. This idea of collectivity is movable from culture to culture and always has different nuances. So I'm just wondering about what you said. What does collectivity in the European context actually mean?

Julia H. Schröder: To add to your point: it's not so much the nationality or where the composer was born but the practice, the musical practice, as you said. Looking at some opera statistics – there is this strong opera tradition in Europe. There are many opera houses where operas are performed, and the relationship of the number of performances to the amount of inhabitants leads to the conclusion that many people visit the opera regularly. I can pass around the statistics. It is very interesting to see that there is still a very lively culture of performing classical music. I totally agree that the music, Beethoven's or whomever's, is owned by the people who perform it, that it is not a question of the nationality of the composer. But there is a tradition of performing music, and maybe we should stress that.

John Deathridge: The Hallelujah chorus from Handel's *Messiah* is an early example. If you hear a performance of this in some places in Britain even now, half the audience will stand up because King George stood up in 1784 when it was performed in Westminster Abbey at the first major Handel festival. And the reason he stood up (and the rest of the audience with him) was to unify the country together because parts of the parliament were falling to pieces because of the America troubles, and his power was also in danger of falling to pieces. Now, of course, audiences just don't know about this; it has became a tradition, and in most instances now only a few people will try to emulate the old days, though some still insist on standing to the end of the chorus. So for the question of the

power of music being called upon to effect a sense of collectivity, Beethoven's Ninth is hardly the only example. But we are talking ultimately about an instrumental functionalising of a piece of music, not about its essence.

Lawrence Kramer: To nationalistic rather than more-than-nationalistic ends, right? The more recent examples in various ways are also much more narrowly focussed on the sense of national identity. It's really interesting, the question of a relationship between national identity and transnational identity, if the latter even exists. And that's a part of the problem when we are talking about European integration, I mean the idea of Europe we develop and talk about without actually knowing what it is. Yesterday we talked about regions, nations and spaces and I think that very much plays a part in it.

John Deathridge: I must say that I like the phrase 'performing Europe', even though I think it's tricky to define.

Lawrence Kramer: Yes, me too.

John Deathridge: And I think that's something we really ought to develop further.

Federico Celestini: I like it too. I think you mean that this European character is not determined by the music being played but by the very act of performing it together.

Franziska Kollinger: There is another interesting aspect regarding the role of music in the context of European integration, namely, the activities of national organizations which aim toward the integrative and representative functions of music across the EU. An example for this is the *Fête de la musique*, initiated by the French minister of education, Jack Lang, in 1981. This music festival has since been celebrated all over Europe on 21 June every year. The idea behind this initiative was non-commercial; from its onset it pursued the goal of letting music be heard and affording people the opportunity to musically collaborate beyond national and musical borders. The use of designated concert spaces and a program are deliberately rejected. This festival inspired, among other events, the *Europa-Tage der Musik* in Munich, guided by the intention to give the community more than just one day of the year to play music together. This event has now been established beyond the city of Munich and has spread throughout southern Germany. Other examples are the *Singing Days* in Scandinavia and other parts of Europe, during which professionals and non-professionals assemble at previously announced locations to sing together. All of these events are the result of

governmental initiatives, but their effects are not limited nationally. Musically, these events are not confined to genres, degrees of professionalism, spaces, institutions, languages or national paradigms. Making music together and participating in joint activities is the central focus of them all. This, in turn, leads to a strong identification of the individual participants with the EU. Therefore, the role of music in this context can be described as a motor of integration which is conceived by national governments, but which in a larger framework is limited to Europe and linked to the strategies and aims of official EU institutions.

Mário Vieira de Carvalho: Yes. There are already, for example, some cultural programmes of the European Union and in different countries that promote artistic residences, in this way favouring the mobility within Europe and the exchange of artistic skills, idiosincrasies, cultural expressions. Such kinds of programmes and other forms of implementing musical cooperation and networking can contribute to a more real European integration, in my view. There is a great variety of musical experiences, traditions and practices, including cross-cultural exchanges, that continue to historically coin European local identities, which are sometimes national and sometimes rather regional. Therefore, we should put the accent on the institutional networks rather than on music itself, musical forms or genres themselves.

Franziska Kollinger: I'm just wondering why no one had the idea to do away with the national anthems or the European Anthem after the Cold War. I can hardly imagine that the younger generation or people from other countries who wanted to be integrated into the existing idea of the European Union could or even should deal with any kind of anthem and, moreover, with the structures of the already established institutions.

Albrecht Riethmüller: But that's the ordinary case.

Frank Hentschel: I just wanted to add to the discussion about performing Europe in the sense you mentioned, that there is a tradition of concert houses and opera houses and so on in Europe, and also singers and instrumentalists travel through different countries within Europe; but I still wonder what that has to do with Europe, because this is not bound to Europe. You have the same thing in the U.S. and the Commonwealth and you also have opera and concert houses in Japan or South American countries. So it somehow spread from here and has spread more abroad and now it's more global.

Albrecht Riethmüller: It is an ordinary example of – as we like to say – the wrong music being staged in the wrong state. Why does Germany still have Hitler's anthem which once was the melody of Austrian Kaiser Franz? Is it genuinely and truly the music that fits the present day Republic of Germany? Apparently politicians and a majority of the population believe so. And the search for a text to be added to Beethoven's melody never stopped, regardless of whether the European fathers tried to hinder it. Performing Europe by way of an anthem seems to call for some words. And at this point we should repeat our conviction that for the anthem's sake we should regard the tune as a simple song (which in fact it is) rather than a complex element of a most complex symphony. Around the millennium, Austrians – in a certain sense latecomers to the European Union – provided and propagated a new Latin text *Est Europa nunc unita* to the Beethoven melody to be translated and sung in the languages spoken in Europe. With the help of the Viennese Sängerknaben they even produced a CD with the Latin version and 16 translations in modern European languages in the booklet. The Latin verses, though ambitious, are helpless, and the translations cannot cope with it. But it became even worse. Since then, in searching for a new text for the melody, one competition after the other was arranged, be it online or by the European Commission, and resulted in an assemblage of the most painful sins in lyric production. The 1971/72 decision to renounce the text was wise and is still the best. On occasion of the 60th anniversary of the allied invasion into Normandy, many leaders came together on the cliff where it happened – Queen Elisabeth and president George W. Bush among them. Host was president Jacques Chirac. In June of 2004 the German chancellor Gerhard Schröder was not – yet – invited. The local chorus was supposed to perform Europe during the ceremony: against the European rules, the anthem was sung with Schiller's text in German. I saw a certain irony in the fact that the German chancellor had to remain absent in a ceremony commemorating an event to free Europe from German dictatorship with German verses on behalf of Europe.

Lawrence Kramer: I think that speaks to the question 'where is Europe?' and also 'why is anybody going to do this in the first place?' The thing about these anthems is that they have words that people know and you sing them. And it doesn't matter what the words are, doesn't matter what the words say, because the important thing is the ritual act of singing them. This is one thing which Americans in particular exemplify because most Americans have no idea that the verses of 'The Star Spangled Banner' are about the bombardment of a fort during the War of 1812 against the British; the song did not become the national anthem until 1931. Actually, I often think they are the worst of all verses of a song, even worse than this Latin *est Europa* thing. But there is a history there and Americans are completely ignorant of

it, and what they're also completely ignorant of is that the tune of 'The Star Spangled Banner' was originally a British drinking song called 'To Anacreon in Heaven'. None of this matters; the only thing that matters is that people know the tune, they know the words, and they sing them without particularly comprehending what they're singing or particularly caring whether they comprehend or not. And in that sense, if you were to have some anthem that everyone could sing, the text would not matter, and its relation to a nation-state would not be the problem. It's not the United States of Europe, right? The European Union is something quite different. That might be a context for knowing what performing Europe could actually sound like. But it doesn't seem really likely.

Helga de la Motte-Haber: I am not sure that poeple don't care for the words of a song. Leonard Bernstein changed the lyrics of Beethoven's Ninth Symphony after the fall of the Wall and this version is very well known: *Friede, schöner Götterfunken*. It was during a public concert, a broadcasted open-air concert and therefore I think it is well known. And it had a message. The question arises, if it can be a message for Europe in general, for the position of Europe and for the idea that we are a civil society, that we have no nuclear weapons and so on.

Thomas Betzwieser: I just want to add one point to your question. There were doubts about the appropriateness of Beethoven's anthem. I think it was in 1985, and the reason was Europe's music year with the representation of Bach, Handel and so on, a big celebration year installed by the European Union as *Europäisches Musikjahr*. And at this point there was a motion for a resolution saying that Beethoven is not appropriate for the idea of cooperation at the end of the twentieth century, something like that. But actually the motion for the resolution failed. I think this is the last chapter of this Beethoven issue, at least up to now. Shortly before, there was a motion to have another European anthem; interestingly not a general refusal but a new anthem. An institution needs an anthem – that's the problem. We have anthems for institutions that we would not expect, for the UNESCO, for example. They are not popular, but anyway they exist, more or less. Unfortunately, we have not found the time to discuss the Eurovision Song Contest, but perhaps we will have the chance at a later stage.

John Deathridge: It will return.

Thomas Betzwieser: I find it quite interesting the way Europe is defined through different spaces – the media space, the topographical space, and so on – in a changing Europe. Thanks very much. I would like to close the discussion for now; maybe we can return to this point at another stage.

Do European Musical Works and Musicians Exist Today?

Frédéric Döhl: The next session is one of only two in our workshop that starts with a question: Do European musical works and musicians exist today? I personally think the question mark is fitting. The question of whether European musical works and musicians exist today has been a bit foreign to me and my work. The people with whom I had dealings who cared about such a question were always on a local or national level.

An anecdote from my research on André Previn makes this point: In an interview with fellow conductor Colin Davis, Davis noted that Previn regularly conducts the works of Edward Elgar. He said Previn does it just like an Englishman would. Previn answered that Davis's words were too kind, but he is sorry to say that he's American. The astonished Davis replied: 'Oh, I was certain it was in your blood.' Obviously Davis wanted to make a connection between the nationality of the composer Elgar and the nationality of the conductor, who was assumed to be English. But what could be an interesting starting point for the discussion in this session is Previn's reply. That he replied 'I'm an American' is not self-evident at all. He was born in Berlin, lived about ten years in Germany and still today in his eighties counts time outloud in German. His name is still written in French, which he retained from a year in Paris. His next thirty years he lived in the U.S. and gained citizenship in 1943, while the whole second part of his life was barely local after he became the conductor of the London Symphony Orchestra in 1968. Most of the time he had different homes and jobs on different continents simultaneously. And even in his emergent years he worked in Hollywood in a widely cosmopolitan environment. That is why Previn's long time manager Ronald Wilford said: 'One thinks of him as an American, but he's not. He is a citizen of the world. He is a German-Jewish-French Hollywood-American-classical-jazz-pianist popular-composer-conductor. So what does that make him?' Still, Previn says he's American. Interestingly, he doesn't say American musician. And that he doesn't mean it becomes evident if we take a look at the reasons he gives for claiming himself to be American: a shared sense of humour and approach towards communication. Previn, born in Europe and with an astonishing global and cosmopolitan career, defines himself as American by choice and not according to musical reasons, such as his love for jazz.

We can answer this session's question by referring to a person's birthplace or passport, or according to a person's choice, which seems to me a good place to look for the existence of European musicians and musical works – musicians, who define themselves as European. So 'by choice' could be a fruitful first approach for our session.

A second one could be: European not by choice but by necessity, or maybe better, by opportunity. Middle-distance travelling has become increasingly cheaper in recent years. Since 2000 we have seen the arrival of EasyJet, couch surfing, etc. This is especially relevant for third and fourth string musicians, who form the largest group of professional musicians in every genre. They think of themselves a lot in European terms. You see the same approach when you look at the DJ-scene, or at singer-songwriters or in jazz, even the choral music business. It is not so much that musicians call themselves European, but there is a kind of European mental map at play – simply working as a musician in European terms.

So these are two approaches to our topic which I think could be more fruitful than trying to define what a European musician is or is not: 'European by choice' and, perhaps more importantly 'European by opportunity'. I think this second approach adds to what we have already discussed in the previous session with the term 'performing Europe'.

Albrecht Riethmüller: If there is, among musicians and their general networking businesses, an activity which we may call 'being European by opportunity', then we can perhaps give a striking example of what is meant by this. On 1st May 1994, the Berlin Philharmonic started a tradition of concert events which the ochestra labeled *Europakonzerte*. The annual event began in former East Germany at the court theatre in Meiningen, where the orchestra's very first chief conductor, Hans von Bülow, had been director of the court orchestra in the late nineteenth century. Since the Meiningen concert, the orchestra celebrates the annually recurring event in different European cities, be it in Istanbul, Athens, Madrid or London. Of course, there is the symbolism of the date and one of the world's finest orchestras, but what does it have to do with the continent and its integration? There is absolutely no difference with respect to programming etc. from the other concert tours the German orchestra undertakes throughout the continent or worldwide, without the European label.

Frédéric Döhl: I think it's probably the same. But it's not so much this specific group of musicians I target with what I describe. I mean third and fourth string professional musicians, not the Berlin Philharmonic, which has a more global approach today. I mean people who are able to make a living as a musician on a low economic level. For example, if you look at how the singer-songwriter scene works, which is very much on this lower income level, it is very much a European scene. The artists don't think in local terms anymore. Because of inexpensive travelling and communication, there is a good infrastructure in place now. These artists – and it is quite a large group of artists – are working and thinking in European terms.

Or if you look at DJ's: It's totally common if you are an established DJ to work this Sunday in Barcelona, the next weekend in Berlin and the next weekend you are going to London. It's not a big deal to do so. To go to New York and work there is a much bigger level of investment you have to make to do such kinds of things.

If I talk with musicians in these areas, how they approach music-making today, they pretty much think and do it on a European basis: 'We are European musicians and not focused on the Berlin market or Cologne market. The bigger market is there, and the infrastructure is there, too.' So it's being a European musician just by doing and performing and not so much by reflecting or claiming that it's something special. It's something that just takes place, and it is a large pool of musicians who are, indeed, living a kind of European musical life today.

Julia H. Schröder: Would you say that these European musicians form specific networks because they perform at certain clubs and make music of specific genres? Or would you say the European factor is something beyond the genre level? As I understood you, there are networks of certain musical genres that provide the opportunity to perform across Europe, for example in electronic dance music.

Frédéric Döhl: I cannot answer that in general terms. But for the musicians and genres I have dealt with, it seems there is a kind of European networking approach. If you work as a jazz musician in the European jazz circuit, for example, you go to specific places abroad for clubs or festivals. You don't go everywhere. So it's like a chain of islands, if you will. These networks are also not the same in every genre: DJ's go to other towns and places than jazz musicians go to. But the common idea of a European network is to operate in this broader region and not just stay in your local community. One can, of course, be a DJ or jazz musician in Berlin on a local level; there are a lot of opportunities here. But it's common now for people to work in a European circuit and to think bigger – only on the aforementioned smaller economic level, of course. Obviously jazz and DJ-ing are musically very different kinds of musical environments, different kinds of genres. But there is a shared European approach, I think. You can see in very different musical fields a similar attitude as to how people deal with the European question.

Helga de la Motte-Haber: I am not an expert on this, and not for pop music, but networks exist also for contemporary music. Some further questions arise: How open-minded are the members of such networks, and how deep is the gap between different networks and so on?

Frédéric Döhl: Yes, this doesn't contradict what I said, but adds to it on a different level. What you described is a stylistical question, what kind of music people take with them when they go on the European circuit, and how their music changes in return. I would assume with regard to the genres I have referred to, you are absolutely right. People are, of course, able to take their varying approaches to music with them, but are able to work – and that is my point – in a kind of European circuit, to have personal exchanges, to go to many different places and work for a night or a weekend with very little monetary investment: selfmanagement through the web, using low cost airlines, sleeping on a couch or at an AirBnB.

First: Who is working in this kind of European circuit, whether it's contemporary avant-garde music, jazz or whatever? And to whom is it necessary to work in this European circuit? Is it always the same people and genres, or are there musical milieus that don't strive for these European possibilities? As far as I can see, many different kinds of music-making share this kind of European approach. If one could verify this observation, then one could go to the second level of questions, including whether there are unifying influences on the music-making. Turning to the second part of this session's heading: Are there any European musical works – or at least European forms of music-making? Personally, I don't see that. What I see is on a lower kind of level, if you will, of people just working, that a kind of European musical work takes place.

Frank Hentschel: That's a very interesting point actually, but I don't know very much about it. My impression is that you find either musicians who are regionally and nationally successful within a certain frame or musicians who are internationally successful. You seem to say the opposite and you may be right, I just don't know. My impression is that we would need to do statistical investigations about how many networks there are, where they are and so on. Because you also find networks that are not within Europe, for example around the *Einstürzende Neubauten* in the 80s in Berlin. There was a very strong relationship with Nick Cave and others from New York. They were flying very often between Berlin and New York, before flights were so cheap. And yet it worked. And it might be that there is, for example, statistically a bit more within Europe, because a flight may be cheap and you don't get jet lag, which are very concrete reasons. But still, it would be interesting to see whether the hypothesis can be verified that there are more networks within Europe, and whether there are musicians who are successful within Europe but not internationally.

Frédéric Döhl: I don't know either. It's just that I work in this different musical area. There, I get in contact with people. And I'm regularly confronted with the same kind of approach. It doesn't matter any more if they work a night in

Prenzlauer Berg or Barcelona. It has become a kind of habit to do so. As far as I can see there is no research working with data on this matter. I think this would be interesting to do. But it's not easy to get a grip on these people and who they are. That is one thing I wanted to indicate by saying third and fourth string artists. It's not easy to get to know who is working there because so few reach common top-level attention. I don't know of any research about the advantages to income. I think it's just a two hour flight to Barcelona. And it's cheap to go there. If you work as a normal DJ, you get about €500 a night. So it's worth going. You invest €200–250 and you can make an income that is worth it, even on this level. That is why so many people, I think, are doing it. So if you want to look for people actually trying to 'perform Europe' through this kind of European music-making, then it could be interesting to look at these areas.

Thomas Betzwieser: I would like to support Helga de la Motte's position in regard to contemporary music. I think there is some identity in style with regard to specific countries. But I would like to enlarge this question by the issue of language, since I wonder whether it plays a role in relation to style. For example, the composer Pascal Dusapin, in my view a very French composer, writes operas in Spanish, German and English, but I don't know whether he has already written in his mother-tongue French. He uses nearly all European operatic languages for his operas. So, I would be interested in the question of style that is dependant on language. Does it play a role when composers use languages that are not their own?

Frédéric Döhl: From my experience it really depends on the genre. For the singer-songwriter business it's very important. If you're not singing in English, the situation changes right away. Usually, you are becoming more local. But, for example, in specific genres in heavy metal it's different. They don't care if you're singing French or a kind of made-up-Latin or if you're singing in English or Finnish. And in some areas of jazz or the DJ-scene, when it's just instrumental music, the problem doesn't occur. So they don't deal with it.

I would assume that if there was broader research into these areas of how musicians behave, there would be lots of areas where the language question is really important. I know for some areas that it is like that, areas connected to my research about copyright – like gothic metal. There have been some major trials during the past years. Language is not a big issue there. So I would assume that it really depends.

John Deathridge: But one problem of research is: Europe has a history of travelling musicians. And the research is also in its infancy: certainly it can make the

history of European music in terms of the opening question of this session – does European music exist today? – actually sound misleading, because there is still so much work to be done on how musicians travel from centre to centre (some famous theatre groups are in the spotlight here, too) and indeed outside Europe altogether. Are they consciously taking a European culture with them? In nineteenth century travelling, London became an export centre for this in theatre. But it was also not uncommon in German-speaking countries too. Just think of the Mannheim Truppe (travelling theatre) or Angelo Neumann's extraordinary endeavour in the 1870s and early 1880s to take Wagner's *Ring* all over Europe. Was Neumann thinking of this as a European venture, or as the propagation of a specifically German set of works? The idea for doing this kind of research and asking these kind of questions isn't new. But in archival and conceptual terms it's not very developed either, especially in music.

Frédéric Döhl: No. But that's not my argument, that it's really something new. My point is that it's happening on a very wide scale and it's happening more often. For example, I think two years ago or so, the German collection agency GEMA (which collects money for performing and recording rights, etc.) wanted to change their rates for concerts so as to get more from the big artists like Madonna and her like. Because that's where the main money comes from in the moment. But for the musicians I'm referring to, they really depend on earning money for a living. The higher rates are a disadvantage for them, they earn less. And within a week or so, there was a petition to German parliament that was signed by 80,000 people, protesting against this. Of course, some may have signed this for political reasons and were not musicians at all. But if you skip through this list – you were able to mark whether or not you are a musician – it seems that this question touches a lot of people working on this musical level.

Julia H. Schröder: To add another point: Recalling what Siegfried Oechsle said yesterday about the idea of so-called schools of performance that are somehow locally bound – an example would be the Russian school of piano playing, but also sound qualities that are bound to instrumental traditions, like the different woodwind schools in France and Germany. Recalling these examples, we have arguments for local traditions of sound, or, in fact, the 'sound' of a single orchestra, which can be identified as unique. How do these points of uniqueness hold up today? In our world of globally performing orchestras, consisting of internationally trained musicians from various countries of origin led by conductors who constantly work with different orchestras all over the world, is the sound of individual orchestras still relevant?

Frédéric Döhl: At least for the genres I've looked at, it's not about a kind of universal sound or a European sound. They just take their kind of music-making on the European circuit. There might be exceptions, as in European works or at least European events.

Helga de la Motte-Haber: I would like to provide another consideration for discussion. There are unifying elements from technology which has relevance for making sound, as in sampling techniques being relevant for different styles of music. Even for purely instrumental music, storage plays an enormous role. The sound that is heard is technically processed and adapted to the tastes of the period. The listener, nowadays an omnivore, is largely used to a uniform timbre.

Federico Celestini: I really like your proposal, Frédéric. Traditional thinking on European integration – or indeed on any cultural integration – is usually more retrospective rather than perspective. There is a prevailing preoccupation with the lengths of traditions, what comprises them and so on. A consideration of performative aspects is not only more likeable, but it also puts the accent on the future. If we feel that we are creating the future, we do something not because we have been doing the same thing for a thousand years but because this act of doing is part of a chain of developments. This is a genuine perspective of union, of integration, which works perfectly in music: that is, in a 'performing' Europe, because we create our future together.

Mário Vieira de Carvalho: Okay, but we should not forget the increasing role of the emergent digital public spheres. When we see what is going on in digital social networks, then Tia DeNora's concept of affordance by playing and especially by listening to music must be taken into account. According to her empirical research findings, what music or a piece of music can afford has many different pragmatic dimensions, not merely that of a general artistic experience or of enjoyment of an 'artwork of music'. According to DeNora, most people consume music without thinking about it. Simultaneously, it seems undeniable that one of the most importante changes brought about by digital networks is the constitution of niches of music communication that disseminate on a large scale what was once reserved for a very limited audience. Avant-garde pieces, which are normally banned from mass media or even from conventional concert programmes and had previously only rare chances of being performed in a concert hall before hundreds of people, can today on the internet in a short time reach many thousands of listeners.

John Deathridge: I've just seen the perfect European work in New York at the Metropolitan Opera, and it's called *The Enchanted Island*. This is basically an invented baroque opera with an English text, by the English writer Jeremy Sams, where music by Purcell, Handel, Scarlatti, Vivaldi and Rameau is put together, using truly outstanding singers, to form an opera loosely based on Shakespeare's *The Tempest* and *A Midsummer Night's Dream*. The concoction has glorious scenery as well and it is incredibly successful, incredibly enjoyable. But it is basically a synthetic European work. When I saw it I did in fact wonder whether the so-called European work is in fact a kind of dream. It doesn't really exist, and in any case it plays in New York, very well performed by international singers, who are travelling from place to place. Domingo, for example, takes this kind of European aura with him wherever he goes. But it's a kind of space, a kind of European world, that isn't really based on anything except some glorious music from the past and not much else. Yet it's hugely successful, and might have something to do with an imagining of a European idea, but one that remains utterly synthetic, completely fictitious.

Lawrence Kramer: Can we contrast that with another European work that was performed in New York? I'm curious. I'm wondering whether this example tends to confirm, or just absorb, or resist John's point; I'm not sure about the answer. The composer, Georg Friedrich Haas, has recently taken a position on the composition faculty at Columbia University, so is he an Austrian composer, a European composer or an American composer? I don't know. His third string quartet was performed in New York recently, and it is definitely a work in the classical sense. The unique thing about it is that it is supposed to be performed in a completely dark room, so that you cannot see anything. And this includes the musicians; they have to memorize the piece. They play it in the dark. And one of the things that occur as a result is, speaking of spaces, that the music turns that room into the region whose boundaries define the work. It is a space where the work itself becomes autarch. The idea of a masterwork is literally projected into the sensorial space.

John Deathridge: *Zum Raum wird hier die Zeit*.

Lawrence Kramer: Exactly. So in the same city, I think probably at the same time, probably across town from each other, are these exemplars of European music? Do they represent opposite approaches or are they in some underground sense the same?

John Deathridge: That's a good question.

Frédéric Döhl: I don't know the examples, but were they part of an agenda, proposed by the artists to make the project European? Was it part of the communication, or was it just part of the experience, knowing that the material comes from a specifically European tradition?

John Deathridge: I think it was part of it. They wanted to create a synthetic Baroque opera, but there is a business reason for that, because this kind of music is very successful commercially. Handel in particular: it's not a coincidence that most of the music in *The Enchanted Island* – in my estimation about 60 % – was by Handel. But the basic idea was to create something that was recognisably a European Baroque opera. It's the eighteenth-century idea of stylistic travel, as it were, different styles from everywhere centred in one place, where you can have prominent Italian composers in Mannheim and prominent German composers in London. But *The Enchanted Island* is very much of the twenty-first century: it's not quite the same thing as the eighteenth-century cosmopolitan idea of musical style, but something transmogrified into a capitalised cultural environment. So there are big differences. It's basically a modern dream of escape, and I experienced it myself like a marvelous dream. Hugely successful. And in terms of gritty content, perhaps, a bit of a thin evening. It's just a lot of fun. Yet the fact that it's culturally there, in the Metropolitan Opera, which is a big space, and very successful with packed-out houses, does say something about how the idea of European music travels in the twenty-first century, as European culture did travel in the nineteenth century, also to America, and Australia as well.

Lawrence Kramer: The Met's presentation of this pastiche appeals to a certain sense of authenticity. The production is a recreation of the actual practice of eighteenth-century opera, where you would compose new arias for new singers or adapt or reuse texts or compose more operas sliding into one another. So this synthetic hybrid turned out to be the most authentic form of European eighteenth-century revival – only in America.

Thomas Betzwieser: But I'm pretty sure that one element is missing in this New York production of *The Enchanted Island*, inherent in today's European Baroque opera productions, and this is the element of *Regietheater*, what Americans usually call Euro trash. This is a label for the unusual dealings with text and music by stage directors, seen by overseas audiences as being typically European, or even German. I think it's quite an interesting image, what people outside of Europe have on this specific artistic issue.

John Deathridge: I think it is *Regietheater* in a way, because the point about *Regietheater*, as I understand it, is that you take a well-known piece and you basically put it in a different environment to see what happens. You put *Rigoletto* in a youth club with a juke-box, as Jonathan Miller did in a famous production in London. With *The Enchanted Island* it's admittedly just a glorious anachronism: two famous Shakespeare plays transported into the glorious world of eighteenth-century music. So it is a form of *Regietheater*, and it does raise issues of the kind we are discussing here, albeit without hitting the audience over the head with them.

Lawrence Kramer: There is absolutely nothing provocative in it.

John Deathridge: It's just consumerism. It's kulinarische Oper. It's very anti-Brecht. But that's provocative too, in a way.

Albrecht Riethmüller: Under the present heading, I would like to draw our attention to one aspect, which in the realm of art, music and higher education, is certainly disliked: money and commercialism. They do not belong to the standard discourse of arts and humanities; nonetheless, in the context of musicians and their networks, one should at least touch upon it. We should be aware of the fact that we face a veritable handicap. In Europe there is hardly any daily platform for the exhibition of explicit European art. Each cultural object is still in national hands and will apparently stay so. At least the franco-allemand TV channel arte is still on the air. But for twenty-seven member states and for even more European countries, this result is pitiful. You need financing, funding and subsidising in order to attain a certain level, with respect to cultural products. And you also need an audience – be it listeners or viewers. Is European culture, art and music truly represented in mass media and sponsored by either European sources or national ones? In Germany, for example, the national public broadcast system primarily subsidises modern avant-garde music by commissioning works. Independent from the often discussed question of whether it is more desirable for cultural sponsors to be privat or public, we can conclude that European institutions are by no means a strong player in the sponsoring business as far as music is concerned.

Europe has no adequate instrument when compared to national funding for the sponsoring of modern art and music. If we think of the European Union's programme Creative Europe with its €1,46 billion budget, it was initiated by the EU Commission president Jose Barrosso and agreed upon by the European parliament. It covers a period of seven years spanning from 2014 to 2020. One billion, i. e. more than two-thirds of the overall budget, is devoted to the media, primarily

to the audio-visual branches TV and film. We are not obliged to consider whether or not one billion will be sufficient to reach the goal of strengthening European film and to enable the film industry to regain a leading role in the world of cinema. Aside from this question, we are confronted with the fact that for other creative undertakings, it remains a ridiculously small amount of money over seven years if you take into consideration that twenty-seven countries are involved. If we calculate properly, then there remains less than a few million per country and year for music, theatre, and all other traditional art genres.

In assessing this sum, we should be aware of the fact that a single AAA symphony orchestra costs at least 10 million per year. In view of this amount, the Creative Europe programme prescribes European culture a meager, slimline diet. Anyone who undergoes the trouble of downloading the form may apply for this funding. But taken into consideration national interests and the modest sums provided, we have little hope for strong impulses or an impact on European integration with respect to creativity for the sake of Europe's identity. Siegfried Oechsle's earlier remark that for pop music only national and international clout counts, holds true here as well. Tertium non datur. Apparently there is no room for something European between national and international. Think of the many film festivals in which there are categories for 'Best Supporting Actress National' or 'Best Actor International' but not for 'Best Actress European'. Most likely, this situation will not change in the near future. It would require that 'European' leave its present position on the international side and migrate to the other side to replace 'national', so that we would finally have the two categories 'Best Movie European' and 'Best Movie International'. The Creative Europe program might have been implemented with this hope in mind; but no one can predict if it will succeed in the realm of film, theatre, opera or music. And furthermore, are we sure that the money for art, music, theatre, opera etc. – budgeted as minimally as it is – will be spent in order to bring the European idea forward, or will it be spent in the old-fashioned national way with which we are so familiar? One of the obstacles facing Europe is the failure to overcome our chauvinism, our nationalism. We tend to accept money from Europe rather than spend money for cultural Europe. Fights over budgets intensify when money is short. Aside from the mighty industries, such as TV or film, it is extremely difficult to bring Europe to life in fields such as concert life, avant-garde music or smaller theaters.

John Deathridge: The language barriers between countries in Europe are more formidable than they appear to be at first sight, unlike the United States, where you basically talk in English. And I think therefore that institutions and the people who negotiate in them can easily get enclosed in their own language worlds, even when that world is English. The people in the British Broadcasting

Corporation, for instance, don't speak German, most of them, or really know that much about how the German broadcasting system works, including its types of funding. I think that's a limitation. State funding in Europe is of course a key issue, and my perception is that it is gradually moving into a new phase, one that's noticed by the public but not always discussed with as much passion as it should be. The crisis of the Burgtheater in Vienna today, for example, is a good example of where the old model of state funding of culture is looking particularly frayed at its edges. And the opposite, the idea of independent sponsorship, is the system they have in place at the Metropolitan Opera. Indeed, the main idea in the States is that state-sponsored culture is the exception not the rule. Because state-sponsored culture has certain disadvantages as well as advantages, the main disadvantage for politicians being the question of why should it be seen as being a duty to subsidise so-called high culture if so few of the population have access to it. This is the reason in my view why, even in Germany, which is rightly proud of its civic theatre culture, state funding in the long run will have a short shelf life. Or let me put it another way: I can't see it actually lasting forever. The Intendant of the Vienna *Burgtheater* has already been dismissed, according to today's paper. It doesn't have to be that way. I'm not trying to say for or against: it's just how I think things are turning out. If more sponsors come along, that's OK; in Europe I can imagine that happening.

Frédéric Döhl: If you look at programmes of the Philharmonic, for example, everything is sponsored by a bank or a car company. You never know where the borders are. Influence happens in cultural fields, too. Compare it, for example, to the newspaper business. It's striking. In Germany, the income structure from advertising has decreased massively during the last fifteen years. So, of course, if you still have companies doing big advertisements, their press chief can call and say 'Today, we are doing this. Please report it.' It just happens without anyone talking about it. It is no different in the realm of music. I don't see European questions as being that important in the field of sponsorship.

Education, Textbooks and Criticisms

Federico Celestini: Now we are going to commence the last section of our discussion topics for today. I would like to take up some trends that have become apparent in discussions thus far and merge them with my own ideas or opinions. We have seen a shift from an essentialist paradigm to a relational one, in which concert life, cultural practices and communicative networks become the field of

European cultural integration. We are no longer dealing with artifacts or with cultural objects and things, but with cultural relations, practices and networking. In this way, the European cultural space emerges as a density of cultural networking. Such a cultural space is not easy to define, because there are no clear borders in a process of cultural networking.

Cultural networking and integration is supported and facilitated by several mobility programmes such as Erasmus for students and teachers in Europe. Of course, it is a problem that funding for such international mobility programmes is limited. If we consider Europe as a network of cultural relations and practices, it is very important not only to defend these programmes, but also to extend them in order to reach those who are currently not able to participate. Mobility of students, teachers, scholars and musicians as well as the development of international research projects are very concrete examples of cultural networking that should be improved.

Another question that we cannot possibly deal with exhaustively here is that of textbooks. In Europe, we have a long tradition of national music histories, mainly in the Eastern part of the continent. Austria is part of this trend. In the case of the *Musikgeschichte Österreichs* it was a major problem that the political entity Austria changed dramatically during the period of history considered in the volumes. There are other kinds of national music histories that are not, however, declared as such. For example, the title of Eggebrecht's *Musik im Abendland* suggests an international perspective. This is surely the case in the chapters on medieval and Renaissance music, but the focus becomes narrower and narrower over the course of time. From the eighteenth century onwards, Eggebrecht presents a history of German music. Taruskin's *Oxford History of Western Music* prompts the question of what western music is. For Taruskin, this is evidently notated European music, extended to include the USA from the nineteenth century onwards. Recently, there have been interesting discussions about compiling a global history of music. This enormous project would require not only a geographical extension to all musical cultures of the world, but it should also include all kinds of popular music. I mentioned yesterday that there are many good reasons for extending the study of music in the Middle Ages to include Jewish and Arabic music cultures. But this is only one example. In any period of music history it is necessary to consider the fluid musical transfer across border regions, the flow of migration of musicians and processes of cultural exchanges. Do we really need a European history of music or a history of European music? In my opinion, the perspective of a history of European music can only be considered in this global context.

I would like to conclude this short introduction with the example of a section of Carl Dahlhaus's *Grundlage der Musikgeschichte*. In the chapter '*Das Werturteil als Gegenstand und als Prämisse*', there is an interesting passage which is

not often mentioned in discussions. As you know, Dahlhaus basically took into consideration the history of composition. From this perspective, historians must choose which works they mention and construct a history of music based on these works. Dahlhaus alleges that such a choice of works, the so-called canon, is not formulated by music historians themselves, but is pre-existent. It is inherent in the tradition in which the historian operates. Dahlhaus doesn't develop this thought further, but it is clear that he was aware that any music history is embedded in a cultural tradition, usually the same one that it aims to historicise. This is a problem that Taruskin, for example, seems to ignore in his plea for a pure history of facts and causes at the beginning of his *Oxford History of Western Music*. A music history that aims to surmount national borders must interweave different traditions, which also means that it needs to embrace different points of views than one's own.

Frédéric Döhl: Is there any attempt to make a European textbook about music history? Because I remember back in my schooldays in the mid-1990s, we actually already had a kind of European textbook for modern history and this is now about twenty years ago. We actually taught with this kind of European textbook. Are there any attempts to do something like that?

Mário Vieira de Carvalho: In this matter a re-writing of history is needed, approaching in a more balanced way the interplay of the different national traditions. I mean a comparative social and cultural history of music in which all European countries are active partners and which emerges from a dialogue between different national perspectives and contributions.

Albrecht Riethmüller: I am not fully informed about publications in French, Italian, Spanish or English but in German the most noteworthy book in music history with a European-related title is the 2002 two-volume work *Europäische Musikgeschichte*, edited by Susanne Ehrmann-Herfort, Ludwig Finscher and Giselher Schubert. In fact, it was the belated publication of a series of broadcast lectures *Funkkolleg Musikgeschichte* to which a variety of authors contributed and which was initiated by Carl Dahlhaus a few years before his death, aired in 1987 and 1988. It is a valuable collection of essays but definitely not a history of music in Europe. The merely ornamental title, supplied in 2002 by either the publisher or the editors, is misleading. A different case is the two-volume set written by Carl Dahlhaus and Norbert Miller and, after Dahlhaus's death, published in 1999 (vol. 1) and 2007 (vol. 2) on European romanticism in music entitled *Europäische Romantik in der Musik*. European romanticism here is defined by what the two authors are familiar with in their respective fields. The study chiefly relates to

German, French and English romanticism. This concentration resembles, some sixty years ago, the identification of Europe with the six founding members of the European Union: France, Germany, Italy and the Benelux countries. That reminds me of a phonecall in the early 90s with my former teacher Hans-Heinrich Eggebrecht. He discovered that the Italians produced a translation of his 1991 book *Musik im Abendland*. Although he was flattered by this, he was not in agreement with the intention. He maintained that in his book, the history of European music was dealt with from an exclusively German perspective. This could inform us about the idea of Occidental or Western music, about *Musik im Abendland* as apparently being a projection of one's native area into a wider, European space or sphere. Is this not, in a certain sense, analogous to the idea of cosmic harmony found in music theory since Greek antiquity and enriched by the medieval idea of the music of the angels? The theorists had us believe that our music on earth is a reflection of cosmic harmony while, in fact, we have to assume that the idea of cosmic harmony is nothing more than a projection of our earthly musical harmony onto the heavens. Defining the whole merely from one's own, narrow perspective runs the risk of confounding things and reducing the judgment to erroneous assumptions. If I believe that the place where I grew up and live in – be it a big city or remote village – is the centrepoint of Europe, then it is easily possible to convince myself that (all) other places are marginal. And that is exactly what most Germans for many generations thought about European music. Prejudices of all kinds are thus kept alive. And we should remember the time around 1970 when the Cold War entered a new stage in Europe after Willy Brandt became chancellor of West Germany and startet his new politics toward the East. One of the first things that was arranged on the cultural level between the east and west was to review, rewrite if you will, textbooks in order to correct the worst predjudices in Poland about West Germany, West Germany about Czechoslovakia, etc. Almost half a century later, it would be valuable to establish something similar in the field of music in all European countries – by no means only in East European ones but in Germany and other West European ones as well – in order to review how they view and weigh music from their relevant national perspectives and how they acknowledge or don't acknowledge the music of others, how they cope with musical hegemony and supremacy. With respect to music textbooks, the task of reviewing and rewriting may be less politically explosive than it was with the history textbooks; nevertheless, it would be of enormous advantage to purge prejudices stemming from national perspectives in a long tradition in order to gain a truly European point of view with respect to music. Revisiting and revising music textbooks in Europe would not only help to reduce prejudices but help define what music in Europe and finally European music is. It should be a European cultural project.

Frank Hentschel: Just to add: I know one other book which has 'Europe' in its title, by Dieter Nowka; it appeared in 1999: *Europäische Kompositionsgeschichte*. But my impression is that such titles, and this might also apply to *Musik im Abendland* and *Western Music History*, are already reactions to certain postcolonial ideas, because I think before at least the 1970s you could call (in Europe) a book 'history of music' and everyone would apparently know what it meant, but it only meant a certain section from what music history is. The 'people without history' weren't considered, of course. And so these titles are possibly a result of the consciousness that takes this into account, but I don't think the solution really works. But I don't know what the main problem really has to do with Europe: I'm talking about the principal problem of choice you always have. I don't think that a broad label like Western, *Abendland* or Europe can really serve as a tool or focus to write history. A serious history must have a much closer focus I think. So that's why my answer would be no, we don't need a European history, but of course you can write histories of certain musical aspects. Many of which have taken place within a framework we now call Europe.

Julia H. Schröder: Although I do agree with you, I think, that if there would be a concept for a textbook on European music history – and not only of the separate European countries – there could be an idea of fairness behind it. And that would give a voice to those cultures that are marginalised in this fractured field we call Europe. It could raise awareness for those music cultures that are less known and discussed.

John Deathridge: Writing music history is problematic. I mean, the most trouble with music histories, including Richard Taruskin's multi-volume *Oxford History*, which some regard as a classic text, especially for teaching students, is that some colleagues in mainstream musicology do not even *want* to know about critical thought about history and how cultural objects can relate to history from radically different perspectives, including Foucault, post-structuralism and even way beyond that. Even productive thought about philosophy and empirical evidence in relation to music history – which still tends to divide up into moribund thoughts about 'style' or lines of influence or clichéd groupings of schools and nations – is in short supply. Writing a history of European music, if it's at all possible, could be an opportunity to start rethinking a lot of the ways music histories have been written, including the tedious global histories about world music, which, as you may know, are now two a penny, coming out all over the place. And in my view there is hardly any discussion of forethought, pre-thinking or *Vorverständnis*, that is, serious thought about the difficulties of writing a musical history in the first place that truly takes into account the formidable impact music of all sorts had on

peoples' lives over the centuries. It's also a difficulty when you talk to professional historians, who don't normally write about music history, but often think they know best how to. I talked to one who wagged his finger at me and told me point-blank that we musicologists should talk more about brass bands. I knew what he meant of course, but couldn't resist pointing out that that was just as narrow-minded as the musicologist who insists on placing an analysis of six bars of a late Beethoven string quartet centre stage in a discussion of the Metternich era. The continuing presence of music is clearly a problem for a historian used to writing political histories. Beethoven's Ninth isn't just a document or an event belonging to the past, but also – a point made by Dahlhaus long ago – something that is played frequently in concerts all over the world. And in various other forms – I'm thinking here mainly of the famous tune from the last movement – it is very much of the present and not the past, nestled as it is in myriad corners of contemporary culture like adverts and European state occasions, to name just two examples. But this unresolved tension is true of histories by musicologists as well. I always get worried about music histories. I find most of them incredibly dull.

Thomas Betzwieser: I'm thinking about Albrecht's statement in regard to Dahlhaus and Miller's *Europäische Romantik in der Musik*. I think in a way the title might be justified. So, if you compare these two volumes, let's say with the *Oxford History of Music* or with other music histories of romanticism, I think Dahlhaus and Miller's approach is quite different. It takes its departure from the European idea, from the European movement of romanticism. And therefore music aesthetics does play a major role in these two volumes. So I think it's entirely different. It makes sense to say there is a European movement of romanticism, in contrast, since there is no European movement of Baroque or Classic. The first volume embraces a major part of the eighteenth century, the subheading of the volume is *Oper und sinfonischer Stil 1770–1820*, which is, at least in my view, still an outstanding approach.

Albrecht Riethmüller: The inclusion of France and England was a goal for both authors, Dahlhaus and Miller. They wanted to overcome the exclusive German point of view, which is so deeply and strongly rooted in Germany. The authors were pro-active with their intention, because the identification of Germanness and romanticism has, with regard to music, been an unquestioned assumption in writings on music, textbooks and historiographical works for at least 150 years. We may realise the intention and – that was my point – ask and even doubt if they reached their goal.

John Deathridge: It ended very subjectively. That's actually OK in my view. Better than what happens most of the time.

Albrecht Riethmüller: And in the words of John Cage, they acted according to their likes and dislikes which, according to the composer, is an inadequate method, whether in the field of artistic creativity or historiography.

John Deathridge: Is that a bad thing? I have no objection to it myself. But my moan is that if you want to overcome the German model of music history, which – understandably – many music historians want to do these days, you have to look at the complexity of German music and its influence with some forensic skill before you do. Does German music per se even exist? Was it always international? Is it an invention? Is there a French version of German music? An English one? Even an Italian one? And even in the nineteenth century is there a multitude of German musics in Germany itself? The answer to many of those questions is yes. So to talk about French-German romanticism and to try to overcome German philosophy, that's actually a very complicated undertaking, because for one thing, the German philosophical model itself is internationally based from the start. On a reverse level, however, I'm convinced that Mendelssohn's mission to England was not because he was interested in English music. He simply wanted German music (his conception of its supposedly much-neglected tradition) to occupy England, which he was successful in achieving actually. And that's what I mean when I say that the Handel-Umlaut question – are Händel and Handel even the same composer? – is not as trivial as it looks at first sight. It's actually quite complicated.

Albrecht Riethmüller: In German textbooks on music history after the Second World War dealing with the nineteenth century, you will easily discover a double standard. The narrative on the history of music is contrasted with chapters on national schools such as Czech, Russian, English and French, but not German. The reader learns that there is a centre from where music history eminates – German music – and this centre stands above a circle of so-called national schools. It is another variation on the centre and periphery theme. The mighty German cultural industry fueled this perception of music history, and in Europe this view of the musical world was widely shared and accepted. The same holds true in North America, where German emigrants further solidified this interpretation, while German-speaking emigrants played a major role in establishing the discipline of historical musicology. Until 1970 or so, in North America as well, the German view of musical hegemony dominated.

John Deathridge: Well, the Americans have been trying to get rid of it now for quite a long time.

Lawrence Kramer: Oh indeed, it's not working.

John Deathridge: My view is that the problem of talking about European music goes back to the early nineteenth-century idea of musical universalism, which actually works in a very complex way. And it's not just about German composers. The Italians were interested in making their composers universal as well. The paradox is that the composers also had to be seen as regionally fixed. So oddly, universalism is at its most effective when the composer is identified very clearly as a German or Italian, as having lived and worked in his country, wedded to the soil and so on. It was very important for the Italians in the late 1880s to move Rossini's body (without his wife) from Paris to Milan, because they wanted to *own* Rossini's universal appeal, knowing that for the honour of the country it would be more effective if he were to be reunited with the Italian earth. Given the powerful traditions of philosophy in Europe, it seems to me that the dialectic between the regional and the universal in music is not that easy to theorise about.

Frank Hentschel: Yes, Albrecht brought me to another direction. When you said what those students said, it's very hard to change these ideas. In talking about textbooks, we are also talking about pedagogical questions. And this is a point that I sometimes realise as a very concrete problem, because I usually try not to use any of those ideological issues like progress, national style, European history of music and so on. But I very often hear, sometimes from students, sometimes from other university colleagues, that you have to use those old models of the canon, even if you know they are wrong, in order to subsequently deconstruct them. I'm not sure about it, because like Albrecht said, you don't get them out of your heart anymore. I think this might be a very important aspect. It doesn't make sense to first teach ideologies and then make the students struggle the rest of their lives to get rid of them. What is the idea of teaching there? But even if we do it differently, we have a pedagogical problem, because if you do a seminar or a lecture, you always come across some of those problems like progress or national styles and so on, and I think all these things pose many problems.

John Deathridge: Oh yes, I completely agree with you. And people get so tied up with this, completely irrelevant, really, to the musical experience. The oldest and most familiar events are the constant symposia, lectures and papers about deconstructing the canon that inevitably end up biting into their own tails.

Federico Celestini: I agree with you. It might be possible to make a choice of works and say that these do not represent a canon but only a cross-section of works. But students will learn these works and not other ones. So I believe the problem remains. I think the only solution is to consider different perspectives.

Frank Hentschel: Exactly. There are means to get rid of some of those problems. For example, you don't have to do a lecture on the history of music. Many German universities still have one lecture on the history of music. They mean European music history and it is sometimes in one semester, sometimes in more, up to four semesters. And they have a canon. You don't have to do that, of course. This is one possibility. Another one is that you always offer various topics, inasmuch as you are competent to do so. There are certain limits of course. But you can continually change the composers, the musics you are considering. You can try to do seminars on topics that are not bound to specific composers and you can deal with, say Stockhausen, Elvis Presley and John Zorn in one class or even include African and Asian musics as well if you have a certain question, topic or perspective that legitimises such combinations.

Federico Celestini: I also think it's not enough to have courses about traditional classical music and courses on popular music. It would be interesting to have courses in which these kinds of music are connected through special perspectives. But this is rather difficult, because the Bologna Process has produced lots of separation. It's possible to escape from this but it's not easy. Another way to decrease the limitations of traditional music histories could be to extend the territory considered, according to the music discussed, rather than sticking to a pre-defined location from the beginning to the end. For some musical cultures, it would be necessary to include regions outside of Europe. This would result in a music history with changeable boundaries according to the themes and the cultures with which we are dealing.

John Deathridge: I think publishers began to think about how to change books that deal with multimedia, and it seems to me that a book on, say European music, would have to be interactive – you know a kind of e-book that reaches in all kind of directions, because that's certainly how students now think. They are obviously creating their own canons in some ways, if that's a useful way of seeing it (I doubt that it is in the end). I do a course at the moment that includes heavy metal *and* nineteenth-century opera, and it's amazing what students come up with via youtube. You just say to them 'go' and they build their own canons as well as formulating their own cultural take on what they come up with. Even if you are limited to Europe, which in fact they are a lot of the time, they can come

up with figures like the American heavy metal hero Joey DeMaio of *Manowar* (an avid fan of Richard Wagner), who did a recent tour to Germany. It's quite a good start but it happens precisely by *not* reading books necessarily, but by investigating all sorts of cultural experience you can now access quite easily on youtube and elsewhere. So the form of any kind of didactic text would have to be different. I think dealing with European music adequately now could not be similar to a Norbert Miller-Carl Dahlhaus kind of text, though that still has its place. I would argue that for so-called world music, too. It makes a difference if you can link in an actual performance to a written text; in a utopian world without legal restriction, of course, that would mean a change in the nature of music books. But we do have sometimes quite stringent copyright restrictions, especially in so-called popular music, so change may be slow.

Julia H. Schröder: But linking a specific musical example to a text means that you have only one interpretation. The plus side of a book which only refers to composers and works is that the readers can choose the record they want to listen to. If the authors link it to one specific recording, they will either write a history of specific interpretations or create a canon of them.

John Deathridge: But that has an effect on you as an active event that you can judge. If you are just reading a judgment *about* a piece of music – and that's rare enough in today's fact-obsessed music histories anyway – that isn't likely to galvanise your own critical judgment nearly as much. And let other links be available as well, not just one. You are ultimately creating your own text and even in the hypertext world, which this is, you can even imagine music history anew, certainly better than any Wikipedia site and much more immediate too. It's basically a question of greater fluidity. I think that's how editions of music should be done as well by the way. Because in many central works there are so many archivally recorded variants, you can't have a fixed text anymore. Any Beethoven piano sonata, for example, can have different inputs at any one moment – a kind of interactive critical report that no longer remains in limbo in the backyard of the modern critical edition. I think that's actually a good way forward, also in looking at European music as a whole in its present state.

Federico Celestini: I think we can conclude our discussion here.

Folklorism vs. Globalism, Eurocentrism vs. World Music

Mário Vieira de Carvalho: As a starting point to this session, I would like to remember the UNESCO convention on protection and promotion of cultural diversity, which was celebrated in 2005 to counteract the absolute market liberalisation and its increasing threats to the diversity of cultural heritage and creativity. The World Trade Organisation claimed that so-called cultural goods and services should be placed under the laws of free market and free international trade. This position was defended by the United States under the Bush administration and was followed by only one other country, Israel. The convention was approved by all other nations, with these two exceptions. Two important principles were established in this convention: a) the sovereign rights of states to adopt cultural policies; b) the creation of conditions for cultures to flourish and freely interact in a mutually beneficial manner in order to establish a new framework for international cultural cooperation. The relevance of these principles for the topic of this session could be expressed in the following terms. Firstly, musical diversity must be protected and promoted within Europe, and this is a primary condition for the articulation between music and European integration. Musical diversity in this sense means not only musical localisms that differ from one another even within a single region or a single country (as we have already seen), but also the cosmopolitan dimension of Europe, as a meeting place of extra-European cultures. The cosmopolitan dimension has steadly increased due to globalisation and given rise to a process that the sociologist Roland Robertson calls glocalisation: adaptation of the migrant culture to the local context, creating something new. Secondly, there is also a European musical heritage to be protected and promoted. A musical heritage, common to all European countries, that has developed historically. In the field of musical culture, Europe should both overcome eurocentrism and protect and promote its own achievements. This implies public policies that prevent the effects of an absolute market liberalisation which would reduce music to a mere commodity and consequently limit artistic freedom and creativity. The right of composers and performers to make music with which they themselves identify and to pursue artistic research – regardless of what sells best – must be guaranteed. Similarly, on the side of the audiences, there is the right to differentiate between the respective musical claims or aesthetic experiences – a right that public policies must also ensure. But what is common in the European musical heritage? I would say again, what is common resides mainly in the institutional networks – conservatories, higher education institutions, concert halls, opera houses, music publishers, etc. – networks that have also decisively influenced the musical practices and the types of music that have become hegemonic (notably in art music). These institutional networks have been globalised, conveying with

them the canon of European music. By speaking of a common European musical heritage or a European musical identity, we should put the accent on these institutional networks. Cultural policies play a decisive role. What is at stake is to defend European culture from its destruction by an entire subordination to market laws. And this is in my view a danger that is very present today. Public policies regarding music should give priority to consolidation and expansion of structures of artistic employment rooted locally, while promoting the exchange of experiences and mobility. We should, in the end, search for a European identity at the institutional level, also at the level of public cultural policy, and we should simultaneously acknowledge, protect and promote the multi-cultural dimension and dialogue among them – the great variety of musical experiences, traditions and practices, including cross-cultural exchanges, that historically evolved in Europe, which are sometimes national and sometimes rather regional or local.

Helga de la Motte-Haber: You spoke about the diversity of musical culture on the one hand and the danger provided by the market on the other. This is a new view here. It touches on the problem beyond the idea of music as a guarantee for the cultural identity in Europe, and that we have to care for the heritages in all their diversities. It also includes the question of who we are and who the others are. For me it also implies the challenge that Europe, the states of Europe or Europe in general, has to give to fiscally support the heritage.

Mário Vieira de Carvalho: One problem is that the US cultural industries are so strong, so powerful, in the audio-visual branch for instance, that free trade according to the rules of the WTO would be a real risk for certain segments of European cultural production. Some of them would not survive. In fact, if the European States accepted free international trade for cultural goods and services as mere commodities, they would no longer be allowed to incur state funding for the respective cultural institutions and activities, they would have to give up public cultural policies. Instead of diversity and intercultural dialogue, this would pave the way for a monoculture imposed by the US, because cultural stakeholders in most countries would not be able to economically support such competition. This was the problem faced by the Convention. Europe fought very strongly for the UNESCO Convention and the Bush administration very strongly against it. But the tendency to privatise or subordinate all branches of society more and more to market laws – social insurance, culture, education, science, etc. – seems to have recently gained support among European governments (as is the case in Portugal). I hope that such tendencies will not prevail; this is very dangerous not only for cultural and artistic development but also for sustainable economic development. State investments in culture make double sense: not only

to enhance cultural activity but also to promote sustainable social and economic development. As we have seen, culture contributes very much to the dynamics of an economy and to the GDP. So, public investment in culture is not a financial burden for the state. On the contrary, it has a considerable multiplier effect on the economy.

Helga de la Motte-Haber: I agree with the idea that European cultural investments are necessary as opposed to a market laissez-faire. But we should not confuse this with the idea that some music (Beethoven is mentioned very often in this context) can be an international good. That has nothing to do with the idea of caring for the heritage.

Mário Vieira de Carvalho: It is important to stress that we should guarantee freedom in the sense that a scientist or an artist should have the chance to create what he believes to be a product of her/his imagination or perception without being conditioned by market constraints. This is the main issue. Market is freedom in a sense, but can change itself into the contrary of freedom in another sense. In order to achieve a balance, we need public cultural policies. Not a cultural policy that says what kind of music has to be composed, but one that guarantees the freedom of the artists, of cultural expressions, of choices.

John Deathridge: I cannot speak for Germany, but in the UK – I mean we don't only have to talk about the difference between Europe and the United States. In the UK there is a big controversy about the contribution of the arts to the gross national product and whether it is worth investing in creative artists because of their supposedly negligible contribution. Look at the silly, useless stuff modern artists produce, some politicians say. Why should we invest in creative artists to do this? Then comes an answer: ah, but you only need one creative artist, like you only need one scientist to make a difference, and so forth, and you can forget the rest. But you need to support the rest before the exceptional can emerge. This argument is going on at the moment in Europe, and I think, unless some better arguments come along, the neoliberal approach where people say you can have your freedom to compose as long as you do not want the state to support you because we do not see an immediate economic advantage in you – is in danger of holding sway. The attitude is also affecting the university system as well, because not only music but the whole of humanities will be under threat as long as treasury officials continue to think that arts and humanities are a weak investment in the nation's economic future.

Thomas Betzwieser: I found it interesting, obviously in the aftermath of that UNESCO thing, that a European composers' association was founded (called ECF, European Composers' Forum), which is a sort of umbrella association of the national composers' leagues. It was founded in 2005 in Brussels. I had not heard of this organisation until last week, when I looked them up on the web. The ECF was founded on the initiative of the *British Academy of Songwriters, Composers and Authors* and the Austrian Composers' Guild. Meanwhile it embraces 29 national associations. One of the first goals is described as follows: We want to protect and to develop the rich diversity of our cultures – our cultures, that means European cultures. But when you look at their aims, the ways in which they are active, the first thing is lobbying, the second is publicity and networking and the very last point is creativity. In other words: they play the market game. The main goal might be of a loftier value, but what they really want to do in the first place, without any doubt, is marketing.

John Deathridge: I mean this is very questionable, because even if you do get some money from the state, you are still going to have to behave according to market forces. So no matter what you do, you have to take that into account. No serious composer I know doesn't think of the economics of creativity. In the second paragraph of any conversation the question of money inevitably comes up. It is very tricky for so-called high art composers at the moment in the European tradition, unless they have lucrative 'other' lives in the film industry or somewhere else.

Lawrence Kramer: And even if the state is supporting this and that, the state cannot escape market forces either. There is simply no place to stand free of market economics in the modern world. What bothers me, and this is also true in the United States, is that the institution coming under unwanted pressure, which is really threatening to the humanities, is the university. The primary responsibility for creating the conditions favourable to artistic production, which we probably all agree are the ideal conditions, falls to the university as a fundamental part of its mission. Specifically the mission of the modern university, which has existed for roughly two centuries and which originated, of course, right here in Berlin. For a long time the universities had the ability to carry that burden, but now it is beginning to erode, because the model of university administration is being corporatised. There is considerable resistance from the faculty within the universities, and there is some hope that that process can be moderated if not completely stopped. But I think this is fundamentally an educational issue. Education is responsible for the perpetuation of culture, including perpetuation via the arts. And if you are looking for sources of cultural perpetuation, then you are looking for sources of acts of identification. I would rather talk about that

than about identity. The university is the place where those acts are going to get incubated. The university is the only institution that can support them unconditionally. That support in turn depends on systems of education prior to the university level. But although it is best to begin teaching people about cultural matters when they are very young, the critical turning point is those years that the students spend in the university. And of course that is not everybody. It is only a modest proportion of the population that gets to be students in universities, so that at some level you are dependent on their influence and whatever happens to them subsequently. There is no way to be all-inclusive. So the question of freely perpetuating culture via the arts seems to me to be an issue of the status of the university – the one place where people like us can actually affect policy: in the universities in which we work.

Julia H. Schröder: Yes, thank you for stressing the institutional point, because I think it is not the problem of the individual composer. Of course the composers have to earn their living, and if some composers lobby and others adjust their production to the needs of the market, that is due to existential needs. The negotiable part lies with the institutions and raises a political problem. Is it the global economy or rather some idea of the university that would have other ways of functioning? Although it's important that you brought the European Composers' Forum into the discussion, I, too, think we should focus on those institutions that provide the framework.

Mário Vieira de Carvalho: Let us consider the relationship between cultural activity and regional or local development. Many small cities in Portugal have good theatres. But some of these theatres have no regular activity; they have no resident artists or ensembles. Increasing cultural activities in such cases can be a decisive factor in social and economic development. There are also some international examples. The Guggenheim Museum was the key for the economic development of Bilbao. On the one hand, it is necessary public investment to protect the cultural heritage and promote creativity; on the other hand, public investment in culture also has a positive effect on the economy.

John Deathridge: The way we have to do it in Britain, to justify artistic work and humanities research, is basically to quantify our activities in terms of the gross national product that have to do with, for example, profit from cultural enterprises like museums, concerts, tourists coming to Buckingham Palace to look at paintings, you know, that kind of thing. And then to suggest how much our work in producing students contributes to these sectors. If you quantify this and present the impact that you are having on public institutions – and they on you – in a

convincing way, then there is a chance the state will continue to support you as a cultural institution, as a music institution, or whatever you are. But it is up to the people in the institutions to think how they can convince the treasury committees in this way. How to treat us, the cultural part of the sector, in a fair way, in other words, has become commensurable to the way the science sector is treated, i.e., in terms of research outcomes that can bring concrete, quantifiable returns on the state's economic investment. That is my experience anyway and I find the approach reasonable up to a point. The difficult part – in the university and academic sector at any rate – is persuading colleagues in the arts to think like this at all without making it seem like a betrayal of their considerable investment in something that we feel deeply inside should not be quantified in this manner. It takes a lot of time.

Mário Vieira de Carvalho: We cannot demonstrate this in a linear way, although there is a verified correlation between cultural activities and their economic impact in GDP. But I agree that different outputs and inputs or connections are to be considered within the culture and art sectors, and also between these sectors and other branches of social life.

John Deathridge: Because the trouble is, it's all not quantifiable in a scientific way really. You have to force a round peg into a square hole. And, you know, one has a bad conscience. I mean, I have had a bad conscience doing this, because there is no real way you can scientifically quantify invisible actions that we all know exist intuitively (teaching, composition, critical thinking etc.). It is a very difficult process to try and convince state organisations that intuitive work and critical thinking – and not just in music of course – are worthwhile.

Julia Schröder: How did they manage to get rid of the entry fees in the public museums in London?

John Deathridge: Well, I mean, I think that is a political issue actually. But it had to be proved that they were important for the community and that the contribution that we were all making to those museums, Victoria and Albert being in my case the most prominent example, was important in that process. And I think the people in the government were convinced. But that is not necessarily going to stay the way it is. In any case you have to pay for some of the special exhibitions. But it took a lot of time and a lot of work to convince the powers that be, to convince the politicians that that was the right policy. I mean we are talking here about two different examples. I was talking here about universities in particular. But if you are talking about things like the Arts Council in London that distributes

money – quite a lot of it goes to cultural institutions – the rationale has to be, and I agree with this, that one adopts a less centralised approach (because too much money in the past was going to London institutions) to a more regional one. But it does mean that compromises have had to be made. A prominent example is the Royal Opera House Covent Garden, which has come to an agreement with the Arts Council that its state contribution be frozen in exchange for a renewed effort to find sponsorship to make up for any shortfall in income. So in effect, their grant is going to go down over the next few years, and it is a big gamble for them. Though they are having success in finding the sponsorship to make up the deficit. The other thing that has changed is that all institutions, even the most established ones like Covent Garden, are obliged to make business applications every three years. Even their state grants are no longer written in stone. There is no *Burgtheater* any more in the English system. So it is a regular situation of real negotiation; the onus is on the institution to make the case for its survival.

Frédéric Döhl: If you see how the discussion works in Berlin when it comes to how funding is divided, there is a strong conflict between the part that is institutionalised – the state ballet or whatever – and the so-called free scene, however you define it. They all apply for types of state funding. But they are not in the same boat. And they want very different things. They have very different structures based on this funding. So it is rather difficult to judge, when you see how broad the cultural field is, what the right policy is.

John Deathridge: But in the UK what has definitely gone is this – I mean obviously some still believe in it – that the government has an unassailable duty to protect our heritage. That is gone. You have to make a case, and museums, for example, will say: Okay, we will give you free admission as long as you agree to sponsorship; get into the idea of sponsorship, and apply to the lottery fund, which is a weird government funding, that we have this huge amount of money that creates millions and millions of pounds – you know, tax on the poor and that sort of thing. But basically you can apply to it for cultural things, so the government says: on the condition that you do this or that, we will allow you not to charge admission and stuff like that. But this main idea, this old idea, that the European government in particular has the responsibility and the duty to protect the heritage, that is now practically non-existent, and I think it is now widely accepted. And I don't think that has happened in Germany yet.

Albrecht Riethmüller: The protection of heritage by government or the state has many facets. If we think of the private collection of Cornelius Gurlitt in Munich (1,280 inherited paintings, estimated worth up to a billion Euros), which in 2013

garnered much attention in the art market and even among art historians because it was suspected that it contained a large number of works formerly purchased by his father, an art dealer, under their worth from pressured Jewish owners or were regarded to having been stolen from the owners during the Nazi years. The art collector and dealer Gurlitt [1932–2014] was, by the way, the nephew of the musicologist Wilibald Gurlitt [1889–1963] and the grandson of the prominent art historian Cornelius Gurlitt [1850–1938]. During the discourse on this case, another fairly strange procedure regarding the protection of heritage was frequently cited. Apparently a large number of paintings from former Jewish owners are still hanging in offices of remote German state institutions instead of being displayed publicly or being returned to their former owners. This cultural heritage is, if we can speak of it that way – truly protected by government. With respect to the definition of art, however, as not being commercialised, one is lost when looking closer at the art market, whether it be the Gurlitt case or recent auctions of works by Andy Warhol or Francis Bacon sold for sums between 100 and 150 million dollars each. Three digit amounts aren't only found in the transfers of certain football players, it can even occur in literature (think of Harry Potter) and music (think of copyright trials of hit songs), though we have to admit that the sums tend to be smaller here. The somehow provincial division of music in commercialised vs. non-commercialised, or cultural industry vs. art, is not at the very least wishful thinking in circles that trust the formula that being unsuccessful is a sign of art while success a sign of commercial corruption. The nineteenth-century German music industry based on a well-oiled interplay between music publishers and the composer may be seen as the paradigm of capitalist cultural industry, in the best financial interest of the publisher as well as the composer in the post-Beethoven era. Try for a second to imagine Beethoven as a university professor, which is what so many composers nowadays are. How would or even could he cope with a situation in which universities and their presidents, for example in Germany, begin to take the copyright away from their state employed professors and claim it for themselves? It is true, if you are employed as a researcher in the pharmaceutical industry – Ciba-Geigy, Bayer, or whoever – the results of your research will belong to the company and not to you. Would it sound well in our ears if professor Beethoven would have let go of the copyright of his symphonies to such a state institution for now and until 70 years after his death?

John Deathridge: Yes, but the geniuses who we employ at universities, if they are composers, do not make much money from performing rights anyway, which is often why they are working at univerisities. I mean even the most famous of composers do not get performed as much as Beethoven. Composers of contemporary music seldom make much money at it.

Albrecht Riethmüller: When during Soviet times, a world famous Russian musician such as David Oistrach travelled abroad in the West, he had to hand over all the income he made on his concert tours to his home state. Thus, he performed not for himself but as an ambassador of the Soviet Union. As in international sport competitions, gold medals are not won for oneself but for the country, i.e. state. The idea behind this seems to be an old one: the protection of all that belongs to cultural heritage is governed by the state. Even according to recent legislation in some capitalist European countries, one sees a tendency to prohibit the creator or author of works of art from being allowed to sell his own works abroad, if the work is seen to belong to the national cultural heritage. At this point, I would like to bring up a term which, in the meantime, seems to be less prominent. Before postcolonial studies gained much attention, the reproach of Eurocentrism came up in discussions of the 1980s and was by no means only found among ethnomusicologists. Anthropology and other disciplines in the field of cultural phenomena set a fashionable trend in accusing Western culture and music, in particular the relevant disciplines within the humanities, of suppressing all other cultures due to eurocentrism. When I first became acquainted with this reproach, I was working at the university in Freiburg some 100 kilometers away from Strasbourg, the location of the European Parliament. I found it difficult to avoid being Eurocentric if one is situated, so to speak, in the centre of Europe. But the discourses on eurocentrism had to do with something else. It was provoked by the emotional resistance against the impression that Europe dominated cultures world wide. It was the feeling that one had to fight against hegemony and supremacy, be it in pop or rock music, or especially in classical music and primarily in notated music. Some stern ethnomusicologists saw in notated music the Eurocentric handwriting that appeared to them devilish and the category of European history from which they wished to be freed.

Lawrence Kramer: Well, there is an odd lack of connection between certain images people carry around in their heads and actual circumstances. At least until very recently, and maybe even right now, in the United States, in the musicological world, you could find people complaining bitterly and angrily about the way in which popular music was marginalised; popular music was subordinated to classical music and so forth and so on, and people had to work very hard to right the balance. In the meantime, the music market indicated that roughly four percent of music listened to, produced and purchased in the United States was classical music. The other ninety-six percent was popular music. So who exactly was on the margins here? Part of the problem, I think, is the language of legitimation. The people using that language were invoking an unreal situation: poor popular musicians, nobody loved them. Please give me a break! But they had a point. And

the point was that within the academic study of music there had been a historical tendency to neglect popular music. The music's advocates wanted a place at the table. So they resorted to a rhetoric of legitimation. They produced the myth of the oppression of popular music. Well, they got the place at the table. Popular music study is now perfectly accepted as a part of the musicological world and the rhetoric is outdated. But that does not mean that it has gone away. I think the same thing is true with ideas like Eurocentrism. I mean, on a certain level, you are Europe – what else should you centre on, exactly? But people involved with non-European cultures wanted a place at the table. They wanted to have the discourse extend to them. So they too resorted to a rhetoric of legitimation. The battle probably has not been quite as decisively won, but I think there is certainly a lot more openness now towards understanding cultures from various locations around the world and taking them on board when thinking about musical questions. So if the charge of Eurocentrism has diminished but not disappeared, it is because of this gap between the rhetoric of legitimation and the actual social and cultural circumstances. The problem with these rhetorics is that they take on a life of their own and create mythologies which are very difficult to disabuse oneself of.

Albrecht Riethmüller: It was, as I said, even before postcolonial studies found much attention that musicology and other cultural disciplines were reproached for holding Eurocentric views. But when it came to music, the reproach was not only related to its elitist segments, concert hall repertoire, opera, etc. but also to the full musical package including all sorts of popular music regarded as being Western or at least being influenced by Western music. In the meantime, things have changed remarkably due to new technologies and media. In the past, a musician in central Africa recorded a local song, the recording was then brought to – let's say – London for the musical arrangement, then further on to Los Angeles to master it before it was manufactured in Amsterdam, labelled in Munich and the result sent back to Africa where music lovers and tourists could buy the authentic African song. The original singer-songwriters were often very proud of their world music products – the more they sell the better.

Lawrence Kramer: Well that brings us back to the other term on the page there which has not really been mentioned much, which is globalisation, right? Nothing is local any more, absolutely, as we were saying. John said it yesterday. Space does not exist. But I think what we were talking about in terms of the various centrisms was the degree of attention paid; the degree of broadcast time given; the degree of dissemination permitted of the musics in which we are interested. I was taking the pop-versus-classical thing as a slightly different topic, but I think you're right, Albrecht, the charge of Eurocentrism is probably directed against the hundred

percent. But the same dynamic underlies both disputes. To whom do we listen seriously? To whom do we devote our scholarly attention, our productivity and our money?

Mário Vieira de Carvalho: The UNESCO convention addresses the problem of globalisation and eurocentrism regarding culture in general, music included. By subscribing to the Convention, Europe is subscribing to principles that are also valid within its borders. The diversity of musical expressions must be protected and promoted within Europe's borders, and likewise within the different European regions and countries. This is one aspect of the intercultural dialogue. But, simultaneously, the European Union and the European countries also play a role worldwide. Therefore, if the Convention universally recognises that culture cannot be reduced to a mere commodity, and that peoples and national states may or even shall have public cultural policies to defend their own cultural heritage and creativity, then Europe and the European states themselves also have the right and even the duty to protect and promote their own cultural achievements. Europe cannot give up its very long tradition of public support for cultural development. Unfortunately, it is as if the European Union that subscribed to the UNESCO Convention was no longer the same EU now; some European governments – for example, the one now ruling Portugal in 2014 – have become in these last years radically neoliberal. They seem to believe that the salvation of the world comes from the full privatisation of social life, and, accordingly, there is no need for public cultural policies, of state measures to protect the cultural heritage. The market alone would solve everything, the state has no role to play. In my view, however, such a big shift – from the market economy to the market society – would be catastrophic for Europe and the European project.

Thomas Betzwieser: Who is in the end evaluating diversity? In my view this issue is sometimes regarded a bit too mechanically. When we say we lose national heritage, does this automatically mean that we lose diversity? Or could diversity perhaps even be produced when we say we will not rebuild this superfluous palace in the centre of Berlin, and spend the money for something more reasonable. Without any doubt, the Hohenzollern palace is part of the national heritage. And yet we can produce other things. I think it is not necessarily the case that when we lose something of national identity we lose diversity at the same time. And who is in the end evaluating what we are actually losing? Which body is it? The UNESCO or a national heritage association? I really have a problem with that. But I think when we look over the cultural situation, for example in Berlin, we cannot complain with regard to diversity.

Lawrence Kramer: I have a problem with diversity too, along similar lines. Perhaps it would be helpful to make a distinction between diversity and difference. Because it is not self-evident that diversity as such is a particularly desirable value. There are conditions in which diversity may be good and conditions in which it might be bad. But a willingness to open oneself up to difference, to consider seriously that which comes from outside one's own borders, is almost always good. I think that what has happened, in university communities certainly, is that an affirmation of the fertilising and challenging power of difference has become widely accepted. But it is frequently lumped under the category of diversity, which really means something else. So I think that to focus on what one really wants to examine, and to get back to the question of what people who were upset by what they call eurocentrism were concerned about, it's helpful to refer to the notion, not of heritages as such, but of perpetuating those heritages, whether they are intrinsically diverse or relatively homogeneous. There are valuable cultures of both kinds. The question is one of policing heritage, of turning heritage into an oppressive form by suppressing various kinds of freedom, of creativity of thought and writing, and so forth. And not necessarily by legal means either, but by means of social construction and influence. So what one wants to do, I think, is create a frame of reference in which an unconditional openness to ideas on all sides is a value to which one makes a commitment to sustain. But simple diversity as such, the collection of numerous various things: sometimes, other times not.

John Deathridge: I would just like to say – coming back to the UK example – that there are several paradoxical effects of de-centralising the idea of heritage. For example, as I said, the idea that the Royal Opera House Covent Garden should be maintained by the state *just because* it is part of our national heritage is gone. Instead it has opened up the space still more for agreements about sponsorship. The result of that has been that – and I include here the Victoria and Albert Museum and even the BBC, which is still contentiously supported by the state with an obligatory license fee – Covent Garden has long since begun to diversify more, on the educational front, for instance, with a more innovative use of interactive media, the pricing of tickets, outreach initiatives and the like. Or in the case of the BBC, an institutional wake-up call about its vast archives that can be called upon to trace back *live* memories of history going back to the nineteenth century, including interviews with individuals in the 1920s and 1930s recalling memories of their grandparents. The line of still audible memory going back into history is longer than one realises. These are the results really of new negotiations about funding, which is not to say that the new diversity is directed centrally. The Victoria and Albert Museum now simply wants a greater variety of people coming

to their exhibitions as part of the deal. And they have good visitor numbers. It is becoming actually a more interesting culture I think in our case.

Mário Vieira de Carvalho: What is at stake is not a standard cultural policy or the market, but a negotiation.

John Deathridge: Right. I think also that the neoliberal idea of culture as a market pure and simple has taken a knock on the head in the UK negotiations. At the same time, some grand institutions are no longer able to continue unchecked, as if they had a right to exist in a higher cultural space beyond the concerns of ordinary mortals. I think that is also gone. There is instead a belief in real negotiation between state funding and private sponsorship. It is threatened though, because there are still some people who believe in a very right-wing approach of capital absolutism, as if the market was some kind of living being of its own that can decide on cultural matters on a brutal 'survival of the fittest' basis. Fortunately there are people in political life in the UK who do not agree with that Thatcherite premise. So at the moment it is working; and one lives in hope that it may continue.

Towards a European Identity in Music?

Albrecht Riethmüller: Before turning to our main topic and moving on in search of a European identity in music, I would like to recall a series of statements made shortly before and after 1930, which illustrate how the identity of a composer was altered from one extreme to another. And then we will look again at the Eurovision Song contest. Thomas Betzwieser and others have suggested that we include it in our discussion, and in view of the identity complex, it helps facilitating the difficult question to some extent. Even if some second thoughts exist about the boundaries of Europe, no one, I think, would deny that Europe is a political fact and a geographical one as well. Things become more complicated as soon as the definition includes Europe as a cultural body. The ongoing discussions about religion, Turkey and Islam in their relationship to Europe have, of course, to do with economy, politics, society and religious faith. But it also touches cultural matters. If you go down the road of Euroscepticism, which finally leads to the highways of fascism and racism – whether in Sweden, France or elswhere – then you will find a road sign that encourages fellow-countrymen to stay away from Europe. They say Brussels but mean Europe. At the same time, eurosceptics do not want non-Europeans coming in. This diffuse situation we observe in political and social matters is no less met with in cultural and musical affairs. But

before dwelling on far-reaching questions of identity and integration, we will take a short detour to the announced example from the past. On January 1, 1925 Arnold Schoenberg wrote to Albert Einstein about coming to Berlin to discuss with him the foundation of a Palestine state. But in the letter he also complained about the fact that he had learned that Einstein and others wanted to exclude him from a dictionary of prominent Jews in Germany. Schoenberg had recently discovered the technique of composing with twelve tones, which he imagined would save Germany's musical hegemony for another hundred years. In the following year, Heinrich Berl's book on Judaism in Music [*Das Judentum in der Musik*, 1926] carried the same title as Richard Wagner's mid-nineteenth-century anti-Semitic pamphlet. The Jewish author Berl made the suggestion to exclude Schoenberg's music from its western background altogether, placing it instead in the orient. The underlying idea was that Western music is tonal, and if Schoenberg embraced atonality, this meant, in Berl's understanding, moving away from the concept of Western music (*abendländische Musik*). In short, what is not tonal, does not belong to Europe. One is right in assuming that the twelve-tone musician and his circle were not amused by Berl's attempt to exclude this branch of new music from Europe. A few years later, when Hitler came to power in Germany and Schoenberg immediately lost his job at the Prussian Academy of Arts in Berlin and fled to Spain (before emigrating to the United States), Schoenberg wrote to his pupil and friend, composer Anton Webern, that he in the meantime no longer wanted to be part of the Occident (*Abendland*) and its occidental art. Webern, who was sympathetic to the new Reich, found it depressing to learn this from his teacher and shared the letter with his colleague and friend Alban Berg, who, knowing the impulsive side of their former teacher, tried to comfort Webern with the prediction that Schoenberg would calm down and change his opinion again. There is a certain postlude to this story. Theodor W. Adorno, who had advised Thomas Mann in musical matters during the preparation of *Doktor Faustus*, wrote his *Philosophy of New Music* in those years, but first published it in Germany in 1949. In this book he praises Schoenberg's music as the modernist centrepiece in the Western world. In a footnote, Adorno mentions Moravian composer Leos Janácek, and as if he were paying back Berl for what he had done to Schoenberg, Adorno now suggests kicking Janácek out of Europe or occidental art and placing him within the circle of oriental music. Moravia is geographically positioned at the same level as Vienna. But it was then particularly common in those years in Germany to downgrade Eastern art and music as second or even third rate, whether it be eastern European or oriental. What we see then in these few years between Schoenberg, Berl and Adorno is a policy of exclusion and inclusion with regard to Europe, the Occident (*Abendland*) and music. Such intentions of exclusion and inclusion were in part based on old clichés in higher education

and among musicians, music critics and musicologists. With regard to oriental vs. occidental music, such considerations are completely outdated in European cultural discouses today. But we do find nowadays that Ancient Greek music and music theory has shifted from music history (dealing with the European musical tradition) to ethnomusicology (primarily dealing with music cultures outside Europe such as Egypt, Mesopotamia, etc.). How persistent certain prejudices in music can be shows yet another example: In certain elitist and avant-garde music circles in Germany it remains even today offensive if not unacceptable for composers of European art music to use jazz or crossover elements.

Now we will proceed to Europe's biggest musical event of the year, which in the meantime is sixty years old: the Eurovision Song Contest (ESC). The annual event, held in the country of the past year's winner, underwent many changes throughout its history, provoked not only by ongoing innovations of style and trends in the pop song industry but also and primarily by technical changes in the recording industry, in sound equipment, acoustic and electronic instruments and in developments in audio-visual stagings. The primary question remains: How European is the Eurovision Song Contest? What does the contest, what do the songs have to do with Europe? And to what extent does the younger generation – those chiefly addressed by the musical event – resonate with anything European? When I recently asked a doctoral student from Israel who prepared his dissertation in ethnomusicology at the University of Chicago what he thinks it meant to his fellow countrymen to participate in this European contest, he answered that it was frankly, first and foremost, an occasion for their musicians to be more present, more visible, a vehicle for a huge music market, compared to their domestic one. The European element did not cross his mind at all. The most memorable winning song from the contest – at the time still called *Grand Prix Eurovision de la chanson* – which I listened to when broadcast in 1974 was 'Waterloo' by the Swedish group Abba. This was a rare case of a world career having its beginning at the Eurovision song contest. In spite of its title, I wonder if anything of the song or its performance can be associated, connected or identified with Europe. Nonetheless, it was a paradigm of European song during its time.

John Deathridge: But when looked at closely, the Eurovision Song Contest, in turns of musical reality as well as political reality, shows even more the fictionality of the idea of Europe. For example – I owe this to my colleague Derek Scott – when Ireland won the prize, it won with a piece that had those kind of low flutes and breathy voices that has since gone into the popular music of the film *Titanic*. It was a sort of Irish, folkloric sound. And then three years later, Norway won the

competition and the sound had low flutes and basically the same sort of Irish sound, except that it had become Norwegian. And of course they would do that because the Irish song had not only won the competition, it was a commercial success that then in turn had an influence on films like *Titanic*. So it turned out to be great film music as well. That shows that this whole question of European identity in actual musical terms is extremely difficult to fix in the popular musical sphere, and I would argue in all musical spheres. It is again I think a result of astute marketing, though many would like to call it a typical example of Irish folk music, which of course it isn't anymore.

Albrecht Riethmüller: Another example would be the changing preferences of languages used for singing in the contest. There are no strict rules, which is a good thing. The choice of language is open to trends and current fashion, and one can only speculate which language used in a song will gain the most votes. One cannot compare the choice of language for a song in a contest to the obligatory flag of the state for which the contestants fight in international sports championships. But there are years in which 80 to 90 percent of the contestants sing in English.

John Deathridge: Yes, I mean, English is the dominant language.

Albrecht Riethmüller: Time and again local or folklorist aspects win out and language diversity slightly increases. As no pressure on the performers exists in this matter, the producers and singers have to decide what they believe will be best in order to win in any certain year in the country where the contest takes place and for the country which has nominated the song.

John Deathridge: There are interesting undercurrents. In the example I just cited about Ireland and Norway, it would not have been so logical if, for instance, Spain had adopted that kind of music. The fact that Norway is the way it is, and Ireland is the way it is in the popular imagination (just think of fairy tale and myth for a start) the transfers of the flute sound and the deep woman's voice from one to the other made sense, not in a specific national way, but rather in a sense of regional identity. So it is not as if regionalism and folkloric identity are completely outside the frame. They are still there as undercurrents in the Eurovision Song Contest, which I think is why – apart from all the boring songs you do get and which are so bland that you cannot put them anywhere – you do at least have these interesting musical transfers. Mind you, you have to listen to it every year to understand the dynamics, including the political ones.

Helga de la Motte-Haber: I hope that I will be not misunderstood. The Eurovision Song Contest shows that democracy is not a friend of culture, understood in the sense of high culture. Millions of listeners have made the idea plausible that high culture does not count today. The eleven percent of classical music listeners are nothing more than a remnant from the past. However, a real democracy has to protect minorities. Not to forget that the despised, so-called high culture has been an important contribution to the development of the democratic idea. Still, the latter coins its aesthetic value (as the Europe hymn demonstrates). Besides, the European Song Contest is a nationalistic fight.

Federico Celestini: I would like to return to the question of the European musical identity. A few years ago, there was a discussion in Germany about multiculturalism in that country. Some conservative politicians claimed that there should be one leading culture in any multicultural society, and the leading culture in Germany should be German. And then, of course, the question arose from all sides, what is German culture? Many attempts followed to define different aspects of German culture, and the results were, of course, ridiculous. It is not just European culture or identity that is difficult or impossible to define. It is impossible to define any culture. We cannot find answers on a European level that we cannot find on other levels. Basically, cultural identities are hybrids. Not just European culture or US American culture. No, every kind of culture. The concept of cultural identity is highly problematic, because cultures change continually over time and space. If we consider Italian opera in the eighteenth century, it was by no means a national music culture. Just think of all the places Italian operas were performed, as well as the fact that some of the most important composers of Italian opera were Handel and Mozart. It is also impossible to ignore the importance of Paris for composers like Rossini and Verdi in the nineteenth century.

John Deathridge: I disagree actually. I think you can identify figures in Italy, for example in the 1870s, who are establishing an idea of Italian national identity. Verdi's Requiem is a very good example of an Italian work going on tour to parade Italian music; and Verdi writes letters at this time, too, urging the establishment of institutions to teach and disseminate Italian music, in part to rival the German victories of 1871. You can identify other figures doing the same thing. That then leads to questions about the status of classical music. Verdi and company, in the pursuit of national identity in terms of high art music, were perhaps not that numerous. But they – and so-called classical music – were in high esteem. Boito, Verdi and various politicians who were interested in establishing musically an Italian identity are not going to be interested in Italian folk music or something that is popular in Sicily. They are going to be interested in the people who they

feel are central to a European tradition but at the same time are identified with Italy. And I think that is possible to trace. It is just that not that many musicologists have been that interested in seriously tracing these particular ideological configurations and their tensions.

Federico Celestini: Well, you can trace such ideological figures in Verdi's self-representation. But you cannot say objectively which elements constitute the French culture of French music or the Italian culture of Italian music.

John Deathridge: Well, that is true. What I am talking about is Verdi's conscious efforts to identify himself publicly as an Italian composer, and not a French composer.

Federico Celestini: My point is that cultural identities are the product of discursive formations. You can analyse certain discourses to find out how a particular identity is constructed. If you analyse another discourse, perhaps about Trieste, then you will find other figures and other elements. We talk about eighteenth-century Italian opera and lose relevant differences between Naples, Rome and Venice.

Siegfried Oechsle: I agree with you, there is the category of discourse. In my opinion, European identity can only exist as a discourse, not as agreement, not as a canon of essentials and not as integration. And each evaluation of each critical analysis of ideologies is a part of this discourse and not an external point of view. And authenticity is only in a realisation or performance as a process of various configurations of musical practice, musical thinking and changing identification of musical heritage. And the market is also a part of this great discourse and not an enemy of it. And if I may, I would like finally to make a few, for me important, comments about space. And I have to use Kant's language, not Wagner's. For the category of space I use here, the plural form 'cultural spaces' is truly essential. Space in this instance is always the result of cultural forms, to which imaginative processes also belong. It has therefore to do with great narratives and never refers to absolute space – a point I must strongly emphasise. Hence, I am not interested in a discussion about whether or not space even exists. In German academic discourse, cultural space is used in the same way as the terms *Weltraum* [outer space], *Ostseeraum* [Baltic Sea area] or *Warteraum* [waiting room] are used. Perhaps you derive the concept of space too much from the Wagnerian point of view, where the concept is weighted down with baggage absent in today's academic reality, where the term is in standardised interdisciplinary usage.

John Deathridge: I don't agree.

Lawrence Kramer: Perhaps we can hold ourselves in suspense between these two concepts of space awhile. There was something we said before which I think should be noticed. There is a constant slippage between the ideas of national culture and national identity and ideas of Europe and the European. It was particularly intriguing, when you, John, were talking about Verdi, because I then thought, well, actually the term to apply what was going on with Verdi's own establishment of his place in European music is precisely *empire*. You get to be a great Italian composer by, for example, staging this very, very grand opera for the opening of an opera house in Cairo. And then some years later, you say, I will set to Italian music a play by this great Italian author Guillermo Shakespeare, and so you Italianise European musical culture. This tension between the national and the European was very much on the mind of Friedrich Nietzsche in the 1880s. He writes about it in his book *Beyond Good and Evil* [*Jenseits von Gut und Böse*]. In the eighth section of the book, which is devoted to this very topic with special relation to music and which is called 'Peoples and Fatherlands', he basically defines the idea of the good European, a term which I think he thinks he invented. He may have, I'm not sure. The good European is that person who has risen above the craziness of nationality, who has understood that nationality is a European pathology and that to be a true European is to be a kind of migrant, a kind of nomad, a cultural nomad. So the musicians we have been talking about, who go travelling around from one country to another, are being Nietzscheans and good Europeans. They are doing exactly what Nietzsche said should be the case. The interesting thing is that this question is so often mediated through questions of nationality, of a movement beyond national claims to identity and national acts of identification. For Nietzsche that movement would have constituted the European. I have noticed the corresponding tension throughout this symposium for two days. I do not have the solution to it, but I do think that it has had a very strong presence and therefore deserves to be thought about. The national terms would presumably be very difficult to escape. And yet as the case of our migratory musicians suggests, escaping them can be an instrument of Europeanisation of a certain sort.

Federico Celestini: Thank you for that. I think the point Nietzsche made is that there is a difference between the closed idea of national identity and the openness of what he calls the good European. The good European may, for instance, move freely between Baudelaire, Shakespeare, Dante, Goethe and Dostoevsky. This is an attractive idea, but not an identity. If we use this, or any other example,

to define a good European, then we negate the very openness expressed by Nietzsche, and European culture is reverted to a closed identity.

Lawrence Kramer: I quite agree with you. I think that is a great point. And in fact I have been quietly objecting to the use of the term *identity* for the past two days. To steal directly from Nietzsche, I think we might very well be able to do without the notion of identity and instead look for some alternative formulation, of which the openness of the good European is one dimension. And the mandate of openness also fits because, from another perspective, a certain idea of Europe has frequently, repeatedly come up – and this was also mentioned by several of you around the table during the past hour – as an exclusionary device: the Occident against the Orient, the thing which belongs to Europe and the thing which does not. It is also worth noting that, back in 1992, at a conference rather like this one, Derrida gave a talk which was later published as a book called *The Other Heading*. The book's topic is the definition of Europe. And in it, drawing on some comments by earlier thinkers about Europe including Valéry and Heidegger, Derrida basically says that Europe has always positioned itself as a model for the direction of humanity in general, and that the problem with doing that is that it puts you in a position of having to sort out what belongs to the privileged category and what does not. So what supposedly belongs to Europe is a product of this particular discursive tradition. And I think also that subscribing to this discursive formation also puts you in the position of defining not only what is qualified as European or not European, but what is qualified as human and not human. The role of this particular discursive formation, this particular idea, this particular trope, therefore requires a great deal of vigilance. And I think Derrida's drawing attention to the problems inherent in this discourse moves in the same direction in which Nietzsche was trying to move seventy or eighty years earlier. This is a direction in which the idea of Europe is almost not an idea at all, but a kind of principle of resistance to accepting ideas or letting ideas become too objectified or too rigid to actually serve the real interests of people.

Albrecht Riethmüller: To me, Larry's assumption seems to be perfectly right that it is especially difficult to get rid of nationalism and nationalist thoughts. This might be one of the reasons why we have to realise that it is apparently extremely difficult to get a positive interpretation of an identification with Europe. As long as one thinks in the categories of a Europe of nations rather than of regions, or even countries, the nationalist component will predominate and hinder changes in the identification paradigm. European politicians often point out that the conception of nation states is outdated, that age gone. But this might be wishful thinking as long as no one is prepared to be rid of this – *horribile dictum* – almost

innate, national identification. Nietzsche was indeed one of the first to reflect about art, and in particular music, in a European dimension and criticised the nationalist approach. He knew all too well (and was one of the first to speak out) that the German music industry of his time was fuelled by nationalist convictions. The hegemony of German music since the nineteenth century compensated for Germany's comparably smaller geopolitical power, but music was by no means an aesthetic factor alone. And to get rid of nationalism with respect to classical music is, at least subcounsciously, still an immense task in Germany and Austria. But it should be added that we find music and musicians mingled with chauvinist thoughts all over Europe – whether in Portugal or Croatia. However, Europe will not make much progress in the matter of identity as long as people don't question the deep-seated dependence on nationalist identification, especially in music and art, but also in cultural contexts in general.

Lawrence Kramer: That is what Nietzsche says at the beginning of 'Peoples and Fatherlands'. He starts off by immediately making music the index of good Europeanism. He says that he had only yesterday heard for the first time all over again Wagner's overture to the *Meistersinger*, and he goes on through a very elaborate, highly ambivalent description of this music, which ultimately sets in motion a critique of nationalism in this first section. And in the second again, he says that 'even we good Europeans can occasionally fall back into nationalist habits of mind; I have just done that'.

John Deathridge: I am quite surprised that the word 'borders' has not occurred more often in our discussion, because in my mind all of this really goes back to Napoleon's idea of the borderless Europe and the problems involved with that. Of course, the problem with Napoleon's borderless Europe was that it was going to be dominated by Napoleon. But the idea that you could, like the first publication of Haydn's *Creation* in two languages soon after its first performances (very unusual for the time), move over borders with music was a very early idea of being European. A.B. Marx actually talks about being the good European. In his reviews of Beethoven he uses the word European. And I think he means by that not relinquishing nationalism but travelling over borders – albeit in his case borders within a larger border between civilised culture and the rest of the world – Africa, China, Asia – to which he felt this music did *not* belong. But the Germans were happy in the nineteenth century to talk about open borders in music as long as they felt they had some control over the identity of Germanness, which in any case did not belong to a single nation state at that time. So this is not actually new in Nietzsche. I think what is interesting in Nietzsche is the precariousness of the argument. Because he wants to believe in the good European, I think he sees

the dangers in that at the same time because, after all, he is railing against being German.

Lawrence Kramer: Yes, he always refers to the Germans.

John Deathridge: And lastly it is an excellent example to take, because it does have, despite everything that has been said against it, it does have European ambitions in it. It's not a coincidence that Wagner took up with Constantin Frantz, who wanted this pan-European unity at the time (Wagner comes into contact with him and writes a long essay on German art and German politics). Frantz, of course, was more right wing than left wing. But the idea of this Europe, without relinquishing national identity, was in the air, even though the implication was that Germans should have a major controlling share in its spirit [*Geist*].

Lawrence Kramer: Well, Nietzsche cannot use the word 'good' without irony. That's clear. But I think the irony is probably directed, as I mentioned before, against himself. He is constantly doing that, too. Constantly insisting that he is the prophet who cannot escape falling into the traps he has been denouncing. But he still can do the best he can to point them out. And, of course, the whole idea of being a kind of wanderer, a kind of nomad, is something that he not only wrote about but also lived. It is basically an image drawn from his life.

John Deathridge: There is an exclusionary element in this also: the good dream defined by those who cannot be part of the dream. I've already pointed this out with that notorious line in Beethoven 9, the exclusion clause: 'Weinend sich aus diesem Bund'. Beethoven excluded many lines from Schiller's poem when he set it to music; but he made sure he included that one. So, we good Europeans, as A.B. Marx's liked to say. We Europeans, as opposed to...

Lawrence Kramer: Yes, although Nietzsche was actually very aware of that problem. Again, in this section in *Beyond Good and Evil* he deals with it by dealing with the question of Jews. He constantly comes back to what Europe owes to the Jews. I mean, he rails against the Germans. So he is not unaware of the problem of exclusion.

Albrecht Riethmüller: In hist last writings against Wagner, Nietzsche called himself an anti-anti-Semite, and years before, in a fragment on the relationship of word and music, he was perhaps the first to turn against Schiller's poem in the Ninth Symphony: How beautiful the final movement would be if the soloists and

chorus would just vocalise the notes without Schiller's verses, which, according to him, only spoil the music.

John Deathridge: But as I pointed out earlier in our conversations, the first to complain about the text, the Schiller text, was Jean Paul. And he complained about this line in particular: *aus diesem Bund*. He said, this three-letter word *aus* is very unfortunate.

Lawrence Kramer: But Nietzsche did later pick that up and at one point he says: you know, if you are really listening to this music – and this is a way of excusing Beethoven from the criticism that we are making – when you really listen to this music, you hear the words being consumed. The music eats up the words and destroys them, so that the symphony stages, at least for Nietzsche, its own transcendence of the problem.

John Deathridge: So without the words you go mad. That's what he said about *Tristan*.

Albrecht Riethmüller: So, I am pleased that Beethoven's melody was given official status in Europe. But now I would like to underline Helga de la Motte's comment on the topic of music and democracy. It is conspicuous how little attention it found and finds in cultural studies, sociology, musicology or music criticism. It doesn't matter in which democracy they teach and do their research – whether in Europe or the US – our musicology colleagues seem to find much more satisfaction in digging out court music and re-enacting court ceremonies from the Middle Ages to the absolutist monarchies than to have a closer look at the interaction of music and present day democratic structures.

John Deathridge: He does say it with such despair!

Albrecht Riethmüller: Modern democracies seem to be too prosaic for our need to imagine an adequate context for music. Conversely, how can democracy cope with the sponsoring of geniuses? That was much easier in the old days when a court was a court, a king was a king and the genius a genius. Could it even be that pre-democratic structures tune us easier into a European-identity-mood than sober democratic ones do?

Frank Hentschel: If there is time for two short remarks: I just don't feel very well leaving this other comment in the room. My remarks are directed to Mr Oechsle,

who now left unfortunately. But he said that musical nationalism exists just as discourse, and criticising musical nationalism is itself a part of this nationalism, and I do not agree for two reasons. First, musical nationalism was, of course, part of a larger phenomenon – nationalism of the nineteenth century – and it was not just a discourse, there were wars and there were politics involved. And second, you can see it with an example, it is logically not true, because, if that was true, criticising anti-Semitism would be also itself anti-Semitic, but this also is obviously false. This is the first thing I felt necessary. The other is not so important, but for me personally somehow relevant. It relates back to the moment in our discussion when we started to talk about the heritage of music, about the question of whether the state should subsidise new music and this kind of thing. From the stand point of a scientific historiograhy, I would argue that it is not the task of researchers (historians in our case) to decide this, because those are decisions about values which can only be axiomatically posed, so it is not really our job to decide what should be subsidised by whom or not.

Julia H. Schröder: But by our work we create arguments for values of music.

Frank Hentschel: I try not to do that, but this easily happens, yes.

Julia H. Schröder: We choose what we research and by doing that put a certain value to it.

Frank Hentschel: But then we are not arguing for this – the decision itself is pre-scientific. It is possible that such decisions (which might be biographically, sociologically, culturally, psychologically motivated, conscious or not) influence the way society appreciates music and the choices about what kind of music a government is subsidising. My point, however, is that if a musicological text tries to argue for the aesthetic value of a given work, it cannot be a scholarly work, because the aesthetic value cannot in any way be proven.

Mário Vieira de Carvalho: First, there is no science without values, no science without ideology – this has been demonstrated since Foucault, I suppose. And secondly, when we are speaking about state subventions of art, we are not speaking about the aesthetic values that the state should promote, but simply saying that culture and art are important for the human being, so important that they cannot be held hostage to the principle of 'what sells best'. We cannot live in a society, in a world, in which the only value is based on what sells best. This is the question. And this is the question addressed by the UNESCO convention.

Frank Hentschel: Yes, I totally agree with this last point. But the point I made is another one, namely, that the one thing can scientifically be approached and the other cannot. We can talk politically, and we did talk politically, and that is OK. But there is a difference. I partly agree with the first point. Of course, it is trivial. It has been known not only since Foucault but much longer that science always uses values, but this does not allow the opposite conclusion (or in German the *Umkehrschluss*) – that every value is allowed scientifically. We have to reduce values in our scientific research as far as possible. There are some values you cannot avoid. These are not even as many as you might think, and one person who would not agree with many of Foucault's statements is Aviezer Tucker, who wrote the book *The Philosophy of Historiography* (which I can very much recommend). And you can see how there are many possibilities of dealing with ideology and getting rid of many of the values.

Helga de la Motte-Haber: You can decide to be a pure scientist, a very difficult decision if you are a physicist, or you can decide that you have some responsibilities. If you have some responsibilities, you have to defend ethic values. However, such values should never prevent scientific results. It is necessary to differentiate between pure science and applied science. Mostly responsibilities (in the sense of moral values) are a question of applied science.

Frank Hentschel: But, I mean, the physicist too, of course, has to consider moral and other values. But this can only be part of the scientific research in a very narrow sense. But, of course, one is a human being. One thinks politically, one thinks morally and one has to deal with all of this. But I think there is a difference between the discipline and the cultural practices you are executing.

Mário Vieira de Carvalho: I would only add that what is tragic in the present situation in Europe is the fact that the now hegemonic economic science has no values, is only oriented by financial interests and based in mathematical models, as if people, human beings, did not exist. It is so pure that it is not concerned with the world. A typical example of the inversion of means and ends.

Albrecht Riethmüller: For decades now we have been confronted with politicians, representatives of religious institutions and philosophers who try to convince us that we have to save our values, to defend them and that we have to return to certain values. As far as Europe is concerned, it has not been clarified which aesthetic values are meant. Whether in the realm of religion or the realm of cultur, the discussion of values is equally difficult, and finally we don't know which values in music we should defend or return to – as though we could provide a check list

of European musical values on which all of us are in agreement. The search for values in aesthetics never was a successful thing, therefore the category of aesthetic value was often abandoned in the theory of art. Shortly after the Second World War, Nicolai Hartmann's *Ästhetik* was probably the last German work in the tradition of an aesthetics explicitely based on values. Two decades later, a new approach, based on information theory, was made in France by Abraham A. Moles, who tried to re-establish or place it on a new footing by exterpolating a mathematical formula for aesthetic value. But I think there are certain things in certain disciplines, such as value in aesthetics, which hopefully will once come to an end and never return.

Mário Vieira de Carvalho: Yes, I agree. Values are controversial. Values fluctuate, lead to conflict and are contradictory. But they are there, and I believe that we can not have a scientific discourse or economic discourse that ignores values. When scientists – mainly social scientists – instigate such a discourse, there is some unconfessed ideology behind it, even when they are not aware of it. They represent values while wishing to disregard them. And in this case, it would be preferable that they openly admit what their social or political concerns or values are and bring them into the dicussion for a productive dialogue.

Albrecht Riethmüller: The disgust is quite understandable when values are replaced by valuta. On the contrary, a charter of social values for Europe is something that should easily be defended, with such priorities as human rights, religious freedom, lack of racial and gender discrimination and democratic standards. It is clear, as our dialogue here comes to an end, that art, art history or music will not be found on this values check list. Is there any further statement on aesthetic values or on the outlook for a European identity in music?

John Deathridge: Well, I just wanted to say Albrecht, thank you very much for bringing us all together.

Albrecht Riethmüller: It was our pleasure to have you all here. I thank you for the inspiring contributions to our dialogue on music's integrative role in present day Europe.

Beate Angelika Kraus

Seid umschlungen, Millionen! – Zur Rezeption von Beethovens 9. Symphonie

Ludwig van Beethoven zählt heute zu den meistgespielten Komponisten der Welt und seine letzte vollendete Symphonie op. 125 zu den bekanntesten Werken. Wenn im Jahr 2020 Beethovens 250. Geburtstag gefeiert wird, ist damit zu rechnen, dass ‚die Neunte' in zahlreichen Festkonzerten erklingen wird. Es gibt jedoch auch kritische Stimmen zu dieser besonderen Rolle der 9. Symphonie. Der amerikanische Theaterregisseur Peter Sellars hat bereits im Juni 2006 in der Walt Disney Concert Hall in Los Angeles öffentlich folgenden Standpunkt eingenommen: "We need Beethoven's Ninth Symphony, not because it has a nice tune but because the composer demands in this work a radical agenda of social inclusion. Unless we mean it, we should not be playing Beethoven, because it is unacceptable to make money off this guy who was struggling... against these damn autocracies and against this corruption and these power plays."[1] Sellars vermittelt hier seine Sicht auf Beethoven als Mensch und Künstler, betont die Aussagekraft der Musik und knüpft Bedingungen an Aufführungen, die nicht erfolgen dürften, nur weil die Freudenmelodie so beliebt und der Publikumserfolg garantiert sei. Man könnte fragen, ob die 9. Symphonie 2020 gleichsam unter Schutz gestellt und damit Beethoven vor bloßer Bewunderung und vor Missbrauch bewahrt werden müsse.

In zahlreichen Interviews, Kritiken und Publikationen wird die Position vertreten, die 9. Symphonie sei so etwas wie komponierte Weltanschauung bzw. der Versuch, eine Utopie in Töne zu fassen. Anlässlich des Beethovenmarathons der Kammerakademie Potsdam 2014 mit Aufführung aller Symphonien an vier Tagen hieß es zum Abschlusskonzert mit der 9. Symphonie: „Es ist die Utopie von einer Einheit, von Fortschritt und Verständigung, von Mensch und Gemeinschaft. Es scheint, als wäre Beethoven nun endlich klar geworden, dass all die Idealvorstellungen einer besseren Welt, einer besseren Gesellschaft, dieser Wunsch nach

1 Zitiert nach Mark Swed, *Diplomatic Dudamel leads a fervent Beethoven charge at Disney Hall*, in: *Los Angeles Times*, 1. Oktober 2015; vgl. http://www.latimes.com/entertainment/arts/classical/la-et-cm-la-phil-gala-review-20151001-column.html.

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Harmonie allein in der Musik zu erleben sind."[2] Von musikwissenschaftlicher Seite wird Beethovens 9. Symphonie als „Gründungswerk von Weltanschauungsmusik" bezeichnet.[3]

Als in Bonn im August 1845, also im Jahr von Beethovens 75. Geburtstag, mit dem Beethoven-Denkmal auf dem Münsterplatz erstmalig im öffentlichen Raum ein ganzfiguriges Standbild eines Komponisten eingeweiht wurde [Abb. 1], erklang in der eigens aus diesem Anlass für ein internationales Publikum von 3000 Personen errichteten Beethoven-Halle u. a. die 9. Symphonie. Ein Exemplar der 1826 erschienenen Partitur-Originalausgabe war in den Sockel des Denkmals eingemauert, Werk und Denkmal wurden somit eng miteinander verbunden. Das ist umso überraschender, als die 9. Symphonie damals noch keineswegs zum Repertoire gehörte – ganz im Gegenteil: Nur relativ wenige Menschen hatten bis zu dem Zeitpunkt die Chance gehabt, eine Gesamt-Aufführung dieser bahnbrechenden ersten Vokalsymphonie der Musikgeschichte zu erleben, und das Werk galt noch für viele Jahrzehnte als extrem schwierig. Schließlich war eine Symphonie nach allgemeinem Verständnis ein reines Orchesterwerk, und hier wurde erstmalig die menschliche Stimme und damit auch Text in ein symphonisches Werk integriert. Aber bereits der Beginn der 9. Symphonie und das Ausbleiben eines einprägsamen Kopfthemas in den Anfangstakten machten bei der Rezeption Probleme, ebenso die ungewöhnliche Reihenfolge der Binnensätze und die zyklische Anlage. Zu Beginn des Finalsatzes erklingen teils herbe Dissonanzen, teils nochmals die Themen der ersten drei Sätze – um jedoch gleichfalls wieder abzubrechen und den Weg frei zu machen für den ganz neuartigen Schluss mit nochmals erweiterter Orchesterbesetzung, Chor und Vokalsolisten. Dieses Finale enthält durchaus gegensätzliche Abschnitte, etwa das *Allegro assai vivace alla Marcia* (Takt 331 ff.) mit Elementen so genannter türkischer Musik wie besonderer Bläserbesetzung und Schlagwerk (Triangolo, Cinelli, Gran Tamburo) – oder die an das *Credo* der *Missa solemnis* op. 123 erinnernde sakrale Sphäre des *Andante maestoso* (Takt 595 ff.), unmittelbar gefolgt vom *Adagio ma non troppo ma divoto* (Takt 627 ff.) mit homophonem Chorsatz, der durch Posaunen noch feierlich verstärkt ist.

2 Dirk Becker, *Die 9. Sinfonie ist komponierte Philosophie,* in: *Postdamer Neueste Nachrichten*, 13. Februar 2014, S. 29.

3 Hermann Danuser, *Weltanschauungsmusik*, Schliengen 2009, insbesondere S. 58–91 (*Das Finale von Beethovens Neunter Symphonie*), hier S. 90.

Abb. 1: Die Enthüllung des Beethoven-Denkmals auf dem Bonner Münsterplatz am 12. August 1845. Nicht bezeichnete Illustration aus der *Leipziger Illustrirten Zeitung*, Leipzig 1845. Beethoven-Haus Bonn, B 2119/b.

Schon nach den ersten Wiener Aufführungen resümierte 1824 der Musikkritiker Friedrich August Kanne: „Deßhalb tragen, wie schon gesagt, alle Tonstücke dieses Werks in ihrer ganzen Öconomie den Stempel des Riesenhaften, des Ungeheuern, deßhalb reißen ferner seine gewaltsamen Tempo's den Hörenden wie in einem Sturme von einer Empfindung zur andern mit sich fort, und lassen ihn kaum zu sich selber kommen. Deßhalb fühlt sich der aufmerksame Zuhörer nach Beendigung dieser Symphonie ordentlich erschöpft, und sehnt sich nach Ruhe, weil sein Inneres allzu aufgeregt ist.“[4] Ein Jahr später stellte der Kritiker

4 *Wiener allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat*, 8 (1824), No. 8 vom 5. Juni, S. 149–151, No. 40 vom 9. Juni, S. 157–160 und No. 44 vom 16. Juni, S. 173–174, hier S. 158–159.

der Leipziger *Allgemeinen musikalischen Zeitung* fest: „Kaum weiss ich, was ich von diesem kolossalen Werke, für dessen Beurtheilung, wie ich wohl fühle, der gewöhnliche Maassstab durchaus nicht passt, sagen soll. […] Es ist nicht zu läugnen, dass diess Finale mit seinen Chören der schwächere Theil des genialen Werks ist. […] Trotz dem kann man von Beethoven sagen, was man von Händel gesagt hat: Auch in der Verirrung – gross!“[5] Die als Auftragswerk für die Londoner Philharmonic Society komponierte 9. Symphonie sorgte auch dort für Verwunderung: „But with all the merits that it unquestionably possesses, it is at least twice as long as it should be; it repeats itself, and the subjects in consequence become weak by reiteration. The last movement, a chorus, is heterogeneous, and though there is much vocal beauty in parts of it, yet it does not, and no habit will ever make it, mix up with the three first movements. This chorus is a hymn to joy, commencing with a recitative, and relieved by many soli passages. What relation it bears to the symphony we could not make out; and here, as well as in other parts, the want of intelligible design is too apparent.“[6] Diese Haltung sollte die Rezeption in Europa über Jahrzehnte dominieren.

Auch in Paris, das mit der 1828 von François-Antoine Habeneck begründeten und geleiteten Société des Concerts du Conservatoire als ein Zentrum der Beethoven-Interpretation galt, fand die 9. Symphonie nach ihrer dortigen Erstaufführung 1831 nur mühsam den Weg zum Publikum. François-Joseph Fétis beschrieb den musikalischen Ablauf des Finalsatzes in groben Zügen und kam zu einem geradezu vernichtenden Urteil: Wenn man auf den Sinn der Verse von Schiller achte, so finde man nichts davon im musikalischen Ausdruck wieder. Hinzu kam der Vorwurf, hier sei nicht nach den Anforderungen der menschlichen Stimme, sondern nach Regeln der Instrumentierung komponiert worden. Schließlich werde das Hauptthema durch ein immer schnelleres Tempo geradezu zur Karikatur verzerrt. Der vorherrschende Eindruck beim Zuhörer sei Unklarheit, Ermüdung ja sogar Überdruss.[7] Noch 1844 stellte der Pariser Kritiker Joseph d'Ortigue fest: „La neuvième avec chœur est un problème pour le grand nombre.“[8]

5 *Allgemeine musikalische Zeitung*, 27 (1825), No. 26 vom 29. Juni, Sp. 446–447.

6 *The Harmonicon, A Journal of Music*, 3 (1825), No. XXVIII, April, S. 69.

7 *Revue Musicale*, Bd. 11, No. 9 (2. April 1831), S. 70: „Si l'on fait attention au sens des vers de Schiller, on ne trouve rien dans l'expression musicale qui s'y rapporte; Beethoven en a même bouleversé l'ordre. Mais l'étonnement s'accroît encore lorsqu'après les premiers développemens du chœur dans un mouvement grave, on rentre dans le domaine de l'instrumentation pour passer par tous les degrés de la fantaisie la plus bizarre jusqu'à la caricature du thème principal en mouvement rapide, dont la célérité s'accroît d'un moment à l'autre. Quelques éclairs d'un rare et beau talent percent à travers toute cette obscurité, mais en général la fatigue, oserai-je dire l'*ennui*, est l'impression qui reste de tout cela.“

8 *La France Musicale*, 7 (1844) No. 10 vom 10. März, S. 73.

Hector Berlioz analysierte die 9. Symphonie und veröffentlichte seine Einsichten über deren neue zyklische Form in der Pariser Musikpresse in den Jahren 1838 bis 1841.[9] Auch er, ein großer Bewunderer Beethovens, kritisierte eine ganze Reihe von Stellen, die er als „anomalies" bezeichnete. Berlioz distanzierte sich von musikalischen Mitteln, deren Sinn er nicht einzusehen vermochte. Bei seiner umfangreichen Besprechung des Finales legte Berlioz großes Gewicht auf den wechselnden Charakter innerhalb des Satzes. Es ist die Rede vom „caractère doux et calme" der Ode *An die Freude*, die zunächst voller Süße und Frieden erscheine, zunehmend lebhafter und schließlich fast kriegerisch werde. Dennoch: Zur Feier Beethovens und einer damals noch ‚Neuen Musik' war 1845 die Elite Europas nach Bonn gereist, darunter zahlreiche professionelle Musiker, aber auch viele Musikliebhaber. Anwesend waren außer dem preußischen Hof (Königspaar, Prinzen, Prinzessin) als besonderer Gast Königin Victoria von England mit Prinz Albert, das belgische Königspaar, Erzherzog Friedrich von Österreich, die Herzogin und die Prinzessin von Dessau, Herzog Carl von Nassau, Prinz und Prinzessin von Hessen, Fürst von Wied und andere Vertreter des hohen Adels. Selbstverständlich erklang auch Musik, die extra zu diesem Anlass entstanden war, wie die Festkantate zur Enthüllung des Beethoven-Denkmals in Bonn von Franz Liszt.

Die Zeugnisse aus der Rezeptionsgeschichte kontrastieren mit unserem heutigen Verhältnis zu Beethovens 9. Symphonie. Wenn ‚die Neunte' international als Meisterwerk gefeiert wird, tritt in den Hintergrund, dass sie sich nicht so einfach beim Hören erschließt, sondern Beethovens radikales Künstlertum eine Auseinandersetzung erfordert. Umso mehr mag verwundern, dass in einer Zeit, in der die 9. Symphonie weder allgemein bekannt noch beliebt war, der Komponist bereits eine so große öffentliche Wertschätzung erfahren hat. Bereits die Darstellung Beethovens durch den Künstler des Bonner Beethoven-Denkmals ist programmatisch: Beethoven *steht* nicht, der rechte Fuß ragt bereits über den Sockel hinaus, als werde er sogleich vorwärts schreiten, den Blick in die weite Ferne gerichtet. Das Relief auf der Vorderseite des Sockels stellt die Phantasie dar. Die Inschrift „LUDWIG van BEETHOVEN. geb. zu Bonn MDCCLXX." nennt nur das Geburtsjahr, es gibt also keine zeitliche Begrenzung Richtung Zukunft.

Bezogen auf die heutige Rezeption der 9. Symphonie, ein Werk mit einem Umfang von mehr als 2200 Takten, hat sich seit dem 19. Jahrhundert ein radikaler Wandel vollzogen, indem sie vor allem von ihrem inzwischen populären vierten

9 Vgl. *Revue et Gazette Musicale de Paris*, 5 (1838), No. 9 vom 4. März, S. 97–100, No. 15 vom 15. April, S. 161–162 und No. 17 vom 29. April, S. 173–174. Ebd., 7 (1840), No. 22 vom 15. März, S. 177 und 8 (1841), No. 25 vom 28. März, S. 196.

Satz her begriffen wird. Aus diesem Finalsatz ist es vor allem die Passage mit der „Freudenmelodie", die im kollektiven Gedächtnis haftet. Bezeichnenderweise sind es daraus nur die Takte 140–187, die Herbert von Karajan 1973 als Europahymne arrangiert hatte. Man könnte also resümieren, dass ein anspruchsvolles und bahnbrechendes Kunstwerk, das lange unverstanden blieb, ausgesprochen bekannt und beliebt ist – allerdings um den Preis einer Reduktion auf einen kurzen, eingängigen, aber für das Gesamtwerk nicht repräsentativen Abschnitt. „Freude schöner Götterfunken" wurde zum Welthit, auch in Bearbeitungen, darunter 1970 *A Song of Joy*, über viele Wochen auf Platz eins der Charts, und zahlreiche Pop-Versionen.

Die Rezeption der Person Beethovens und die Rezeption seiner Musik sind eng miteinander verflochten: Beethoven, zeitlebens ein engagierter Autodidakt, lebte in einer Zeit radikaler politischer und ökonomischer Veränderungen. Phantasie und ein hohes Maß an Eigeninitiative waren gefragt, um als Künstler ohne Festanstellung beruflich zu bestehen, als nach dem ursprünglich zu Studienzwecken begonnenen Wien-Aufenthalt eine Rückkehr nach Bonn unmöglich geworden war. Beethoven wurde so gleichsam zum freischaffenden Künstler mit Migrationshintergrund – wie so viele andere Musiker und Komponisten im international besetzten Wiener Musikeben. Seine Schwerhörigkeit bzw. Taubheit (dass Bedřich Smetana und Gabriel Fauré dieses Schicksal teilten, ist vergleichsweise kaum bekannt) hinderte Beethoven nicht, neue kompositorische Wege zu beschreiten. Briefliche Äußerungen wie die zumeist aus ihrem Kontext gerissenen, häufig wiedergegebenen Zitate, darunter „ich will dem schicksaal in den rachen greifen, ganz niederbeugen soll es mich gewiß nicht",[10] dass „fast alles was ich [...] geworden bin, [ich] nur durch mich selbst geworden bin"[11] oder „Fürsten hat es und wird es noch Tausende geben; Beethoven gibt's nur einen"[12] mögen dazu beigetragen haben, dass Beethoven zum Vorbild und zur Identifikationsfigur werden konnte.

Seine Werke und insbesondere die 9. Symphonie erlebten eine vielschichtige Rezeptionsgeschichte weit über den Bereich der Musik hinaus. ‚Die Neunte' wurde immer wieder zu besonderen Anlässen aufgeführt und erlangte bereits durch ihre Aufführungsgeschichte einen Sonderstatus. Nicht immer lässt sich dabei eindeutig eine Grenze ziehen zwischen Würdigung und Instrumentalisierung. Das Chorfinale vermittelt die Vision eines harmonischen Gemeinwesens, ohne dabei konfessionell festgelegt oder weltanschaulich begrenzt zu sein. Der

10 Ludwig van Beethoven, *Briefwechsel Gesamtausgabe*, Im Auftrag des Beethoven-Hauses Bonn hrsg. von Sieghard Brandenburg, Band 1, München 1996, S. 89 (Beethoven an Franz Gerhard Wegeler in Bonn am 16. November 1801).

11 Ebd., S. 212 (Beethoven an Gottlob Wiedebein in Braunschweig am 6. Juli 1804).

12 Ebd., S. 290 (Beethoven an Fürst Karl Lichnowsky, Ende Oktober 1806).

Geiger Joseph Joachim, der das Werk selbst einstudiert und dirigiert hatte, nannte es in einem Brief vom 30. Mai 1866 „mein religiöses Glaubensbekenntnis, vom Propheten selbst gesprochen" und ergänzte: „Mir ist's immer als müßte zuletzt das Publikum, wie in der Kirche bei den Chorälen, einstimmen! Hoffe es kommt noch einmal dazu. Zukunftsreligion!"[13]

Einen anderen Weg der Interpretation ging Richard Wagner, der den Sätzen des Werkes Verse aus Goethes *Faust* I zuordnete.[14] Beispielsweise der Kopfsatz der 9. Symphonie galt für ihn als „ein im großartigsten Sinne aufgefaßter Kampf der nach Freude ringenden Seele gegen den Druck jener feindlichen Gewalt, die sich zwischen uns und das Glück der Erde stellt". Er zitierte in diesem Zusammenhang eine längere Passage des sich den Tod herbeisehnenden Faust aus dessen Dialog mit Mephistopheles in Fausts Studierzimmer, beginnend mit den Worten: „Nur mit Entsetzen wach' ich Morgens auf, / Ich möchte bittre Thränen weinen, / Den Tag zu sehn, der mir in seinem Lauf / Nicht Einen Wunsch erfüllen wird, nicht Einen". Über das Scherzo schrieb Wagner, „eine wilde Lust ergreift uns sogleich mit den ersten Rhythmen dieses zweiten Satzes: eine neue Welt, in die wir eintreten, in der wir fortgerissen werden zum Taumel, zur Betäubung […]". Die geringfügig neu kombinierten Verse stehen bei Goethe an der Stelle, an der sich Faust gerade mit seinem Blut Mephistopheles verschrieben hat: „Von Freude sei nicht mehr die Rede, / Dem Taumel weih' ich mich, dem schmerzlichsten Genuss: / Laß in den Tiefen der Sinnlichkeit / Uns glühende Leidenschaften stillen! […] Stürzen wir uns in das Rauschen der Zeit, / In's Rollen der Begebenheit!" Mit dem dritten Satz assoziierte Wagner Worte der „Erinnerung an ein früh genossenes reinstes Glück" und stellte bewundernd fest: „Wie anders sprechen diese Töne zu unserem Herzen! Wie rein, wie himmlisch besänftigend lösen sie den Trotz, den wilden Drang der von Verzweiflung geängsteten Seele in weiche, wehmüthige Empfindung auf!" Die zitierten Verse finden sich als Fausts Reaktion auf den Osterhymnus, einschließlich der berühmten Worte: „O tönet fort, ihr süßen Himmelslieder, / Die Thräne quillt, die Erde hat mich wieder."[15]

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13 Vgl. Beate Angelika Kraus, *Joseph Joachims „religiöses Glaubensbekenntnis": Die 9. Symphonie von Ludwig van Beethoven*, in: Beatrix Borchard u. Heidy Zimmermann (Hrsg.), *Musikerwelten – Lebenswelten. Jüdische Identitätssuche in der deutschen Musikkultur*, Köln 2009, S. 117–134.

14 Richard Wagner, *Bericht über die Aufführung der neunten Symphonie von Beethoven im Jahre 1846, nebst Programm dazu*, in: *Richard Wagner. Gesammelte Schriften und Dichtungen*, 4. Auflage, Band 2, Leipzig 1907, S. 50–64.

15 Weitere literarische Deutungen sollten folgen, bis hin zu Schering, der auch den ersten drei Sätzen der 9. Symphonie Gedichte Friedrich Schillers zuordnete. Vgl. Arnold Schering, *Beethoven und die Dichtung*, Berlin 1936, S. 121–209.

Im Umfeld der revolutionären Ereignisse von 1848 ging Wagner noch einen Schritt weiter; sein Programm erfuhr jetzt eine revolutionäre Aktualisierung, die offenkundig Widerhall fand: Die im Schlusschor besungene Freude wurde zum gesellschaftlichen Ziel für die Millionen, das sozialistische Gedankengut des in Dresden anwesenden Michail Bakunin mündete in die Interpretation. Wagner selbst notierte 1849 den Zuruf eines Mitkämpfers auf den Dresdner Barrikaden: „Herr Kapm., nun, der Freude schöner Götterfunken hat gezündet." und fügte hinzu: „3^{e} Aufführung der 9^{t} Symphonie am vorangehenden Palmsonntagsconzert; Opernhaus nun abgebrannt: Sonderbares Behagen".[16] Der königlich-sächsische Hofkapellmeister Wagner, der „wegen wesentlicher Theilnahme an der in hiesiger Stadt [Dresden] stattgefundenen aufrührerischen Bewegung"[17] wenig später steckbrieflich gesucht wurde und deshalb in die Schweiz flüchten musste, stellte so einen direkten Zusammenhang her zwischen erlebter Geschichte, Weltanschauung und der Interpretation von Beethovens Musik. Die 9. Symphonie blieb für ihn auch weiterhin ein herausragendes Werk, das er an wichtigen Stationen seiner künstlerischen Biographie aufführte, so z. B. anlässlich der Grundsteinlegung des Festspielhauses zu Bayreuth.

Ihre Erstaufführung in Asien erlebte die 9. Symphonie am 1. Juni 1918 unter extremen Bedingungen während des ersten Weltkrieges, nachdem Verteidiger der deutschen Kolonie Kiatschou an der Ostküste Chinas in japanische Kriegsgefangenschaft geraten und auf Umwegen im April 1917 mit ca. 1000 Gefangenen im Lager Bando (heute zur Stadt Naruto gehörend) auf der Insel Shikoku gebracht worden waren. Dort waren Musikausübung sowie Orchester- und Theateraufführungen möglich, auch wenn für die 9. Symphonie natürlich nur ein Männerchor zur Verfügung stand. Eine Aufführung dieser Musik Beethovens, in der Gefangenschaft, in Baracke statt Konzertsaal, muss umso mehr als klingende Utopie gewirkt haben. Bis heute ist die 9. Symphonie ein Schlüsselwerk mit eigener Aufführungstradition in zahlreichen Ländern Asiens, insbesondere im chinesischen, japanischen und koreanischen Musikleben. Sie bleibt Trägerin eines die Völker verbindenden humanitären Gedankens, und sie steht in besonderem Maße für die internationale Bedeutung Beethovens als Künstlerpersönlichkeit.

Nicht vergessen werden dürfen darüber die düsteren Seiten ihrer Rezeptionsgeschichte. Auf Initiative von Joseph Goebbels dirigierte Wilhelm Furtwängler die 9. Symphonie 1937 in Berlin zum Geburtstag von Adolf Hitler; dieses Ereignis blieb

16 Richard Wagner, *Das braune Buch. Tagebuchaufzeichnungen 1865–1882*, vorgelegt u. kommentiert von Joachim Bergfeld, Zürich 1975, S. 115.

17 Steckbrief, datiert Dresden, 16. Mai 1949, veröffentlicht in verschiedenen Zeitungen, u. a. in: *Dresdner Anzeiger und Tageblatt* No. 139 vom 19. Mai 1849 und *Leipziger Zeitung* No. 140 vom 20. Mai 1849.

kein Einzelfall im Kontext des Nationalsozialismus.[18] Während des so genannten Kalten Krieges wurde die 9. Symphonie in West und Ost gefeiert und es entstand ein Wettstreit um die korrekte Interpretation eines Werkes, das je nach Aufführungsort mit freiheitlicher Demokratie bzw. mit Sozialismus assoziiert wurde.[19]

Beethovens eingängige ‚Freudenmelodie' wurde von 1974 bis 1979 als offizielle Nationalhymne Rhodesiens (heute Simbabwe) verwendet und gesungen auf einen Text von Mary Bloom, beginnend mit den Worten „*Rise O voices of Rhodesia, God may we thy bounty share, Give us strength to face all danger, And where challenge is, to dare.*"[20] Als nach der Unabhängigkeitserklärung vom Vereinigten Königreich Großbritannien dieser Apartheit-Staat einen Ersatz für die Hymne „God Save the Queen" brauchte, griff man somit ausgerechnet auf jene 9. Symphonie zurück, die Beethoven einst als Auftragswerk für die Philharmonic Society in London komponiert hatte. Eine Rolle bei der Auswahl der Melodie mag vielleicht gespielt haben, dass diese auch in angelsächsischen Kirchengesangbüchern zu finden war, etwa mit dem Text „Joyful, joyful we adore thee".[21]

Nachdem François Mitterrand die französischen Präsidentschaftswahlen gewonnen hatte, schritt er anlässlich seines Regierungsantritts am 21. Mai 1981 feierlich in Paris die rue Soufflot hinauf zum Pantheon; dazu erklang Beethovens 9. Symphonie, gespielt vom *Orchestre de Paris* unter der Leitung von Daniel Barenboim. Beethovens Opus 125 war das einzige Werk ‚Staatsmusik' dieser Tage, neben der Fassung der Marseillaise von Hector Berlioz. Gedeutet werden kann diese Darbietung als Bekenntnis zu Beethoven und zur Kultur, aber auch zu Europa, hatte doch das Arrangement Karajans damals bereits den Status einer Europahymne, wenngleich diese erst im Mai 1985 endgültig zur Hymne der Europäischen Gemeinschaft bzw. dann der Europäischen Union gewählt worden ist. Die 9. Symphonie ist heute so etwas wie ein Zeichen der Identifikation mit Kultur, auch in Abgrenzung zu Unkultur und Barbarei.[22]

Ende 1989, nach dem Fall der Berliner Mauer, dirigierte Leonard Bernstein die 9. Symphonie einmal im Westen und einmal im Osten der nach vierzig Jahren nicht mehr geteilten Stadt. Er griff in den Text des Finalsatzes ein, ersetzte „Freude

18 Vgl. Esteban Buch, *La Neuvième de Beethoven. Une histoire politique*, Paris 1999, S. 238.

19 Vgl. Christina Stahl, *Was die Mode streng geteilt? Beethovens Neunte während der deutschen Teilung*, Mainz 2009.

20 Vgl. Esteban Buch, *La Neuvième de Beethoven*, S. 281–287.

21 Vgl. Albrecht Riethmüller, *Die Hymne der Europäischen Union*, in: Pim den Boer, Heinz Duchhardt, Georg Kreis und Wolfgang Schmale (Hrsg.), *Europäische Erinnerungsorte 2. Das Haus Europa*, München 2012, S. 89–96, hier S. 91.

22 Vgl. Peter Tregar, *For „Alle Menschen"? Classical Music and Remembrance after 9/11*, in: *Music in the post-9/11 world*, hrsg. von Jonathan Ritter, New York 2007, S. 155–174.

schöner Götterfunken“ durch „Freiheit schöner Götterfunken“ und begründete diesen Eingriff mit Bezug auf Beethoven und dessen Haltung. Die Aufführung, in viele Länder übertragen, wurde so für Millionen zur musikalischen Feier der Freiheit.[23] Die Behauptung, bei Schillers Dichtung habe es sich ursprünglich um *An die Freiheit* gehandelt, gehört indessen in das Reich der Legende. Die überlieferte Lesart „Freiheit, schöner Götterfunken“ geht zurück auf den so genannten Turnvater Friedrich Ludwig Jahn, der in einem Stammbuchblatt „*Über Schiller*“ am 18. Februar 1849 eine allerdings unglaubwürdige Anekdote notiert haben soll.[24] Jedenfalls ist hier die Rezeption stärker als die Fakten, denn auch in anderen Kontexten, etwa nach den Terroranschlägen vom 11. September 2001 u. a. auf das World Trade Center in New York, wird die 9. Symphonie immer wieder mit „Freiheit“ assoziiert.[25]

Gehen wir zurück zu den Wurzeln: Friedrich Schiller (geadelt 1802) verfasste *An die Freude* wahrscheinlich in Gohlis bei Leipzig während des Sommers 1785 in geselligem Kreis um Christian Gottfried Körner. Das Gedicht erschien im Februar 1786 in der Zeitschrift *Thalia*; beigefügt war eine Vertonung, die Schillers eigene Klassifizierung als „Gesellschaftslied“ bestätigt. Es ist gekennzeichnet durch den Wechsel von jeweils neun Solo- und Chorstrophen, wurde rasch beliebt und vielfach in Musik gesetzt. Auch Beethoven war daran interessiert, befasste sich mit dem Text schon in seiner Bonner Zeit um 1793 und hatte noch 1803 als Nummer 7 seiner Acht Lieder op. 52 *An die Freude* vorgesehen. Ein solches Lied ist jedoch nicht überliefert. In einem heute in Bonn aufbewahrten Skizzenbuch Beethovens des Jahres 1812 zu verschiedenen Werken findet sich eine Randnotiz „Freude schöner götter Funken Tochter [als] overture ausarbeiten.“ und kurz darauf ein Entwurf mit den ersten beiden Textzeilen des Gedichtes. Vermutlich dachte Beethoven bereits an die Ouvertüre „Zur Namensfeier“ C-Dur op. 115. Jahre später, als Beethoven am 10. März 1824 dem Verlag B. Schott’s Söhne in Mainz „eine neue große Sinfonie“ anbot, wies er darauf hin, dass diese im Finale „mit Solo’s u. Chören von Singstimmen die worte von Schillers unsterbl. bekannten

23 Vgl. Alexander Rehding, *“Ode to Freedom“: Bernstein’s Ninth at the Berlin Wall*, in: *Beethoven Forum* 12, No. 1, Frühling 2005, S. 36–49.

24 *Stammbuchblätter und Zeitbetrachtungen von Friedrich Ludwig Jahn. Mitgetheilt von Heinrich Pröhle*, in: *Bremer Sonntagsblatt. Organ des Künstlervereins*, 2. Jg. No. 29 (16. Juli 1854), S. 227–228. Dieser Text fand (mit geringen Varianten) Eingang in: *Friedrich Ludwig Jahns Werke*. Neu herausgegeben, mit einer Einleitung und mit erklärenden Anmerkungen versehen von Dr. Carl Euler, Professor, Unterrichts-Dirigent der Königlichen Turnlehrer-Bildungsanstalt zu Berlin, Zweiter Band, Zweite Hälfte, Hof 1887, S. 984–985. Der Herausgeber fügte jedoch in einer Anmerkung hinzu: „Eine Bestätigung dieser Angabe Jahns habe ich nirgends gefunden.“

25 Vgl. Sanna Pederson, *Beethoven and Freedom: Historizing the Political Connection*, in: *Beethoven Forum* 12, No. 1, Frühling 2005, S. 1–12 und Daniel K. L. Chua, *The Promise of Nothing: The Dialectic of Freedom in Adorno’s Beethoven*, in: ebd., S. 13–35.

lied *an die Freude* schließt".[26] Die Rede ist hier immer von einem „Lied". Erst die Komposition der 9. Symphonie führte dazu, dass *An die Freude* zur ‚Freudenode' mutierte, beginnend mit der gezielten Strophenauswahl: Beethoven verwendet kaum die Hälfte des ursprünglichen Textes und verändert damit, noch verstärkt durch Textwiederholungen, maßgeblich den Charakter. Beethovens kompositorisch adaptiertes Gedicht wurde rezeptionsgeschichtlich wirkmächtiger als dessen originale literarische Fassung: Durch die 9. Symphonie wurde ein zeit- und situationsgebundenes „Gesellschaftslied" zum weltweit bekannten Kulturgut. Erst in dem von Beethoven festgelegten Werktitel von Opus 125 findet sich die Formulierung „mit Schluß-Chor über Schillers Ode ‚An die Freude'". Die ab 1826 durch den Druck verbreitete 9. Symphonie prägte auch die Rezeption von Schillers vierzig Jahre zuvor erstmals veröffentlichter Dichtung. Beethovens Musik wirkt somit werk- und gattungsübergreifend zurück auf die Literatur- und Ideengeschichte.

Ideen hatte Beethoven schon gesammelt, lange bevor Schillers *An die Freude* von ihm ausgewählt worden war. Es existiert ein Skizzenblatt von 1817/1818 zur Klaviersonate op. 106, auf das er Gedanken notierte, die teilweise mit der 9. Symphonie in Verbindung gebracht werden können, darunter „Adagio Cantique Frommer Gesang in einer Sinfonie in den alten Tonarten", „wo alsdenn im lezten Stück oder schon im adagio die Singstimmen eintreten", „Oder das adagio wird auf gewiße weise im lezten Stücke widerholt wobey alsdenn erst die Singstimmen nach u nach eintreten", „im adagio text griechischer Mithos Cantique Eclesiastique", „im Allegro Feyer des Bachus."[27] [Abb. 2] Die Zuspitzung auf ein groß angelegtes Chorfinale, aber auch der große Spannungsbogen zwischen andächtigem Gestus und bacchantischem Freudentaumel — das sind Elemente, die das Werk bis heute singulär machen. Sie sind aber auch die Grundlage für eine Instrumentalisierung der 9. Symphonie.

Im Jubiläumsjahr 2020 wird es sicher nicht darum gehen, Beethoven ein Denkmal zu errichten, wie einst 1845 in Bonn. Zahlreich sind die Beethoven-Denkmäler an den verschiedensten Orten, und die Musik Beethovens erklingt auf allen Kontinenten. Längst vorbei sind auch die Zeiten, in denen man die damals noch neuen Werke für unspielbar hielt oder meinte, so könne nur ein Mensch geschrieben haben, der seine Musik am Ende nicht mehr selbst hören konnte. Dennoch birgt das Beethoven-Jubiläum 2020 große Chancen; sie liegen auch in einer Differenzierung und in neuen Zugängen. Nur drei Richtungen seien hier vorgeschlagen:

26 Ludwig van Beethoven, *Briefwechsel Gesamtausgabe* (wie Anm. 10), Band 5, S. 278.
27 Beethoven-Haus Bonn, Sammlung H. C. Bodmer, HCB BSk 8/56.

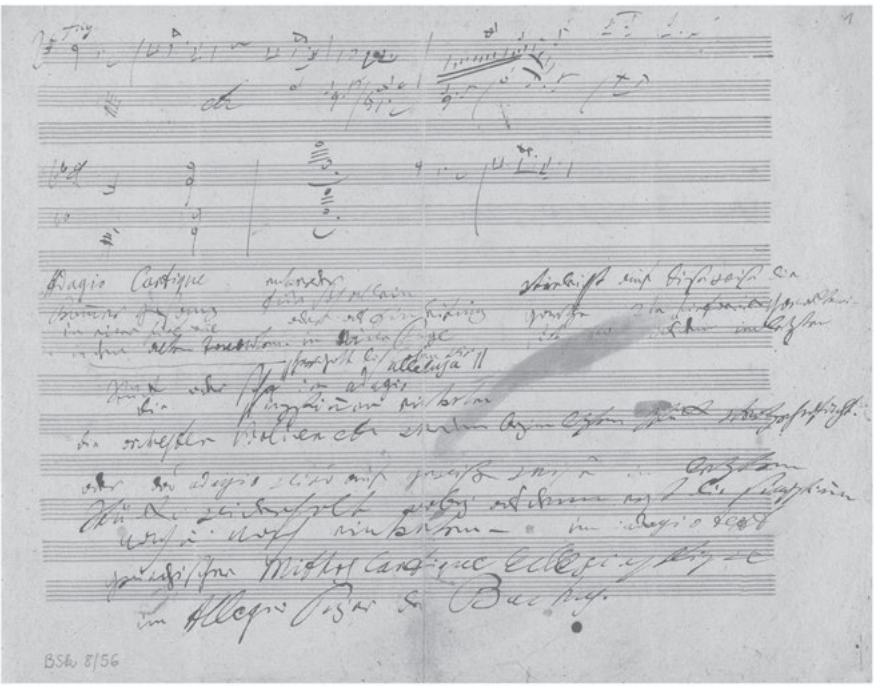

Abb. 2: Ludwig van Beethoven, Skizzenblatt von 1817/1818. Beethoven-Haus Bonn, Sammlung H.C, Bodmer, HCB BSk 8/56. Das Blatt enthält neben Skizzen zum 2. Satz der Klaviersonate op. 106 Notizen über Anlage und Ausführung einer geplanten Symphonie.

(1) Rezeption als europäisches und globales Phänomen: Der Austausch über die Werke und ihre jeweilige(n) Rezeptionsgeschichte(n) könnte intensiviert werden. Das wäre für alle Kulturen eine Bereicherung und würde sowohl einer einseitigen, möglicherweise gar nationalistisch orientierten Deutung als auch einer Erstarrung zum Ritual des Konzertbetriebs vorbeugen. Beethoven, der in einer Zeit rapider gesellschaftlicher Veränderungen arbeitete und dessen Werke im 19. Jahrhundert von neuen Bevölkerungsschichten erst ‚erobert' worden sind, einhergehend mit der Schaffung neuer Strukturen des öffentlichen Musiklebens, wurde zum Inbegriff des Künstlers, der auch heute Menschen anspricht und begeistert. Das gilt es nicht nur zu feiern, sondern zu reflektieren: 2020 wäre die Chance für eine Standortbestimmung des 21. Jahrhunderts, mit Blick auf die Zukunft des Komponierens und des Konzertbetriebs. Die politische Dimension sollte dabei nicht ausgeklammert und die

Fragestellung durchaus auf Musik jenseits der so genannten Klassik ausgedehnt werden.[28]

(2) Musik als ‚nur' bewegte Luft: Wir haben es zu tun mit einer Kunst, die stets neu interpretiert und zum Klingen gebracht werden muss, um überhaupt erfahrbar zu sein. Das ist eine permanente Herausforderung an die Musikpraxis. 2020 kann eine Chance sein, die Vielfalt der interpretatorischen Zugänge zu Beethoven hörbar zu machen – unter Berücksichtigung auch jener Werke, die vielleicht nicht so bekannt sind wie die 9. Symphonie. Erwünscht sind natürlich ebenso künstlerische Antworten auf Beethovens Werk durch die Neue Musik und andere Künste. Damit könnte hörbar und sichtbar werden, welch kreative Energie von Beethoven seit mehr als 200 Jahren ausgeht und ausgehen wird.

(3) Zurück zu den Quellen: Beethovens Handschriften erzielen hohe Werte bei Sammlern und ihre Aura begeistert viele Menschen. Seit dem 19. Jahrhundert hat sich ein regelrechter Kult um ‚Beethoven-Reliquien' entwickelt; im Jahre 2001 wurde das Autograph der 9. Symphonie in das UNESCO-Register „Memory of the World" aufgenommen. So manche Frage, beispielsweise an Skizzen, Arbeitsmanuskripte, Kopisten-Abschriften und andere Quellen wurde bisher nicht gestellt. Die Beethoven-Forschung hat noch viel zu tun, und neue Perspektiven sind wünschenswert. Kein Künstler schafft isoliert, zu fragen wäre beispielsweise nach Beethovens Zeitgenossen, seinen Arbeits-Netzwerken, seinen Mitarbeiterinnen und Mitarbeitern, die in verschiedenen Rollen (von der Haushaltsführung über die Arbeit als Kopisten, Sekretäre, Boten, Vermittler, Musiker, Instrumentenbauer, Konzertveranstalter, Verleger usw. in Wien und im Ausland) in seine Arbeitsprozesse eingebunden waren. Diese Sicht auf Beethoven scheint nicht uninteressant in einer Zeit, in der Arbeit im Netzwerk und Multitasking in aller Munde sind. Dass die Beethoven-Forschung noch längst nicht erschöpft ist, wird 2020 gewiss auch bei internationalen Kongressen erfahrbar, wenn das Thema Beethoven mehr als sonst in den Fokus der Wissenschaft rückt.

28 Im Rückblick zeigt sich umso deutlicher, dass in jeder Generation die Art der Annäherung an Beethoven in Verbindung mit der aktuellen politischen Situation steht. Vgl. Helmut Loos, *Leitfigur Beethoven. Anmerkungen zur deutschen Musikwissenschaft im Zeichen der 1968er*-Bewegung, in: *Die Musikforschung*, 69 (2016), Heft 2, S. 133–142 sowie Courtney Brown, *Politics in Music. Music Transformation from Beethoven to Hip-Hop*, Atlanta 2008.

Beate Angelika Kraus

Be embraced, Millions! – On the Reception of Beethoven's Ninth Symphony

Ludwig van Beethoven is one of the most frequently performed composers in the world today, and his last completed symphony Op. 125 is one of the best-known works of classical music. When in 2020 Beethoven's 250th birthday will be celebrated, it is expected that the Ninth will resound in numerous festive concerts. However, there has also been criticism about this special role of the Ninth Symphony. The American theatre director Peter Sellars made the following public statement in June 2006 in the Walt Disney Concert Hall in Los Angeles: 'We need Beethoven's Ninth Symphony, not because it has a nice tune but because the composer demands in this work a radical agenda of social inclusion. Unless we mean it, we should not be playing Beethoven, because it is unacceptable to make money off this guy who was struggling... against these damn autocracies and against this corruption and these power plays.'[1] Sellars conveys here his view on Beethoven as person and artist, stresses the significance of the music and lays down conditions for the performances which, in his opinion, should not take place just because the 'Ode to Joy' melody is so popular and the audience success is ensured. The question may be raised whether the Ninth Symphony in 2020 should be put so-to-speak on a protected list and thus to safeguard Beethoven from being an object of mere admiration and from misuse.

Numerous interviews, reviews and publications assert that the Ninth Symphony is something like a worldview as a musical composition or the attempt to capture a utopia in music. On the occasion of the Beethoven marathon of the Potsdam Chamber Academy in 2014 with the performance of all symphonies in four days, it was said with regard to the final concert with the Ninth Symphony: 'It is the utopia of a unity, of progress and understanding, of humankind and community. It appears that Beethoven finally realised that all the ideals of a better world, a better society, this desire for harmony can only be experienced in music.'[2] Musicologists have described Beethoven's Ninth Symphony as 'the seminal work of ideological music'.[3]

1 Quoted after Mark Swed, *Diplomatic Dudamel leads a fervent Beethoven charge at Disney Hall*, in: *Los Angeles Times*, 1 October 2015; cf. http://www.latimes.com/entertainment/arts/classical/la-et-cm-la-phil-gala-review-20151001-column.html.

2 Dirk Becker, *Die 9. Sinfonie ist komponierte Philosophie*, in: *Postdamer Neueste Nachrichten*, 13 February 2014, p. 29.

3 Hermann Danuser, *Weltanschauungsmusik*, Schliengen 2009, in particular pp. 58–91 ('Das Finale von Beethovens Neunter Symphonie'), here p. 90.

When in Bonn in August 1845, in the year of Beethoven's 75th birthday, the Beethoven Monument was unveiled on the Münsterplatz, it was the first time a whole-figure statue of a composer occupied a public space [Fig. 1]. Among other works, the Ninth Symphony was played before an international audience of 3,000 in the Beethoven Hall, which had been erected just for this occasion. A copy of the original score, which was published in 1826, was immured in the base of the monument, and the work and the monument were thus closely linked. This is all the more surprising because at the time the Ninth Symphony was still not part of the repertoire – quite the contrary: Only relatively few people at that time had had the chance to experience an entire performance of this ground-breaking first choral symphony in music history, and still for many decades the work was considered to be extremely difficult. After all, a symphony was generally understood to be a purely orchestral work, and here for the first time, the human voice and

Fig. 1: The unveiling of the Beethoven monument in Bonn, Münsterplatz, 12 August 1845. Unsigned illustration from the *Leipziger Illustrirte Zeitung,* Leipzig 1845. Beethoven-Haus Bonn, B2119/b.

hence also text were integrated into a symphonic work. But already the beginning of the Ninth Symphony and the absence of a memorable theme in the opening bars was problematic for the reception, as well as the unusual sequence of the internal movements and the cyclic form. The beginning of the final movement contains in part harsh dissonances and in part once again the themes of the first three movements – only to break away again and clear the way for the completely novel conclusion with an expanded orchestra, chorus and vocal soloists. This finale has quite contrasting sections, e.g. the *Allegro assai vivace alla Marcia* (bars 331 ff) with elements of so-called Turkish music such as special wind instruments and percussion (triangle, cymbals, bass drum) – or the sacred character of the *Andante maestoso* (bars 595 ff), reminiscent of the *Credo* of the *Missa solemnis* Op. 123, immediately followed by *Adagio ma non troppo ma divoto* (bars 627 ff) with a homophonic choral passage, which is solemnly reinforced by trombones.

Already after the first performances in Vienna in 1824, the music critic Friedrich August Kanne wrote: 'Therefore, as was already said, all the movements of this work in all of their economy bear the stamp of the gigantic, the monstrous; its violent tempi tear the listener in a storm from one sensation to the next and hardly let him come to himself. That is why the attentive listener feels thoroughly exhausted after this symphony has ended and longs for peace, because inside he is so agitated.'[4] A year later the critic of the Leipzig *Allgemeine musikalische Zeitung* wrote: 'I hardly know what to make of this colossal work, for I feel that the usual measuring criteria would not be fitting to judge it. [...] It cannot be denied that the finale with its chorus is the weaker part of this brilliant work. [...] Despite this, it can be said of Beethoven what was said of Handel: Even though it has gone astray – great!'[5] Composed as a commissioned work for the London Philharmonic Society, the Ninth Symphony also generated surprise there: 'But with all the merits that it unquestionably possesses, it is at least twice as long as it should be; it repeats itself, and the subjects in consequence become weak by reiteration. The last movement, a chorus, is heterogeneous, and though there is much vocal beauty in parts of it, yet it does not, and no habit will ever make it, mix up with the three first movements. This chorus is a hymn to joy, commencing with a recitative, and relieved by many soli passages. What relation it bears to the symphony we could not make out; and here, as well as in other parts, the want of

4 *Wiener allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat*, 8 (1824), no. 8, 5 June, pp. 149–151, no. 40, 9 June, pp. 157–160 and no. 44, 16 June, pp. 173–174, here pp. 158–159.

5 *Allgemeine musikalische Zeitung*, 27 (1825), no. 26 dated 29 June, here in particular cols. 446–447.

6 *The Harmonicon, A Journal of Music*, 3 (1825), no. XXVIII, April, p. 69.

intelligible design is too apparent.'[6] This attitude was to dominate the reception in Europe for decades.

In Paris, the Société des Concerts du Conservatoire, which was founded in 1828 and led by François-Antoine Habeneck, was considered a centre for Beethoven interpretation. However, even there, after the premiere performance of the Ninth Symphony in 1831, the symphony only elicited a reserved response from the audience. François-Joseph Fétis described the musical course of the final movement in general terms and came to a downright devastating assessment: If one considered the meaning of the verses of Schiller, one would not find anything reflected of it in the musical expression. In addition, he formulated the reproach that it had not been composed with regard to the requirements of the human voice, but according to the rules of instrumentation. Finally, due to the ever faster tempo, the main theme was distorted, becoming almost a caricature. The prevailing impression for the listener was uncertainty, fatigue and even weariness.[7] And much later, in 1844, the Parisian critic Joseph d'Ortigue asserted: 'La neuvième avec chœur est un problème pour le grand nombre.'[8] Hector Berlioz analysed the Ninth Symphony and published his insights concerning its new cyclic form in the Parisian music press beginning in 1838 until 1841.[9] He, too, a great admirer of Beethoven, criticised a number of passages, which he described as 'anomalies'. Berlioz distanced himself from musical means, the sense of which he was unable to recognise. In his extensive discussion of the finale, Berlioz placed great emphasis on the changing character within the movement. He writes about the '*caractère doux et calme*' of the 'Ode to Joy', which first appears full of sweetness and peace, and then becomes livelier and at the end almost martial. Nevertheless: In celebration of Beethoven and the 'New Music' (which was still new then), in 1845 the elite of Europe travelled to Bonn, including numerous professional musicians, but also many music lovers. Also present besides the Prussian court (royal couple, prince, princess) were Queen Victoria of England with Prince Albert, the

7 *Revue Musicale*, vol. 11, no. 9 (2 April 1831), p. 70: 'Si l'on fait attention au sens des vers de Schiller, on ne trouve rien dans l'expression musicale qui s'y rapporte; Beethoven en a même bouleversé l'ordre. Mais l'étonnement s'accroît encore lorsqu'après les premiers développemens du chœur dans un mouvement grave, on rentre dans le domaine de l'instrumentation pour passer par tous les degrés de la fantaisie la plus bizarre jusqu'à la caricature du thème principal en mouvement rapide, dont la célérité s'accroît d'un moment à l'autre. Quelques éclairs d'un rare et beau talent percent à travers toute cette obscurité, mais en général la fatigue, oserai-je dire l'*ennui*, est l'impression qui reste de tout cela.'

8 *La France Musicale*, 7 (1844) no. 10, 10 March, p. 73.

9 Cf. *Revue et Gazette Musicale de Paris*, 5 (1838), no. 9, 4 March, pp. 97–100, no. 15, 15 April, pp. 161–162 and no. 17, 29 April, pp. 173–174. Ibid, 7 (1840), no. 22, 15 March, pp. 177–178 (1841), no. 25, 28 March, p. 196.

Belgian royal couple, Archduke Frederick of Austria, the Duchess and Princess of Dessau, Duke Carl of Nassau, the Prince and Princess of Hesse, the Prince of Wied and other representatives of the high nobility. Of course, music was performed which had been composed especially for this occasion, such as the festive cantata composed by Franz Liszt for the unveiling of the Beethoven Monument in Bonn.

The evidence from the reception history contrasts with our present relationship to Beethoven's Ninth Symphony. Even though the Ninth is celebrated internationally as a masterpiece, it is not easily accessible for the listener; indeed, Beethoven's radical artistry requires analysis. It is thus even more surprising that at a time in which the Ninth Symphony was neither particularly well-known nor popular, the composer was so highly appreciated by the public. Already the depiction of Beethoven by the artist of the Bonn Beethoven Monument is programmatic: Beethoven does not merely *stand* – his right foot extends beyond the base, as if he were about to move forward, with his gaze looking into the distance. The relief on the front of the base depicts a fantasy: The inscription 'LUDWIG van BEETHOVEN. Born in Bonn MDCCLXX' only states the year of his birth; there is no temporal limitation as to the future.

With regard to the present-day reception of the Ninth Symphony, a work containing more than 2200 bars, a radical transformation has taken place since the nineteenth century. Today it is primarily fixated on the fourth movement which has meanwhile become popular. From this, it is first and foremost the passage with the *Freudenmelodie* (melody of joy) that has become an integral part of the collective memory – and significantly, here only the passage with the bars 140–187, which Herbert von Karajan arranged as the European anthem in 1973. It can therefore be concluded that an ambitious and ground-breaking work of art, which for a long time was not understood, is now very well-known and popular – even if this means that it is reduced to a short, memorable section which is not representative for the entire work. 'Ode to Joy' became a worldwide hit, also in arrangements, among these *A Song of Joy* released in 1970 and Number One on the charts for many weeks, and numerous pop music versions.

The reception of the person Beethoven and the reception of his music are closely intertwined: Beethoven, who throughout his whole life was a dedicated autodidact, lived during a time of radical political and economic transformation. Imagination and a high degree of initiative were required to exist as an artist without a permanent position. After his stay in Vienna, which was originally intended for study purposes, it turned out to be impossible to return to Bonn. Beethoven became, as it were, a freelance artist with a migrant background – like so many other musicians and composers in the international musical life in Vienna. His hearing impairment or deafness (the fact that Bedřich Smetana and Gabriel Fauré also shared this fate is, by comparison, hardly known) did

not prevent Beethoven from exploring new compositional paths. Passages in his letters such as the following, which are often cited but also usually taken out of context, include "I want to grab fate by the throat, it shall never drag me down",[10] and "what I am, I am through myself"[11] or "There have been thousands of princes and there will be thousands more; there is only one Beethoven!"[12] may have contributed to enabling Beethoven to become a role model and an identification figure.

His works and in particular the Ninth Symphony experienced a complex reception history far beyond the field of music. The Ninth was very often performed on special occasions and attained a special status just because of its performance history. Therefore, sometimes a line cannot be clearly drawn between appreciation and exploitation. The choral finale conveys the vision of a harmonious community, without being defined by a religious denomination or limited by an ideology. The violinist Joseph Joachim, who rehearsed and conducted the work, called it in a letter dated 30 May 1866 'my religious creed, uttered by the prophet himself' and added: 'To me it is always as if in the finale, the audience would have to join in, like in church in the chorales! Hopefully it will come to this again. The future religion!'[13]

Richard Wagner took another approach to the interpretation by assigning the movements of the work to verses from Goethe's *Faust* I.[14] For instance, the first movement of the Ninth Symphony was for him 'in the most magnificent sense the struggle of the soul to attain joy against the pressure of that hostile force that arises between us and the happiness of the earth'. He quotes in this regard a lengthy passage of Faust yearning for death from the dialogue with Mephistopheles in Faust's study, beginning with the words: 'But to new horror I awake each morn,/And I could weep hot tears, to see the sun/Dawn on another day, whose round forlorn/Accomplishes no wish of mine – not one.' Wagner wrote about the scherzo, 'a wild lust grasps us with the first passages of this second movement: a new world in which we enter, in which we are carried away in a frenzy, to be stunned [...]'. The slightly newly combined verses are found in Goethe's *Faust* I,

10 Ludwig van Beethoven, *Briefwechsel Gesamtausgabe,* Ed. Sieghard Brandenburg, vol. 1, Munich 1996, p. 89 (Beethoven to Franz Gerhard Wegeler in Bonn on 16 November 1801).

11 Ibid., p. 212 (Beethoven to Gottlob Wiedebein in Braunschweig on 6 July 1804).

12 Ibid., p. 290 (Beethoven to Fürst Karl Lichnowsky, late October 1806).

13 Cf. Beate Angelika Kraus, *Joseph Joachims "religiöses Glaubensbekenntnis": Die 9. Symphonie von Ludwig van Beethoven*, in: Beatrix Borchard u. Heidy Zimmermann (Hrsg.), *Musikwelten – Lebenswelten. Jüdische Identitätssuche in der deutschen Musikkultur*, Köln 2009, pp. 117–134.

14 Richard Wagner, *Bericht über die Aufführung der neunten Symphonie von Beethoven im Jahre 1846, nebst Programm dazu*, in: *Richard Wagner. Gesammelte Schriften und Dichtungen*, 4th ed., vol. 2, Leipzig 1907, pp. 50–64.

where Faust has just signed his name in blood on the pact with Mephistopheles: 'Hearken! The end I aim at is not joy,/I crave excitement, agonizing bliss/In depths of sensual pleasure drown'd/Let us our fiery passions still! [...] Plunge we in time's tempestuous flow/Stem we the rolling surge of chance!' With the third movement, Wagner associated words of 'an early memory of the purest happiness' and noted admiringly: 'How differently these sounds speak to our hearts! How pure, how heavenly soothing they dissolve the defiance, the wild urge of the anguished soul into soft melancholy sensation!' The quoted verses are found as Faust's response to the Easter hymn, including the famous words: 'O still sound on, thou sweet celestial strain!/The tear drop flows, Earth I am thine again!'[15]

In the context of the revolutionary events of 1848 Wagner went a step further; his programme took on a new, revolutionary aspect, which apparently found resonance: The joy celebrated in the final chorale became the social objective for the millions; the socialist ideas of Michail Bakunin, who lived in Dresden at the time, influenced the interpretation. Wagner himself noted in 1849 the call of a fellow fighter on the Dresden barricades: 'Mr Music Director, "Joy, beautiful spark of the gods" has caught fire' and added: '3rd performance of the Ninth Symphony at the preceding Palm Sunday concert; opera house has burnt down: strange feeling of pleasure'.[16] Wagner, the royal music director of the Saxon court, who 'due to substantial participation in the seditious movement which took place in this city [Dresden]'[17] was a short time later sought by warrant and therefore had to flee to Switzerland. He thus represented a direct association between lived history, worldview and the interpretation of Beethoven's music. The Ninth Symphony continued to be for him an outstanding work, which he performed at important stations of his artistic biography, for example on the occasion of the cornerstone laying ceremony of the festival theatre at Bayreuth.

The Ninth Symphony was first performed in Asia on 1 June 1918 under extreme conditions during the First World War, after defenders of the German colony Kiautschou on the east coast of China had been captured as Japanese prisoners of war. About 1000 of these prisoners were moved in April 1917 via a circuitous route to the Japanese prisoner-of-war camp Bando (in what is now the city of Naruto)

15 Further literary interpretations were to follow, including Schering, who assigned the first three movements of the Ninth Symphony to poems by Friedrich Schiller. Cf. Arnold Schering, *Beethoven und die Dichtung*, Berlin 1936, pp. 121–209.

16 Richard Wagner, *Das braune Buch. Tagebuchaufzeichnungen 1865–1882*, Ed. Joachim Bergfeld, Zurich 1975, p. 115.

17 Warrant for the arrest of Richard Wagner, dated Dresden, 16 May 1849, published in various newspapers, including in: *Dresdner Anzeiger und Tageblatt* no. 139, 19 May 1849 and *Leipziger Zeitung* no. 140, 20 May 1849.

on the island of Shikoku. Music making and orchestra and theatre performances were possible there, even if for the Ninth Symphony only a men's choir was available. A performance of this music of Beethoven, in captivity, in barracks instead of a concert hall, must have all the more had the effect of a resounding utopia. Up to the present day, the Ninth Symphony is a key work with its own performance tradition in many countries of Asia, especially in Chinese, Japanese and Korean musical life. It is a medium of a humanitarian idea unifying peoples, and it stands in special measure for the international significance of Beethoven as an artist.

However, the dark sides of the reception history should not be forgotten. Upon the initiative of Joseph Goebbels, Wilhelm Furtwängler conducted the Ninth Symphony in Berlin in 1937 for the birthday of Adolf Hitler; this event did not remain an isolated case in the context of National Socialism.[18] During the so-called Cold War, the Ninth Symphony was celebrated in the West and the East, and a competition arose as to the correct interpretation of the work depending on the performance venue, either associated with free democracy or with socialism.[19]

Beethoven's appealing and memorable 'melody of joy' was used from 1974 to 1979 as the official national anthem of Rhodesia (now Zimbabwe) and sung to a text by Mary Bloom, beginning with the words '*Rise O voices of Rhodesia, God may we thy bounty share, Give us strength to face all danger, And where challenge is, to dare.*'[20] After the declaration of independence from the United Kingdom, this apartheid state needed a replacement for the hymn 'God Save the Queen', and the choice fell – ironically enough – on the Ninth Symphony, which Beethoven once composed as a commissioned work for the Philharmonic Society in London. It may have played a role in the selection of the melody that it was also found in Anglo-Saxon church hymnals, with the text 'Joyful, joyful we adore thee'.[21]

After François Mitterrand won the French presidential election, on the occasion of his inauguration ceremony in Paris on 21 May 1981, he walked up rue Soufflot to the Pantheon where Beethoven's Ninth Symphony resounded, played by the *Orchestre de Paris* with Daniel Barenboim conducting. Beethoven's Opus 125 was the only 'state music' played then, apart from the version of the Marseillaise by Hector Berlioz. This performance can be interpreted as a commitment to Beethoven and to culture, but also to Europe, since the arrangement of Karajan

18 Cf. Esteban Buch, *La Neuvième de Beethoven. Une histoire politique*, Paris 1999, p. 238.

19 Cf. Christina Stahl, *Was die Mode streng geteilt? Beethovens Neunte während der deutschen Teilung*, Mainz 2009.

20 Cf. Esteban Buch, *La Neuvième de Beethoven*, pp. 281–287.

21 Cf. Albrecht Riethmüller, *Die Hymne der Europäischen Union*, in: Pim den Boer, Heinz Duchhardt, Georg Kreis and Wolfgang Schmale (eds), *Europäische Erinnerungsorte 2. Das Haus Europa*, München 2012, pp. 89–96, here p. 91.

already had the status of a European anthem, although this was not yet chosen to be the anthem of the European Community until May 1985, and then later of the European Union. Today the Ninth Symphony is a symbol of identification with culture, in contrast to a lack of culture and barbarism.[22]

In December 1989, after the fall of the Berlin Wall, Leonard Bernstein conducted two performances of the Ninth Symphony – one in West Berlin and one in East Berlin – to commemorate the fact that after forty years, the city was no longer divided. He reworked the text of the final movement, substituting the word 'joy' (*Freude*) in '*Freude schöner Götterfunken*' with the word 'freedom' (*Freiheit*) in '*Freiheit schöner Götterfunken*' and justified this substitution with reference to Beethoven and his sentiments. The performance, broadcast in many countries, became for millions of people the musical celebration of freedom.[23] The assertion that Schiller's poem was originally entitled *To Freedom*, belongs however in the realm of legend. The version '*Freiheit, schöner Götterfunken*' dates back to Friedrich Ludwig Jahn, founder of gymnastics, who is said to have noted this on a sheet in a family register 'On Schiller' on 18 February 1849 – a rather implausible anecdote.[24] In any case, the reception is stronger than the facts, because also in other contexts, for example, after the terror attacks on 11 September 2001 on the World Trade Center in New York, the Ninth Symphony is always associated with 'freedom'.[25]

Returning to the original facts: Friedrich Schiller (ennobled in 1802) probably wrote *An die Freude* in Gohlis near Leipzig during the summer of 1785 in the companionable circle around Christian Gottfried Körner. The poem was published in February 1786 in the journal *Thalia*; it was accompanied by a setting to music, which confirms Schiller's own classification of it as a 'convivial song'. It is characterised by the alternation of nine solo and choral stanzas; it quickly became popular and has often been set to music. Beethoven also became interested in the

22 Cf. Peter Tregar, *For "Alle Menschen"? Classical Music and Remembrance after 9/11*, in: *Music in the post-9/11 world*, Jonathan Ritter (ed), New York 2007, pp. 155–174.

23 Cf. Alexander Rehding, *"Ode to Freedom": Bernstein's Ninth at the Berlin Wall*, in: *Beethoven Forum* 12, no. 1, Spring 2005, pp. 36–49.

24 *Stammbuchblätter und Zeitbetrachtungen von Friedrich Ludwig Jahn. Mitgetheilt von Heinrich Pröhle*, in: *Bremer Sonntagsblatt. Organ des Künstlervereins*, vol. 2, no. 29 (16 July 1854), pp. 227–228. This text also appeared (with minor variations) in: *Friedrich Ludwig Jahns Werke*. New edition, with an introduction and annotations by Dr. Carl Euler, Professor, Head of Instruction of the Royal Gymnastics Teacher Training School of Berlin, vol. 2, part 2, Hof 1887, pp. 984–985. However, the editor added in a footnote: 'A confirmation of this statement by Jahn has never been found anywhere'.

25 Cf. Sanna Pederson, *Beethoven and Freedom: Historizing the Political Connection*, in: *Beethoven Forum* 12, no. 1, Spring 2005, pp. 1–12 and Daniel K. L. Chua, *The Promise of Nothing: The Dialectic of Freedom in Adorno's Beethoven*, in: Ibid, pp. 13–35.

text during his time in Bonn around 1793 and selected it in 1803 to be the seventh of eight songs Op. 52 as *An die Freude*. Such a song, however, has not been handed down. In a sketchbook of Beethoven from 1812 on various works, now archived in Bonn, there is a note in the margin: 'Develop Joy, beautiful spark of the gods [as] an overture', and further down there is a draft with the first two lines of the text of the poem. Probably Beethoven was already thinking about the overture *Zur Namensfeier* in C major, Op. 115. Years later, when Beethoven on 10 March 1824 offered the publisher B. Schott's Söhne in Mainz 'a new, grand symphony', he pointed out that this concluded in the finale 'with solos and choirs of voices with the words of Schiller's well-known, immortal song *An die Freude*'[26]. It is always referred to here as a *Lied* (song). It was not until the composition of the Ninth Symphony that *To Joy* mutated into an 'Ode to Joy', beginning with the specific selection of the stanzas: Beethoven used only slightly less than half of the original text and thus changed the character in a significant way, intensified by the text repetitions. Beethoven's text of the poem adapted to his musical composition had more of an impact on the reception history than the original literary version: Through the Ninth Symphony, a time- and situation-bound 'convivial song' became part of the worldwide cultural heritage. It was not until the work's title was laid down by Beethoven for Opus 125 that we find the phrase 'with Final Chorale of Schiller's Ode "An die Freude"'. The printing of the Ninth Symphony from 1826 on also had an impact on the reception of Schiller's poem, which had been published forty years earlier. Thus, across works and genres, Beethoven's music influenced the history of literature and ideas.

Beethoven had collected ideas long before he selected Schiller's *An die Freude*. A sketch exists from 1817/1818 for the Piano Sonata Op. 106, on which he noted thoughts that could be associated in part with the Ninth Symphony, among these 'Adagio Cantique – pious song in a symphony in the old keys', 'in which case the vocal parts would enter in the last movement or already in the adagio', 'or the adagio would be repeated in a certain way in the last movement in which case the vocal parts would enter gradually', 'in the adagio, the text of the Greek myth, Cantique Ecclesiastique', 'in the allegro, the feast of Bacchus.'[27] [Fig. 2] The culmination of a large-scale choral finale, but also of a great arc of tension between the reverent gesture and the Bacchanalian ecstasy – these are the elements that make the work singular up to today. But they are also the basis for an exploitation of the Ninth Symphony.

26 Ludwig van Beethoven, *Briefwechsel Gesamtausgabe* (cf. Note 10), vol. 5, p.278.
27 Beethoven-Haus Bonn, Collection H. C. Bodmer, HCB BSk 8/56.

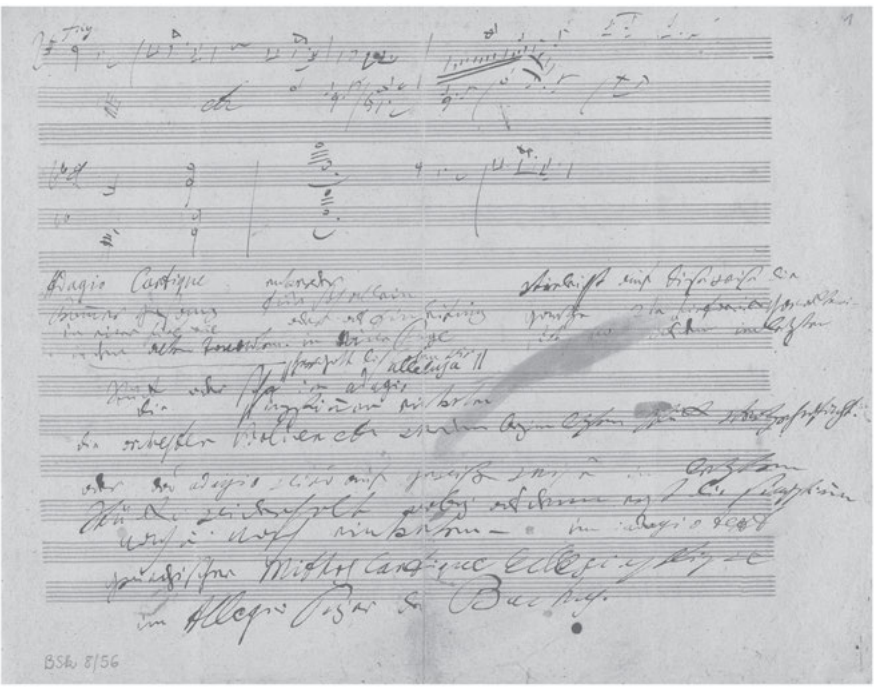

Fig. 2: Ludwig van Beethoven, Sketch from 1817-8, Beethoven-Haus Bonn, Sammlung H.C.Bodmer, HCB BSk 8/56. Along with sketches for the second movement of the Piano Sonata op. 106 in B-flat Major, the page contains notes on the formal disposition and construction of a planned symphony.

In the anniversary year 2020, the objective will certainly not be to erect a monument to Beethoven, as was once done in Bonn in 1845. There are numerous Beethoven monuments in many different places, and Beethoven's music is heard on all continents. Long gone are the days when new works were considered to be unplayable or could only have been written by a composer who in the end could no longer hear his own music. Nevertheless, the Beethoven anniversary year 2020 offers great opportunities which lie in a differentiation and in new approaches. Three of these directions are proposed here:

(1) Reception as a European and global phenomenon: The discussion about the works and their respective reception history or histories could be intensified. That would enrich all cultures and would prevent a one-sided, possibly even nationalistic oriented interpretation, as well as an ossification or ritualisation of the concert performances. Beethoven, who worked in an era of rapid social transformation and whose works in the nineteenth century were discovered by new strata of the population, accompanied by the creation of new structures of

public musical life, became the epitome of the artist who appeals to and inspires people today. Thus, it is our task not only to celebrate, but to reflect: The year 2020 presents an opportunity for a positioning of the twenty-first century with regard to the future of composing and the concert scene. The political dimension should not be excluded here, and the objective should be extended to definitely include music beyond the boundaries of so-called classical music.[28]

(2) Music as 'only' air in motion: We are dealing with an art that continually needs to be reinterpreted and played, to be experienced at all. This is a permanent challenge to musical practice. The year 2020 may be a chance to make the diversity of interpretive approaches to Beethoven audible – also taking into account those works that perhaps are not as well-known as the Ninth Symphony. Artistic responses to Beethoven's work through New Music and other arts are, of course, equally desired. Thus the creative energy that has emanated from Beethoven for more than 200 years and will continue to do so could be made audible and visible.

(3) Back to the sources: Beethoven's manuscripts are highly valued by collectors, and their aura inspires many people. Since the nineteenth century a veritable cult has developed with respect to Beethoven relics; in 2001 the autograph of the score of the Ninth Symphony was accepted into the UNESCO registry 'Memory of the World'. Some questions as to the sketches, draft manuscripts, copies of scores not in Beethoven's hand and other sources have not yet been posed. Much remains to be elucidated for Beethoven research, and new perspectives are desirable. No artist creates in isolation, and topics of interest include Beethoven's contemporaries, his working networks, people who worked for him in different roles (ranging from his housekeeper to his copyists, secretaries, messengers, agents, musicians, instrument makers, concert organisers, publishers, etc. in Vienna and in foreign countries) and how they were integrated into his work processes. This approach to Beethoven holds particular promise as a line of investigation in a time when working in networks and multitasking are the current trend. At international congresses in 2020, when more than ever the focus of research is on Beethoven, it will become apparent that research on the composer and his work is far from being exhausted.

Translated from the German by Carol Oberschmidt

28 In retrospect, it appears increasingly evident that in every generation the mode of approach to Beethoven is connected with the current political situation. Cf. Helmut Loos, *Leitfigur Beethoven. Anmerkungen zur deutschen Musikwissenschaft im Zeichen der 1968er*-Bewegung, in: *Die Musikforschung*, 69 (2016), issue 2, pp. 133–142 as well as Courtney Brown, *Politics in Music. Music Transformation from Beethoven to Hip-Hop*, Atlanta 2008.

Thomas Betzwieser

Europa-Hymnen – Musikalische Insignien von Verständigung und Identität

Im November 1966 stattete der Nato-Oberbefehlshaber Lyman L. Lemnitzer dem Mitgliedsland Belgien einen Besuch ab, Anlass war die Grundsteinlegung des neuen Hauptquartiers des Militärbündnisses in Casteau. Die Nato hatte sich zuvor eine neue Hymne erwählt, nämlich Ludwig van Beethovens *Freude, schöner Götterfunken*, die den alten Usus, alle Hymnen der 15 Mitgliedstaaten bei großen Festivitäten zu spielen, ablöste. Dies schien dem Vier-Sterne-General offenbar ebenso neu, wie die Tatsache, dass es sich bei Beethovens Musik nicht um die belgische Nationalhymne handelt. So salutierte er artig zu Beethovens Neunter Symphonie, in der Annahme, dem belgischen Staat damit seine Reverenz zu erweisen.[1]

Die Wahl von Beethovens *Ode an die Freude* als musikalische Kennung des westlichen Militärbündnisses war eine Verlegenheitslösung gewesen. Anlässlich des zehnjährigen Bestehens der Nato wollte man sich eine eigene Hymne geben. Da eine Einigung über die Musik jedoch nicht möglich war, fiel die Wahl auf Beethoven – lange bevor *Freude, schöner Götterfunken* den offiziellen Status als Europahymne erlangen sollte.

Hymnen sind eine sensible Angelegenheit, nicht nur in musikalischer Hinsicht. Dies gilt vor allem für solche Hymnen, die Institutionen sich neu schaffen. Welche ‚Ansprüche' an eine Hymne gestellt, welche (unterschiedlichen) Interessen dabei verfolgt werden, und wie problematisch und heikel die Entscheidungsfindungen hinsichtlich einer neuen Hymne sein können, ist Gegenstand der nachfolgenden Überlegungen. Sie beziehen sich auf zwei gleichsam omnipräsente Hymnen, zum einen die Hymne des Europarats (Conseil de l'Europe / Council of Europe) und zum anderen auf die Kennmelodie der Eurovision, wobei letztere eine ungleich größere (multi-)mediale Rezeption erfahren hat. Die beiden Kennmelodien könnten unterschiedlicher nicht sein: Die Europahymne basiert auf einer allseits bekannten Musik Beethovens, die Eurovisionsfanfare stammt aus einem – bis dato – gänzlich unbekannten französischen Oratorium der Barockzeit. Insofern sind auch die Gewichtungen hinsichtlich ihrer Einschätzung respektive Rezeption gänzlich unterschiedlich. Während Beethovens Neunte Symphonie gleichsam die gesamte Musik des Abendlandes im Gepäck mitführt,

1 *Deutsche Töne*, in: *Der Spiegel*, 45 (1967), S. 166.

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ist es bei Marc-Antoine Charpentier das Moment des Novums – mit allen ‚Nebenwirkungen', z. B. die der falschen Zuschreibung.

Jenseits der bedeutsamen institutionellen Kontexte, die es hier zu beleuchten gilt, haben kommerzielle Interessen durchaus Gewicht – im Grunde eine Merkwürdigkeit angesichts der Tatsache, dass es sich um ‚gemeinfreie' Komponisten handelt. Insofern kann das Blickfeld hier nicht nur der politisch-institutionelle Raum sein, sondern der Fokus ist auch auf die Gemengelage von Werk und Interpretation zu richten.

Dass Beethovens Neunte Symphonie nach dem Zweiten Weltkrieg gerade im öffentlich-politischen Raum eine solche ‚Karriere' machte, ist angesichts der Rezeptionsgeschichte dieser Musik während des Nationalsozialismus eigentlich verwunderlich.[2] Während Wagners und Liszts Musik gewissermaßen als der ‚Soundtrack' des NS-Terrors angesehen wurden, blieb Beethoven (seltsamerweise) davon weitgehend unberührt. So hatte denn auch der 1949 gegründete Europarat kaum Probleme, Beethoven für eine Hymne relativ früh ins Kalkül zu ziehen.[3] Allerdings war es von den ersten Überlegungen bis zur endgültigen ‚Akkreditierung' der Hymne ein langer Weg, der fast zwanzig Jahre währte. Der initiale Vorschlag, dass sich der in Straßburg ansässige Europarat eine musikalische Kennung geben sollte, kam bereits 1955 von dem japanisch-österreichischen Schriftsteller und Politiker Richard Nikolaus Coudenhove-Kalergi, dem Begründer der sog. Paneuropa-Union 1922. Die Paneuropa-Union hatte in ihrer Flagge bereits einen Sternenkranz, der später auch zum Symbol der Europäischen Union werden sollte. Sternenkranz und Hymne sind also ursprünglich Embleme des Europarats, die von der Europäischen Union später adaptiert wurden, obwohl beide Organisationen keine institutionelle Verschränkung kennen – gleichwohl agieren sie im Geiste der europäischen Vereinigung.[4]

Der Europarat ist die älteste europäische Organisation und umfasst zwei Hauptgremien: 1. den Ministerrat, in dem die Mitgliedsstaaten durch ihre Außenminister vertreten sind, und 2. die Beratende Versammlung des Rats (Consultative Assembly; nicht zu verwechseln mit dem Europäischen Parlament). Es sei in Erinnerung gerufen, dass die Entscheidung hinsichtlich einer Hymne ausschließlich eine

2 Vgl. hierzu grundlegend Esteban Buch, *Beethoven's Ninth: A Political History*, Chicago und London: Chicago University Press 2003.

3 Vgl. hierzu auch Albrecht Riethmüller, *Die Hymne der Europäischen Union*, in: Pim den Boer/ Heinz Duchhardt/ Georg Kreis/ Wolfgang Schmale (Hrsg.), *Europäische Erinnerungsorte 2. Das Haus Europa*, München: Oldenbourg 2012, S. 89–96.

4 Zu Europa und ihrer kulturgeschichtlichen Symbolik vgl. Almut-Barbara Renger / Roland Alexander Ißler (Hrsg.), *Europa – Stier und Sternenkranz: von der Union mit Zeus zum Staatenverbund* (= *Gründungsmythen Europas in Literatur, Musik und Kunst* 1), Göttingen: V&R Unipress 2009.

Angelegenheit des Europarats (Council of Europe/ Conseil de l'Europe) war, in dem auch Staaten wie Island, Schweden, die Schweiz oder die Türkei vertreten waren, also keineswegs nur die ‚Kernländer' der späteren Europäischen Gemeinschaft bzw. Union. Die Dokumente des Council of Europe sind inzwischen auf einer Online-Plattform[5] versammelt, die nicht nur den langwierigen Findungsprozess transparent machen, sondern auch die damit verbundenen organisatorischen Implikationen. Im Folgenden wird ausführlicher aus diesen Quellen zitiert, um einerseits die fortwährende Beschwörung des europäischen Geistes bei der Suche nach einer Hymne zu dokumentieren und andererseits das Narrativ der verschiedenen Argumentationslinien nachzuzeichnen. Dabei sollen die unterschiedlichen Stimmen zu Wort kommen, da die Konsensbildung mit der eigentlichen Diskussion um die Hymne Hand in Hand geht.[6] Es wird also in erster Linie um den Prozess als solchen gehen und weniger um die Re-Kontextualisierung der originalen Musik, was an mehreren Stellen bereits ausführlich vorgenommen wurde.[7] Ferner steht das Problem von Aufführungspraxis und Aufführungsmaterial im Fokus der Betrachtungen.

Die Frage einer europäischen Hymne wurde erstmals 1963 virulent, also acht Jahre, nachdem Coudenhove-Kalergi seinen Vorschlag in Sachen Beethoven unterbreitet hatte. In einem Unterausschuss des Rats, der im Januar in Straßburg tagte, brachte der „Directeur de l'Information" Paul Lévy die Frage der Hymne aufs Tapet: Er berichtet, dass sich die Kommission dieser Frage nunmehr angenommen hätte, vor allem vor dem Hintergrund der immer zahlreicher werdenden Festivitäten. Auch lägen der Kommission ca. 50–60 Kompositionen zeitgenössischer Komponisten vor, wobei es jedoch äußerst schwierig sei, hier eine Auswahl zu treffen.[8] Möglicherweise sei es einfacher, statt einer zeitgenössischen eine

5 http://www.coe.int/de/web/documents-records-archives-information.

6 Die Quellen sind in der Regel in zwei Sprachen (Französisch, Englisch) abgefasst und in zwei separaten Dokumenten niedergelegt (welche die gleiche Signatur teilen). Hier wurde (soweit möglich) auf die englische Version rekurriert.

7 Die Frage der Europahymne wurde bisher detailliert in drei Monographien diskutiert. Neben der bereits erwähnten Studie von Esteban Buch (a. a. O., S. 220–242), welche die Frage aus musikologischer Sicht im Hinblick auf die Rezeption von Beethovens Neunter Symphonie diskutiert, steht die eher kulturwissenschaftlich ausgerichtete Studie von Jan Fornäs, *Signifying Europe*, Bristol: Intellect 2012, S. 271–368, sowie die politologische Perspektive von Carlo Curti Gialdino, *I simboli dell'Unione europea*, Roma: Istituto Poligrafico e Zecca dello Stato, Libreria dello Stato 2005, S. 99–128. Die zuletzt genannte Arbeit wurde vor allem in (deutscher) Übersetzung auf der Website des luxemburgischen Ministerium für Bildung und Wissenschaft zur Kenntnis genommen: Siehe ders., Die Symbole der Europäischen Union: die Wahl der Hymne, S. 1–10, http://www.cvce.eu/de/obj/carlo_curti_gialdino_die_symbole_der_europaischen_union_die_wahl_der_hymne-de-d5df8bef-5267-4c64-a2e2-c991d496e605.html.

8 Vgl. auch Curti Gialdino, a. a. O., S. 7, Anm. 18, sowie Buch, a. a. O., S. 234.

ältere Komposition eines berühmten Musikers zu favorisieren. So verwende man beispielsweise einen Ausschnitt aus Händels *Music for the Royal Fireworks* für die Sendungen des Rats („Jusqu'à présent, la Direction de l'information a joué, au début de ses émissions, une phrase de la 'Fireworks Music' de Haendel.").[9] Laut Protokoll spielte Lévy daraufhin eine Aufnahme von Händels Musik vor. Auf Vorschlag des Präsidenten entschied die Kommission, die Entscheidung auf eine spätere Sitzung zu vertagen.

In der Januar-Sitzung des darauffolgenden Jahres wurde die Sache dann konkreter, und zwar im Zusammenhang mit der Einführung des Europatags. Hier wird nun erstmals auch der mediale und aufführungspraktische Kontext der künftigen Verwendung der Hymne transparent. Der Europatag sah Einweihungen, Sportveranstaltungen, Festivitäten von lokalen Autoritäten, vor allem aber auch gemeinsame Fernsehsendungen vor. Insbesondere (flächendeckende) Aktivitäten in Schulen sollten im Zentrum des Europatags stehen. Strittig war allerdings die Frage, ob dieses Fest des europäischen Geistes ein eigenes Terrain in den jeweiligen Mitgliedstaaten erhalten sollte, oder ob es an bereits existente nationalstaatliche Feiern zu koppeln sei. In der knapp zweistündigen Sitzung nahm die Frage der Hymne erstmals breiten Raum ein; das Protokoll gibt die Statements der einzelnen Vertreter minutiös wider.[10] Ferner offenbart es, dass die Frage der Hymne zu diesem Zeitpunkt eine ergebnisoffene Diskussion war. Der Präsident eröffnet die Debatte mit der Feststellung, dass die Absenz von Musik respektive einer Hymne keinen befriedigenden Zustand darstelle angesichts der zunehmenden europäischen Festivitäten. Er unterstreicht ferner den psychologischen Aspekt („valeur psychologique") der Existenz einer Hymne und bittet die Kommission sich dieser Frage anzunehmen.

Wie bereits ein Jahr zuvor zeigt sich der (von der Kommission eingeladene) Mediendirektor des Europarats Lévy skeptisch gegenüber einem Kompositionswettbewerb. Er legt dar, dass Händels *Feuerwerksmusik* inzwischen nicht nur die Sendungen des Europarats einleite, sondern auch beim Tag des Europarats in Brüssel Verwendung finde. Er stellt noch einmal die Vorteile von Händels Musik heraus: „une mélodie déjà connue, solennelle et simple à retenir qui, agrémentée de paroles simples, pourrait constituer une solution acceptable."[11] Der deutsche Vertreter wirft die grundsätzliche Frage auf, ob die Kommission überhaupt kompetent und entscheidungsbefugt sei, da es sich hier um genuin kulturelle Belange handele. Der französische Abgeordnete fordert daraufhin die sofortige

9 AS/Loc (14) PV 7, S. 6.
10 AS/Loc (15) PV 5, S. 6–8.
11 Ebd., S. 7.

Einberufung einer ad-hoc-Kommission. Der englische Vertreter wiederum ist der Meinung, die Frage müsse erst mit den politischen Gruppen diskutiert werden. Der Belgier Meyers wendet ein, dass eine Hymne nicht am grünen Tisch gesucht werden könne, vielmehr wäre zu erwägen, ob man den Vorschlag (Händel) nicht ausprobieren, sprich Erfahrungswerte sammeln und anschließend entscheiden könne. Danach wird an Lévy die Frage gerichtet, wie denn die Entscheidung bei der europäischen Flagge gefallen sei und ob man bei der Hymne nicht analog verfahren könne, worauf Lévy entgegnet, dass dies ein diffiziler und langwieriger Prozess gewesen sei, bei dem u. a. Heraldik-Spezialisten zu Rate gezogen wurden, deren Vorschläge sich aber als unrealisierbar erwiesen hätten. Dieses Argument war gewichtig, denn damit wurde letztlich der Bildung einer musikalischen Expertenkommission ein Riegel vorgeschoben. Auch wurde die Möglichkeit einer zeitgenössischen Komposition („musique moderne"), für die ein belgischer Vertreter votierte, abschlägig beschieden. Der Generalsekretär des Rats der Europäischen Gemeindekonferenz machte sich abschließend noch einmal dafür stark, auf eine bekannte Melodie zurückzugreifen, entweder auf Händels Musik oder aber auf die Eurovisionsfanfare (der Name des Komponisten fällt nicht). Am Ende wird eine „Commission mixte" (aus zwei anderen Gremien) gebildet, die sich des Hymnenproblems final annehmen soll.

Das Sitzungsprotokoll von 1964 macht deutlich, dass der Hymnenfrage mehr und mehr Bedeutung zugemessen wurde, vor allem wird deren Dringlichkeit immer wieder unterstrichen, einerseits aus ideellen Gründen, andererseits aber auch aus ganz praktischen Erwägungen heraus, da man die zunehmende Zahl an Europa-Festivitäten nicht gänzlich ohne Musik ‚verstreichen' lassen wollte. Offenbar bestand auch die Befürchtung, dass sich die individuellen Veranstalter solcher Feste ihre eigenen lokalen Aufführungspraktiken kreieren, die kein einheitliches (musikalisches) Bild mehr vermitteln. Die Diskussion im Rat 1964 spiegelt auch Zurückhaltung hinsichtlich nationaler Interessen wider: Weder ist von den Vertretern des Vereinigten Königreichs eine Favorisierung des Händel-Vorschlags, noch von den frankophonen Abgeordneten ein deutliches Pro Charpentier, also für die Eurovisionsfanfare, zu vernehmen. Gleichwohl spielt der Mediendirektor des Rats eine Schlüsselrolle, indem er von einem Kompositionswettbewerb letztlich abrät und suggeriert, dass eine bekannte Melodie sich besser für eine Hymne eigne. Ob dieser Vorschlag letztlich Beethovens Ode den Weg bereitet hat, ist schwer zu entscheiden. Es scheint eher, als sei die Frage auf dem Terrain der Aufführungspraxis entschieden worden, also schlicht durch den puren Gebrauch *vor* der offiziellen und finalen Entscheidungsfindung.

So ist vielleicht auch das lange Schweigen hinsichtlich der Hymnenfrage zu erklären, denn wirklich manifest wird sie erst wieder Anfang der 1970er Jahre. Im

Protokoll der Europäischen Gemeindekonferenz (Committee for Regional Planning and Local Authorities) vom 30. April 1971 heißt es:

> More and more people believed that Europe should have three symbols, as nations did – a flag, an anthem and a national day. [...] On numerous occasions, including presentations of Europeans Flags and the Europe Prize, musical works had been performed in a way that suggested they had some significance for Europe. This practice revealed a deep feeling among Europeans that when an event of a European character was being commemorated a European anthem should be played.[12]

In der Aussprache wurden noch einmal die Argumente ausgetauscht, vor allem hinsichtlich eines Kompositionswettbewerbs, der nun endgültig verworfen wurde. Der deutsche Vertreter berichtet, dass bei zahlreichen Anlässen Beethovens „Ode an die Freude" gespielt würde, allerdings zeigt er sich skeptisch gegenüber der Verwendung des Textes. Die Textfrage wird in der anschließenden Diskussion zu einem zentralen Problem erklärt, nicht nur wegen der Übersetzung, sondern einer Textierung überhaupt.[13] So warnt der englische Abgeordnete eindringlich vor einem ‚Kunsttext', der dann noch in andere Sprachen übersetzt werden müsse. Wesentlich an dieser Diskussion ist aber, dass sich die Beiträge jetzt überwiegend auf Beethoven konzentrieren, ein Präjudiz für dessen Odenkomposition ist deutlich spürbar. Der österreichische Vorsitzende Kranzlmayr bringt zwar noch einmal die Eurovisionsmelodie – die er Händel zuschreibt – ins Spiel, der Vorschlag findet aber keine Resonanz mehr.

Was an dem Protokoll erstaunt, ist, dass nach einem so langwierigen Prozess, der gleichermaßen durch Zaghaftigkeit wie Konsenskultur geprägt war, sich das Blatt jetzt doch eindeutig in Richtung Beethoven gewendet hat – zumindest lässt dies der Duktus des (einstimmigen) Beschlusses erkennen. Man kommt schlussendlich in den folgenden Punkten überein: 1. dass ein Wettbewerb für eine europäische Hymne nicht geeignet ist, 2. dass es Musik gibt, die einen universellen Wert für Europäer besitzt, 3. dass dem letzten Satz von Beethovens Neunter Symphonie ein solcher Wert innewohnt, und dass der Komponist als eines der größten europäischen Genies angesehen wird, ohne dass ihm spezifisch nationale Konnotation innewohne, 4. dass der Text der „Ode an die Freude" später mittels eines Wettbewerbs durch einen Text im europäischen Geist ersetzt werden, in der Zwischenzeit aber Beethovens Melodie als europäische Hymne gelten soll.[14]

12 AS/Loc (22) PV 10, S. 5.

13 Zur Textfrage vgl. auch Fornäs, a. a. O., S. 320–322, Curti Gialdino, a. a. O., S. 4, sowie Riethmüller, a. a. O., S. 94–96.

14 AS/Loc (22) PV 10, S. 7. Zur Frage des Supranationalismus von Beethoven vgl. ausführlich Fornäs, S. 290–297.

Dieser Beschluss lieferte die Basis für den sog. Radius-Report, das heißt den Bericht, den der Vorsitzende der „Commission de l'aménagement du territoire et des pouvoirs locaux", der Franzose René Radius (1907–1994), dem Rat unterbreitete.[15] Der „Draft Report on a European Anthem" bzw. das beigefügte erklärende Memorandum ist das detaillierteste Dokument zur Genese der Europa-Hymne.[16] Es bildet die Grundlage für den finalen Beschlussvorschlag an den Europarat, nämlich 20 Takte des 4. Satzes von Beethovens Neunter Symphonie („Prelude to the Ode to Joy") zur offiziellen Hymne zu bestimmen.

Der Bericht respektive das Sitzungsprotokoll (vom 25. Mai 1971) beschwört einmal mehr – wenn auch mit deutlich größerer Emphase – die europäische Idee. Bereits die Überschrift „Spreading the European idea: one of the Assembly's supreme tasks" appelliert an Geist und Aufgabe der Institution. Von entscheidender Bedeutung ist dabei die Argumentation von Radius, denn es geht in dem 14-seitigen Bericht keineswegs allein um die Hymne, sondern um deren Bedeutung im Zusammenspiel mit den anderen Symbolen: Europaflagge, Europapreis und Europatag. Auch wenn der Radius-Bericht ein bedeutsamer Schritt auf dem Weg zur Akkreditierung von Beethoven ist, so stellt doch die Hymnenfrage nur ein Element innerhalb des gesamten ‚Maßnahmenbündels' dar. Eine zentrale Rolle für die (zu findende) Hymne spielen die Flagge und der Europatag, zum einen aufgrund des symbiotischen Verhältnisses von Flagge und Zeremonialmusik, mehr aber noch hinsichtlich der großen Diffusion der Hymne im Rahmen des Europatags. Der letzte Passus des Resolutionsvorschlags lässt dann auch keinen Zweifel daran, dass diese Entscheidung gleichsam bis zum letzten Winkel, d. h. die kleinste Gemeinde, umzusetzen sei (womit mögliche andere lokale Usancen unterbunden werden). Einerseits rekapituliert der Radius-Report noch einmal alle Argumente *für* eine Hymne, im gleichen Atemzug verortet er sie aber auch in der Geschichte der europäischen Gemeinschaft. Jedes Argument wird gleichsam ‚historisiert', um so der Verwirklichung der Idee Nachdruck zu verleihen. Die Symbolkraft von Flagge und Hymne steht dabei ganz außer Frage, deren komplementäres Zusammenspiel wird als geradezu naturgemäß gesehen. Und genau diese Komplementarität gilt es jetzt herzustellen: „The day a European Hymn salutes the European flag, as today the national Hymn salutes the national flag in various countries, a great step will have been made along the road towards this essential union."[17]

15 Vgl. hierzu auch Fornäs, S. 283–285.
16 AS/Loc (23) 4, S. 10–14.
17 AS/Loc (23) 4, S. 4.

Man mag die Emphase heute belächeln, mit der dieses Papier verfasst wurde und die sich letztlich dann noch auf der Ebene des förmlichen Protokolls konkretisiert. Auf der anderen Seite offenbart der Radius-Bericht eine nicht unbedeutende Facette, nämlich die Geschichtlichkeit. Indem Radius die Genese eines jeden europäischen Symbols en détail darlegt, ruft er gleichzeitig die Geschichte (eines zu vereinenden) Europas in Erinnerung. Dass er hierbei bis auf die Pan-Europäische Union zurückgreift, ist nur ein Aspekt, weitaus stärker akzentuiert werden die Aktivitäten der 1950er und 1960er Jahre. Und just durch diese Akzentuierung gewinnt der Bericht seine historische Prägnanz: Er zeigt die europäische Gemeinschaft als eine nunmehr historisch gewordene und gewachsene, die auf dem besten Weg ist, zu einer eigenen Identität zu finden. Die Suche nach einer Hymne – auch sie wird noch einmal à fond aufgerollt – und deren Installierung als Zeremonialmusik bildet gewissermaßen den Schlussstein auf der symbolischen Ebene der Identitätsfindung:

> At this crucial hour for a Europe in search of itself, the time has perhaps come to provide it with what it still lacks in the trilogy of symbols by which our States identify themselves.
>
> Like them, Europe needs its Flag, its Day and its Hymn. These will give Europe the new impetus it needs in order to advance on the road to unity, and Europe will find therein a resounding expression of its driving force and of its faith.[18]

Das Memorandum ist gleichermaßen historisch gehalten, indem es alle Hymnen-Aktivitäten darlegt, beginnend mit dem Jahr 1949, als die Französin Jehanne-Louis Gaudet dem ersten Europaratsvorsitzenden einen „Chant de la paix" zukommen ließ, dessen Text und Musik sie selbst verfasst hatte.[19] Radius resümiert noch einmal die unterschiedlichen Aspekte der Hymnenfrage, wobei vor allem die Aufführungspraxis, und im Besonderen die Usancen in Belgien, zur Sprache kommen.

Ein weiteres Moment wird aus dem Memorandum transparent: die Dringlichkeit. Die bereits angelaufenen Vorbereitungen für den Europatag 1972 machen es erforderlich, jetzt zu einer Entscheidung zu kommen. Jenseits der überspannenden europäischen Idee sind Dringlichkeit und Aufführungspraxis die wesentlichen Argumente des Berichts. Es ist bemerkenswert, dass die geübte Aufführungspraxis (von Beethovens Musik als Hymne) immer mehr in den Vordergrund der Argumentation rückt und der Bericht somit regelrecht

18 Ebd., S. 10.

19 Siehe auch Xavier Maugendre, *L'Europe des hymnes dans leur contexte historique et musical*, Sprimont: Pierre Mardaga 1996, S. 322.

pragmatische Züge annimmt, was durchaus im Gegensatz zu der hoch aufgespannten Idee steht:

> Also, bearing in mind that the tune of the Ode to Joy had frequently been performed as a European hymn, by local communities in particular, the Committee considered it preferable to give official approval to what was already beginning to constitute a tradition, and. the propose the first bars of the Ode to Joy (fourth movement of Beethoven Ninth Symphony.)
>
> An arrangement of the work was in fact made for the Belgian section of the Council of European Municipalities in 1961 and published by Schott Frères of Brussels; this could be used as a work of reference.[20]

Das Memorandum behandelt am Ende die Frage der Textierung der Hymne. Es spiegelt die überwiegende Meinung des Rates wieder, auf den originalen Text von Schiller zu verzichten, da „the present words of the Ode to Joy [...] were an expression more of a universal faith than of a specifically European faith".[21] Ferner wird die Skepsis gegenüber einer ‚Übersetzbarkeit' in verschiedene Sprachen formuliert. Gleichwohl wird die Möglichkeit einer Textierung nicht grundsätzlich verworfen, sondern die Option offengelassen, zu einem späteren Zeitpunkt, einen geeigneten Vokaltext zu adaptieren: „One day, perhaps, a text will be adopted by the citizens of Europe in the same spontaneous way as the eternal music of Beethoven was adopted."[22] An dem Passus überraschen zwei Dinge: Zum einen die Formulierung „spontan" für einen Entscheidungsprozess, der sich immerhin über mehr als ein Jahrzehnt hinzog, mehr aber noch der ‚plebiszitäre' Aspekt, der hier zum Ausdruck gebracht wird. Die Frage der Textierung wird somit der Bevölkerung („citizens of Europe"), oder besser: der Macht des Faktischen, sprich wiederum der Aufführungspraxis überantwortet, in der Hoffnung, dass es sich ähnlich fügen möge wie mit Beethovens Melodie.

Die Formulierung überrascht indes weniger, wenn man sie im Licht des Schlussabschnitts des Berichts betrachtet. Dort wird (einmal mehr) das Kompetenzproblem aufgeworfen, also die Frage, ob politische Gremien überhaupt Zuständigkeit in musikalischen Belangen haben können. Diesbezüglich muss es stärkere Zweifel seitens einiger Europadelegierter gegeben haben, denn Radius bezieht – ganz im Gegensatz zu seinem ansonsten auf Konsens und Diplomatie

20 AS/Loc (23) 4, S. 13–14.

21 Ebd., S. 14. – Dabei handelt es sich wahrscheinlich um die bei Curti Gialdino (a. a. O., S. 7, Anm. 20) genannte Bearbeitung von F. Van den Brande (Text) und Geo Teirlinck (Musik). Eine Nachfrage beim Schott-Verlag über den Verbleib dieser Bearbeitung blieb leider ergebnislos. Für die Nachforschungen im verlagseigenen Archiv sei Dr. Susanne Gilles-Kircher von Schott Mainz gedankt.

22 Ebd., S. 14.

bedachten Tonfall – eine klare, ja geradezu apodiktische Position („I disagree entirely"), womit er jedwede Zweifel an der Zuständigkeit unterbindet. Er verbindet dies mit dem Statement, dass es die allererste Aufgabe des Europarates und seiner Gremien sei, die europäische Idee zu verbreiten. Insofern falle auch jede Diskussion und Entscheidung über die Symbole in deren Tätigkeitsbereich. Radius gemahnt sogar an die Statuten des Rates, in welchen die Propagierung der Idee eines vereinten Europas verankert sei, „and thus to prepare the citizens of Europe to live further together in a spirit of solidarity and fraternity".[23]

Die Entscheidung über die Hymne, welcher der Bericht von Radius letztlich den Boden bereitete, wird hier geradezu mit einer Glaubensfrage in Sachen Europa und europäischer Solidarität verquickt. Die Suche nach dem identitätsstiftenden Symbol der Hymne wird zum willkommenen Anlass für den Berichterstatter, die Gründungsakte Europas noch einmal aufzurufen – gerade in Zeiten, in denen die Herstellung eines Konsenses immer schwieriger wird (was der Realpolitiker Radius nicht verschweigt). Hier geht es also nicht allein um die Frage Beethoven, Händel oder Charpentier, bzw. Text oder kein Text, sondern das Hymnenproblem dient dem Vorsitzenden der Gemeindekonferenz auch dazu, die Reihen nach innen zu schließen. Ein Konsens über die Hymne vermag die europäische Idee somit nach außen *und* innen zu transportieren, insonderheit aber eine – inzwischen schwindende – Fähigkeit zur Einigkeit des Rates zu demonstrieren.

Das Radius-Papier stellte ohne Zweifel die Weichen für die Entscheidung zugunsten der Verwendung von Beethovens Neunter Symphonie als europäische Hymne. Bevor der Vorschlag zur finalen Abstimmung in den Rat gebracht wurde, diskutierte das „Standing Committee" auf seiner Sitzung am 8. Juli 1971 noch einmal den Bericht, den Radius selbst vortrug. Obwohl der Vorschlag am Ende einstimmig beschlossen wurde, gibt das Protokoll[24] auch zweifelnde Stimmen wieder. So wandte der italienische Delegierte ein, dass eine europäische Hymne eine neue Form von Chauvinismus befördern könnte, nämlich eine Art europäischen Chauvinismus, und dies zu einem Zeitpunkt, wo die nationalen Chauvinismen gerade auf dem Rückzug seien. Ferner gibt er zu bedenken, dass junge Menschen wohl kaum den bisherigen Vorschlägen des Papiers (mithin Beethoven) folgen würden. Ein anderer italienischer Vertreter sprach die Hoffnung aus, dass die Hymne auf immer untextiert bleibe, da „no text could rally the unanimous support of Europeans in the same way as the Beethoven music could probably do".[25] Der größte Einwand gegen Beethoven kam interessanterweise von einem

23 Ebd., S. 14.
24 AS/Per (23) PV 1.
25 Ebd., S. 33.

deutschen (Berliner) Delegierten, der die Meinung vertrat, dass eine europäische Hymne ja bereits existent sei („that a European anthem had already in fact presented itself"), und zwar in Gestalt der Eurovisionsfanfare; seiner Meinung nach sei die Melodie von Charpentier der Beethoven'schen Musik vorzuziehen.[26]

Im Sommer 1971 kommt dann Herbert von Karajan ins Spiel, der mit dem musikalischen Arrangement der Hymne betraut wurde. Wie Esteban Buch richtig vermutet, war es wohl die persönliche Freundschaft zwischen dem Dirigenten und dem früheren österreichischen Außenminister Lujo Tončić-Sorinj, der seinerzeit als Generalsekretär des Europaras fungierte.[27] Tončić-Sorinj trat also brieflich mit Karajan in Verbindung, ein halbes Jahr vor dem offiziellen Beschluss im Januar 1972.[28]

> Ich [...] darf Dich mit einer Angelegenheit befassen, die für den Europarat von Wichtigkeit und für Dich vielleicht von Interesse ist. Anlässlich der Sitzung der Ständigen Kommission der Beratenden Versammlung des Europarates am 8. Juli dieses Jahres in Berlin wurde der Beschluss gefasst, die Hymne ‚An die Freude' aus Beethovens Neunter Symphonie zur offiziellen europäischen Hymne zu erklären. ... .Allerdings wurde zugleich beschlossen, den Text zunächst offen zu lassen, was bei einer multilinguistischen Organisation verständlich ist, das heißt, die Hymne wird zunächst nur gespielt und nicht gesungen werden. Wahrscheinlich wird die Frage des Textes in ein paar Jahren, je nach der Entwicklung geklärt werden.
>
> Nun ist es für uns von großer, ich möchte sagen administrativer, Bedeutung, eine offizielle Version der Hymne zu haben, die dann als dokumentarische Unterlage für alle Zukunft gilt. Das ist außerordentlich wichtig, damit dann nicht bei jeder Veranstaltung irgend eine andere Präsentation der Hymne gegeben wird. Nach Fühlungnahme mit mehreren Kollegen aus der Versammlung möchte ich nun Dich bitten, die offizielle Version der Hymne zu dirigieren.[29]

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26 Ebd.

27 Buch, a. a. O., S. 239.

28 Die originalen Dokumente des Briefwechsels zwischen Tončić-Sorinj und Karajan (24. Juli 1971 bis 12. August 1971, die auf der Website von „cvce Innovating European Studies" geführt werden, sind nicht (mehr) aktiv: http://www.cvce.eu/de/obj/briefwechsel_zwischen_lujo_toncic_sorinj_und_herbert_von_karajan_24_juli_1971_12_august_1971-de-c0d3aee6-e3d3-4a62-8fc2-07258aeb3c46.html. Wiedergegeben wird dort nur eine Zusammenfassung: „In diesem Brief vom 24. Juli 1971 bittet Lujo Toncic-Sorinj, Generalsekretär des Europarats, Herbert von Karajan, die offizielle Version der Europahymne, d. h. die Ode an die Freude von Ludwig van Beethoven, zu dirigieren. Am 12. August lässt der Dirigent über seinen Agenten sein großes Interesse an diesem Vorschlag ausrichten." (ebd.) Aus einer früheren Online-Stellung stammt ein Ausschnitt aus dem ersten Schreiben, nach welchem hier zitiert wird (siehe nächste Anmerkung).

29 Brief von Lujo Tončić-Sorinj an Herbert von Karajan vom 24. Juli 1971, hier zitiert nach Matthias Sträßner, *Wer D singt, muss auch E singen*, http://www.deutschlandfunk.de/wer-d-singt-muss-auch-e-singen.911.de.html?dram:article_id=128010.

Aus dem Schreiben geht noch einmal deutlich hervor, dass die Bearbeitung Karajans gleichsam eine ‚Harmonisierung' der bisherigen lokalen Aufführungspraktiken herbeiführen sollte. Angesichts des ausgeprägten Geschäftssinns des österreichischen Dirigenten dürfte jedoch der Vorschlag im Radius-Bericht, die belgische Aufführungspraxis, also mithin die 1961 bei Schott in Brüssel verlegte Partitur zur (Geschäfts-)Grundlage zu machen, ein ziemliches Hindernis dargestellt haben. Der Name Karajan ist dann im Frühjahr 1972 prominent in den Dokumenten vertreten, als es nun darum ging, die Hymnenfrage final zu beschließen und die konkreten Bedingungen der Zusammenarbeit mit dem Dirigenten zu fixieren.

Es sei an dieser Stelle noch einmal betont, dass die gesamte Hymnenproblematik von einem bestimmten Zeitpunkt an fast ausschließlich im Zusammenhang mit dem Europatag am 5. Mai 1972 gesehen und entsprechend verhandelt wurde. Auch wenn die Diskussion mitunter als eine selbstständige erscheint, so ist sie keineswegs isoliert von dieser Großveranstaltung zu sehen. Anders gesagt, das absolute Event beim Europatag sollte die Vorstellung der neuen Hymne sein. Hinsichtlich der finalen Beschlussfassung stand der Rat also durchaus unter Druck, mussten doch bis spätestens Anfang Mai 1972 alle organisatorischen Schritte zur Implementierung dieses neuen europäischen Symbols auf den Weg gebracht werden. Vor diesem Hintergrund ist auch die Dichte der Ereignisse in den ersten Monaten des Jahres 1972 zu interpretieren.

Offiziell beschloss der Ministerrat in seiner 206. Sitzung (11.-18. Januar 1972) mit der Resolution 492 der Ratsversammlung vom 8. Juli 1971 den Beethoven-Vorschlag. Gleichzeitig erging die Empfehlung, die Hymne am 5. Mai in möglichst vielen öffentlichen Gemeindeinstitutionen, vor allem in Schulen, aufzuführen. (Einwände dagegen kamen aus der Schweiz, die auf die Zuständigkeit der Kantone verweist, aus England, wo das Singen von Hymnen in Schulen unüblich ist, und aus Deutschland, das erst die Finanzierung der Distribution geklärt sehen wollte.)[30] In musikalischer Hinsicht bildet der Absatz „Recording and official scores of the anthem" den Kernpunkt des Beschlusses. Hier berichtet der Mediendirektor, dass Herbert von Karajan bereit sei, Arrangements der Hymne anzufertigen, die – jetzt wo die positive Entscheidung gefallen sei – in ein paar Wochen verfügbar sein könnten. Ferner würde der Dirigent auch eine Einspielung der Hymne zur Verfügung stellen, die in seiner Interpretation genau 58 Sekunden dauere. Karajan würde dafür keine Vergütung erwarten, die Aufnahme indes sei eine kommerzielle Angelegenheit. („Mr. von Karajan would not accept a fee and the recording would be on a commercial basis.").[31] Vor der Abstimmung hörten

30 Vgl. auch Curti Gialdino, a. a. O., S. 9, Anm. 42.

31 *Conclusions of the 206th meeting of the Ministers' Deputies*, S. 28.

die Delegierten die Aufnahme der Hymne. Die (heikle) Frage der Textierung wurde abermals vertagt.

Im Auftrag des Ministerrats adressierte der Vorsitzende André Dominice dann wenige Tage später ein offizielles Schreiben an den Künstler, in welchem er ihm förmlich für die Bereitschaft, die Hymne einzurichten, dankt:

> Maître,
>
> Il m'est particulièrement agréable de vous annoncer que le 12 janvier dernier, le Comité des Ministres, réuni à Strasbourg, a décidé de faire du prélude à l'Ode à la Joie, 4ème mouvement de la IXe Symphonie de Beethoven, l'Hymne à l'Europe.
>
> Comme vous le savez, c'est à la suite d'une proposition de l'Assemblée Consultative du Conseil de l'Europe que cette décision a été prise. Il est symbolique de noter que Strasbourg se trouve ainsi, après avoir été le berceau de la Marseillaise, le foyer d'où pour la seconde fois, jaillissent pour l'Europe les harmonies de l'espérance.
>
> Au nom du Comité des Ministres, je tiens à vous remercier d'avoir bien voulu accepter d'entreprendre l'arrangement musical de l'Hymne ainsi que son orchestration et son exécution officielle sous votre direction.
>
> Nous savons que le sceau que votre talent conférera à la version officielle de l'Hymne européen sera de nature non seulement à séduire les mélomanes, mais ausssi à animer ou à ranimer l'enthousiasme des peuples d'Europe.[32]

Die Parallele, die der französische Ratspräsident zwischen der Europahymne und der „Marseillaise" zieht, ist bemerkenswert, denn er lokalisiert damit zum einen den gemeinsamen Ausgangspunkt der beiden Hymen, d. i. Straßburg, zum anderen aber verbindet er damit die insgeheime Hoffnung auf eine ähnlich große Wirkung und Verbreitung. Wesentlich erscheint jedoch, dass die der „Marseillaise" inhärenten Ideen und Ideale auf die neue Hymne Europas projiziert werden, was sich nicht zuletzt in dem Pathos des Schreibens widerspiegelt.

Zu der 208. Sitzung des Ministerrats im März 1972 lagen dann Karajans Arrangements vor: eine Partitur für großes Orchester und eine für Blasorchester, welche nun von der Kommission ‚begutachtet' wurden. Auch Karajans Einspielungen wurden angehört, die deutlich länger waren als die angekündigten 58 Sekunden. Die anschließende Aussprache vermengt musikalische, rechtliche und aufführungspraktische Fragen, instruktiv ist sie insbesondere im Hinblick auf die kommerziellen Implikationen. Der britische Vertreter thematisiert zunächst Lizenzfragen zu Notenpublikation und Tonaufnahme; hier dürfe es in puncto Aufführungsrechte keine Probleme geben, denn dies wäre ein allzu großes ‚Handicap' für die Verbreitung. Von französischer Seite kam zudem die Frage nach der

32 André Dominice an Herbert von Karajan, Brief vom 20.1.1972, CPL/P (8) 59, S. 1.

Diffusion der Partituren. Damit hatten die Delegierten gleich zwei wunde Punkte offengelegt. Der Mediendirektor stellte klar, dass die Noten vom Schott-Verlag publiziert würden und die Tonaufnahmen von der Deutschen Grammophongesellschaft. (Letztere plane 17 kleine Single-Schallplatten mit der Europahymne auf der einen und den jeweiligen nationalen Hymnen auf der anderen Seite; auf einer Langspielplatte sollten dann alle Hymnen vereint werden, angereichert mit den beiden Versionen der Europahymne.)[33] Der Direktor der Rechtsabteilung räumt ein, dass die Frage der Reproduktions- und Aufführungsrechte noch nicht abschließend verhandelt sei („remain to be settled"), man aber mit Herbert von Karajan in Verhandlungen eingetreten und von einem zufriedenstellenden Ergebnis auszugehen sei. Der türkische und französische Delegierte unterstreichen die Bedeutung dieses Punkts, denn es sei unverzichtbar, dass der öffentliche Gebrauch der von Karajan eingerichteten Partitur(en) nicht durch irgendwelche Schutzrechte eingeschränkt werde.[34]

Es erstaunt nicht wenig, wie innerhalb weniger Wochen die Europahymne zu einer ‚deutschen' Angelegenheit mutierte. Mit dem Verlag B. Schott's Söhne und der Deutschen Grammophon waren sowohl die Notenproduktion als auch das Tondokument gleichsam in deutscher Hand. Die Schlüsselfigur für diese Verbindung war natürlich Herbert von Karajan gewesen, denn mit der Auftragsvergabe der musikalischen Arrangements wurde offenbar im gleichen Atemzug auch eine Audioproduktion ins Auge gefasst, die bei der Deutschen Grammophon erscheinen sollte. Dieses Junktim war selbstredend nicht ‚naturgegeben', betraute der Europäische Rat den Dirigenten offiziell doch nur mit der ‚Komposition' der Arrangements. Und rein theoretisch wäre es denkbar gewesen, dass zum Beispiel die nationalen Rundfunkanstalten die Europahymne einspielten und die Aufnahme dann den örtlichen Institutionen zur Verfügung stellten. Angesichts der zu erwartenden flächendeckenden Distribution – die Hymne sollte allen Gemeinden, lokalen Institutionen, Schulen, etc. zur Verfügung gestellt werden – dürfte indes die Karajan verbundene Schallplattenfirma lukrative Verkaufszahlen gewittert haben.

Der Europarat – der Verbreitung einer großen Idee verpflichtet, die mit der Installierung einer gemeinsamen Hymne an Symbolkraft gewinnen sollte – sah sich nun unversehens mit den Niederungen des (Musik-)Marktes konfrontiert.

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33 Europa-Hymne (Fassung für großes Orchester von Herbert von Karajan), Nationalhymnen der 17 Mitglieder des Europarats, Finale der 9. Symphonie von Beethoven; Berliner Philharmoniker, Leitung: Herbert von Karajan; Deutsche Grammophon Gesellschaft 2530 250 (Preis: 25 DM). Vgl. hierzu die beißende Kritik in *Die Zeit*, 8. Juli 1972, http://www.zeit.de/1972/30/die-neue-schallplatte.

34 *Conclusions of the 208th meeting of the Deputies*, 7.–15. März 1972, S. 109.

Die zaghaften Nachfragen einiger Ratsmitglieder lassen zwischen den Zeilen ein gewisses Unbehagen ob dieses Junktims aus Noten- und Schallplattenproduktion erkennen. Die Tatsache, dass mit einem gemeinfreien Komponisten, also Beethoven, auf der Ebene der Bearbeitung noch Autorenrechte anfallen, vulgo: auch Geld verdient werden kann, dürfte nicht wenige Europapolitiker überrascht haben. Dem Eindruck, dass von Produzentenseite (hinter den Kulissen) alles aufs Beste vorbereitet worden war, kann man sich in der Gesamtschau des Komplexes ohnehin nicht entziehen. So versuchte denn auch der Mediendirektor alle Bedenken hinsichtlich der Plattenproduktion zu zerstreuen: „He thought that complete confidence could be had in this company [Deutsche Grammophon] which was working in close collaboration with Mr. von Karajan."[35]

Da die Rechte- und Tantiemenfrage noch nicht abschließend geklärt war, verwundert es nicht, dass dieses Problem in der April-Sitzung wieder aufscheint, und jetzt mit deutlich schärferen Zügen. Für den Künstler Karajan und sein Management war sicher von Anfang an klar, dass für musikalische Aufführungen der Hymne Tantiemen anfallen. So musste denn der Generalsekretär den Ratsmitgliedern mitteilen, dass Karajan grundsätzlich Anspruch auf Tantiemen habe, wenn die Europahymne aufgeführt werde. Man habe vergeblich versucht, den Dirigenten in dieser Sache umzustimmen, d. h. auf dieses Schutzrecht ganz zu verzichten. Der britische Delegierte insistierte auf einer Unterscheidung zwischen Tantiemenansprüchen für die Partitur bzw. die Schallplattenaufnahme und genuinen Aufführungsrechten. Letztere müssten unbedingt im „public domain" bleiben. Dem entgegnet der Generalsekretär, dass bei Aufführungen von Amateurorchestern keine Tantiemen anfallen werden, was vorrangig die Gemeinden und Schulen betrifft. Dies war ganz offenbar der Kompromiss, der mit Karajan ausgehandelt wurde. Was Aufführungen durch Berufsmusiker betrifft, so blieb der Dirigent hart: „However it was impossible for Mr. Karajan to give up the royalties entirely in view of international agreements in this field."[36]

Den Schlusspunkt unter die gesamte Diskussion setzte die Handreichung „Europe Day and the European Anthem", den die Gemeindekonferenz am 17. April 1972 herausgab, also knapp drei Wochen vor dem eigentlichen Event am 5. Mai. Dort wird die musikalische Einrichtung eingehend beschrieben, gefolgt von den jeweiligen Besetzungsangaben für die Orchesterversion sowie das Arrangement für Blasorchester:

> The anthem is made up as follows: Four introductory bars made up of motifs from the fourth movement of Beethoven's Ninth Symphony are followed by the Anthem proper:

35 Ebd., S. 110.

36 *Conclusions of the 209th meeting of the Deputies*, 11.–19. April 1972, S. 125.

> [bars] 140 to 187 of the fourth movement. The postlude also uses motifs from the fourth movement. The original choral parts are played by the orchestra.[37]

Das Papier schließt mit einer Liste aller Grossisten („wholesaler"), über welche die Partituren vertrieben werden sollten. Interessanterweise hat nicht der Musikverlag Schott das Alleinvertretungsrecht für die Musikalien, sondern die Schallplattenfirma. Dies ist neben der Deutschen Grammophon (Bundesrepublik) vor allem Polydor, die für gleich zwölf Länder den Vertrieb wahrnimmt. Die Frage nach der Diffusion der Partitur, die in der 208. Sitzung aufgeworfen wurde, erfuhr in dieser Handreichung vom April 1972 nun eine durchaus überraschende Antwort. Denn mit dem Vertrieb seitens der Schallplattenfirmen wurde das Junktim zwischen Partitur und Einspielung der Hymne endgültig festgeschrieben. Damit dürfte der Weg frei gewesen sein für das kommerzielle ‚Doppelpack' aus Partitur und Tondokument. Über das weitere ‚Schicksal' der Hymne musste nun die Aufführungspraxis entscheiden.

Die Hoffnungen, die die europäischen Gründerväter mit einer gemeinsamen Hymne verbanden, haben sich nicht erfüllt. Die Hymne dürfte weder den europäischen Gedanken befördert haben, noch ist sie zu einem unverzichtbaren Ingrediens im Zusammenspiel mit der Flagge geworden. Populär im besten Sinne ist sie nie geworden. Ihr Bekanntheitsgrad ist mit dem nationaler Hymnen nicht annähernd zu vergleichen. Von einer großen Verbreitung kann heute – knapp 45 Jahre nach der Einführung – kaum die Rede sein, zumal sie auch medial kaum präsent ist.[38] Ihre Aufführungspraxis dürfte sich vor allem auf die Hauptstädte Brüssel und Straßburg erstrecken.[39]

Von ungleich größerer Breitenwirkung und Popularität ist die Erkennungsmelodie der europäischen Fernsehanstalten, vulgo: die Eurovisionshymne. Mehr

37 AS/Loc (23) 44, s. p.

38 Zur Rezeption vgl. auch Riethmüller, a. a. O., S. 89 passim. Ausnahmen bestätigen die Regel: Seit der Silvesternacht 2006 spielt der Deutschlandfunk nach dem Deutschlandlied auch die Europahymne zum Abschluss jeden Tages.

39 Dass sich die Hymne auch kurz nach ihrer Einführung keiner großen Beliebtheit erfreute, zeigt das Beispiel Claudio Abbado. Bei der ersten Tournee des European Community Youth Orchestra – also einer ureigenen europäischen Organisation (!) – durch verschiedene europäische Städte im Jahr 1978 sollte zu Beginn der Konzerte jeweils die Nationalhymne und anschließend die Europahymne gespielt werden. Abbado verweigerte das Dirigat der Hymnen und so musste der Spiritus rector des Orchesters, der ehemalige britische Premierminister Edward Heath, diese Aufgabe übernehmen. Über die Reaktionen des Publikums während der Darbietungen der Europahymne geben die Lebenserinnerungen des Politikers Heath gleichermaßen beredt wie süffisant Auskunft. Siehe Edward Heath, *The Course of My Life: My Autobiography*, London: Hodder & Stoughton, S. 561–562.

noch haben hier 8 bzw. 16 Takte einen bis dato gänzlich unbekannten Komponisten der Vergessenheit entrissen. Im Gegensatz zur Europahymne ist die Eurovisionsfanfare ungleich älter: Verwendet wurde sie erstmals für die erste Sendung der Eurovision am 6. Juni 1954, einer Übertragung vom 23. Narzissenfest in Montreux, der insgesamt acht europäische Rundfunkanstalten zugeschaltet waren. Das Sendeformat der Eurovision wurde unter dem Dach der Union Européenne de Radiodiffusion (UER, heute EBU European Broadcast Union) entwickelt; Ziel war eine gemeinsame europäische Plattform im Bereich des Fernsehens.[40]

Im Gegensatz zu dem gut dokumentierten Entscheidungsprozess bei der Europahymne liegen die Hintergründe, die zur Wahl der Eurovisionshymne führten, weitgehend im Dunkeln. Ob es überhaupt eine (Aus-)Wahl gab, ist ebenso unklar wie die Frage, ob ein offizielles Gremium der UER in die Entscheidung involviert war. Die Informationslage ist hier buchstäblich obskur, und sie wird durch die verschiedenen Foren im Internet nicht dadurch besser, dass (falsche) Fakten und Vermutungen kumuliert erscheinen und sich am Ende wie ‚gesicherte' Fakten präsentieren – ein Phänomen, auf das hier nicht eingegangen werden kann, das aber einer eigenen Betrachtung wert wäre.

Fakt ist, dass der Refrain (Takt 1–8 mit Wiederholung) des Prélude aus dem *Te Deum* von Marc-Antoine Charpentier seit 1954 die offizielle Kennmelodie (franz: „indicatif" oder „générique") der Eurovision ist. Sie erklang wie erwähnt erstmals im Juni 1954 beim Narzissenfest, gefolgt von anderen medialen Großereignissen wie dem 24-Stunden-Rennen von Le Mans oder der Fußballweltmeisterschaft in der Schweiz, die zur ersten großen Herausforderung für die Europäische Rundfunkunion wurde. Sportveranstaltungen und Unterhaltungssendungen blieben lange Zeit die Domäne der Eurovision, insbesondere die dezidiert auf Europa ausgerichtete Show „Spiel ohne Grenzen". Die Hymne hatte einen festen Platz innerhalb der Eurovision, wenn mindestens drei Fernsehanstalten an einer Übertragung teilhatten, was also auch für rein deutschsprachige Formate wie die Samstagabendshow „Wetten daß" zutraf. Die größte Diffusion respektive Breitenwirkung hatte und hat die Hymne jedoch durch den seit 1956 ausgerichteten Grand Prix Eurovision de la Chanson bzw. späteren Eurovision Song Contest, der inzwischen Kultstatus besitzt.

Soweit die Fakten. Wie nun aber Charpentiers Musik 1954 den Weg zur UER und zur Eurovision fand, ist unklar. Die mehrfach anzutreffende Meinung, dass

40 Zur Geschichte der Institution vgl. grundlegend Wolfgang Degenhardt, *Die Entstehung und Entwicklung der europäischen Partnerschaft im Fernsehbereich 1950–1970: zur historischen Betrachtung eines komplexen Sensemaking-Prozesses*, Dissertation Universität Siegen 2000, Internetpublikation Siegen 2002 http://www.ub.uni-siegen.de/epub/diss/degenhardt.htm.

der französische Musikologe Carl de Nys Charpentiers *Te Deum* kurz zuvor entdeckt hätte und dann zur UER lancierte, lässt sich nicht verifizieren. Carl de Nys war zwar ein entschiedener Wegbereiter der Wiederentdeckung barocker und klassischer Sakralwerke, aber mit Charpentier hatte er Anfang der 1950er Jahre nichts zu tun.[41]

Bedeutsamer ist hingegen die Frage, ob die Entscheidung für Charpentier in einem Gremium der UER erfolgte. Matthias Theodor Vogt ist der Meinung, es sei rein zufällig zu Charpentier als Kennmelodie gekommen, was den größten Interpretationspielraum – allerdings auch für Hypothesen – lässt.[42] Joachim Lucchesi verweist darauf, dass einige europäische Fernsehanstalten 1954 entschieden hätten, „eine Jury zu bilden, die aus zahlreichen Vorschlägen eine Hymne für die Eurovision auswählen sollte".[43] Leider wird diese Feststellung nirgendwo quellenmäßig belegt. Verifizieren lässt sich die Existenz einer Jury nicht, zumindest nicht in den Akten der EBU, die im Zusammenhang mit dieser Frage konsultiert wurden.[44] In den Akten der Programmkommission und des Verwaltungsrats, die für die wichtigsten Entscheidungen zuständig waren, ist weder zu einem Wettbewerb noch zu einer generellen Entscheidung in puncto Hymne etwas zu finden. Es ist allerdings nicht auszuschließen, dass ein solcher Wettbewerb über eine nationale Sendeanstalt ausgerichtet wurde und entsprechend nur dort dokumentiert ist. Auf der anderen Seite hätte ein solcher Prozess sich in einem zentralen Entscheidungsgremium in Genf widerspiegeln müssen (in Gremien, in denen

41 Freundliche Auskunft von Jean Duron, Centre de musique baroque de Versailles (CMBV).

42 Matthias Theodor Vogt, *Europäisierung jenseits von Hymnen und Beflaggung. Eine Herausforderung*, in: Matthias Theodor Vogt/ Jan Sokol, u. a. (Hrsg.), *Europäisierung im Alltag*, Frankfurt am Main u. a.: Peter Lang 2009, S. 9–21, hier S. 11. Andere Möglichkeiten werden von Jan Feddersen ventiliert, siehe http://www.eurovision.de/feddersens_kommentar/Die-Eurovisonsmelodie-eine-Hymne-fuer-Europa,eurovisionshymne100.html.

43 Joachim Lucchesi, *Barock & Beethoven. Der Soundtrack Europas*, in: Gerhard Paul/ Ralph Schock (Hrsg.), *Sound des Jahrhunderts. Geräusche, Töne, Stimmen 1889 bis heute*, Bonn: Bundeszentrale für politische Bildung 2013, S. 407–412, hier S. 407.

44 Wie schon Wolfgang Degenhardt in seiner Arbeit von 2000 (op. cit.) anmerkt, sind nicht alle Akten der EBU zugänglich, vor allem ist nicht klar, wie groß der Bestand tatsächlich ist. Inzwischen sind alle Akten ausgelagert und werden fremdverwaltet, was mit erhöhtem Aufwand hinsichtlich einer Einsichtnahme einhergeht. Eingesehen wurden bei der EBU in Genf zwei Einheiten des Office administratif (Verwaltungsrat), Signaturengruppe O. A. 1950–1953 bzw. 1954–1960; die teilweise erwähnten „Documents de support" (Signatur O. A. oder C.A.) sind dort nur teilweise enthalten. Die dritte eingesehene Einheit umfasst die Akten der Programmkommission aus den Jahren 1950–1965. – Der Autor dankt der EBU Mediendirektion für die Genehmigung, die Akten einsehen zu können, vor allem Katie de Noël (Abteilung Branding), die einige bürokratische Hürden überwinden half und letztlich die Einsichtnahme ermöglichte.

ansonsten alles verhandelt wurde, von der Kompatibilität von Frequenzbereichen bis hin zum Gebrauch von Dienstwagen).

Die Akten sind allerdings in anderer Hinsicht instruktiv, nämlich hinsichtlich der für das Medium Fernsehen neu festzulegenden Rechtefragen. Ein großer Teil der Akten spiegelt den ungemein komplexen und nervenaufreibenden Prozess wider, der zu einer Vereinbarung mit den Musikverlagen führte. Dies ist vor allem vor dem Hintergrund interessant, dass alle Schutzrechte mit den Eigentümern für das neue Medium komplett neu ausgehandelt werden mussten (z. B. generelle Übertragungsrechte bei Übernahmen von Sendungen, Live-Konzertübertragungen, Eigenproduktionen der einzelnen Fernsehanstalten, usw.). Da die Fernsehanstalten in der Eurovision auch synergetische Sparpotentiale sahen[45] bzw. die bereits vorhandenen Rundfunkkonditionen für das Fernsehen schlicht übernehmen wollten, barg die Position der EUR großes Konfliktpotential. Die Verhandlungen mit den Musikverlagen waren deshalb zäh und zu einer Übereinkunft hinsichtlich des Großen Rechts im urheberrechtlichen Sinne ist es vorerst auch nicht gekommen. Der Verlag Boosey & Hawkes spielte dabei eine Schlüsselrolle. Er hatte eine Art Mustervertrag vorgelegt, der schlussendlich die Basis für die Vereinbarung bildete. Die Rundfunkunion sah in dieser Vereinbarung ein größtmögliches Entgegenkommen gegenüber den Forderungen der Verlage, die sich in der Tat in (fast) allen Punkten durchgesetzt hatten („un maximum de concessions aux éditeurs"). Angesichts dieser anhaltenden Querelen um musikalische Schutzrechte waren die leitenden Gremien der UER in den Gründungsjahren der Eurovision[46] sicherlich aufs Höchste sensibilisiert gegenüber diesem Problemfeld. Es ist nicht auszuschließen, dass sie deshalb vor der Verwendung ‚großer' Komponistennamen wie Händel für die offizielle Kennmelodie möglicherweise zurückgeschreckt und auf einen gänzlich unbekannten und ‚unpublizierten' Komponisten verfallen sind.

Die Eurovisionshymne ist allerdings mehr vor der Folie der Wiederentdeckung von Marc-Antoine Charpentier in den frühen 1950er Jahren zu betrachten. Aus dieser ‚Geschichte' einer Musiker-Renaissance lassen sich in der Tat einige Faktoren destillieren, die in ihrer Zusammenschau das Heranziehen dieses französischen Komponisten in meinen Augen plausibler erscheinen lassen als bisher. Im letzten Kriegsjahr 1945 erschien eine Monographie von Claude Crussard, die Charpentier als „einen vergessenen französischen Musiker" ausweist.[47]

45 Vgl. Degenhardt, a. a. O., S. 102.

46 Es muss noch einmal unterstrichen werden, dass die Eurovision zum damaligen Zeitpunkt noch eine Arbeitsgemeinschaft innerhalb der UER war, also noch keineswegs die mächtige Institution, welche die EBU heute im Bereich der Television darstellt; primäres Medium war immer noch das Radio gewesen.

Sie fällt in eine Zeit der ersten Noteneditionen des französischen Komponisten, die sich vornehmlich dem sakralen OEuvre Charpentiers widmen. Diese Ausgaben wurden von Guy Lambert angefertigt, die heute – da nicht textkritisch – als Bearbeitungen zu klassifizieren sind. Neben anderen Vokalwerken hatte Lambert auch das *Te Deum* herausgegeben, welches 1943 bei dem Verlag Éditions de la Lyre d'or in Paris im Klavierauszug (in Form eines Manuskriptdrucks) vertrieben wurde. Lambert (1906–1971) war seit 1938 in Paris als Organist und Kantor an der Kirche Saint-Laurent tätig, wo er bis zu seinem Tod wirkte.[48] Er verkörperte den Typus Kirchenmusiker, dessen künstlerisches Wirken sich mit musikalischen Ausgaben verbindet. Stark machte er sich vor allem für die Wiederbelebung der französischen Musik des 17. und 18. Jahrhunderts.[49] Die Wiederentdeckung von Charpentier hatte also in Lambert einen vitalen künstlerischen Fürsprecher.

Die frühen 1950er Jahre dürfen als ‚Durchbruch' in der Charpentier-Rezeption gesehen werden. Der deutschsprachigen Musikwelt wurde der Komponist durch den 1952 erschienenen Artikel von Denise Launay im zweiten Band der *Musik in Geschichte und Gegenwart* bekannt gemacht, der kurz darauf heftig kritisiert wurde,[50] nicht zuletzt weil Charpentier dort zum ‚Opfer' von Lully stilisiert wurde (ein Etikett, das die weitere Forschung sicherlich – in die eine oder andere Richtung – beeinflusst haben dürfte).[51] Von ungleich größerer Wirkung war aber zweifellos die Einspielung von Charpentiers musiktheatralem Hauptwerk *Médée* (1693), das unter der Leitung von Nadia Boulanger produziert worden war. 1953 erschien dann die erste Gesamtaufnahme von Charpentiers *Te Deum* auf Schallplatte. Das Aufführungsmaterial – auf der Basis des Autographs[52] (siehe Abb. 1)– hatte Guy Lambert erstellt,

47 Claude Crussard, *Un Musicien français oublié: Marc-Antoine Charpentier, 1634–1704*, Paris: Librairie Fleury 1945.

48 Zur Biographie Lamberts siehe den Artikel von Denis Havard de la Montagne bei http://www.musimem.com/lambert.htm.

49 Neben Charpentier edierte Lambert auch Werke von Pierre Dandrieu und Michel Corrette. Ferner war er Mitarbeiter der Zeitschriften *La Petite maîtrise* und *Musique sacrée*, seit 1938 Mitglied der *Union des Maîtres de Chapelle et Organistes*.

50 Maurice Barthélémy, *Notes sur M. A. Charpentier à propos d'un article du M.G.G.*, in: *Revue Belge de Musicologie* 7 (1953), S. 53–55.

51 Ein kurzer Abriss der Forschungsgeschichte findet sich in den Vorwort von H. Wiley Hitchcock in Catherine Cessac (Hrsg.), *Les Manuscrits autographes de Marc-Antoine Charpentier*, Wavre: Mardaga 2007, S. 5–7. Eine ausführliche Bibliographie und Diskographie (zusammengestellt von Catherine Cessac) befindet sich auf der Charpentier-Website: www.culture.gouv.fr/culture/celebrations/charpentier/fr/html/doc/fs_rech_1.php.

52 Marc-Antoine Charpentier, *Mélanges autographes* Bd. 10, Paris: Bibliothèque nationale de France, Département de la Musique, Vm[1] 259 (10). Die Partitur erschien 1964 im Verlag Costallat in Paris (Verlagsnummer C. 3413), „transcrit et réalisé par Guy-Lambert [sic]". Der Copyright vermerk lautet: „1964 Costallat, 1943 by Guy-Lambert" und verweist somit auf den älteren Klavierauszug.

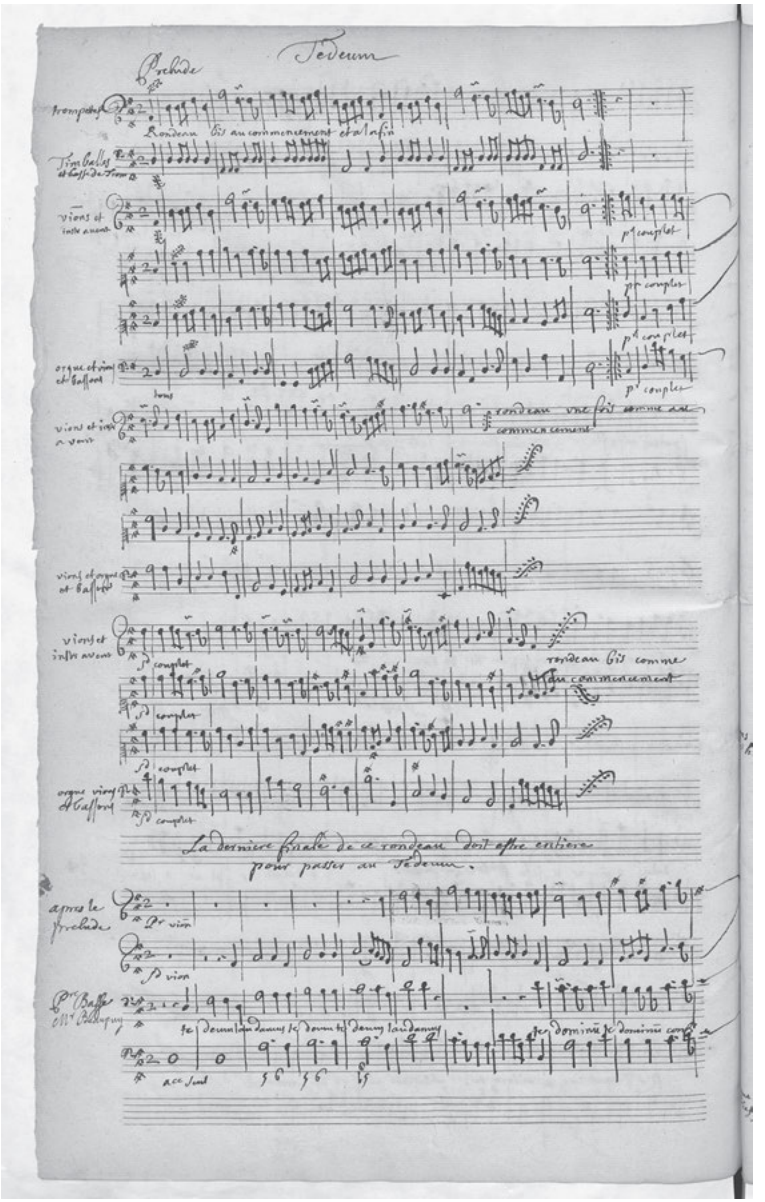

Abb. 1: Marc-Antoine Charpentier, Te Deum, Prélude, in: Mélanges autographes, vol. 10, fol. 73v. Bibliothèque nationale de France, Département de la musique, Vm[1] 259 (10).

dessen Name auf der Schallplatte auch aufgeführt ist.[53] Die musikalische Leitung oblag Louis Martini, einem weiteren musikalischen Pionier der Interpretation französischer Barockmusik. Martini (1912–2000)[54] war Leiter des Vokalensembles La Chorale des Jeunesses Musicales de France, mit welchem er zahlreiche Werke von Charpentier einspielte. Mit Louis Martini und Guy Lambert hatten sich also zwei wichtige Wegbereiter der französischen Alte-Musik-Bewegung zusammengefunden, beide beseelt von der Idee, die Musik Charpentiers bekannt zu machen. Das Zusammenspiel von Philologie und Edition auf der einen sowie künstlerischer Produktion auf der anderen Seite hatte dieses Ziel zweifellos stark befördert.

Den entscheidenden ‚Drive' bekam die Produktion des Te Deum jedoch durch zwei weitere Faktoren: Charpentiers Oratorium wurde von dem Stereophonie-Pionier André Charlin aufgenommen, und zwar auf Initiative von Philippe Loury, der gleichzeitig – mit eben dieser Produktion – das Label ERATO gründete. Mit Charlin und Loury kamen also jetzt zwei gewichtige Figuren ins Spiel, welche die Aufnahme – jenseits der künstlerischen Ambitionen – zu einem innovativen Produkt machten. Die Tatsache, dass es sich bei der Einspielung des *Te Deum* um eine der ersten Langspielplatten (33 tours) in Frankreich handelte, hat der Produktion zweifellos eine erhöhte Aufmerksamkeit von künstlerischer wie technologischer Seite beschert. Belohnt wurden diesen Anstrengungen mit der Verleihung des Grand Prix du Disque im gleichen Jahr. Mit der Charpentier-Aufnahme hatte Philippe Loury 1953 einen veritablen Coup gelandet, das neue Label ERATO war von da ab in aller Munde – und die französische Musik des 17. und 18. Jahrhunderts hatte in Loury ihren idealen Promoter gefunden.[55] Zwei Wegbereiter der Charpentier-Renaissance, die Gründung eines Labels für französische Barockmusik, das neue Format einer Langspielplatte, ein Radio-Pionier, ein umtriebiger Produzent, und ein Grand Prix du Disque: Dies sind die Ingredienzien für die Wiederentdeckung von Marc-Antoine Charpentier – die Konstellation hätte kaum günstiger sein können. Wer auch immer im Jahr 1954 von Seiten der Eurovision Ausschau nach einem interessanten und bis dato unbekannten Musikwerk gehalten haben mag, an dem *Te Deum* von Charpentier kam er/sie wohl kaum vorbei.

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53 Auszüge der Originalaufnahme sind via Gallica verfügbar: http://gallica.bnf.fr/services/engine/search/sru?operation=searchRetrieve&version=1.2&collapsing=disabled&query=%28gallica%20all%20%22martini%20te%20deum%22%29%20and%20dc.type%20all%20%22sonore%22%20and%20dc.relation%20all%20%22cb378737402%22.

54 Zu den biographischen Daten vgl. den Nachruf bei Panthéon des musiciens, Januar-Juli 2000, http://www.musimem.com/obi-0100-0700.htm.

55 Zum 25-jährigen Jubiläum des Labels veröffentlichte die *Zeit* einen Artikel über Loury; vgl. Heinz Josef Herbort: *Der aus dem Öl kam. Französische Klassik*, in: *Die Zeit* 47 (1978), http://www.zeit.de/1978/47/der-aus-dem-oel-kam.

Das Ergebnis – die Verwendung der ersten acht Takte des instrumentalen Te-Deum-Vorspiels als Eurovisionsfanfare – stellt eine singuläre mediale Verschränkung von Musik und Symbol dar.[56] Wie kaum eine andere Musik im medialen Raum ist diese Musik mit einem signifikanten Symbol verkoppelt, nämlich mit dem des Strahlenkranzes der Eurovision. Charpentiers Prélude hat sich auf diese Weise dergestalt in das kulturelle Gedächtnis eingeschrieben, dass es ohne das Logo kaum ‚denkbar' ist. Bis zum endgültigen Durchbruch von Charpentiers OEuvre im Rahmen der historischen Aufführungspraxis französischer Barockmusik in den 1980er Jahren war das *Te Deum* im Grunde vor allem über die Eurovision präsent – und lange Zeit in der Ersteinspielung von Louis Martini. Es mutet wie eine wundersame Volte der (Musik-)Geschichte an, dass – im Vergleich zu einem Meisterwerk, einem Meister-Dirigenten und einer Major Company, die sich akustisch unter der Flagge Europas versammeln sollten – wenige Takte Musik eines unbekannten Stücks eines vergessenen Komponisten eine geradezu symbiotische Beziehung zu einem Symbol herzustellen vermochten, was von der Europahymne zwar erhofft, aber nie erreicht worden ist – auch wenn deren Findung vielleicht bloßer Zufall gewesen sein mag.

56 Lucchesi (a. a. O., S. 410) ist der Meinung, dass das visuelle Logo der Eurovision, dem die Hymne unterlegt ist, „Bezug auf den barocken Klangraum" nimmt, da auch die sternenbesetzte Kugelform des Logos ebenso wie der Strahlenkranz die „göttliche Sphäre" assoziiere.

Thomas Betzwieser

European Anthems – Musical Insignia of Understanding and Identity

In November 1966 the NATO commander Lyman L. Lemnitzer visited Belgium, a NATO member country. The occasion was the laying of the cornerstone of the new Supreme Headquarters Allied Powers Europe (SHAPE) in Casteau. Prior to that, NATO had selected a new anthem – Ludwig van Beethoven's 'Joy, fair spark of the gods', which replaced the tradition of playing all the anthems of the fifteen member nations at major ceremonies. This seemed to be new to the four-star general as well as the fact that Beethoven's music was not the Belgian national anthem. So he saluted politely to Beethoven's Ninth Symphony, assuming that he was paying reverence to the Belgian national state.[1]

The choice of Beethoven's *Ode to Joy* as musical insignia of the Western military alliance was a makeshift solution. On the occasion of its tenth anniversary, NATO wanted to have its own anthem. However, since an agreement on the music was not possible, Beethoven was chosen – long before *Freude, schöner Götterfunken* was to attain the official status as European anthem.

Anthems are a sensitive issue, not only in terms of the music. This is especially true for anthems that are created by institutions. This essay shall explore which 'demands' are placed on an anthem, which (varying) interests are involved and how problematic and sensitive the decision making may be with regard to a new anthem. Two more or less omnipresent anthems shall be discussed: the anthem of the Council of Europe (*Conseil de l'Europe*) and the signature fanfare of Eurovision, whereas the latter has received a much greater (multi-)medial reception. The two signature pieces of music could not be more different: The European anthem is based on the well-known music of Beethoven, the Eurovision fanfare is from an – until then – entirely unknown French oratorio from the Baroque period. Thus, the weighting of their assessment or reception is completely different. While Beethoven's Ninth Symphony appears to convey the canon of Western music, Marc-Antoine Charpentier's piece represents the moment of something new – replete with 'side effects', e.g. the false attribution to another composer.

Beyond the significant institutional contexts which should be illuminated here, commercial interests are also quite important – which is rather odd, given that the composers are in the public domain. Hence, the focus here is not only on

1 Deutsche Töne, in: *Der Spiegel*, 45, 1967, p. 166.

the political-institutional arena, but also on the complex, intertwining situation of work and interpretation.

It is actually surprising that Beethoven's Ninth Symphony had such a steep 'career' ascent after the Second World War, in particular in the public-political arena, considering the reception history of this music during the Nazi era.[2] While Wagner's and Liszt's music was to a certain extent regarded as the 'soundtrack' of Nazi terror, Beethoven (strangely) remained largely unaffected by this. The Council of Europe, which was founded in 1949, hardly had any problem considering Beethoven as a potential candidate for an anthem.[3] However, it was a long process, almost twenty years, until the anthem was finally adopted. The initial proposal for giving the Strasbourg-based Council of Europe a musical insignia came already in 1955 from the Japanese-Austrian writer and politician Richard Nikolaus Coudenhove-Kalergi, the founder of the so-called Paneuropean Union in 1922. The Paneuropean Union already had a circle of stars in its flag, and this later became the symbol of the European Union. The circle of stars and the anthem are thus originally emblems of the Council of Europe, which were later adapted by the European Union. The two organisations are not institutionally intertwined – although both act in the spirit of European unification.[4]

The Council of Europe is the oldest European organisation and comprises two main bodies: 1. the Council of Ministers, in which the Member States are represented by their foreign ministers, and 2. the Consultative Assembly of the Council (not to be confused with the European Parliament). We should remember that the decision regarding an anthem was exclusively a matter of the Council of Europe/*Conseil de l'Europe*, in which countries such as Iceland, Sweden, Switzerland or Turkey were also represented, i.e. not only the core countries of the later European Community or European Union. The documents of the Council of Europe have meanwhile been collected and made accessible on an online platform,[5] which not only make the lengthy selection process transparent, but also the associated organisational implications. In the footnotes below, these sources

2 Cf. the fundamental study of Esteban Buch, *Beethoven's Ninth: A Political History*, Chicago und London: Chicago University Press 2003.

3 Cf. also Albrecht Riethmüller, *Die Hymne der Europäischen Union*, in: Pim den Boer/Heinz Duchhardt/Georg Kreis/Wolfgang Schmale (eds), *Europäische Erinnerungsorte 2. Das Haus Europa*, München: Oldenbourg 2012, pp. 89–96.

4 On Europe and its cultural-historical symbolism cf. Almut-Barbara Renger/Roland Alexander Ißler (eds), *Europa – Stier und Sternenkranz: von der Union mit Zeus zum Staatenverbund* (*Gründungsmythen Europas in Literatur, Musik und Kunst*, 1), Göttingen: V&R Unipress 2009.

5 http://www.coe.int/de/web/documents-records-archives-information (unless otherwise stated, all are documents of the European Council, last visited on 12 June 2016).

are quoted in more detail to document the continual evocation of the European spirit in the search for an anthem and also to trace the narrative of the various lines of argument. Here different voices shall be heard, since the consensus-building went hand in hand with the actual discussion.[6] The focus will therefore primarily be on the process itself and less about the re-contextualisation of the original music, which has already been elucidated in detail in several studies.[7] Furthermore, the problem of performance practice and the performance material shall be considered.

The issue of a European anthem came up for the first time in 1963, i.e. eight years after Coudenhove-Kalergi had submitted his proposal regarding Beethoven. In a subcommittee of the Council, which convened in Strasbourg in January, Paul Lévy, the media director (*Directeur de l'Information*), presented the anthem issue: He reported that the Commission had now taken on this issue, especially in light of the growing number of festivities. The Commission had ca. 50–60 compositions of contemporary composers to consider, but it was extremely difficult to make a selection.[8] Perhaps it would be easier to favour an older composition by a famous musician rather than a contemporary one. For example, one could use an excerpt from Handel's *Music for the Royal Fireworks* for the broadcasts of the Council ('*Jusqu'à présent, la Direction de l'information a joué, au début de ses émissions, une phrase de la* "Fireworks Music" *de Haendel*.').[9] According to the minutes, Lévy then played a recording of Handel's music. At the suggestion of the President, the Commission decided to postpone the decision to a future meeting.

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6 The sources are usually drafted in two languages (French, English) and laid down in two separate documents (which share the same signature). Here the English version was referred to (as far as possible).

7 The question of the European anthem has been discussed in detail in three monographs. Besides the already mentioned study by Esteban Buch (op.cit., pp. 220–242), which discusses the question from a musical perspective with regard to the reception of Beethoven's Ninth Symphony, there is the more cultural studies-oriented study by Jan Fornäs, *Signifying Europe*, Bristol: Intellect 2012, pp. 271–368, and the politological perspective by Carlo Curti Gialdino, *I simboli dell'Unione europea*, Rome: Istituto Poligrafico e Zecca dello Stato, Libreria dello Stato 2005, pp. 99–128. The latter work was noted primarily in (German) translation on the website of the Luxembourg Ministry of Culture, Higher Education and Science: See Loc.cit., *Die Symbole der Europäischen Union: die Wahl der Hymne*, pp. 1–10, http://www.cvce.eu/de/obj/carlo_curti_gialdino_die_symbole_der_europaischen_union_die_wahl_der_hymne-de-d5df8bef-5267-4c64-a2e2-c991d496e605.html (last visited on 19 June 2016).

8 Cf. also Curti Gialdino, ibid. p. 7, Footnote 18, and Buch, op.cit., p. 234.

9 AS/Loc (14) PV 7, p. 6.

In the January meeting of the following year the matter became more specific, namely, in connection with the introduction of Europe Day. Here the context of the media and performance practice for the future use of the anthem became apparent for the first time. Europe Day was to be the date for activities such as inaugurations, sports events, festivities of local authorities, and especially for joint television broadcasts. In particular, (Europe-wide) activities in schools were to be a central focus of Europe Day. However, there was controversy over whether this celebration of the European spirit should have its own event organisation in the respective Member States or whether it should be coupled to already existing national celebrations. In the nearly two-hour meeting, the question of the anthem took up a lot of time; the minutes meticulously provide a detailed record of the individual statements.[10] Furthermore, the minutes reveal that the issue of the anthem was an open-ended discussion at this time. The President opened the debate by stating that the absence of music, i.e. the lack of an anthem was not a satisfactory situation considering the increasing number of European festivities. Furthermore, he emphasised the psychological aspect ('*valeur psychologique*') of the existence of an anthem and asked the Commission to address this issue.

As in the previous year, Lévy, the media director of the Council of Europe (and invited by the Commission to the meeting), demonstrated scepticism about an anthem competition. He argued that Handel's *Fireworks Music* not only introduced the broadcasts of the Council of Europe, but was also played for the open-house day of the Council of Europe in Brussels. Once again, he pointed out the advantages of Handel's music: '*une mélodie déjà connue, solennelle et simple à retenir qui, agrémentée de paroles simples, pourrait constituer une solution acceptable.*'[11] The German representative raised the fundamental question whether the Commission was competent and had the authority to make such a decision, since this was a genuinely cultural concern. The French representative then requested the immediate formation of an ad hoc commission. The English representative, on the other hand, stated that in his opinion the issue would first have to be discussed in the political groups. The Belgian representative Meyers countered that the selection of an anthem could not be made at a conference table, but rather one should consider trying out the proposed piece (Handel) and collecting experiences with it in order to make a decision. Afterwards, Lévy was asked how the decision on the European flag had turned out and whether one could proceed analogously with the anthem. Lévy replied that it had been a difficult and lengthy process that had involved consulting heraldry specialists, whose

10 AS/Loc (15) PV 5, pp. 6–8.
11 Ibid., p. 7.

proposals, however, had not been found to be feasible. This argument was important because it finally put a stop to the formation of an expert music commission. Also, the possibility of a contemporary piece (*musique moderne*), for which a Belgian representative voted, was rejected. The secretary general of the Committee on Regional Planning and Local Authorities then once again strongly advocated resorting to a familiar melody, either to Handel's music or to the Eurovision fanfare (the name of the composer is not mentioned). In the end, a '*Commission mixte*' (from two other bodies) was formed to ultimately address the problem of the anthem.

The minutes from 1964 reveal that increasing importance was attached to the issue of the anthem. In particular, its urgency was repeatedly emphasised, partly for ideological reasons but also for practical purposes, since the representatives did not want the growing number of European festivities to take place entirely without music. Evidently, there was also the fear that the individual organisers of such festivities would create their own local performance practices that would no longer convey a uniform (musical) idea. The discussion in the Council in 1964 also reflects reservations with regard to national interests: It is not discernible if the representatives of the United Kingdom favoured the Handel proposal or whether the francophone representatives were clearly pro Charpentier, i.e. for the Eurovision fanfare. Nevertheless, the media director played a key role by ultimately advising against a composition competition and by suggesting that a familiar tune would be better suited for an anthem. Whether this suggestion ultimately prepared the way for Beethoven's 'Ode' is difficult to ascertain. Rather, it seems as if the question had been decided on the basis of performance practice, i.e. simply according to practical use *before* the official and final decision was made.

Perhaps this explains the long silence with respect to the anthem issue, because it really did not become manifest again until the early 1970s. The minutes of the Committee on Regional Planning and Local Authorities of 30 April 1971 state:

> More and more people believed that Europe should have three symbols, as nations did – a flag, an anthem and a national day. [...] On numerous occasions, including presentations of Europeans Flags and the Europe Prize, musical works had been performed in a way that suggested they had some significance for Europe. This practice revealed a deep feeling among Europeans that when an event of a European character was being commemorated a European anthem should be played.[12]

During the discussion, the arguments were once again exchanged, especially with respect to the composition competition, which was then definitely rejected.

12 AS/Loc (22) PV 10, p. 5

The German representative reported that on numerous occasions Beethoven's 'Ode to Joy' was played, however he was sceptical about using the text. In the subsequent discussion, the text question was declared to be the key problem, not only because of the translation but because of a text as such.[13] The British representative warned strongly against an 'artificial text', which would then have to be translated into other languages. What is significant about this discussion is that the statements concentrated mainly on Beethoven, a preference for his ode composition is clearly noticeable. Although the Austrian chairman Kranzlmayr proposed the Eurovision fanfare once again– which he attributed to Handel – the suggestion no longer found resonance.

What is surprising about the minutes is that after such a lengthy process, which was characterised by hesitancy as well as a culture of consensus, the tide clearly turned toward Beethoven – at least this can be derived from the characteristic style of the (unanimous) decision. Agreement was finally reached on the following points:

- a competition for a European anthem was not appropriate;
- there was music that had universal value for Europeans;
- the last movement of Beethoven's Ninth Symphony would have such value, and the composer was justly regarded as one of the greatest of European geniuses, with no particular national connotation;
- the words of the 'Ode to Joy' should be replaced later by a genuinely European text that might be selected by competition, but meanwhile Beethoven's tune could be proposed as a European anthem.[14]

This decision provided the basis for the so-called Radius Report, i.e. the report which the chairman of the Committee on Regional Planning and Local Authorities (*Commission de l'aménagement du territoire et des pouvoirs locaux*), the Frenchman René Radius (1907–1994), presented to the Council.[15] The 'Draft Report on a European Anthem' and the accompanying explanatory memorandum is the most detailed document of the genesis of the European anthem.[16] It forms the basis for the final-decision proposal to the Council of Europe to designate to designate twenty bars of the fourth movement of Beethoven's Ninth Symphony ('Prelude to the Ode to Joy') as the official anthem.

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13 On the question of the text cf. also Fornäs, op.cit., pp. 320–322, Curti Gialdino, op.cit., p. 4, and Riethmüller, op.cit., pp. 94–96.

14 AS/Loc (22) PV 10, p. 7. On the issue of Beethoven's supranationalism cf. extensively Fornäs, pp. 290–297.

15 Also for this, cf. Fornäs, pp. 283–285.

16 AS/Loc (23) 4, pp. 10–14.

The report and the minutes (from 25 May 1971) once again evoked the European idea, albeit with much greater fervour. Already the title 'Spreading the European idea: one of the Assembly's supreme tasks' appealed to the spirit and to the objective of the institution. Of crucial importance was Radius's argument that the 14-page report was not at all only about the anthem but also its meaning in interaction with other symbols: the European flag, the Europe Prize and Europe Day. Even if the Radius Report was a significant step toward the selection of Beethoven, the anthem issue only represented one element within the package of measures. The flag and Europe Day played a central role for the anthem because of the symbiotic relationship between the flag and ceremonial music, but even more so with regard to the great diffusion of the anthem as part of Europe Day. The last paragraph of the resolution proposal did not leave any doubt that this decision should be implemented into every last corner, i.e. the smallest municipality (thus possibly prohibiting other local practices). On the one hand, the Radius Report recapitulated once again all the arguments *for* an anthem; in the same breath, however, it placed it into the context of the history of the European Community. Each argument was, as it were, 'historicised' to place emphasis on the realisation of the idea. The symbolism of the flag and the anthem were beyond question; their complementary interaction was seen as entirely natural. And exactly this complementarity was what was intended: 'The day a European Hymn salutes the European flag, as today the national Hymn salutes the national flag in various countries, a great step will have been made along the road towards this essential union.'[17]

We might perhaps smile today at the pathos with which this paper was composed and which ultimately became more specific at the level of formal minutes. On the other hand, the Radius Report reveals a significant aspect, namely historicity. By presenting the genesis of each European symbol in detail, Radius simultaneously calls into memory the history of a Europe that is becoming ever more united. That he reverts back to the Paneuropean Union is only one aspect; the activities of the 1950s and 1960s are much more strongly accentuated. And it is precisely through this accentuation that the report assumes its striking character: It shows the European Community as it has historically become and grown, which is well on its way to finding its own identity. The search for an anthem – this, too, will be undertaken again in depth – and its installation as ceremonial music form a sort of capstone on the symbolic level of finding identity:

> At this crucial hour for a Europe in search of itself, the time has perhaps come to provide it with what it still lacks in the trilogy of symbols by which our States identify themselves.

17 AS/Loc (23) 4, p. 4.

> Like them, Europe needs its Flag, its Day and its Hymn. These will give Europe the new impetus it needs in order to advance on the road to unity, and Europe will find therein a resounding expression of its driving force and of its faith.[18]

The memorandum is in equal measure historical in that it describes all anthem activities, beginning in 1949 when the Frenchwoman Jehanne-Louis Gaudet sent a '*Chant de la paix*', the lyrics and music of which she herself had composed, to the chairman of the Council of Europe.[19] Radius once again summarised the different aspects of the anthem issue, whereby he most notably mentioned performance practice, and especially the practices in Belgium.

Another aspect becomes transparent from the memorandum: the urgency. The preparations for Europe Day 1972, which had already begun, made it necessary to come to a decision. Beyond the overarching European idea, urgency and performance practice were the main arguments of the report. It is noteworthy that the performance practice (of Beethoven's music as an anthem) increasingly became the main argument, and the report even took on pragmatic traits that stood quite in contrast to the high-flown idea:

> Also, bearing in mind that the tune of the Ode to Joy, from the last movement of Beethoven's Ninth Symphony, had frequently been performed as a European hymn, by local communities in particular, the Committee considered it preferable to give official approval to what was already beginning to constitute a tradition, and to propose the first bars of the Ode to Joy (fourth movement of Beethoven Ninth Symphony.)
>
> An arrangement of the work was in fact made for the Belgian section of the Council of European Municipalities in 1961 and published by Schott Frères of Brussels; this could be used as a work of reference.[20]

In its conclusion, the memorandum focused on the text for the anthem. It reflected the majority view of the Council not to use the original text by Schiller because 'the present words of the Ode to Joy [...] were an expression more of a universal faith than of a specifically European faith'.[21] Furthermore, scepticism was expressed about the translatability into different languages. Nevertheless,

18 Ibid., p. 10.

19 See also Xavier Maugendre, L'Europe des hymnes dans leur contexte historique et musical, Sprimont: Pierre Mardaga 1996, p. 322.

20 AS/Loc (23) 4, pp. 13–14.

21 Ibid., p. 14. – This probably refers to Curti Gialdino (op.cit., p. 7, footnote 20) mentioning an edition by F. Van den Brande (text) and Geo Teirlinck (music). An enquiry to the Schott publishing house about the whereabouts of this edition unfortunately remained inconclusive. I would like to thank Dr. Susanne Gilles-Kircher of Schott Mainz for her research in the publisher's house archives.

the possibility of creating a text was not fundamentally discarded, but rather the option was left open to adopt a suitable text at a later date: 'One day, perhaps, a text will be adopted by the citizens of Europe in the same spontaneous way as the eternal music of Beethoven was adopted.'[22] Two things are surprising about this passage: first, the term 'spontaneous' for a decision process that nevertheless went on for more than a decade; but even more, the 'plebiscitary aspect' which is expressed here. The responsibility for creating a text was thus passed on to the population ('citizens of Europe'), or better, it was hoped that the reality of performance practice would lead to a solution regarding the text, as was the case with Beethoven's melody.

The wording, however, is less surprising when considered in the light of the final section of the report. There, once again, the problem of competencies was raised, i.e. the question whether political bodies can have any competence in musical matters. In this regard, there must have been stronger doubts on the part of some European delegates, because Radius refers – quite in contrast to his tone regarding consensus and diplomacy – a clear, almost apodictic position ('I disagree entirely'), with which he counters any doubt as to competence. He combines this with the statement that it is the foremost task of the Council of Europe and its bodies to spread the European idea. Hence, any discussion and decisions on the symbols fall in its field of activity. Radius even brings up the statues of the Council, in which the propagation of the idea of a united Europe is anchored, 'thus to prepare the citizens of Europe to live further together in a spirit of solidarity and fraternity'.[23]

The decision on the anthem, for which the Radius Report ultimately paved the way, is really interlocked here with the question of faith in matters concerning Europe and in European solidarity. The search for the identity-defining symbol of the anthem becomes a welcome opportunity for Radius to invoke the constitutive act of Europe again – particularly in times in which producing a consensus was becoming ever more difficult (which Radius as a realistic politician did not conceal). Here it was not only the question of Beethoven, Handel or Charpentier, text or no text, but the problem of the anthem as such which served the chairman of the Committee on Regional Planning and Local Authorities to close ranks inward. A consensus about the anthem might be able to transport the European idea externally *and* internally, but especially to demonstrate the – now declining – ability of the Council for unity.

22 Ibid., p. 14.
23 Ibid.

The Radius paper no doubt set the course for the decision in favour of the selection of Beethoven's Ninth Symphony for the European anthem. Before the proposal was brought to the final vote in the Council, the Standing Committee once again discussed the report, read by Radius himself, in its meeting on 8 July 1971. Although the proposal was adopted unanimously, the minutes[24] also report doubting opinions. For example, the Italian delegate argued that a European anthem could promote a new form of chauvinism, namely a kind of European chauvinism, and this at a time when national chauvinism was on the decline. Furthermore, he pointed out that young people would hardly follow the proposals of the paper (therefore also Beethoven). Another Italian representative expressed the hope that the anthem would always remain textless, because 'no text could rally the unanimous support of Europeans in the same way as the Beethoven music could probably do'.[25] Interestingly, the strongest objection to Beethoven came from a German (Berlin) delegate who expressed the opinion 'that a European anthem had already in fact presented itself', namely, in the form of the Eurovision fanfare; in his opinion the melody by Charpentier was preferable to Beethoven's music.[26]

In summer 1971 Herbert von Karajan, who was commissioned to arrange the anthem, came into play. As Esteban Buch correctly suspected, this was probably due to the personal friendship between the conductor and the former Austrian foreign minister, Lujo Tončić-Sorinj, who at that time was Secretary General of the Council of Europe.[27] Tončić-Sorinj thus corresponded with Karajan a half year prior to the official decision in January 1972.[28]

> [...] I am writing you concerning a matter that is important for the Council of Europe and is perhaps of interest to you. At the meeting of the Standing Committee of the Consultative Assembly of the Council of Europe in Berlin on 8th July of this year the resolution was

24 AS/Per (23) PV 1.

25 Ibid., p. 33.

26 Ibid.

27 Buch, op.cit., p. 239.

28 The original documents of the correspondence between Tončić-Sorinj and Karajan (24 July 1971 to 12 August 1971, which were posted on the website "cvce Innovating European Studies", are no longer active: http://www.cvce.eu/de/obj/briefwechsel_zwischen_lujo_toncic_sorinj_und_herbert_von_karajan_24_juli_1971_12_august_1971-de-c0d3aee6-e3d3-4a62-8fc2-07258aeb3c46.html (visited on 19 June 2016). There only a summary is rendered: 'In this letter of 24 July 1971 Lujo Toncic-Sorinj, the Secretary General of the Council of Europe, asked Herbert von Karajan to conduct the official version of the European anthem, i. e. the Ode to Joy by Ludwig van Beethoven. On 12 August the conductor communicated his interest in this proposal through his agent.' (Ibid.) A previous version of the website contained an excerpt from the first letter, which is quoted here (see next footnote).

> adopted to declare the anthem 'Ode to Joy' from Beethoven's Ninth Symphony to be the European anthem. … However, it was also decided to first leave the text open, which is understandable in a multilingual organisation, that means, the anthem will initially only be played and not sung. Probably the issue of the text will be resolved in a few years, depending on the development.
>
> Now for us it is of great importance, that is to say administrative importance, to have an official version of the anthem, which can be considered the documentary basis for all future. This is extremely important, so that a different presentation of the anthem will not be given at each event. After consultation with several colleagues from the meeting I would like to ask you to conduct the official version of the anthem.[29]

The letter once again makes clear that Karajan's arrangement should be a 'harmonisation' of the recent local performance practices. However, given the strong business sense of the Austrian conductor, the suggestion in the Radius Report to use the Belgian performance practice including the score published in 1961 by Schott in Brussels for (the official) basis must have represented quite an obstacle. The name Karajan then appears prominently in the documents in 1972, where it was now a matter of making a final decision on the anthem question and to establish the specific conditions of the collaboration with the conductor.

Here it should be emphasised once again that the entire anthem issue was seen from a certain point on almost exclusively in the context of Europe Day on 5 May 1972 and was discussed accordingly. Even if the discussion seemed to be an independent one, it should definitely not be seen as isolated from this major event. In other words, the absolute event on Europe Day was to be the presentation of the new anthem. With regard to the final decision, the Council was quite under pressure, since by the beginning of May 1972 at the latest, all organisational steps to implement this new European symbol had to be undertaken. It is against this background that the flurry of events during the first months of 1972 should be interpreted.

The Council of Ministers officially adopted the Beethoven proposal at its 206th meeting (11–18 January 1972) with Resolution 492 of the Council Meeting of 8 July 1971. At the same time, it recommended performing the anthem on 5 May in as many public local institutions as possible, especially in schools. (Objections to this came from Switzerland, which referred to the responsibility of the cantons, from England, where singing anthems in schools was not customary and from

29 Letter from Lujo Tončič-Sorinj to Herbert von Karajan of 24 July 1971, here quoted after Matthias Sträßner, Wer D singt, muss auch E singen, http://www.deutschlandfunk.de/wer-d-singt-muss-auch-e-singen.911.de.html?dram:article_id=128010 (visited on 19 June 2016).
30 Cf. also Curti Gialdino, op. cit., p. 9, footnote 42.

Germany, which first wanted to have the financing of the distribution clarified.)[30] With respect to musical matters, the paragraph 'Recording and official scores of the anthem' formed the core of the decision. Here the Council's media director reported that Herbert von Karajan would be willing to arrange the anthem, which – now that a positive decision had been made – could be available in a few weeks. Furthermore, the conductor would provide a recording of the anthem, which in his interpretation would last exactly 58 seconds. ('Mr. von Karajan would not accept a fee and the recording would be on a commercial basis.')[31] Before the vote, the delegates listened to a recording of the anthem. The (delicate) question of the text was once again postponed.

On behalf of the Council of Ministers, the Chairman André Dominice then sent an official letter to the artist in which he formally thanked him for his willingness to arrange the anthem:

> Maître,
>
> Il m'est particulièrement agréable de vous annoncer que le 12 janvier dernier, le Comité des Ministres, réuni à Strasbourg, a décidé de faire du prélude à l'Ode à la Joie, 4ème mouvement de la IXe Symphonie de Beethoven, l'Hymne à l'Europe.
>
> Comme vous le savez, c'est à la suite d'une proposition de l'Assemblée Consultative du Conseil de l'Europe que cette décision a été prise. Il est symbolique de noter que Strasbourg se trouve ainsi, après avoir été le berceau de la Marseillaise, le foyer d'où pour la seconde fois, jaillissent pour l'Europe les harmonies de l'espérance.
>
> Au nom du Comité des Ministres, je tiens à vous remercier d'avoir bien voulu accepter d'entreprendre l'arrangement musical de l'Hymne ainsi que son orchestration et son exécution officielle sous votre direction.
>
> Nous savons que le sceau que votre talent conférera à la version officielle de l'Hymne européen sera de nature non seulement à séduire les mélomanes, mais aussi à animer ou à ranimer l'enthousiasme des peuples d'Europe.[32]

31 Conclusions of the 206th meeting of the Ministers' Deputies, p. 28.

32 André Dominice to Herbert von Karajan, letter of 20 January 1972, CPL/P (8) 59, p. 1. English translation: Maestro, It gives me great pleasure to announce that on January 12, the Committee of Ministers, meeting in Strasbourg, decided to make the prelude to the 'Ode to Joy', the fourth movement of Beethoven's Ninth Symphony, the European anthem. As you know, this is a result of a proposal of the Consultative Assembly of the Council of Europe that this decision was taken. It is symbolic to note that Strasbourg, having been the cradle of the 'Marseillaise', is thus the home where for the second time the harmonies of hope for Europe spring forth. On behalf of the Committee of Ministers, I want to thank you for having accepted to undertake the musical arrangement of the anthem and its orchestration and its official execution under your direction. We know that the seal that your talent will confer to the official version of the European anthem will not only be of a nature to entice the music lovers, but also to animate and revive the enthusiasm of the peoples of Europe.

The parallel that the French Council of Europe president draws between the European anthem and the '*Marseillaise*' is remarkable, because on the one hand, he localises the common starting point of the two anthems, i.e. Strasbourg, and on the other, he combines this fact with the secret hope for a similarly large impact and dissemination. However, it seems important that the ideas and ideals inherent in the '*Marseillaise*' are projected onto the new anthem of Europe, which is reflected not least in the pathos of the letter.

At the 208th meeting of the Council of Ministers in March 1972, Karajan's arrangements were presented: a score for large orchestra and one for wind orchestra, which now were to be 'reviewed' by the Commission. Karajan's recordings were also played, which were significantly longer than the announced 58 seconds. The ensuing debate mingled musical, legal and practical performance issues, which is instructive in particular with regard to the commercial implications. The British representative first addressed licence issues of the publication of the score and the sound recording; he stated that no problems should arise in terms of performance rights because that would be all too great a handicap for the dissemination. From the French side came the question of the diffusion of the scores. Thus, the delegates exposed two sore points. The media director made clear that the score would be published by Schott and the audio recording by Deutsche Grammophon. (The latter planned seventeen small single recordings with the European anthem on one side and the respective national anthem on the other; an LP was to contain all of the anthems and the two versions of the European anthem.)[33] The director of the legal department acknowledged that the issue of reproduction and performance rights still 'remain to be settled', but that negotiations with Herbert von Karajan were ongoing and that it could be assumed that the result would be satisfactory. Turkish and French delegates underlined the importance of this point, since it was essential that the public use of the score(s) arranged by von Karajan not be restricted by any copyrights.[34]

It is somewhat astonishing how within just a few weeks the European anthem mutated into a German issue. With the publishing house B. Schott's Sons and Deutsche Grammophon, both the production of the score and the sound recording were in German hands. The key figure in this connection was, of course,

33 European Anthem (version for symphony orchestra by Herbert von Karajan), National Anthems of the 17 Members of the Council of Europe, Finale of Symphony No. 9 by Beethoven; Berliner Philharmoniker, Conductor: Herbert von Karajan; Deutsche Grammophon Gesellschaft 2530 250 (Price: 25 DM). Cf. in this regard the caustic criticism in *Die Zeit*, 8 July 1972, see http://www.zeit.de/1972/30/die-neue-schallplatte (last visited on 12 June 2016).

34 Conclusions of the 208th Meeting of the Ministers' Deputies, 7–15 March 1972, p. 109.

Herbert von Karajan, since with the procurement of the musical arrangements, obviously an audio production was in the offing, which was to be carried out by Deutsche Grammophon. This package deal was of course not 'given by nature' – indeed, the Council of Europe commissioned the conductor officially only with the 'composition' of the arrangements. And purely theoretically it would have been conceivable that, for example, the national radio broadcasters would record the European anthem and provide the recording to the local institutions. Given the anticipated Europe-wide distribution – the anthem was to be made available to all municipalities, local institutions, schools, etc. – the record company affiliated with Karajan must have scented lucrative sales.

The Council of Europe – committed to the dissemination of a great idea that should gain in symbolic force through the establishment of a common anthem – now found itself unexpectedly confronted with the realities of the (music) market. The tentative enquiries of some Council members reveal between the lines a certain unease concerning this package deal of score and record production. The fact that a composer in the public domain, i.e. Beethoven, could be subject to copyright on the arrangement level, in simple language: where also money can be made, must have surprised not a few European politicians. The impression that from the producer side (behind the scenes) everything had been optimally prepared cannot be eluded in an overall view of the affair. Thus, the media director of the Council tried to dispel any doubts with regard to the record production: 'He thought that complete confidence could be placed in this company [Deutsche Grammophon] which was working in close collaboration with Mr. von Karajan.'[35]

Since the issue of rights and royalties had not been completely clarified, it is not surprising that this problem appeared again in the April meeting, and now with a sharper undercurrent. For the artist Karajan and his management it was surely clear from the very beginning that for musical performances of the anthem royalties must be paid. Thus, the secretary general had to inform the Council members that Karajan as a matter of principle was entitled to royalties whenever the European anthem was performed. The attempt had been made to dissuade the conductor in this matter, i.e. to waive this copyright entirely. The British delegate insisted on a distinction between entitlement to royalties for the score and the recording and for genuine performance royalties. The latter would have to necessarily remain in the 'public domain'. The secretary general replied that for performances by amateur orchestras no royalties would be incurred, which primarily affected communities and schools. This was obviously the compromise

35 Ibid., p. 110.

that had been negotiated with Karajan. Regarding performances by professional musicians, the conductor remained adamant: 'However, it was impossible for Mr. Karajan to give up the royalties entirely in view of international agreements in this field.'[36]

The handout 'Europe Day and the European Anthem', that the Committee on Regional Planning and Local Authorities issued on 17 April 1972 put an end to the entire discussion, almost three weeks before the actual event on 5 May. There the musical arrangement was described in detail, followed by the respective instrumentation for the orchestral version and the arrangement for the winds:

> The anthem is made up as follows: Four introductory bars made up of motifs from the fourth movement of Beethoven's Ninth Symphony are followed by the Anthem proper: [bars] 140 to 187 of the fourth movement. The postlude also uses motifs from the fourth movement. The original choral parts are played by the orchestra.[37]

The paper concluded with a list of all wholesalers through which the scores should be distributed. Interestingly, the music publisher Schott did not receive the sole right of representation for the music but rather the record company. This is in addition to Deutsche Grammophon (Federal Republic of Germany) especially Polydor, which was responsible for sales in twelve countries. The question of the diffusion of the score, raised in the 208th meeting, received a quite surprising answer in this handout in April 1972. With the sales by the record companies, the package deal between the score and the recording of the anthem was irrevocably fixed. Thus, the way became free for the commercial 'double pack' of score and recording. Now the performance practice would have to decide about the future 'fate' of the anthem.

The hopes that the European founding fathers associated with a common anthem have not been fulfilled. The anthem neither promoted the European idea, nor did it become an indispensable ingredient in combination with the flag. It has never become in the best sense, popular. It is not nearly as well-known as the national anthems. Almost forty-five years after its introduction, one can hardly speak of a wide dissemination, especially since it is hardly present in the media.[38]

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36 Conclusions of the 209th Meeting of the Ministers' Deputies, 11–19 April 1972, p. 125.

37 AS/Loc (23) 44, s. p.

38 On the reception, cf. also Riethmüller, op.cit., p. 89 passim. However, the exception proves the rule: Since New Year's Eve 2006, German public radio Deutschlandfunk has been broadcasting the European anthem after the German national anthem to mark the end of the day.

39 Following its introduction the anthem was not very popular, as is shown in the example of Claudio Abbado. In the first tour of the European Community Youth Orchestra – an original European organisation (!) – through various European cities in 1978, at the beginning of the

Its performance practice extends primarily to the capital cities of Brussels and Strasbourg.[39]

Of far greater widespread impact and popularity is the signature tune of the European broadcasters, commonly known as the Eurovision fanfare. Moreover, 8 or 16 bars of music rescued a composer from oblivion who until then was completely unknown. In contrast to the European anthem, the Eurovision fanfare is much older: It was used for the first time for the first broadcast of Eurovision on 6 June 1954 – a broadcast of the 23rd Narcissus Festival in Montreux to which a total of eight European radio stations were connected. The transmission format of Eurovision was developed under the umbrella of the Union Européenne de Radiodiffusion (UER, now EBU European Broadcasting Union); the aim was a common European platform in the field of television.[40]

In contrast to the well-documented decision-making process for the European anthem, the background leading to the selection of the Eurovision fanfare is largely in the dark. Whether there was a choice or a selection at all is just as unclear as is whether an official body of the European Broadcasting Union was involved in the decision. The information is here literally obscure, and it is not improved through the various fora on the internet in which (false) facts and conjectures appear cumulatively and which in the end are presented as 'verified' facts – a phenomenon that cannot be discussed here but would be worth a separate consideration.

The fact is that the refrain (bars 1–8 with repetition) of the Prelude from the *Te Deum* by Marc-Antoine Charpentier has been the official thematic jingle (French: *indicatif* or *générique*) of the Eurovision since 1954. As mentioned above, it was heard for the first time in June 1954, followed by other mega media events such as the 24-hour race of Le Mans or the football World Cup in Switzerland, which was the first major challenge for the European Broadcasting Union. Sport events and entertainment programmes long remained the domain of Eurovision, in particular the show 'Game without Boundaries', which had a decided focus on Europe.

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concerts the respective national anthem and then the European anthem were supposed to be played. Abbado refused to conduct the anthems and therefore the spiritus rector of the orchestra, the former British prime minister Edward Heath, had to take over this task. The reactions of the audience during the playing of the European anthem are recounted eloquently and at the same time wryly in the memoirs of the politician Heath. See Edward Heath, *The Course of My Life: My Autobiography*, London: Hodder & Stoughton, S. 561–562.

40 On the history of the institution cf. fundamentally Wolfgang Degenhardt, Die Entstehung und Entwicklung der europäischen Partnerschaft im Fernsehbereich 1950–1970: zur historischen Betrachtung eines komplexen Sensemaking-Prozesses, Dissertation Siegen 2000, Internet publication Siegen 2002 http://www.ub.uni-siegen.de/epub/diss/degenhardt.htm (last visited on 29 May 2016).

The fanfare had a firm place within Eurovision when at least three radio stations shared the broadcast, which was also true for purely German-language formats such as the Saturday evening show *Wetten daß*. However, the anthem had the greatest diffusion or broadest appeal starting in 1956 with the *Grand Prix Eurovision de la Chanson*, which later became the Eurovision Song Contest that has in the meantime achieved cult status.

So much for the facts. How exactly Charpentier's music found its way in 1954 to the European Broadcasting Union and to Eurovision is unclear. The frequently encountered opinion that the French musicologist Carl de Nys discovered Charpentier's *Te Deum* shortly before and then proposed it to the European Broadcasting Union cannot be verified. Carl de Nys was indeed a staunch pioneer of the rediscovery of Baroque and classical sacred music, but he had nothing to do with Charpentier in the early 1950s.[41]

More significant, however, is the question whether the decision for Charpentier took place in a body of the EBU. Matthias Theodor Vogt believes that it was purely by chance that Charpentier as signature melody was chosen, which allows the greatest leeway for interpretation – but also for hypotheses.[42] Joachim Lucchesi points out that some European broadcasters had decided in 1954, 'to form a jury to choose an anthem for Eurovision from various proposals'.[43] Unfortunately, no sources can be found anywhere to substantiate this statement. The existence of a jury cannot be verified, at least not in the files of the EBU, which

41 Information cordially provided by Jean Duron, Centre de musique baroque de Versailles (CMBV).

42 Matthias Theodor Vogt, *Europäisierung jenseits von Hymnen und Beflaggung. Eine Herausforderung*, in: Matthias Theodor Vogt/ Jan Sokol, and others (eds), *Europäisierung im Alltag*, Frankfurt am Main including: Peter Lang 2009, pp. 9–21, here p. 11. Other possibilities are expressed by Jan Feddersen, see http://www.eurovision.de/feddersens_kommentar/Die-Eurovisonsmelodie-eine-Hymne-fuer-Europa,eurovisionshymne100.html (last visited on 15 June 2016).

43 Joachim Lucchesi, *Barock & Beethoven. Der Soundtrack Europas*, in: Gerhard Paul/Ralph Schock (eds), *Sound des Jahrhunderts. Geräusche, Töne, Stimmen 1889 bis heute*, Bonn: Bundeszentrale für politische Bildung 2013, pp. 407–412, here p. 407.

44 As Wolfgang Degenhardt already notes in his work from 2000 (op. cit.), not all files of the EBU are accessible; in particular it is not clear how large the stock is. In the meantime all files have been moved to another location and their management has been outsourced, which means that more effort is required to inspect them. I inspected two units at the EBU in Geneva from the Office administratif (Administrative Council), Signature group O. A. 1950–1953 and 1954–1960; the occasionally mentioned 'Documents de support' (Signature O. A. or C.A.) are only partially contained. The third inspected unit includes the files of the Programme Commission from 1950–1965. – The author thanks the EBU director of press and information for the authorisation to inspect the files, in particular Katie de Noël (Branding Department), who helped me overcome several bureaucratic obstacles and ultimately enabled me to inspect the documents.

were consulted in relation to this question.[44] In the files of the Programme Commission and of the Administrative Council, which were responsible for the most important decisions, nothing could be found regarding a competition or a general decision with respect to the anthem. However, it cannot be excluded that such a competition was organised by a national radio station and accordingly is only documented there. On the other hand, such a process would have to have been reflected in a central decision-making body in Geneva (in committees where otherwise everything was negotiated – from the compatibility of the frequency ranges to the use of a company car).

The files are otherwise instructive, namely, with respect to newly established rights issues for the medium of television. A lot of the files reflect the immensely complex and nerve-racking process, which resulted in an agreement with publishers. This is especially interesting against the backdrop that all copyrights had to be established in entirely new negotiations with the proprietors of the rights for the new medium (e.g. general transmission rights for takeovers of broadcasts, live concert broadcasts, own productions of individual television stations, etc.). Since the TV stations also saw synergetic savings potential in Eurovision[45] and wanted to merely transfer the existing conditions from radio to television, the position of the EBU harboured much potential for conflict. The negotiations with the music publishers were tough, and for the time being, an agreement on overall rights in the sense of copyright law could not be reached. The publisher Boosey & Hawkes played a key role here; it presented a kind of model contract that ultimately formed the basis for the agreement. The Broadcasting Union saw in this agreement the greatest possible concession to the demands of the publishers, which in fact had prevailed in (almost) all points ('*un maximum de concessions aux éditeurs*'). Given these ongoing disputes over musical rights, the governing bodies of the EBU in the early years of Eurovision[46] were certainly extremely sensitised to this problem area. It is quite possible that they shied away from using 'great' composer names like Handel for the official signature melody, and that they therefore decided on a completely unknown and 'unpublished' composer.

The Eurovision fanfare is to be viewed against the backdrop of the rediscovery of Marc-Antoine Charpentier in the early 1950s. From this 'history' of a musician-Renaissance some factors can indeed be distilled, which seen together can make the selection of this French composer, in my view, more plausible than previously. In 1945, the last year of the war, a monography by Claude Crussard

45 Cf. Degenhardt, op.cit., p.102.

46 It must be emphasised again that Eurovision at that time was still a working group within the EBU, that is not at all the powerful institution, which the EBU now represents in the field of television; it was primarily still a medium in the field of radio.

appeared, which designated Charpentier as 'a forgotten French musician'.[47] This appeared in the period of the first editions of the French composer's scores, which are primarily devoted to his sacred works. These editions were rendered by Guy Lambert, which today – since they were not text-critical – should be classified as arrangements. In addition to the vocal works, Lambert also edited the *Te Deum*, which was disseminated in 1943 by the publisher Éditions de la Lyre d'or in Paris as a piano excerpt (as a manuscript print). From 1938 on, Lambert (1906–1971) was organist and cantor at the Église Saint- Laurent in Paris, where he worked until his death.[48] He embodied the topos of church musician who combined his artistic work with musical editions. He strongly propagated the revival of French music of the seventeenth and eighteenth centuries.[49] Thus, Lambert was also a vital artistic advocate in the rediscovery of Charpentier.

The early 1950s may be seen as the 'breakthrough' in the Charpentier reception. The composer became known to the German music world through the article Denise Launay published in 1952 in the second volume of *Musik in Geschichte und Gegenwart*, which shortly afterward was fiercely criticised,[50] not least because Charpentier was stylised therein as a 'victim' of Lully (a label that has certainly influenced further research in one direction or another).[51] However, the recording produced by Nadia Boulanger of *Médée*, Charpentier's main music theatrical work (1693), undoubtedly had a far greater effect. Subsequently, a year later the first complete recording of Charpentier's *Te Deum* appeared. The performance materials – on the basis of the autograph[52] (see Fig. 1) – were created by Guy

47 Claude Crussard, *Un Musicien français oublié: Marc-Antoine Charpentier, 1634–170*, Paris: Librairie Fleury 1945.

48 For the biography of Lambert, see the article by Denis Havard de la Montagne at http://www.musimem.com/lambert.htm (last visited on 16 June 2016).

49 In addition to Charpentier, Lambert also edited works by Pierre Dandrieu and Michel Corrette. Furthermore, he worked for the magazines *La Petite maîtrise* und *Musique sacrée*; since 1938 he was a member of the *Union des Maîtres de Chapelle et Organistes*.

50 Maurice Barthélémy, *Notes sur M. A. Charpentier à propos d'un article du M.G.G.*, in: *Revue Belge de Musicologie 7*, 1953, pp. 53–55.

51 A brief overview of the research history can be found in the foreword by H. Wiley Hitchcock in Catherine Cessac (ed), *Les Manuscrits autographes de Marc-Antoine Charpentier*, Wavre: Mardaga 2007, pp. 5–7. A detailed biography and discography (compiled by Catherine Cessac) can be found on the Charpentier website: www.culture.gouv.fr/culture/celebrations/charpentier/fr/html/doc/fs_rech_1.php (last visited on 14 June 2016).

52 Marc-Antoine Charpentier, *Mélanges autographes*, vol. 10, Paris: Bibliothèque nationale de France, Département de la Musique, Vm[1] 259 (10). The score was published in 1964 by the publishing house Costallat in Paris (publisher's number C. 3413), 'transcrit et réalisé par Guy-Lambert [sic]'. The copyright mark states: '1964 Costallat, 1943 by Guy-Lambert' and hence refers to the older piano arrangement.

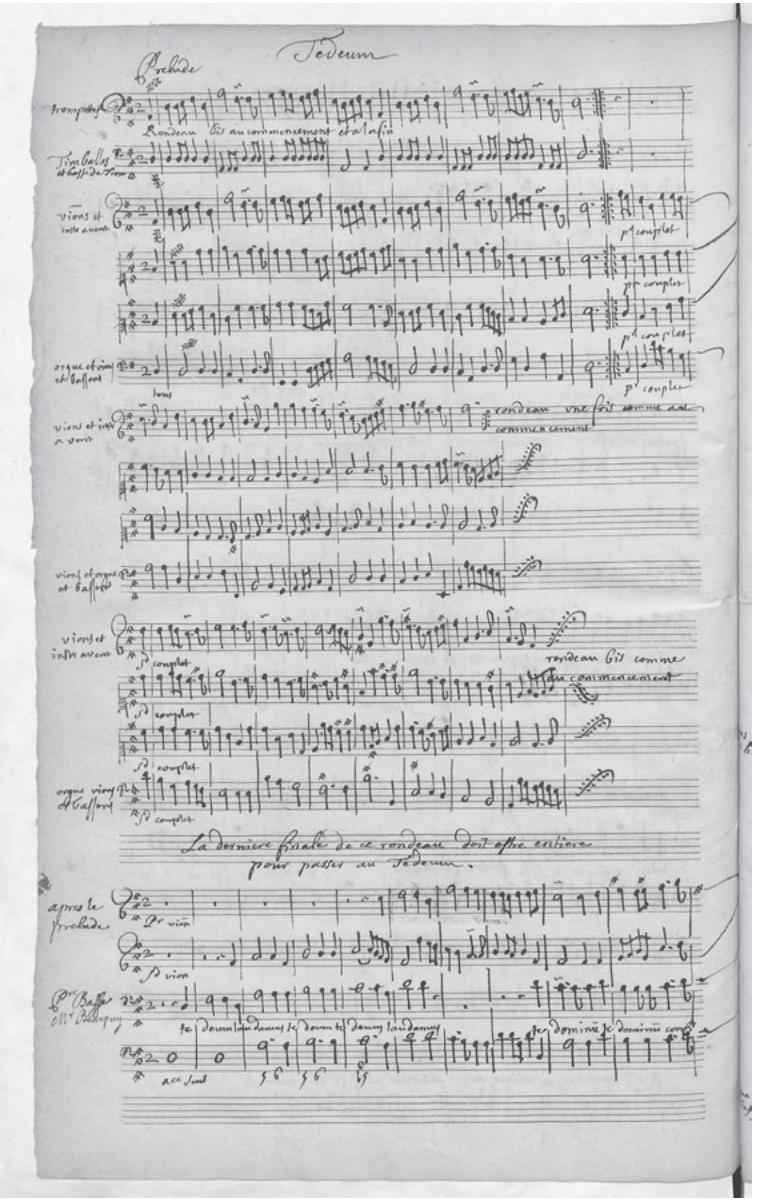

Fig. 1: Marc-Antoine Charpentier, *Te Deum*, Prélude, in: *Mélanges autographes*, vol. 10, fol. 73v. Bibliothèque nationale de France, Département de la Musique, Vm[1] 259 (10).

Lambert, whose name also appears on the record.[53] The musical director was Louis Martini, another musical pioneer of the interpretation of French Baroque music. Martini (1912–2000)[54] was conductor of the vocal ensemble *La Chorale des Jeunesses Musicales de France*, with which he recorded numerous works by Charpentier. With Louis Martini and Guy Lambert, two important pioneers of the French early music movement had come together, both inspired by the idea to make Charpentier's music known. The interplay of philology and edition on the one hand and artistic production on the other undoubtedly favoured this objective.

However, the production of the *Te Deum* received the decisive impetus from two other factors: Charpentier's oratory was recorded by the stereophonic pioneer André Charlin, on the initiative of Philippe Loury, who at the same time – with this production – founded the label ERATO. With Charlin and Loury, two important figures came into play, which made the recording an innovative product, apart from its artistic ambitions. The fact that the recording of the *Te Deum* was one of the first LP records (33 rpm) in France drew increased attention to the production from both an artistic and technological point of view. The efforts were rewarded with the award of the *Grand Prix du Disque* in the same year. With the Charpentier recording in 1953, Philippe Loury landed a veritable coup – everyone began talking about the new label ERATO. Indeed, French Baroque music had found in Loury its ideal promoter.[55] Two pioneers of the Charpentier Renaissance, the founding of a label for French music, the new format of the LP record, a radio pioneer, an eager and energetic producer and a *Grand Prix du Disque*: these are the ingredients for the rediscovery of Marc-Antoine Charpentier – the constellation could not have been more favourable. Whoever from Eurovision was looking for an interesting and until then unknown musical work in 1954 could hardly avoid Charpentier's *Te Deum*.

The result – the use of the first eight bars of the instrumental *Te Deum* Prelude as the Eurovision fanfare – represents a singular medial interweaving of

53 Excerpts of the original recording are available via Gallica: http://gallica.bnf.fr/services/engine/search/sru?operation=searchRetrieve&version=1.2&collapsing=disabled&query=%28gallica%20all%20%22martini%20te%20deum%22%29%20and%20dc.type%20all%20%22sonore%22%20and%20dc.relation%20all%20%22cb378737402%22 (last visited on 16 June 2016).

54 For the biographical data cf. the obituary at the Panthéon des musiciens, January-July 2000, http://www.musimem.com/obi-0100-0700.htm (last visited on 15 June 2016).

55 For the 25th anniversary of the label *Die Zeit* published an article on Loury; cf. Heinz Josef Herbort: *Der aus dem Öl kam. Französische Klassik*, in: *Die Zeit*, 47, 1978, http://www.zeit.de/1978/47/der-aus-dem-oel-kam (last visited on 15 June 2016).

music and symbol.[56] Like hardly any other music now present in the media, this music is coupled with a significant symbol, namely with the radiating wreath of Eurovision. Charpentier's Prelude has inscribed itself into cultural memory in such a way that it is hardly conceivable without the logo. Until the final breakthrough of Charpentier's oeuvre within the framework of historical performance practice of French Baroque music in the 1980s, the *Te Deum* was mainly present through Eurovision – and for a long time in the first recording of Louis Martini. It seems like a miraculous turn-around of (music) history, that – in comparison to a masterpiece, a master conductor and a major company which should acoustically assemble under the flag of Europe – a few bars of an unknown piece of a forgotten composer should produce an almost symbiotic relationship of music and symbol, which was the hope invested in the European anthem, but which ultimately was never achieved. If music is able to represent some kind of European 'identity', then it would surely be Marc-Antoine Charpentier's Eurovision fanfare – even if this may have occurred by chance.

Translated from the German by Carol Oberschmidt

56 Lucchesi (op.cit., p. 410) is of the opinion that the visual logo of Eurovision, which underlies the anthem, relates to the Baroque sound space, because the star-studded sphere form of the logo and also the radiating wreath suggest the 'divine sphere'.

Matthias Brzoska (Essen) und Louise Bernard de Raymond (Tours)

Musikerausbildung in Deutschland und Frankreich/La formation du musicien en France et en Allemagne

Vorbemerkung/Remarques liminaires

Der vorliegende Beitrag reflektiert die Erfahrungen der europäischen Integration am Beispiel des bislang einzigen existierenden deutsch-französischen Studienganges BA im Bereich der Musik. Dieser kann insofern als Modell für die europäische Integration in der Musikausbildung gelten.

Die Deutsch-Französische Hochschule in Saarbrücken (DFH/UFA) fördert die Entwicklung und Durchführung von integrierten deutsch-französischen Studiengängen. Die Autoren des Beitrages sind die Programmbeauftragten dieses einzigen deutsch-französischen BA/Licence-Studiengangs Musikwissenschaft / Musique et musicologie, der unter dem Dach der DFH durchgeführt wird.[1] Der Studiengang wurde 2013 von der DFH evaluiert und angenommen.

Die spezifischen Schwierigkeiten, einen solchen Studiengang überhaupt zu konzipieren, sind in den strukturellen Unterschieden der Musikausbildung beider Länder begründet. Während ein Ingenieurwissenschaftler, ein Jurist oder ein Mediziner, der in Deutschland an einer Fachhochschule oder Universität lehrt, in Frankreich ohne Probleme eine ähnlich strukturierte Institution findet, mit der er kooperieren kann, ist dies im Bereich der Musik nicht ohne weiteres gegeben. Der folgende Beitrag nimmt sich vor, die fachspezifischen Inkompatibilitäten der Musikausbildung beider Länder zu beschreiben, aber auch die spezifischen Chancen eines deutsch-französischen Studienganges aufzuzeigen.

1 An dieser Stelle danken wir Guy Gosselin, der den Studiengang an der Université François-Rabelais Tours initiiert hat.

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Die musikalische Ausbildung von Kindern und Jugendlichen/L'éducation musicale des enfants et adolescents

Frankreich/France

En France, l'organisation de l'enseignement musical public, supervisée par le Ministère de la culture depuis la fin des années 1960, se fait à l'échelle nationale. Dans la lignée de la politique de décentralisation menée par le ministre de la culture André Malraux entre 1959 et 1969, le plan Landowski[2] (1970 et 1974) a amené à une réorganisation totale des établissement spécialisés, dont les grands principes sont toujours en vigueur aujourd'hui. L'organisation des conservatoires classés par l'État repose sur une logique hiérarchique pyramidale et vise à permettre l'accès à l'éducation musicale au plus grand nombre, à harmoniser les démarches pédagogiques, ainsi que la valeur des diplômes délivrés sur l'ensemble du territoire. Les établissements d'enseignement artistique publics – Conservatoire à Rayonnement Communal (CRC), Conservatoire à Rayonnement Départemental (CRD), Conservatoire à Rayonnement Régional (CRR) – sont classés par l'État selon leurs missions pédagogiques, les diplômes de leurs enseignants et l'échelle communale, départementale ou régionale à laquelle ils opèrent. Les professeurs d'instrument qui y enseignent ont reçu une formation et une qualification certifiées par un diplôme national – le Diplôme d'État (DE) ou le Certificat d'État (CA). L'enseignement musical public français est donc fortement subventionné, ce qui le rend financièrement abordable pour la plupart des familles. Au sommet de cette pyramide, on trouve les deux établissements publics d'enseignement supérieur que sont les CNSMD (Conservatoire National Supérieur de Musique et de Danse) de Paris et de Lyon, qui dispensent une formation d'excellence dans les disciplines instrumentales, pédagogiques et d'érudition (histoire, culture, esthétique et analyse musicales notamment).[3]

Pour les élèves les plus désireux d'approfondir l'apprentissage de leur instrument, l'accès à une formation musicale renforcée est facilité par les Classes à Horaires Aménagés Musique (CHAM) qui lient par une convention des écoles

2 Marcel Landowski (1915–1999), compositeur français, nommé directeur de la musique, de l'art lyrique et de la danse au Ministère des affaires culturelles entre 1966 et 1975.

3 Pour de plus amples précisions sur l'enseignement musical en France, voir le site de la médiathèque de la Cité de la musique : http://metiers.philharmoniedeparis.fr/enseignement-musical-france.aspx.

élémentaires, collèges ou lycées à un conservatoire (CRD ou CRR) situé à proximité. L'aménagement du temps scolaire (par des journées de cours se terminant plus tôt) permet aux élèves des CHAM de suivre des après-midis de cours au conservatoire et de pratiquer leur instrument ou le chant à temps partiel (le même dispositif existe notamment pour la danse).

Les jeunes musiciens français profitent donc d'un système de formation artistique subventionné par l'État qui leur donne accès à une formation amateur (pour les trois premiers cycles d'enseignement des conservatoires), voire professionnelle (derniers cycles des CRD et les CRR). Les cycles professionnels des CRR préparent aux concours d'entrée des conservatoires d'enseignement supérieur (CNSMD) de Paris et Lyon.

Deutschland/Allemagne

In Deutschland gibt es verschiedene Institutionen, welche eine musikalische Ausbildung anbieten. Den französischen Konservatorien entsprechen die 930 öffentlichen Musikschulen, die derzeit 1,4 Millionen Schüler unterrichten.[4] Sie sind in der Regel in kommunaler Trägerschaft und decken in etwa die Hälfte ihres Etats aus öffentlichen Subventionen. Da die andere Hälfte des Etats durch Unterrichtsgebühren erwirtschaftet werden muß, ist Musikunterricht in Deutschland teurer als in Frankreich. Die Lehrer an öffentlichen Musikschulen sind in der Regel Diplom-Musikpädagogen.

Da die Musikschulen in öffentlicher Trägerschaft den Bedarf nicht decken und oft lange Wartezeiten haben, sind gerade in den letzten Jahren zunehmend private Musikschulen entstanden, die gewinnorientiert arbeiten. Zudem bieten viele Berufsmusiker und Privatmusiklehrer Unterricht an. Vor allem im Süden der Republik gibt es eine Vielzahl von Musikvereinen, die ebenfalls ihren musikalischen Nachwuchs instrumental ausbilden. In jüngerer Zeit sind im Rahmen der Initiative „Jedem Kind ein Instrument" an allgemeinbildenden Schulen im Rahmen der offenen Ganztagsschule Musikunterrichtsangebote entstanden. Im Privatsektor sind weder die Schulformen einheitlich zertifiziert noch die Lehrer einheitlich diplomiert. Auch gibt es keine einheitlichen Diplome für die Schüler.

Jedoch können sich die Schüler dem jährlich stattfindenden Wettbewerb „Jugend musiziert" stellen, der in den drei Stufen Regionalwettbewerb,

4 Die Zahlen werden alljährlich vom Verband deutscher Musikschulen ermittelt. Siehe http://www.musikschulen.de/musikschulen/fakten/schuelerzahl-altersverteilung/index.html.

Landeswettbewerb und Bundeswettbewerb durchgeführt wird. In den letzten Jahren nahmen daran um die 20000 Kinder und Jugendliche teil, von denen ca. 2500 in die Endrunde des Bundeswettbewerbs gelangten.[5] Für die Sieger erschließt der Wettbewerb weitere Förderungsmöglichkeiten wie etwa die Teilnahme an Kammermusikkursen oder die Mitgliedschaft in einem Landesjugendorchester oder dem Bundesjugendorchester. Ein Bundespreisträger der Kategorie Solo wird in aller Regel qualifiziert sein, ein weiterführendes Musikstudium an einer der Musikhochschulen anzutreten.

Anders als in Frankreich gibt es in Deutschland nur wenige Gymnasien, deren Stundenplan Rücksicht auf den erheblichen Zeitbedarf musikalisch fortgeschrittener Schüler nimmt. Diese Situation ist durch die Ausweitung der Unterrichtsstunden in den Nachmittag, die in manchen Bundesländern, z. B. in Nordrhein-Westfalen, eingeführt wurde, noch verschärft worden. Seit 2011 ist ein Rückgang der Gesamt-Teilnehmerzahlen von „Jugend musiziert" um etwa 2000 zu beobachten.[6] Daraus ist allerdings nicht zwangsläufig auf die Gesamtzahl musikalisch tätiger Kinder zu schließen, da andererseits schulische Ganztagsangebote in der Breite oft auch musikalische Angebote umfassen.

Das deutsche Schulsystem scheint insbesondere die hochbegabten Schüler zu benachteiligen. In Frankreich haben die Konservatorien mit Universitätsrang (enseignement supérieur) überwiegend französische Studenten. An deutschen Musikhochschulen dominieren bei weitem ausländische Studierende, insbesondere aus Asien und Osteuropa. Bei manchen übintensiven Instrumenten (Klavier, Geige) findet man kaum noch einen Deutschen. Die Landesrechnungshöfe haben diese krasse Situation moniert und Schließungen von Musikhochschulen empfohlen. Das ist naheliegenderweise aber keine Lösung für den musikalischen Nachwuchs aus Deutschland. Viele deutsche Musikhochschulen haben auf diese Situation damit reagiert, dass sie Pre-Colleges gegründet haben (wie in Köln oder Hannover). Diese bilden Jungstudenten heran, also Kinder und Jugendliche, welche die Aufnahmeprüfung noch in der Schulzeit bestanden haben und nur noch nebenberuflich Schüler sind. Häufig bedeutet dies aber, dass sie die Schullaufbahn trotz guter Schulleistungen vor dem Abitur abbrechen.

5 Vgl. http://www.jugend-musiziert.org/fileadmin/user_upload/bilderpool/Kategorien_Teilnehmer_BW_1964_2015.pdf. Die Teilnehmerzahlen schwanken je nach den ausgeschriebenen Instrumenten und Ensembletypen zwischen ca. 16000 und ca. 23000.

6 http://www.jugend-musiziert.org/fileadmin/user_upload/bilderpool/BW_Orte_Bundeslaender_Jahre_Kategorien_Zahlen_1964_2016.pdf. Verglichen werden müssen Jahrgänge mit gleicher Ausschreibung. Z. B. sank die Teilnehmerzahl in den generell starken Klavierjahrgängen 2011 und 2013 von 24750 auf 23183, während in den allgemein schwachen Streicherjahrgängen in 2013 und 2016 die Anzahl der Teilnehmer von 18387 auf 16006 fiel.

Die professionelle Musikausbildung/La formation musicale professionnelle

Frankreich/France

En France, la formation supérieure des musiciens s'inscrit aujourd'hui dans le cadre des cycles d'études européens de Licence (premier cycle de 3 ans), Master (deuxième cycle de 2 ans) et Doctorat (troisième cycle de 3 ans).[7] Le premier cycle de licence est assuré par les Pôles supérieurs d'enseignement artistique habilités (crées en 2007 au sein des Conservatoires à Rayonnement Régional) et les conservatoires supérieurs de Paris et Lyon (CNSMD) et débouche sur un Diplôme National Supérieur Professionel de Musicien (DNSPM). Les établissements délivrant un DNSPM doivent nouer un partenariat avec une université située à proximité. Les élèves des Pôles supérieurs d'enseignement artistique suivent donc en parallèle un cursus de musicologie à l'issue duquel ils reçoivent un diplôme universitaire de Licence. Les deuxième et troisième cycles (Master et Doctorat) se préparent quant à eux dans les conservatoires supérieurs de Paris et Lyon.

Les trois principaux diplômes nationaux de pédagogue de la musique sont le Diplôme universitaire de musicien intervenant (Dumi), le Diplôme d'État (DE) et le Certificat d'État (CA). Les « Dumistes », qui exercent essentiellement dans les écoles maternelles et élémentaires publiques, sont formés dans des Centres de formation de musiciens intervenants (CFMI), eux-mêmes adossés à une université. Le DE correspond au premier niveau de qualification du métier de professeur de musique en conservatoire. La formation au DE se déroule dans des Centres de formation des enseignants de musique et de danse (Cefedem), aujourd'hui associés pour la plupart à des Pôles supérieurs d'enseignement artistique. Enfin, le CA est délivré après une formation pédagogique de deux ans (niveau Master) dispensée dans les CNSMD de Paris et Lyon.

La formation des professeurs de musique dans les collèges et lycées publics incombe quant à elle aux universités. Les étudiants doivent tout d'abord obtenir un diplôme de Licence (BA-Abschluß) dans des cursus de « musique et musicologie », mêlant les aspects pratiques de la musique (tels que le chant, l'accompagnement au clavier ou la pratique instrumentale d'ensemble) et une formation musicologique (histoire, esthétique, analyse, etc.). Le diplôme de Licence ouvre la voie

7 Voir le dossier des « Rencontres métier » organisées à la Philharmonie de Paris le 4 mars 2015 qui dresse une présentation très détaillée des spécificités des différents types de conservatoires et des parcours menant au métier d'enseignant de musique en conservatoires : http://mediatheque.citedelamusique.fr/mediacomposite/cim/_Pdf/60_Rencontres42pdf.

à deux types de Master : un Master de recherche en musicologie ou un Master des Métiers de l'Enseignement, de l'Éducation et de la Formation (Master MEEF). Ces Masters préparent aux concours nationaux du CAPES (Certificat d'Aptitude au Professorat de l'Enseignement du Second degré) et de l'agrégation qui permettent de devenir professeur de musique dans les collèges et lycées publics. La formation aux métiers d'enseignant ou de musicologue est donc commune dans les trois premières années d'études à l'université.

Deutschland/Allemagne

Die künstlerische Ausbildung zum Instrumentalisten oder Sänger oder zum Instrumentallehrer an Musikschulen ist in Deutschland den Musikhochschulen anvertraut. Diese übernehmen aber auch die Ausbildung zum gymnasialen Lehramt in einem eigenen musikpädagischen Studiengang. Diese Lehramtsstudiengänge sind überwiegend musikpraktisch orientiert und führen nicht zu einer musikwissenschaftlichen Qualifikation. An den Universitäten sind in der Regel rein musikwissenschaftliche Studiengänge ohne musikpraktische Anteile angesiedelt.

Von dieser generellen Regel gibt es einige Ausnahmen, z. B. ist in die Universität Mainz eine komplette kleine Musikhochschule eingegliedert, die neben der Lehrerausbildung auch künstlerische Diplome vergibt. Einige Universitäten stellen die Lehrerausbildung unterhalb der Gymnasialebene sicher, bieten aber nicht in allen Fällen einen musikwissenschaftlichen Studiengang. Auch gibt es Musikhochschulen, die neben der angestammten Lehrerausbildung auch musikwissenschaftliche Studiengänge integriert haben wie z. B. in Essen und Weimar (letztere in Zusammenarbeit mit der Universität Jena).

Der integrierte deutsch-französische Studiengang/Le cursus intégré franco-allemand

Mögliche Partner/Partenaires envisageables

Aus der bisherigen Übersicht ergibt sich, dass die rein künstlerische Ausbildung zum Instrumentalisten oder Sänger, bzw. Instrumentallehrer oder Gesangspädagogen in Deutschland und Frankreich vergleichbar ist und an Musikhochschulen bzw. Conservatoires angesiedelt ist. Der einzige relevante Unterschied besteht darin, dass das BA-Diplom in Frankreich nach drei Jahren erworben

wird, während man in Deutschland der Überzeugung ist, dass ein künstlerischer Abschluß frühestens nach vier Jahren erworben werden kann.

Hingegen sind sämtliche anderen Musikstudiengänge im Regelfall nicht kompatibel: Die deutsche Gymnasiallehrerausbildung hat zu geringe musikwissenschaftliche Anteile, um mit einem französischen Universitätsstudium des Faches Musik auch nur annähernd vergleichbar zu sein. Auch umfasst die Lehrerausbildung in Deutschland in der Regel ein zweites Schulfach, während Lehrer in Frankreich nur ein Fach unterrichten. Die musikwissenschaftlichen Studiengänge deutscher Universitäten hingegen haben zu geringe oder gar keine musikpraktischen Anteile, um mit einem französischen Musikstudiengang BA/Licence vergleichbar zu sein.

Ein integrierter BA/Licence-Studiengang im Fach Musikwissenschaft/Musique et Musicologie ist nur dort möglich, wo auch in Deutschland neben dem Hauptfach Musikwissenschaft auch Unterrichte in musikpraktischen Fächern wie Klavier, Gesang oder Ensemblespiel angeboten werden können. Dies ist in Deutschland aber nur an den wenigen, oben geschilderten „Ausnahme"-Institutionen der Fall, d. h. im Regelfall: weder an den musikwissenschaftlichen Seminaren der Universitäten, die keinen Instrumentalunterricht bieten, noch an Musikhochschulen, die keinen BA-Musikwissenschaft-Studiengang bieten.

Strukturelle Unterschiede/Différences structurelles

Bei der konkreten Ausgestaltung eines solchen Studienganges ergeben sich strukturelle Unterschiede. Zunächst erfordert ein Musikstudiengang mit hohen praktischen Anteilen in Deutschland in der Regel eine Aufnahmeprüfung, da das Abitur über die musikalischen Fähigkeiten der Bewerber nichts aussagt.

En France, sauf exception, il n'existe pas d'examen d'entrée en Licence (toutes filières confondues). Pour accéder au premier cycle de l'enseignement supérieur, il suffit d'être titulaire du baccalauréat. Il existe cependant une forme de sélection, mais celle-ci se fait d'année en année par le biais de différents examens. Chaque année de licence est en effet sanctionnée par un contrôle continu et deux sessions d'examens ponctuelles. La première concerne les examens de fin de premier et second semestre, la seconde est dite de « rattrapage » et permet aux étudiants n'ayant pas obtenu la note minimale de 10/20 de moyenne à l'issue de la première session de retenter leur chance. Lorsqu'un étudiant n'a pas obtenu une moyenne de 10/20 à l'issue des deux sessions d'examens, il ne peut pas passer dans l'année supérieure. Il peut alors soit redoubler dans la même filière, soit redoubler dans une autre filière, soit quitter l'enseignement supérieur. Les chiffres du devenir des entrants en première année dans les filières « Lettres – sciences

du langage – arts » (pour l'année 2011–2012) permettent de se faire une idée de l'incidence de ces examens annuels.[8] En effet, seuls 41,9 % de ces étudiants sont passés dans l'année supérieure. Près de 20 % ont redoublé dans la même filière ou dans une autre. Ainsi, le taux d'échec en première année de licence pour ces filières était en 2011–2012 de plus de 38 %. Entre la deuxième et la troisième année de licence, il existe aussi un taux d'échec significatif, quoique moindre. Tout ceci implique que, pour une même promotion, en troisième année, il y a beaucoup moins d'étudiants dans une même filière qu'il n'y avait d'inscrits au début de la première année.

In Deutschland hingegen gibt es keine Jahresprüfungen, die Studienleistungen wie etwa Referate und Hausarbeiten werden studienbegleitend erbracht. Daraus resultieren zeitliche Koordinationsprobleme: Während in Frankreich am 1. Juli jeden Studienjahres klar ist, wer in das nächste Studienjahr kommt, haben die in Deutschland eingeschriebenen Studierenden in den Semesterferien ihre Hausarbeiten zu schreiben. Ein Überblick über deren Benotung ist frühestens im September möglich. Dies führt innerhalb des französischen Systems zu zeitlichen Verschiebungen und zu verwaltungstechnischen Schwierigkeiten bei der Rückmeldung.

Ein weiterer Unterschied besteht im Studienabschluss. In Frankreich wird das dritte Studienjahr genau wie die vorangehenden durch diverse Einzelfachprüfungen abgeschlossen. In Deutschland wird ein BA-Studium in der Regel durch die Abfassung einer BA-Arbeit abgeschlossen. In unserem Studiengang haben wir uns dafür entschieden, dem deutschen Modell zu folgen und eine BA-Arbeit als studienabschließende Prüfungsleistung einzubeziehen. Jedoch resultieren aus dieser Lösung auf französischer Seite ebenfalls zeitliche Verzögerungen für die Erstellung des Diploms.

Fazit: Es lohnt sich/En conclusion, le jeu en vaut la chandelle!

Ce bref aperçu des différences structurelles entre nos systèmes d'éducation musicale et d'organisation de l'enseignement supérieur suffit à donner une idée des nombreux problèmes administratifs et pédagogiques que pose la mise en place

8 Source : MESR-DGESIP-DGRI-SIES / Système d'information SISE (l'ensemble et le détail des données est disponible sur :
http://cache.media.enseignementsup-recherche.gouv.fr/file/2013/44/7/NI_MESR_13_10_283447.pdf.

d'un tel cursus intégré aux responsables de programme que nous sommes. Toutefois, au-delà de ces difficultés pratiques, le sentiment de proposer aux étudiants un cursus à valeur ajoutée offre de grandes satisfactions. En plus de compétences musicales et musicologiques, les étudiants diplômés de ce cursus acquièrent des compétences linguistiques extrêmement solides grâce aux années qu'ils passent dans le pays partenaire. La dimension interculturelle de cette licence est également appuyée par les cours dispensés aussi bien dans le domaine des arts (musique, littérature et arts visuels) que dans celui de la médiation culturelle – domaine qui est abordé lors de la troisième année. Le stage dans une institution culturelle de fin de cursus permet enfin aux étudiants de se familiariser avec le marché du travail du pays partenaire. Forts de cette formation, les double-diplômés de ce cursus intégré voient donc s'ouvrir à eux la poursuite d'études supérieures ou l'entrée dans le marché du travail dans deux pays membres de l'Union Européenne.

Jedes deutsch-französische Studium stellt – unabhängig vom Studienfach – auf dem Arbeitsmarkt eine besondere Qualifikation dar. Denn unsere Absolventen sind in der Regel viersprachig: Alle können Englisch und die meisten haben in der Schule eine weitere Fremdsprache – wie z. B. Spanisch – gelernt. Ausserdem haben sie durch ihr binationales Studium Mobilität und Flexibilität bewiesen und interkulturelle Kompetenzen erworben, sie gelten darüber hinaus als besonders teamfähig.

Diese Qualifikationen lassen sie für viele international aufgestellte Unternehmen interessant erscheinen. Die Absolventen der derzeit 177 deutsch-französischen Studiengänge, die unter dem Dach der DFH an mehr als 100 Partnerhochschulen angeboten werden, haben am Arbeitsmarkt sehr gute Chancen. Nach der letzten Absolventenstudie der DFH aus dem Jahr 2014[9] fanden 71 % der Befragten innerhalb der ersten drei Monate einen adäquaten Arbeitsplatz, davon erhielten 35 % die Beschäftigungszusage noch während des Studiums. Von den Geisteswissenschaftlern waren es 55 %, die während des Studiums oder in den ersten drei Monaten danach einen passenden Arbeitsplatz fanden. Nur 12 % der insgesamt Befragten mussten länger als 6 Monate nach einem Arbeitsplatz suchen. Bei den Geisteswissenschaftlern ist diese Anzahl höher, aber auch von ihnen hatten nur ca. 7 % nach einem Jahr noch keine passende Stelle gefunden. Akademikerarbeitslosigkeit gibt es in diesen Studiengängen nicht.

Interessant ist auch, dass die internationale Qualifikation keineswegs nur Deutschland oder Frankreich betrifft. Nur 31 % der Befragten gaben an, dass

9 https://www.dfh-ufa.org/fileadmin/_migrated/content_uploads/DFH_Alumni_Studie_D_web.pdf.

ihr Arbeitsplatz einen unmittelbaren deutsch-französischen Bezug hat, aber auch von den restlichen Umfrageteilnehmern ist über die Hälfte (54 %) in einem international ausgerichteten Arbeitsfeld tätig. Für unseren eigenen Studiengang haben wir noch keine Beschäftigungszahlen, da wir aktuell erst den ersten Jahrgang zum Abschluss führen. Erste Erfahrungen mit Studenten des dritten Studienjahres, die nach ihrem obligatorischen vierwöchigen Praktikum von den Arbeitgebern bezahlte Praktikumsverlängerungen von bis zu 6 Monaten angeboten bekommen haben, lassen jedoch vermuten, dass die Beschäftigungsaussichten im Bereich der Musik für unsere Absolventen ebenso positiv sein werden wie in den anderen Doppeldiplomstudiengängen der DFH. Wir wissen auch, dass viele unserer Studierenden planen, ein ebenfalls interkulturell ausgerichtetes Masterstudium anzuschließen.

In einer Epoche, in der auch der Medien- und Musiksektor zunehmend global aufgestellt ist, stellen Weltoffenheit, Mehrsprachigkeit, internationale Teamfähigkeit und interkulturelle Kompetenz auch für Beschäftigte der Musik- und Unterhaltungsindustrie die Schlüsselqualifikationen der Zukunft dar. Wir sind deswegen davon überzeugt, dass unser deutsch-französischer Musikstudiengang ein zukunftsweisendes Studienangebot darstellt.

Es lohnt sich daher, die vielen organisatorischen Schwierigkeiten zu überwinden. Nicht zuletzt verschafft es uns selbst Freude und Befriedigung, binational zu lehren und zu arbeiten, Teil des extrem interdisziplinären Professorennetzwerks der Deutsch-französischen Hochschule zu sein und in diesem Netzwerk Kollegen und Lehrinstitutionen kennen zu lernen, die wir sonst nie getroffen und nie betreten hätten. Die Kollegen dieses Netzwerkes eint über alle Fächer und Lehrinstitutionen hinweg eines: die Überzeugung, dass wir unseren Studierenden einen Weg öffnen, der in die Zukunft führt.

Matthias Brzoska (Essen) and Louise Bernard de Raymond (Tours)

Musical Education in Germany and France

Introductory remarks

This essay reflects on the experiences of European integration based on the example of the so far only existing Franco-German BA study programme in music. This programme can thus be considered a model for European integration in musical education.

The Franco-German University (FGU) in Saarbrücken promotes the development and implementation of integrated Franco-German courses of study. The authors of this essay are the programme coordinators of this unique BA/Licence study programme Musikwissenschaft / Musique et musicologie, which is being carried out under the umbrella of the FGU.[1] The course of study was evaluated and approved by the FGU in 2013.

The specific difficulties in designing such a course of study are due to the structural differences of musical education in the two countries. Professors of engineering, law or medicine who teach at a university or university of applied sciences in Germany find a similarly structured institution in France with which they can cooperate without any problems, but this is not readily the case in the field of music. The following essay seeks to describe subject-specific incompatibilities of musical education in both countries, but also to highlight the specific opportunities of a Franco-German course of study.

The Musical Education of Children and Youth

France

In France, the organisation of public music instruction, supervised by the Ministry of Culture since the late 1960s, is carried out at the national level. In keeping with the push for decentralisation led by André Malraux, Minister of Culture from

1 Here we would like to thank Guy Gosselin, who initiated the course of study at the Université François-Rabelais Tours.

1959 to 1969, the Landowski Plan (1970 to 1974) led to a complete overhaul of specialised institutions, the major principles of which are still in effect today. The organisation of conservatories ranked by the State rests on a system of pyramidal hierarchy and aims to make musical education available to the mass of students in school, to standardise pedagogical procedures as well as the value of diplomas issued throughout the land. Institutions of public instruction in the arts – the Conservatory of Local Outreach (Conservatoire à Rayonnement Communal, or CRC), the Conservatory of County Outreach (Conservatoire à Rayonnement Départemental, or CRD), the Conservatory of Regional Outreach (Conservatoire à Rayonnement Régional, or CRR) – are ranked by the State according to the teaching missions, the qualifications of their instructors and the local, county or regional level at which they operate. Instrumental instructors who teach there have received training and qualifications certified by a national diploma – the State Diploma (DE) or the State Certificate (CA). French public music instruction is thus quite subsidised, which makes it financially feasible for the majority of families. At the top of this pyramid are the two major public teaching establishments, that is, the CNSMD (National Superior Conservatory of Music and Dance) of Paris and of Lyon, which provide an excellent training in the disciplines of instrumental performance, pedagogy and erudition (notably history, culture, aesthetics and music theory).[2]

For students who are more dedicated to the learning of their instrument, access to an enhanced musical education is facilitated by the Adjusted Schedule Music Classes (CHAM), which by a collective agreement link certain primary schools and secondary schools with a nearby conservatory (CRD or CRR). The adjustment of school hours (with school days that end earlier) permits CHAM students to take afternoon courses at the conservatory and to practice their instrument or take vocal lessons part time (the same system in fact exists for dance).

Young French musicians therefore benefit from an artistic education system subsidised by the State, which offers them access to training that is either amateur (for the first three cycles of conservatory studies) or professional (for the last cycles of the CRD and CRR). The professional cycles of the CRR prepare students for the entrance competitions of the higher conservatories of Paris and Lyon.

2 Pour de plus amples précisions sur l'enseignement musical en France, voir le site de la médiathèque de la Cité de la musique: http://metiers.philharmoniedeparis.fr/enseignement-musical-france.aspx

Germany

In Germany there are several institutions that offer a musical education. Corresponding to the French conservatories, 930 public music schools currently teach 1.4 million students.[3] As a rule they are municipally operated and cover about half of their budget from public subsidies. Since the other half of the budget has to be generated through lesson fees, music instruction in Germany is more expensive than in France. The teachers at public music schools usually have a degree in music and are certified music teachers.

Because the public music schools do not cover the demand for musical education and often have long waiting lists, private, profit-oriented music schools have emerged in recent years. In addition, many professional musicians and private music teachers offer lessons. Especially in southern Germany there are a number of music associations that also offer training on an instrument to young people. More recently, music lessons are also offered within the framework of the initiative 'An Instrument for Every Child' at full-day public schools. In the private sector, the school forms are neither uniformly certified nor do the teachers have uniform training and diplomas. Moreover, there are no uniform diplomas for the students.

However, the students can participate in the annual competition *Jugend musiziert* (Young Musicians), which is held in three stages: the regional, the state and the national competition. In recent years, more than 20,000 children and young people took part, of which around 2,500 made it to the final round of the national competition.[4] For the winners, the competition opens up further funding opportunities, such as participation in chamber music courses or membership in a state youth orchestra or the National Youth Orchestra. A winner in the solo category in the national competition usually qualifies to continue his/her music studies at one of the colleges of music.

Unlike in France, there are only a few high schools (*Gymnasien*) in Germany whose curriculum takes into consideration the considerable time needed by musically advanced students. This situation has been exacerbated by the extension of class hours into the afternoon, which was introduced in some of the states, for example in North Rhine-Westphalia. Since 2011 a decline of about 2000 in the total number of participants has been observed in the *Jugend*

3 The statistics are determined annually by the Association of German Music Schools. See http://www.musikschulen.de/musikschulen/fakten/schuelerzahl-altersverteilung/index.html

4 Cf. http://www.jugend-musiziert.org/fileadmin/user_upload/bilderpool/Kategorien_Teilnehmer_BW_1964_2015.pdf The number of entries varies, depending on the announced instruments and ensemble types between approximately 16,000 and 23,000 participants.

musiziert competition.[5] However, the total number of musically active children cannot automatically be derived from these statistics, since the broad range of the full-day school curricula often also includes musical offerings.

The German school system seems to put especially highly-gifted students at a disadvantage. In France the conservatories with university status (*enseignement supérieur*) have predominantly French students. At German colleges of music, foreign students predominate by far, particularly from Asia and Eastern Europe. In some practice-intensive instruments (piano, violin) there are hardly any students from Germany. The state audit offices have criticised this blatant situation and recommended closures of colleges of music. That is, however, obviously not a solution for young musicians from Germany. Many German colleges of music have responded to this situation by establishing pre-colleges (such as in Cologne or Hannover). These provide further training for young people, that is children and adolescents, who have passed the entrance examination/audition during their time at school and who are only in school part time. This often means, however, that they drop out of school despite good marks before graduating with an *Abitur*.

Professional Music Training

France

In France, the higher education of musicians is inscribed within the European system of studies leading to the undergraduate or bachelor's degree (first cycle of 3 years), the master's degree (second cycle of 2 years) and the doctorate (third cycle of 3 years). The undergraduate cycle is secured by the Centres for Higher Education in the Arts (*Pôles supérieurs d'enseignement artistique*), created in 2007 within the Conservatories of Regional Outreach, as well as by the higher conservatories of Paris and Lyon (CNSMD), and it leads to a National Professional Degree in Music (*Diplôme National Supérieur Professionel de Musicien*, or DNSPM). The institutions offering a DNSPM must forge a partnership with a local university. The students of the Centres for Higher Education in the

5 http://www.jugend-musiziert.org/fileadmin/user_upload/bilderpool/BW_Orte_Bundeslaender_Jahre_Kategorien_Zahlen_1964_2016.pdf The number of entries in the same age class must be compared. For example, the generally strong age class competing in piano declined from 24,750 to 23,183 participants from 2011 to 2013, while the generally weak age classes competing in strings dropped from 18,387 to 16,006 participants from 2013 to 2016.

Arts thus follow a parallel music curriculum, at the completion of which they receive an undergraduate university degree. The second and third cycles (for the masters and doctorate) are carried out at the higher conservatories of Paris and Lyon.

The three principal national degrees in music pedagogy are the University Degree in Music Education (*Diplôme universitaire de musicien intervenant*, or Dumi), the State Degree (*Diplôme d'État*, or DE) and the State Certificate (*Certificat d'État*, or CA). The 'Dumists', who work essentially in public preschools and elementary schools, are trained in the Centres for Instruction in Music Education (*Centres de formations de musiciens intervenants*, or CFMI), which are backed by a university. The DE corresponds to the first level of qualification for the profession of conservatory music professor. The training for the DE takes place in the Centres for Education of Teachers of Music and Dance (*Centres de formation des enseignants de musique et de danse*, or Cefedem), now associated for the most part with Centres for Higher Education in the Arts. Finally, the CA is issued after completing a two-year music teacher training programme (master's level) obtained in the CNSMD of Paris and Lyon.

The education and training of the music teachers of state secondary schools is the responsibility of the universities. Students must first earn an undergraduate degree (bachelor's) in music and musicology, combining practical aspects of music (such as voice, piano accompaniment or ensemble instrumental practice) and musicological training (history, aesthetics, theory, etc.). The bachelor's degree opens the way to two types of master's: a Master of Musicology Research degree or a Master of the Professions of Teaching, Education and Formation (Master MEEF) degree. These master's degrees prepare the student for the CAPES (*Certificat d'Aptitude au Professorat de l'Enseignement du Second degré*, or Certificate of Aptitude in Secondary Education) exam and the aggregation exam, which allow one to become a teacher of music in state secondary schools. The curricula for the professions of teacher or musicologist are therefore undifferentiated in the first three years of university studies.

Germany

The artistic training to become an instrumentalist or a singer or to become a teacher of an instrument at a music school usually takes place in Germany at the colleges of music. These also are responsible for training to become a music teacher at a German high school in its own music pedagogical course of study. These teacher training programmes are mainly oriented toward the practice of music and do not lead to a qualification in musicology. The universities, on the

other hand, tend to focus on musicology study programmes without any practical music components.

There are several exceptions to this general rule. For example, a complete, small School of Music is integrated into the University of Mainz, which apart from teacher training also awards artistic diplomas. Some universities provide teacher training in music for levels underneath high school, but do not offer a musicology study programme in all cases. There are also colleges of music, which besides the original teacher training programme also offer integrated musicology study programmes such as in Essen and Weimar (the latter in cooperation with the University of Jena).

The Integrated Franco-German Course of Study

Potential Partners

From this overview it can be seen that the purely artistic training to become an instrumentalist or a singer, or to become an instrumental teacher or voice teacher is comparable in Germany and France and is based at the Musikhochschulen (colleges of music) or conservatoires. The only relevant difference is that the BA degree is designed to be completed in three years in France while in Germany the consensus is that an artistic degree can be acquired at the earliest after four years.

In contrast, all the other music study programmes are, as a rule, incompatible: The German teacher training programmes of German universities for the *Gymnasium* school form do not have enough musicology components to be even remotely compatible with the content required for a French university degree in music. Moreover, the teacher training in Germany usually includes a second school subject, while teachers in France teach only one subject. The musicology study programmes of German universities, however, have insufficient or no practical music components comparable to a French BA/Licence degree programme in music.

An integrated BA/Licence study programme in Musikwissenschaft/Musique et Musicologie is only possible in Germany, where the main subject musicology can also be accompanied by courses offered in music practice for piano, singing or ensemble playing. In Germany, this is the case only at the few above-mentioned, exceptional institutions, that means, as a rule: neither at the musicology seminars at the universities which do not offer any instrumental lessons, nor at the colleges of music which do not offer a BA degree programme in musicology.

Structural Differences

When designing such a course of study, there are structural differences that must be taken into account. First, in Germany a course of study in music with a focus on the practice of music generally requires an entrance exam/audition, because the *Abitur* does not reveal anything about the practical musical abilities of the applicant.

In France, as a rule, there is no entrance exam for the bachelor's degree (all disciplines together). To gain entrance into the first cycle of higher education, it is sufficient to have earned the baccalaureate diploma. There is nevertheless a type of selection, but it is implemented from year to year on the basis of various exams. Students in each year of study for the *licence* are in effect sanctioned by an eligibility screening and two ad hoc review sessions. The first comprises the exams of the end of the first and second semesters, while the second is the so-called remedial (*rattrapage*) exam, which permits students who have not achieved the minimum grade average of 10/20 after the first session to try once more. If a student does not achieve an average of 10/20 after the two exam sessions, he/she is not allowed to progress to the following year. The student can then either repeat the year of study in the same discipline, repeat the year in another discipline, or quit his undergraduate studies. The statistics concerning the outcomes of first-year students within the disciplines of the Humanities, Linguistics, and Arts (for the 2011–2012 academic year) offer an idea of the results of these yearly exams. In fact, 41.9 per cent of these students progressed to the following year. Nearly 20 per cent repeated the year in the same field, or in another. Thus, the rate of failure of the first year of study in these disciplines in 2011–2012 was more than 38 per cent. Between the second and third year of undergraduate studies, there is also a significant, though lower, rate of failure. All of this implies that in the third year, there are far fewer students in a given discipline than were registered at the beginning of the first year.

In Germany there are no annual exams; instead the students give presentations and write papers to receive certification that they have completed a course. This causes temporal coordination problems: while in France on 1 July of each academic year it is clear who will be admitted to the next year, the students registered in Germany have the semester breaks to write their papers. An overview of the grades is not possible until September at the earliest. This leads to delays within the French system and to administrative difficulties when re-registering at a university in France.

Another difference lies in the completion of studies for the degree. In France, the third year of study is completed just like the two preceding years with various individual examinations in diverse subjects. In Germany, a BA degree is usually completed by writing a BA thesis. In our study programme we therefore decided

to follow the German model and to include a BA thesis as final requirement for the degree. However, this solution likewise causes delays on the French side in obtaining the diploma.

Conclusion: The Franco-German Course of Study Is Worthwhile

This brief glance at the structural differences between our systems of musical education and the organisation of higher education suffices to give an idea of the numerous administrative and pedagogical problems that the establishment of such an integrated curriculum pose to us as programme administrators. Nevertheless, beyond these practical difficulties, the idea of providing students a programme of added value offers great satisfaction. In addition to musical and musicological skills, students earning a degree in this programme acquire very solid linguistic skills thanks to the years they spend in a partner country. The intercultural dimension of this degree is equally reinforced by the courses offered, not only in the field of the arts (music, literature and visual arts) but also in cultural outreach – a field that is taken up in the third year of study. The internship completed at the end of studies in a cultural institution ultimately permits students to familiarise themselves with the job market in the partner country. Equipped with this education and training, double-degree graduates in this programme therefore see the pursuit of higher education or the entrance into the job market open up to them in two different EU countries.

Every graduate from a Franco-German course of study has a special qualification relevant to the job market, regardless of the subject studied, because as a rule, our graduates are fluent in four languages. All of them are proficient in English and most have learned yet another language – such as Spanish – in school. In addition, due to their binational study programme, they have demonstrated their mobility and flexibility and have acquired intercultural skills. Moreover, they are particularly skilled in working in a team.

These qualifications make them appear interesting for many internationally positioned companies. The graduates of the 177 Franco-German study programmes that are currently offered under the umbrella of the FGU at more than 100 partner universities have very good chances on the job market. According to the latest survey of graduates of the FGU from 2014,[6] 71 per cent of the respondents

6 https://www.dfh-ufa.org/fileadmin/_migrated/content_uploads/DFH_Alumni_Studie_D_web.pdf

found an adequate job within the first three months, while 35 per cent received a job offer during their studies. Among students of the humanities, 55 per cent found a suitable job during their studies or within the first three months after graduation. Only 12 per cent of all the respondents took more than six months to find a job. Among students in the humanities, the percentage is higher, but even among these only around seven per cent could not find a suitable position after one year. Hence, graduate unemployment is not an issue in these study programmes.

It is also interesting that the international qualification is not only relevant for Germany or France. Only 31 per cent of the respondents stated that their workplace had a direct Franco-German reference. However, of the remaining respondents, over half (54 per cent) were working in an internationally oriented field. We do not yet have any employment statistics for our own course of study, since the first graduating class just completed their studies this year. However, initial experience with third-year students, who after their mandatory four-week internship were offered paid internship extensions of up to six months, suggests that employment prospects in the field of music will be just as positive for our graduates as in the other double-degree study programmes of the FGU. We also know that many of our students plan to continue their studies in an interculturally oriented master's degree programme.

In an era in which the media and the music sector have become increasingly global, a cosmopolitan outlook, multilingualism, the ability to work in an international team and intercultural competence represent key qualifications of the future, also for employees of the music and entertainment industry. We therefore believe that our Franco-German course of study in music offers good prospects for the future.

It is therefore worth the effort to overcome the many organisational difficulties. Not least, it gives us great joy and satisfaction to teach and work in a binational programme, to be part of the highly interdisciplinary network of professors in the Franco-German University and within this network to become acquainted with colleagues we would never have met and with teaching institutions we otherwise never would have set foot in. Across all subjects and teaching institutions, all colleagues of this network are unified by one purpose: We share the conviction that we are opening up a path for our students that leads into the future.

Translated from the German and French by Carol Oberschmidt

Saskia Jaszoltowski

Alternative Identitäten und popkulturelle Integration auf der Bühne des Eurovision Song Contest

Konstrukt

Jedes Jahr aufs Neue polarisiert ein musikalisches Großereignis sein Fernsehpublikum. Initiiert als Möglichkeit, das junge Medium Fernsehfunk auf internationaler Ebene mit einem unterhaltenden Programm zu füllen, fand der Liederwettbewerb im Rahmen des Eurovisionsformats der European Broadcasting Union 1956 zum ersten Mal statt. Als Herausforderung an eine zeitgeschichtlich orientierte Musikwissenschaft bieten die Gesangsbeiträge der teilnehmenden Länder seither nicht nur Möglichkeiten nationaler Identifizierung – und das über die Grenzen Europas hinweg – zuweilen auch innovative oder provozierende Alternativen zur vermeintlichen Norm. Sie kolportieren vor allem die Idee eines (geographisch und kulturell) offenen Europas: Durch die Auftritte der konkurrierenden Vertreter des jeweiligen Staates scheint über die internationale Sprache der Popmusik ein Gemeinschaftsgefühl kommuniziert und scheinen Identitäten etabliert zu werden.

Obwohl sich der Wettbewerb als unpolitische Veranstaltung verstanden wissen will, wurde er immer wieder dezidiert als Plattform zur Statuierung gesellschaftspolitischer Konflikte herangezogen und spiegelt nicht zuletzt die Verschiebung eines (west-)europäischen Zentrums nach der Auflösung des Ostblocks wider. Doch inwiefern der musikalische Wandel, der gerade in regelmäßig teilnehmenden Ländern offensichtlich und unüberhörbar ist, mit den Umbrüchen in Zusammenhang gebracht werden kann, ist anhand der von transnational bis regional reichenden Manifestierung von Identifizierungsangeboten punktuell zu durchleuchten. Dass die Stimme zur Identität des eigenen Körpers der Singenden gehört, dass sie aber genauso identitätsstiftend für eine bestimmte Gruppe von Individuen wirken kann, wurde auf der Eurovisionsbühne nicht erst mit dem Sänger Thomas Neuwirth in seiner Travestierolle als Conchita Wurst deutlich, die 2014 mit dem Song „Rise Like a Phoenix“ für den österreichischen Rundfunk angetreten ist und den Wettbewerb gewann. Das hatte zur Folge, dass der Eurovision Song Contest (= ESC) – früher unter dem Namen Grand Prix de la Chanson d’Eurovision bekannt – 2015 zum zweiten Mal in Wien stattfand. Zum ersten Mal wurde das Ereignis an dem als Hauptstadt der Musik apostrophierten Ort 1967 ausgerichtet. Im Gegensatz zu den längst verstorbenen Musikern und

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Komponisten, durch die jener Beiname der österreichischen Hauptstadt zu legitimieren versucht wird und über die in Bezug auf die Ausprägung einer kulturellen Identität weitgehend Konsens zu herrschen scheint, fordern die ESC-Teilnehmer jene traditionelle Identitätszuschreibungen heraus und polarisieren.

Erinnerung

Im Jahr 2014 war das Gedenken an den Ausbruch des Ersten Weltkriegs ein Jahrhundert zuvor allgegenwärtig. Nachrichten, Zeitungsartikel, Filme, Dokumentationen, Buchveröffentlichungen, Ausstellungen, Konferenzen etc. erinnerten an das Attentat auf Franz Ferdinand in Sarajewo und seine Folgen. Gedenkfeiern appellierten an ein kulturelles Gedächtnis, das nach Jan Assmann auf der institutionell organisierten Erinnerung an „schicksalhafte Ereignisse der Vergangenheit“[1] basiere und durch die „Rekonstruktivität“[2] jener Fixpunkte der Geschichte identitätsstiftend wirke. Ob ein anderes Ereignis, das geschichtlich weitaus irrelevanter, aber in den Medien – zumindest in Österreich – genauso präsent war, Teil eines kulturellen Gedächtnisses werden kann, ist nach Assmanns Definition wohl auszuschließen, sollte aber dennoch reflektiert werden. Bei der Austragung des ESC in Kopenhagen im Mai 2014 wurde ein Popsong über Identität und Verwandlung in der Metapher des aufsteigenden Phönix aus der Asche zum beliebtesten Lied der Eurovisionsgemeinschaft gewählt. Die Interpretin von „Rise Like a Phoenix“, Conchita Wurst, wurde daraufhin zum Symbol für Toleranz und Gleichberechtigung auch jenseits europäischer Grenzen. Inwiefern ihre Popularität, die ungefähr ein Jahr andauerte und mit dem neuen Gewinnerlied 2015 an Präsenz verlor, ausgereicht hat, um sich in ein kulturelles Gedächtnis einzuprägen, bleibt dem Lauf der Geschichte überlassen.

Wandel

Jene Gemeinschaft, die sich alljährlich dem Fernsehereignis widmet, ist vom Wandel geprägt, der sich unmittelbar quantitativ äußert. Die Zahl der teilnehmenden Rundfunkanstalten ist von sieben im Jahr 1956 auf an die 50 gestiegen.

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1 Jan Assmann, *Kollektives Gedächtnis und kulturelle Identität*, in: Jan Assmann und Tonio Hölscher (Hgg.), *Kultur und Gedächtnis*, Frankfurt a. M. 1988, S. 9–19, Zitat S. 12.
2 Ebd., S. 13.

Erst wurde der Wettbewerb im Radio, dann im Fernsehen ausgestrahlt, zusätzlich ist er mittlerweile via Live-Stream im Internet abrufbar und wird von einem geschätzten 100-Millionen-Publikum weltweit verfolgt. Die quantitative Expansion des ESC scheint grenzenlos zu sein und Dimensionen von Marshall McLuhans „Global Village“[3] anzunehmen. Auch das anwesende Publikum am Austragungsort hat sich vergrößert und ist vor allem jünger geworden. Es tanzt in einer großen Mehrzweckhalle und schwenkt Fahnen, anstatt in Abendgarderobe auf der Bestuhlung eines kleinen Sendesaals zu sitzen und ruhig zuzuhören, wie es zu Beginn der Wettbewerbsgeschichte üblich war.

Unüberhörbar wird der musikalische Wandel etwa beim Vergleich der beiden Gewinnerlieder aus Österreich, Udo Jürgens‘ „Merci, Chérie“ von 1966 und „Rise Like a Phoenix“ 2015 interpretiert von Conchita Wurst. Ein audiovisueller Gang durch die Jahre zeigt, dass auch am ESC die Trends der Popmusik nicht vorübergegangen sind, sondern – zugegebenermaßen mit ein wenig Zeitverzögerung – gespiegelt und – manchmal vielleicht ein wenig holprig – übersetzt wurden. Änderungen im Regelwerk des Wettbewerbs förderten den musikalischen Wandel. So ist die Sprache des Liedtextes mittlerweile frei wählbar und vor allem wurde der Begleitapparat des Live-Orchesters durch Play-Back-Einspielungen substituiert. Seit 1999 bedarf es nicht mehr der Dirigenten, die sich zwischen den Beiträgen symbolisch den Baton weiterreichten, den musikalischen Ausdruck mitgestalteten und zuweilen an der Orchestrierung der Songs beteiligt waren.

Kommentar

Es darf kaum verwundern, dass die Präsenz des Wettbewerbs in den Medien und somit das öffentliche Interesse daran steigen, sobald der nationale Kandidat erfolgreich abgeschnitten hat und in Folge dessen die Austragung im eigenen Land bevorsteht. Auch in Österreich erhielt der ESC zwischen Conchitas Gewinn im Mai 2014 und der Austragung des Wettbewerbs im darauffolgenden Jahr mehr Aufmerksamkeit als in der jüngeren Vergangenheit davor und vor allem als in der Zeit unmittelbar danach. Durch die Berichterstattung in den Medien wird die öffentliche Meinung geformt. Besonders nachhaltigen Einfluss auf das Meinungsbild üben die Kommentatoren der nationalen Rundfunkanstalten aus, da sie die Fernsehshow während der Live-Übertragung ihrem heimischen TV-Publikum

3 Vgl. Marshall McLuhan und Bruce Powers, *The Global Village. Der Weg der Mediengesellschaft in das 21. Jahrhundert*, Paderborn 1995 (Original: *Transformations in World Life and Media in the 21st Century*, Oxford 1989).

näher bringen. Sie klären über Herkunft und Ausbildung der Sänger auf, informieren eventuell über den Komponisten, geben zusammenfassende Übersetzungen der Liedtexte und können vor allem die Erwartungshaltung ihres Publikums durch subjektive Werturteile über die Beiträge manipulieren. Mithilfe weniger Worte sind sie in der Lage, die Einstellung einer ganzen Nation auf den Punkt zu bringen, wie es der Moderator des österreichischen Rundfunks, Andi Knoll, schaffte, indem er Conchitas Erfolg für Österreich als äußerst ambivalente Sache kommentierte.[4]

In einem ähnlichen Tenor prägte der BBC-Moderator Terry Wogan fast 40 Jahre lang die Haltung der Briten zum Wettbewerb, den er als „rubbish" und „foolish spectacle" bezeichnete.[5] Indem er sich mit seinen bissigen Kommentaren über die Kontinentaleuropäer amüsierte, befeuerte er die insulare Mentalität der Briten, die sich auf anderer Ebene, im Bereich der Politik etwa, als Skepsis gegenüber der Europäischen Union manifestiert, wie das Referendum zum EU-Austritt 2016 zeigte. Die nationalen Kommentatoren formen nicht nur die ästhetische, sondern können auch die politisch-ideologische Einstellung ihres Publikums beeinflussen. Dennoch spricht Wogan dem ESC eine solche Relevanz ab: „It is not about politics or asserting your place in the community, not even about national pride. It is not an opportunity to show your neighbours how much you love them. It is about picking the best popular song in Europe."[6]

Integration

Im Kontrast zu Wogans Idealvorstellung scheint der ESC allerdings doch als Austragungsort eines „Kampfes der Kulturen"[7] herhalten zu müssen. Im alltäglichen Gespräch wird viel mehr über die Inszenierung des Auftritts eines Künstlers in Bezug auf sein Herkunftsland gesprochen als tatsächlich über die Musik, die von offizieller Seite der European Broadcasting Union als Werkzeug bezeichnet wird,

4 Knolls Kommentar („Jetzt hat uns die den Schaas gwonnen!") wurde im Dezember 2014 zum Spruch des Jahres in Österreich gewählt, was eine ironisch ambivalente Haltung gegenüber Conchita Wurst widerspiegelt und den Wandel in der medialen Beurteilung des ESC innerhalb eines halben Jahres verdeutlicht.

5 Terry Wogan zitiert in: „Leigh Holmwood, Eurovision is ‚rubbish', Terry Wogan tells European broadcasters", in: *The Guardian*, 6.5.2009, online abrufbar: http://www.theguardian.com/media/2009/may/06/eurovision-terry-wogan-rubbish.

6 Ebd.

7 Irving Wolther, *„Kampf der Kulturen". Der Eurovision Song Contest als Mittel national-kultureller Repräsentation*, Würzburg 2006.

mit dem man die Menschen in Europa auf dem Schlachtfeld des ESC zusammenbringen würde.[8] Der derzeitige Stand der Forschung wird von dieser Position dominiert.

Kultur- und Medienwissenschaftler, Historiker, Soziologen, Betriebswirte und Journalisten sind sich weitgehend darin einig, dass der ESC ein wichtiges mediales Instrument im europäischen Integrationsprozess sei und dass durch die emotionale Wirkung der Musik eine kollektive Identität aus der Gemeinschaft entstehen könne. Beispielsweise erklären Ivan Raykoff und Robert Deam Tobin, dass der ESC einen Rahmen biete, um die Idee einer europäischen Identität zu untersuchen: „Eurovision [...] provides one context for re-examining the definition of ‚Europe' and notions of European identity in the new century. Modernity characterizes the ideal of post-war Europe to which the Eurovision Song Contest provides literal and figurative access: a society that is democratic, capitalist, peace-loving, multicultural, sexually liberated and technologically advanced."[9] Philip Bohlman meint die Geschichte eines modernen Europas aus dem Wettbewerb herauszuhören: „If we are willing to listen, the half-century history of the Eurovision Song Contest tells us a great deal about Europe and its modern history,"[10] und resümiert: „[...]Eurovision has provided a distinctive and very public forum for cultural and musical integration."[11]

In welchem Ausmaß der Wettbewerb bereits im Vorfeld, das heißt, im Zuge der Auswahl eines nationalen Kandidaten, öffentlichkeitswirksam sein kann, zeigten im November 2015 die Debatten um die Nominierung von Xavier Naidoo als Repräsentanten der deutschen Delegation. Noch bevor es überhaupt konkret um ein bestimmtes Lied gehen konnte, zogen die Verantwortlichen ihre Entscheidung zurück, da sich in der Presse und in sozialen Netzwerken eine starke Ablehnung gegenüber dem Sänger aufgrund seines fragwürdigen politischen Verhaltens ausbreitete. Neben Berichten über Terroranschläge und Flüchtlingskrise wurde der Auswahl und dem prompten Rückzug des Kandidaten für den ESC 2016 außergewöhnlich viel Aufmerksamkeit in den nationalen Fernsehnachrichten und führenden Tageszeitungen zuteil. Wie kaum bei einem anderen

8 Als „battlefield" wird der ESC von Jørgen Franck bezeichnet, Frank zitiert in: *‚The Song Contest Is a Battlefield': Panel Discussion with Eurovision Song Contest Broadcasters, 18 February 2011*, in: Karen Fricker, Milija Gluhovic (Hgg.), *Performing the ‚New' Europe. Identities, Feelings, and Politics in the Eurovision Song Contest*, Basingstoke 2013, S. 94–107, Zitat S. 99.

9 Ivan Raykoff, Robert Deam Tobin (Hgg.), *A Song for Europe. Popular Music and Politics in the Eurovision Song Contest*, Aldershot 2007, S. xviii.

10 Philip Bohlman, *The Music of European Nationalism. Cultural Identity and Modern History*, Santa Barbara et al. 2004, S. 6.

11 Ebd., S. 288.

Thema spaltete das Debakel die Kommentatoren und Journalisten in zwei Lager, war aber im Mai 2016 wieder vergessen. Denn nach der Austragung des Wettbewerbs in Stockholm dominierten politische Projektionen die Berichterstattung, weil Russland musikalisch vom Gewinnerlied „1944“ besiegt wurde, in dem die Ukrainerin Jamala über die Deportationen der Krimtartaren singt.

Politik

Um die politische Relevanz des Wettbewerbs zu belegen, wird mit Beständigkeit darauf verwiesen, dass jene Länder, die 1957 den Vertrag von Rom unterzeichneten, bereits ein Jahr zuvor auf der Eurovisionsbühne in Lugano zusammen gekommen waren. Die zeitliche Nähe dieser beiden Ereignisse, die den jeweiligen Grundstein auf der einen Seite für den populären Musikwettbewerb und auf der anderen für die Europäische Union gelegt haben, ist nicht zu leugnen. Der implizierte Kausalzusammenhang ist allerdings schwer nachweisbar.

Im Zuge der herangetragenen politischen Relevanz dient der Song Contest als idealer Forschungsgegenstand der Queer und Gender Studies, die der Darstellung von Stereotypen und Geschlechterrollen auf den Grund gehen. Dass der Ruf nach gesellschaftlicher Toleranz und das Plädieren für eine Überwindung sozialer Rollenzuschreibungen das Medienspektakel prägen, wurde mit der Interpretin des Gewinner-Songs 2014 bestätigt. Der ESC dreht sich um die Konstruktion von Identitäten, seien es die individuellen auf der Bühne oder die sogenannten kollektiven im Publikum. Zuweilen wird durch die Inszenierung der Beiträge ein bestimmtes Selbstbild einer Nation konstruiert, das das stereotypisierte Fremdbild zu bestätigen oder zu negieren versucht. Festzuhalten ist dabei, dass die öffentlich-rechtlichen Rundfunkanstalten über die Musik entscheiden, mit der ihr Land repräsentiert werden soll. Die Medien also generieren das Angebot an Identitäten, das durch die Stimmen auf der Eurovisionsbühne erklingt.

Gemeinschaft

In der alltäglichen Diskussion, in der öffentlichen Meinung sowie im wissenschaftlichen Diskurs wird deutlich, dass das alljährliche Spektakel auf der emotionalen Wirkung von Popmusik basiert. Ihre gemeinschaftsfördernde und identitätsstiftende Funktion ist beim ESC offensichtlich. Sofern man Simon Friths Bemerkung beipflichtet, dass „die Begegnung mit Popmusik […] eine Erfahrung der Identität“[12] sei, bleibt die Frage, welche Identität beim ESC erfahren und

welcher Spielart des Populären begegnet werden kann. Zumindest scheinen die Wettbewerbslieder genau das zu erreichen, was EU-Politiker mit Karajans Arrangement der beethovenschen Vertonung von „An die Freude" beabsichtigten zu bezwecken – nämlich die Konstruktion des Gefühls von Zusammengehörigkeit durch eine gemeinsame Hymne.[13] Beethoven und jene sogenannte ernste Musik, die Ludwig Finscher in den Ohren klang, wenn er „in unserer Musikkultur [Werk und Gattung als] Organisationsformen des musikkulturellen Gedächtnisses"[14] bezeichnete, sucht man beim ESC allerdings vergebens.

Die Hymne 2014 war eine Pop-Ballade: Aufgrund des Titels „Rise Like a Phoenix" könnte man sich dazu hinreißen lassen, Verbindungen zu 1914 bzw. 1918 in den Song hinein zu interpretieren. So könnte man den Zusammenbruch der k. u. k.-Monarchie und den folgenden Machtverlust Österreichs mit dem kraftvollen Emporsteigen einer neuen Musikkultur auf dem Schlachtfeld der Eurovision in Beziehung setzen. Doch das scheint aus zweierlei Gründen nicht der richtige Weg: Denn erstens liegt der Machtgedanke weniger auf der ESC-Bühne selbst, als vielmehr hinter den Kulissen, wo finanziell die Fäden gezogen werden, etwa beim Generaldirektor des Österreichischen Rundfunks Alexander Wrabetz. Und zweitens soll die Nabelschau jenem Wrabetz überlassen werden, der, nachdem man sich auf Wien als Austragungsort geeinigt hatte, große Erwartungen schürte: Mit dem Motto für 2015 *Building Bridges* solle betont werden, dass der Song Contest die europäische Idee mit dem völkerverbindenden Charakter der Musik vereine.[15] Wien als Austragungsort sei dafür bestens geeignet, da es schließlich die „traditionsreiche [...] Welthauptstadt der Musik im Herzen Europas" sei. Generell sei Österreich ein „Land, das seit jeher eine zentrale Rolle als vermittelnde Instanz, als Brücke zwischen Ost und West, übernommen" habe. Daher scheint es ihm konsequent, dass die 60. Ausgabe des Wettbewerbs 2015 zwei Wochen nach dem Gedenken an den 8. Mai 1945 in seinem Heimatland ausgetragen wird: „Wenn sich das Ende des Zweiten Weltkrieges zum 70. Mal jährt, reichen die europäischen

12 Simon Frith, *Musik und Identität*, in: Jan Engelmann (Hg.), *Die kleinen Unterschiede. Der Cultural-Studies-Reader*, Frankfurt a. M. 1999, S. 145–169, Zitat S. 164.

13 Vgl. zu jener Hymne der EU: Albrecht Riethmüller, *Die Hymne der Europäischen Union*, in: Pim den Boer et al. (Hgg.), *Europäische Erinnerungsorte 2*, München 2012, S. 89–96.

14 Ludwig Finscher, *Werk und Gattung in der Musik als Träger kulturellen Gedächtnisses*, in: Jan Assmann und Tonio Hölscher (Hgg.), *Kultur und Gedächtnis*, Frankfurt a. M. 1988, S. 193–310, Zitat S. 299.

15 Vgl. Wrabetz in einer Pressemeldung des ORF vom 11.09.2014: *„Building Bridges" – Das ist der Claim zum „Eurovision Song Contest 2015"*, online abrufbar unter: http://www.ots.at/presseaussendung/OTS_20140911_OTS0239/building-bridges-das-ist-der-claim-zum-eurovision-song-contest-2015. Die folgenden Zitate Wrabetz' sind daraus entnommen.

Länder einander die Hand – in Österreich.“[16] Dass sich auf der Eurovisionsbühne allerdings nicht nur europäische Länder begegnen – und das nicht erst durch die Teilnahme Australiens, sondern seit Israel im Jahr 1973 zum ersten Mal partizipierte – muss Wrabetz wohl entgangen sein. Bezeichnenderweise wurde die ESC-Woche 2015 mit einer Matinee in der Wiener Staatsoper unter dem wenig innovativen Motto *Pop Meets Opera* und einer Gala im Rathaus durch die Vorlage für die Hymne der Europäischen Union eröffnet – doch nicht die instrumentale Version, sondern Schillers Ode erklang aus den Kehlen der Wiener Sängerknaben, wodurch das weltoffene und internationale Spektakel auf ungewöhnlich spezifische Weise durch die österreichischen Veranstalter gedeutet wurde.

Retrospektive

Gelegenheit zum Händereichen gab es bereits 1967 beim ESC in Wien, weil im Jahr zuvor Udo Jürgens mit „Merci, Chérie“ in Luxemburg den Wettbewerb gewonnen hatte. Feierlich weitergereicht wurde in dieser Zeit noch der Baton zwischen den jeweiligen Dirigenten der aufeinanderfolgenden Beiträge. Inszenatorisch wurde dem Wechsel der musikalischen Leitung viel Aufmerksamkeit zuteil, nicht nur weil der Dirigent zum nationalen Team gehörte, das ins Rennen geschickt wurde, sondern auch um die im Vergleich zu heute verhältnismäßig gering ausfallenden Umbaupausen zu überbrücken. Vor Jürgens’ Auftritt übergab Jorge Costa Pinto aus dem damals noch diktatorisch regierten Portugal den Dirigierstock an Hans Hammerschmid – eine Geste, die durchaus eine völkerverständigende Symbolik beinhaltete.[17]

Ein Vergleich von „Merci, Chérie“ mit anderen damals aktuellen Popsongs mag zunächst verwundern. Neben Beatles, Beach Boys und Rolling Stones führten unter anderem Simon & Garfunkel mit „Sound of Silence“, Percy Sledge mit „When a Man Loves a Woman“ und Frank Sinatra mit „Strangers in the Night“ die Billboard Charts an. Die musikalischen Anknüpfungspunkte zur angloamerikanischen Popszene machen sich am ehesten noch bei „Strangers in the Night“ bemerkbar, und das stammt aus der Feder von Bert Kaempfert, der dafür mit dem Golden Globe ausgezeichnet wurde.

16 Ebd.

17 Hingegen ist das Fernbleiben Österreichs vom Wettbewerb zwei Jahre später, als der ESC in Spanien ausgetragen wurde, nicht notwendigerweise politisch zu deuten, d. h., nicht als Boykott der Veranstaltung aufgrund der Diktatur Francos zu interpretieren, da die Teilnahme auch im darauffolgenden Jahr 1970 ausblieb.

Die Gemeinsamkeit zu „When a Man Loves a Woman“ liegt inhaltlich im Liedtext und musikalisch im triolischen Sechs- bzw. Zwölf-Achtel-Takt. Die Differenz manifestiert sich vor allem in der Gestaltung der Sprachmelodie und im Klang der Stimme. Wortwiederholungen dominieren in „Merci, Chérie“, während lang ausgehaltene, umspielte Vokale die Interpretation von „When a Man Loves a Woman“ prägen. Jürgens singt nüchtern und introvertiert, Sledge offener und freier. Das leichte, permanente Vibrato in Jürgens’ Stimme ist Ausdruck einer emotionalen Zurückhaltung, die passenderweise in der Stimmung des damaligen ESC-Publikums gespiegelt wurde. Ganz und gar nicht jugendbewegt, sondern restringiert, förmlich in Abendgarderobe gekleidet lechzte es nach ernster Unterhaltungsmusik, nicht nach Soul, sondern Chanson.

Auf dem westlich orientierten Teil des alten Kontinents lagen Sänger-Komponist Jürgens und Arrangeur-Dirigent Hammerschmid im Trend, während auf der anderen Seite des Atlantiks bereits Mitte der 1960er Jahre eine Mode ausgelöst wurde, die bis heute aktuell geblieben ist und den Filmkomponisten John Barry bekannt machte. Für die James-Bond-Filme sang Shirley Bassey 1964 den Titelsong zu „Goldfinger“ und Tom Jones 1965 jenen zu „Thunderball“. Und in diese Reihe der Bond-Songs hätte 1966 auch „Rise Like a Phoenix“ stilistisch passen können.

Komponiert von Alexander Zuckowski, Julian Maas und Robin Grubert mit einem Text von Charley Mason bietet „Rise Like a Phoenix“ musikalisch wenig Neues: In d-Moll für mittlere Stimmlage und einen Tonumfang einer None geschrieben besteht die Melodie hauptsächlich aus Sekundschritten und Terzen und wird von einem Streichersound begleitet. Die erste Strophe beginnt leise und verhalten, Tonhöhe und Dynamik steigen langsam an. Mit einem Sprung in der Melodie und einem Crescendo erfolgt zu Beginn des Refrains ein erster Höhepunkt. Die zweite Strophe und die Wiederholung des Refrains sind lauter und bewegter. Der Ausdruck verdichtet und intensiviert sich hin zu einer kurzen Überleitung, in der ein Ritardando mit gleichzeitigem Crescendo zur Klimax führt, die sich im melodisch leicht variierten Refrain entlädt.

Mehrfach führten solche Power-Balladen zum Erfolg – ganz ähnlich aufgebaut ist das Lied „Molitva“, mit dem Marija Šerifović 2007 in Helsinki für Serbien gewann, das zum ersten Mal als souveränes Land am ESC teilnahm. Hier wie dort wird ein konventionell komponierter Song makellos und gefühlvoll von einer perfekt inszenierten Sängerin interpretiert.

Identität

Es stellt sich die Frage, inwiefern Marija Šerifović oder Conchita Wurst beispielsweise Identifizierungsangebote bereitstellen und welcher Identität sie eine Stimme verleihen. Sind sie die Stimme Serbiens respektive Österreichs im Bereich der Popmusik? Sie scheinen weniger Teil der konstruierten Identität einer Nation als vielmehr Sprachrohr eines nationenübergreifenden – mittlerweile weltweiten – Fernsehpublikums zu sein. Šerifović wurde 2008 von der Europäischen Kommission zur Kulturbotschafterin ernannt.[18] Wurst trat 2014 auf der Konferenz der Vereinten Nationen in Wien auf. In seiner erfundenen Rolle als männliche Frau oder weiblicher Mann personifiziert der Sänger Thomas Neuwirth wohl in erster Linie die Idee einer toleranten und multikulturellen ESC-Gemeinschaft, die sich in der Antidiskriminierungspolitik der Europäischen Union sowie in den Menschenrechtsagenden der Vereinten Nationen wiederfindet.

Die körperlich-visuelle Erscheinung von Conchita Wurst mag zunächst innovativer anmuten als die Musik. Doch im Grunde wird lediglich ein weibliches Schönheitsideal mit dem männlichen Merkmal eines Vollbarts in Kontrast gesetzt. Perücken waren insbesondere am Austragungsort des ESC 2015 bereits vor 250 Jahren modern und Männer in Frauenkleidern sind genauso wenig eine Erfindung der Konzertbühne des 21. Jahrhunderts. In Bezug auf den Song Contest sei daran erinnert, dass 2013 in Malmö der rumänische Countertenor Cezar in einem langen schwarzen Kleid auftrat und mit seiner hohen Opernstimme zu einem Techno-Beat „It's My Life" sang. Die Sängerin Šerifović gerierte sich 2007 in einer eher männlich konnotierten Rolle und stellt gewissermaßen das inverse Spiegelbild zu Wurst dar. Spätestens seit Dana Internationals Antritt für Israel 1998 im Birmingham mit „Diva" ist Gender-Crossing im Spiel mit Identitäten auf der ESC-Bühne Usus geworden.

Freilich spielen Popstars immer eine mehr oder weniger ausgeprägte Rolle. Thomas Neuwirth allerdings unterscheidet sich von den letztgenannten Musikern darin, dass bei ihm das Spiel nicht mehr erkennbar ist. Er verwandelt sich audiovisuell komplett in die Identität der erfundenen Persönlichkeit. Und genau diese Umwandlung in Conchita Wurst, bei der die Täuschung offensichtlich und unüberhörbar ist, wirkt bemerkenswert echt. In der Utopie der Rolle liegt ihre Glaubhaftigkeit, die im ästhetischen Kontext des Wettbewerbs überzeugt.

18 Dass die Sängerin dabei in Misskredit geriet, weil sie auf Wahlkampfveranstaltungen der EU-kritischen Partei Serbiens auftrat, zeigte eine Dokumentation der Deutschen Welle, die im Vorfeld des ESC in Belgrad 2008 über das politische Klima zwischen Parlamentswahlen und dem zwei Wochen später stattfindenen Wettbewerb berichtete, online abrufbar unter: https://www.youtube.com/watch?v=gcm1niCXRSc (zuletzt besucht am 22.04.2015).

Utopie

Neben der Identität des Interpreten auf der Bühne existieren die individuellen Identitäten der Zuschauer, von denen zuweilen angenommen wird, dass sie in einer kollektiven des Fernsehpublikums aufgingen. Doch gilt es dabei, vier Aspekte zu beachten. Erstens muss eine kollektive Identität immer als Bestandteil der subjektiven betrachtet werden. Zweitens kann die Übereinkunft auf einen Gewinner wie Conchita Wurst als Ergebnis einer geteilten toleranten und liberalen Einstellung unter der Mehrheit der Zuschauer interpretiert werden, nicht notwendigerweise aber als Ausdruck einer gemeinsamen Identität. Drittens fördert die Konzeption des Wettbewerbs und die Einführung von Televoting gerade eine Abgrenzung zwischen nationalstaatlichen Gemeinschaften. Viertens entsteht dennoch eine mediatisierte Gemeinschaft aufgrund der Gleichzeitigkeit der Übertragung der Live-Show an jeweils unterschiedlichen Orten, wodurch eine bestimmte Art von Zusammengehörigkeit erlebt werden kann – auch jenseits europäischer Grenzen.

Karen Fricker und Milija Gluhovic sind ungeachtet dessen davon überzeugt, dass der ESC zur Konstitution einer kollektiven und explizit europäischen Identität beigetragen habe: „The ESC, with its unique, imaginative, and aesthetic modality, has always been a symbolic contact zone between European cultures – an arena for European identification in which both national solidarity and participation in a European identity are confirmed.“[19] Durch den ESC werde Diversität veranschaulicht und die Eigenschaft, europäisch zu sein, geformt: „We argue that multilateral, complex projects and events, such as the ESC, may be a way of creating a new European awareness, offering insights into the diverse simultaneous realities that are lived in Europe, increasing the intercultural competence and sensitivity of both artists and audiences, and becoming a force shaping a notion of European citizenship.“[20]

Inwieweit eine politische Bürgerschaft auf europäischer Ebene durch den ESC forciert wird, ist schwer nachzuweisen. Es bleibt jedenfalls anzuzweifeln, ob tatsächlich „diverse simultaneous realities“ und nicht eher Utopien auf der ESC-Bühne verhandelt werden. Denn der Wettbewerb mit seinen musikalischen Beiträgen, die vor Energie und Intensität überborden, liefert vielmehr eine Alternative zur Realität des Alltags. Conchitas Identität ist nicht alltäglich, sondern utopisch. Sie ist genauso mediatisiert wie die Utopie des gemeinsamen Erlebens

19 Karen Fricker und Milija Gluhovic (Hgg.), *Performing the ‚New' Europe. Identities, Feelings, and Politics in the Eurovision Song Contest*, Basingstoke 2013, S. 3.
20 Ebd., S. 10.

der Fernsehshow, in die sich das Publikum ungeachtet der räumlichen Distanzen zwischen den Wohnzimmern involvieren lässt. Gleichermaßen wird durch das Spektakel selbst die Utopie eines kulturell vereinten und (innen wie außen) grenzenlosen Europas so perfekt inszeniert, dass sie für den Moment glaubhaft erscheint.

Diversität

In der Erfahrung des alljährlichen Fernsehschauens, in der Kenntnis der Wettbewerbsregeln, in der Möglichkeit der Partizipation und in der Erinnerung an vergangene Austragungen konfiguriert sich das Gefühl des Zusammengehörens. Nach Jan Assmann führe ein gemeinschaftliches, institutionell organisiertes Erinnern zur Archivierung des geteilten Wissens in einem kulturellen Gedächtnis und daraus könne eine kollektive Identität entstehen.[21] In der komplexen und heterogenen Gemeinschaft des ESC-Publikums wird sich allerdings jeder Zuschauer leicht anders an die vergangenen Wettbewerbe erinnern und vor allem an den eigenen Lebenslauf. Die Medien generieren daraus eine kollektive Identität, die weniger auf der Abgrenzung zum Anderen als vielmehr auf der Betonung des medial gemeinsam geteilten Erlebnisses beruht. Ritualisiert in einer Fernsehshow wird jedes Jahr aktuell aufs Neue die kulturelle Vielfalt gefeiert. Keine einheitliche paneuropäische Popkultur wird dargestellt, sondern ein heterogenes Konglomerat aus parallel existierenden populären Musikrichtungen und Trends ist zu hören und zu sehen.

Das Spektrum an Identifizierungsangeboten und die Diversität der Popmusik ist sowohl im Gesamt des Wettbewerbs über die Jahre hinweg als auch in einzelnen Liedern präsent, wie etwa im Beitrag der bosnisch-herzegowinischen Rundfunkanstalt für den ESC 2011 in Düsseldorf: Dino Merlin mit „Love in Rewind“ ist außerdem ein Beispiel für den Überfluss an Ausdruck und Glücksgefühlen, für das offensichtlich Vorgespielte beim ESC. Expressiv und bewegungsintensiv lacht und winkt die generationenübergreifende, geschlechterdurchmischte sechsköpfige Band in die Kamera, womit die zulässige Höchstzahl für Anwesende auf der Bühne ausgereizt wird. Ebenso regelkonform tun die Musiker nur so, als ob sie ihre Instrumente spielten, die sie als Attrappe in den Händen halten. Sie singen zur Play-Back-Aufnahme einen Popsong, der musikalisch minimale Anklänge an etwas vernehmen lässt, was nur unzulänglich mit einer allzu vagen Vorstellung

21 Vgl. Jan Assmann, *Kollektives Gedächtnis und kulturelle Identität*, in: Jan Assmann und Tonio Hölscher (Hgg.), *Kultur und Gedächtnis*, Frankfurt a. M. 1988, S. 9–19.

von orientalischer Musikkultur beschrieben werden könnte. Die Inkorporation von Exotismen, Anklänge an Folklore und Allusionen an Kulturtypisches findet man bei dem Wettbewerb von Anfang an. Beim ESC 2003 in Riga wurde damit der Trend des Ethnopop ausgelöst, als Sertab Erener mit „Everyway That I Can" für die Türkei gewann, was in der türkischen Tagespresse mit einem möglichen, aber bis heute nicht stattgefundenen EU-Beitritt in Zusammenhang gebracht wurde.[22] In dieser Hinsicht scheint es mehr als bloßer Zufall zu sein, dass die Abwesenheit der Türkei beim ESC seit 2013 mit ihrem politischen Abweichen von demokratischen Werten einhergeht.

Multikulturalität, Stil-Mix, Cross-Over, Gender-Crossing etc. mögen zur Charakterisierung des Medienspektakels dienen. Doch kann jene Utopie, wie sie auf der ESC-Bühne dargestellt wird, nicht ohne Weiteres auf ein neues Europa oder sogar auf die Europäische Union übertragen werden, was zuweilen in der Forschung suggeriert wird. Auch Philip Bohlman, der hin und wieder über einen nicht existierenden European Song Contest schreibt,[23] setzt Eurovision allzu schnell mit Europa bzw. den Beitrag einer nationalen Rundfunkanstalt mit einer nationalen Identität gleich. Dennoch wirft seine Außenwahrnehmung ein interessantes Licht auf Österreich und seine behauptete Musikhauptstadt: „These [Austrian] entries openly disregard the Austrian musical establishment's claim for a nationalist musical aesthetics that links classical, folk and popular music in a long historical tradition canonized by the geographic centrality of Austria in Europe itself."[24] Der ESC scheint alternative musikalische Angebote zu liefern und damit auch alternative Identifizierungsangebote bereitzustellen, die in einem Integrationsprozess Gehör finden wollen. Eine Herausforderung allerdings bleibt die wissenschaftliche Auseinandersetzung mit dem ESC.

Jenseits eines etablierten Kanons schreibt der ESC eine alternative Musikgeschichte, gibt ungewöhnlichen Identitäten eine Stimme, verwandelt die Diversität der Zuschauer in eine utopische Gemeinschaft und zielt auf Integration. Für den Zeitraum der Austragung des Spektakels, im Gegenentwurf zum Alltäglichen, werden medial konstruierte Identitäten geteilt. Nach Simon Frith sei Identität „ein Prozess, keine Sache, ein Werden, kein Sein."[25] Im Laufe der 60-jährigen

22 Vgl. Thomas Solomon, *Articulating the Historical Moment. Turkey, Europe, and Eurovision 2003*, in: Ivan Raykoff und Robert Deam Tobin (Hgg.), *A Song for Europe. Popular Music and Politics in the Eurovision Song Contest*, Aldershot 2007, S. 135–146.

23 Vgl. Philip Bohlman, *The Music of European Nationalism. Cultural Identity and Modern History*, Santa Barbara et al. 2004, z. B. S. 9.

24 Ebd., S. 290.

25 Simon Frith, *Musik und Identität*, in: Jan Engelmann (Hg.), *Die kleinen Unterschiede. Der Cultural-Studies-Reader*, Frankfurt a. M. 1999, S. 151.

Geschichte des ESC haben die Stimmen, die auf der Eurovisionsbühne erklungen sind, immer wieder einen Teil zum Integrationsprozess beigetragen. Verklungen sind diese Stimmen ungeachtet ihres Alters nicht, sondern im virtuellen Gedächtnisraum des World Wide Web archiviert und jederzeit abrufbar. Der ESC bietet eine Chance, alternative Identitäten zu präsentieren und diese zu integrieren – die Musik ist dabei das Rückgrat der Veranstaltung und Basis für die emotionale Involvierung in eine liberale und tolerante Gemeinschaft.

Saskia Jaszoltowski

Alternative Identities and Pop Cultural Integration on the Stage of the Eurovision Song Contest

Construct

Each year anew, a mega musical event polarises its television audience. Initiated as a way to create an entertaining programme on an international level for the then young medium of television broadcasting, the Song Contest was held in the Eurovision format of the European Broadcasting Union in 1956 for the first time. Since then, the song entries of the participating countries have provided a challenge to musicologists focusing on contemporary music history. The various entries not only offer possibilities for national identification – and that beyond the boundaries of Europe – but also at times provocative innovations and alternatives to the supposed norm. Above all, they spread the idea of a (geographically and culturally) open Europe: through the performances of the competing representatives of each country, a sense of community seems to be communicated via the international language of pop music, and identities appear to be established.

Although the competition is intended to be understood as a nonpolitical event, it has often been used as a platform to promulgate sociopolitical conflicts. Not least, it reflects the shift from a (Western) European centre following the dissolution of the Eastern Bloc. The change in music over the years is obvious and unmistakable, particularly in the countries that regularly participate. But the extent to which this change in music can be associated with sociopolitical upheavals must be elucidated selectively, based on how the offers of identification are manifested on the spectrum from the transnational to the regional. That the voice belongs to the identity of the body of a singer, but that it can also provide identity for a certain group of individuals became clear on the Eurovision stage, not first with the singer Thomas Neuwirth. In his travesty role as Conchita Wurst, he entered the competition in 2014 for Austrian Broadcasting with the song 'Rise Like a Phoenix' and won the contest. As a consequence, this meant that the Eurovision Song Contest (ESC) – formerly known as the *Grand Prix de la Chanson d'Eurovision* – was held in Vienna in 2015 for the second time. In 1967, it took place in the self-proclaimed capital of music for the first time. In contrast to the long-dead musicians through whose mention the Austrian capital seeks to

legitimise itself as the capital of music and about whom a consensus appears to prevail with reference to the manifestation of cultural identity, the ESC participants challenge this traditional identity and seek to polarise.

Remembrance

In 2014, the commemoration of the outbreak of the First World War a century earlier was omnipresent. News, newspaper articles, films, documentaries, book publications, exhibitions, conferences etc. recalled the assassination of Franz Ferdinand in Sarajevo and its consequences. Commemorative celebrations appealed to a cultural memory, which according to Jan Assmann is based on an institutionally organised remembrance of 'fateful events of the past'[1] and through a 'capacity to reconstruct'[2] conveys a sense of identity that is fixed on specific points of history. The question whether another event that was historically far more irrelevant but just as present in the media – at least in Austria – can become part of cultural memory can arguably be excluded, according to Assmann's definition, but nevertheless it should still be considered. In the broadcast of the ESC in Copenhagen in May 2014, a pop song about identity and transformation in the metaphor of a phoenix rising from the ashes was voted the most popular song of the Eurovision community. The singer of 'Rise Like a Phoenix', Conchita Wurst, subsequently became a symbol for tolerance and equality even beyond the boundaries of Europe. It shall be left to history to decide to what extent her popularity, which lasted for about a year before it diminished with the advent of the winning song in 2015, would have been sufficient to engrave itself into the cultural memory.

Change

The community that devotes itself every year to this television event is characterised by change that immediately manifests itself quantitatively. The number of participating stations has increased from seven in 1956 to nearly fifty. Initially the contest was broadcast over the radio, then on television; now it is accessible via

1 Jan Assmann, *Kollektives Gedächtnis und kulturelle Identität*, in: Jan Assmann and Tonio Hölscher (eds), *Kultur und Gedächtnis*, Frankfurt a.M. 1988, pp. 9–19, quote p. 12.
2 Ibid., p. 13.

live stream on the Internet and is viewed by an audience of 100 million worldwide. The quantitative expansion of the ESC appears to be limitless and to assume the dimensions of Marshall McLuhan's 'Global Village'.[3] The audience present at the broadcast venue has also increased and above all has become younger. It dances in a large multi-purpose hall, waving flags instead of sitting on the seats wearing evening dress in a small broadcasting studio and listening quietly, as was customary at the beginning of the history of the contest.

The change in the music is unmistakable – for instance, when comparing the two winning songs from Austria: Udo Jürgens' 'Merci, Chérie' from 1966 and 'Rise Like a Phoenix' in 2015 sung by Conchita Wurst. An audiovisual tour through the years shows that trends in pop music have not passed by the ESC but rather – admittedly with a brief time delay – are reflected and have been translated, albeit sometimes a little clumsily. Changes in the rules of the contest have promoted a change in the music. Now the language of the lyrics can be freely selected, and, in particular, the accompanying apparatus of the live orchestra has been replaced with pre-recorded backing tracks. Since 1999, there is no requirement to have conductors anymore, who symbolically passed the baton between the different submissions, helped shape the musical expression and sometimes participated in the orchestration of the songs.

Commentary

It should come as no surprise that the presence of the contest in the media and public interest increases as soon as a national candidate wins and, as a consequence, the contest is hosted in that country. In Austria, too, the ESC received more attention between Conchita's win in May 2014 and the time the contest was hosted in the following year than it did before or immediately afterward. Public opinion is formed through media coverage. The commentators of the national broadcast stations have particular influence on public opinion since they individually present and explain the TV show to their national TV audience during the live broadcast. They inform the viewers about the origin and training of the singer and at times the composer, give summary translations of the song lyrics, and above all can manipulate the expectations of the audience by making subjective value judgements on the entries. With only a few remarks they are able to

3 Cf. Marshall McLuhan and Bruce Powers, *The Global Village. Der Weg der Mediengesellschaft in das 21. Jahrhundert*, Paderborn 1995 (Original: *Transformations in World Life and Media in the 21st Century*, Oxford 1989).

influence the attitude of an entire nation, as the presenter of the Austrian Broadcasting Corporation, Andi Knoll, managed to do by commenting on Conchita's success for Austria as a highly ambivalent affair.[4]

In a similar tone, the BBC presenter Terry Wogan influenced the attitude of Britons toward the contest for almost forty years, calling it 'rubbish' and a 'foolish spectacle'.[5] By amusing himself with sarcastic comments about continental Europeans, he fuelled the insular mentality of the British that manifests itself at another level, for instance, in the political realm, as the referendum to leave the European Union has shown. The national commentators not only shape the aesthetic reception but can also influence the political-ideological attitude of their audience. Nevertheless, Wogan disputes that the ESC has any such relevance: 'It is not about politics or asserting your place in the community, not even about national pride. It is not an opportunity to show your neighbours how much you love them. It is about picking the best popular song in Europe.'[6]

Integration

In contrast to Wogan's ideal conception, however, the ESC appears to be obliged to serve as a venue for a 'fight between cultures'.[7] In everyday conversation, much more seems to be said about the staging of the performance of an artist in relation to his/her country of origin than about the music, which the European Broadcasting Union officially refers to as an instrument to bring the people in Europe together on the battlefield of the ESC.[8] The current state of research is dominated by this position.

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4 Knoll's comment ('Jetzt hat uns die den Schaas gwonnen!' literally translated into 'Now she's won us this fart!') was voted quote of the year in Austria in December 2014, reflecting an ironic, ambivalent attitude toward Conchita Wurst, and this illuminates the change in the medial assessment of the ESC within half a year.

5 Terry Wogan quoted in: Leigh Holmwood, *Eurovision is 'rubbish', Terry Wogan tells European broadcasters*, in: *The Guardian*, 6 May 2009, available at: http://www.theguardian.com/media/2009/may/06/eurovision-terry-wogan-rubbish (last retrieved 22 September 2014).

6 Ibid.

7 This expression is taken from: Irving Wolther, '*Kampf der Kulturen*'. *Der Eurovision Song Contest als Mittel national-kultureller Repräsentation*, Würzburg 2006.

8 Jørgen Franck refers to the ESC as a 'battlefield', Franck quoted in: '*The Song Contest Is a Battlefield*'*: Panel Discussion with Eurovision Song Contest Broadcasters, 18 February 2011*, in: Karen Fricker and Milija Gluhovic (eds), *Performing the 'New' Europe. Identities, Feelings, and Politics in the Eurovision Song Contest*, Basingstoke 2013, pp. 94–107, quote p. 99.

Cultural and media scientists, historians, sociologists, economists and journalists largely agree that the ESC is an important media instrument in the European integration process and that through the emotional effect of the music, a collective identity could develop from this community. For example, Ivan Raykoff and Robert Deam Tobin explain that the ESC offers a framework to study the idea of a European identity: 'Eurovision [...] provides one context for re-examining the definition of "Europe" and notions of European identity in the new century. Modernity characterises the ideal of post-war Europe to which the Eurovision Song Contest provides literal and figurative access: a society that is democratic, capitalist, peace-loving, multicultural, sexually liberated and technologically advanced.'[9] Philip Bohlman writes that the history of a modern Europe resonates from the contest: 'If we are willing to listen, the half-century history of the Eurovision Song Contest tells us a great deal about Europe and its modern history,'[10] and concludes: '[...]Eurovision has provided a distinctive and very public forum for cultural and musical integration.'[11]

The extent to which the contest can have effective publicity in advance, that is, in the course of the selection of a national candidate was shown in November 2015 in the debates on the nomination of Xavier Naidoo as representative of the German delegation. Even before a specific song was discussed, the responsible managers withdrew their decision due to a wave of rejection in the press and social networks against the singer because of his questionable political behaviour. Alongside terrorist attacks and the refugee crisis, the selection and prompt withdrawal of the candidate for the ESC 2016 received an extraordinary amount of attention in the national television news and leading daily newspapers. Like hardly any other topic, the debacle split the commentators and journalists into two camps, but it was forgotten by May 2016. Then, in the aftermath of the competition in Stockholm, political projections dominated the media coverage because Russia was musically defeated by the winning entry '1944' performed by the Ukrainian singer Jamala, which dealt with the deportation of Crimean Tartars.

9 Ivan Raykoff and Robert Deam Tobin (eds), *A Song for Europe. Popular Music and Politics in the Eurovision Song Contest*, Aldershot 2007, p. xviii.

10 Philip Bohlman, *The Music of European Nationalism. Cultural Identity and Modern History*, Santa Barbara et al. 2004, p. 6.

11 Ibid., p. 288.

Politics

To substantiate the political relevance of the contest, it is continually pointed out that the countries that signed the Treaty of Rome in 1957 had already come to the Eurovision stage in Lugano the year before. The temporal proximity of these two events, which on the one hand laid the cornerstone for the popular music contest and on the other for the European Union, is undeniable. The implied causal relationship, however, is difficult to prove.

With regard to the purported political relevance, the Song Contest serves as an ideal research subject for queer and gender studies, which investigate the representation of stereotypes and gender roles. The impression that the call for social tolerance and the appeals to overcome the attribution of social roles dominate the media spectacle was confirmed with the singer of the winning song in 2014. The ESC revolves around the construction of identities, whether they are the individual identity on stage or the so-called collective identity of the audience. Sometimes through the staging of the entries a certain self-image of a nation is constructed, which attempts to confirm or negate the stereotyped public image. It should be noted again that the public service broadcasters decide on the music with which their country shall be represented. The media thus generate the range of identities that resonates through the voices on the Eurovision stage.

Community

In day-to-day discussion, in public opinion and in academic discourse it becomes clear that the annual spectacle is based on the emotional effect of pop music. Its community-promoting and identity-building function is obvious in the ESC. Provided one agrees with Simon Frith's remark that 'the encounter with pop music [...] is an experience of identity',[12] the question remains just what identity is experienced at the ESC and what variety of popular culture can be encountered there. At least the songs of the competition appear to achieve what the EU politicians intended with Karajan's arrangement of Beethoven's setting to music of the 'Ode to Joy' – namely, the construction of the feeling of togetherness through a common anthem.[13] However, Beethoven and so-called serious music – the type of

12 Simon Frith, *Musik und Identität*, in: Jan Engelmann (ed), *Die kleinen Unterschiede. Der Cultural-Studies-Reader*, Frankfurt a. M. 1999, pp. 145–169, quote p. 164.

13 Further reading on the hymn of the EU is provided by: Albrecht Riethmüller, *Die Hymne der Europäischen Union*, in: Pim den Boer et al. (eds), *Europäische Erinnerungsorte 2*, München 2012, pp. 89–96.

music which resonated in the ears of Ludwig Finscher when he stated that 'in our music culture [oeuvre and genre are] organisational forms of the music-cultural memory'[14] – are sought after in vain at the ESC.

The winning song in 2014 was a pop ballad: Due to the title 'Rise Like a Phoenix' one could get carried away and interpret associations of 1914 or rather 1918 into the song. One could associate the collapse of the Austro-Hungarian Monarchy and Austria's subsequent loss of power with the powerful ascent of a new music culture on the battlefield of Eurovision. But for two reasons this does not seem to be the right approach: first, the idea of power lies less on the ESC stage itself but rather behind the scenes where the financial strings are pulled, for example, by Alexander Wrabetz, the general director of the Austrian Broadcasting Company. And second, this navel-gazing shall be left to Wrabetz, who stoked great expectations after Vienna was agreed upon as the broadcasting venue. He remarked that the slogan for 2015, *Building Bridges*, aimed to emphasise that the competition would link the European idea with the interculturally unifying character of the music.[15] He went on to say that Vienna was ideally suited to be the venue for the event because it was the 'world capital of music [with a rich tradition] in the heart of Europe'. Generally, Austria was a 'country that has always assumed a central role as intermediary, as a bridge between East and West'. Therefore, it seemed logical to him that the sixtieth edition of the contest in 2015 should take place in his home country two weeks after the commemoration of 8 May 1945: 'Marking the 70th anniversary of the end of the Second World War, the European countries will join hands – in Austria.'[16] The fact must have eluded Wrabetz that not only European countries meet on the Eurovision stage – and not first through the participation of Australia but rather since 1973, when Israel participated for the first time. Significantly, the ESC week opened in 2015 with a matinée at the Vienna State Opera House under the less than innovative slogan *Pop Meets Opera* and a gala at the town hall by presenting the anthem of the European Union – not the instrumental version, but rather Schiller's Ode resounding from the throats of the Vienna Boys' Choir, whereby the cosmopolitan and international spectacle was interpreted in an unusually specific manner by the Austrian organisers.

14 Ludwig Finscher, *Werk und Gattung in der Musik als Träger kulturellen Gedächtnisses*, in: Jan Assmann and Tonio Hölscher (eds), *Kultur und Gedächtnis*, Frankfurt a. M. 1988, pp. 293–310, quote p. 299.

15 Cf. Wrabetz in a press release of the Austrian Broadcasting Company on 11 September 2014: *'Building Bridges'– Das ist der Claim zum 'Eurovision Song Contest 2015'*, available at: http://www.ots.at/presseaussendung/OTS_20140911_OTS0239/building-bridges-das-ist-der-claim-zum-eurovision-song-contest-2015 (last retrieved 22 September 2014). The following quotes of Wrabetz are taken from this.

16 Ibid.

Retrospective

An opportunity for joining hands in Vienna arose already at the ESC in 1967, because the year before Udo Jürgens won the competition in Luxembourg with 'Merci, Chérie'. Back then, the baton was still solemnly passed on between the respective conductors of the subsequent performances. Dramaturgically, the change of musical direction received a lot of attention, not only because the conductor belonged to the national team that was sent to compete but also because the pauses for changing the scenery – which in comparison to today were relatively brief – had to be filled. Prior to Jürgens' performance, Jorge Costa Pinto from Portugal, which was still under dictatorial rule, handed the baton over to Hans Hammerschmid – a gesture that certainly was a symbolic affirmation of intercultural understanding.[17]

Comparing 'Merci, Chérie' with other then-current pop songs may appear surprising at first. Besides the Beatles, the Beach Boys and the Rolling Stones, the billboard charts were led by Simon & Garfunkel with 'Sound of Silence', Percy Sledge with 'When a Man Loves a Woman' and Frank Sinatra with 'Strangers in the Night', among others. The musical references to the Anglo-American pop scene might be most noticeable in 'Strangers in the Night', written by Bert Kaempfert, who was awarded a Golden Globe for it.

The similarity in content to 'When a Man Loves a Woman' is apparent in the lyrics, and the musical commonality is revealed in the triplet meter of 6/8 or 12/8 time respectively. The difference is manifested primarily in the way of shaping the speech melody and in the sound of the voice. Word repetitions dominate in 'Merci, Chérie', while long sustained, embellished vowels characterise the interpretation of 'When a Man Loves a Woman'. Jürgens is rather prosaic and introverted in his singing, Sledge more open and free. The light, permanent vibrato in Jürgens' voice is an expression of emotional restraint that was aptly reflected in the mood of the ESC audience back then. With an attitude not at all present in the young and rebellious mood of the 1960s but rather sedate, formally dressed in evening attire, the desire was for serious entertainment music, not soul but chanson.

On the old continent oriented toward the West, singer-composer Jürgens and arranger-conductor Hammerschmid were in vogue, while on the other side of the Atlantic in the mid-1960s a trend was initiated that has remained until the present day and which made the film composer John Barry famous. For James

17 By contrast, the absence of Austria at the contest two years later, when the ESC was held in Spain, cannot necessarily be interpreted as political, i.e., it was not a boycott of the event because of Franco's dictatorship, since Austria failed to participate in the following year 1970 as well.

Bond films, Shirley Bassey sang the title song of *Goldfinger* in 1964 and Tom Jones the title song of *Thunderball* in 1965. And in this series of Bond songs, 'Rise Like a Phoenix' could also have fit in well stylistically in 1966.

Composed by Alexander Zuckowski, Julian Maas and Robin Grubert with lyrics by Charley Mason, 'Rise Like a Phoenix' does not offer much that is musically new: composed in D minor for a middle voice range and a range of a ninth, the melody consists mainly of intervals of seconds and thirds and is accompanied by the sound of a string orchestra. The first verse begins quietly and subdued, the pitch and the dynamics rise slowly. With a leap in the melody and a crescendo, the first peak comes at the beginning of the refrain. The second verse and the repetition of the refrain are louder and with more movement. The expression becomes denser and more intense up to a short transition, in which a ritardando with a simultaneous crescendo leads to a climax with the slightly varied melody of the refrain.

Repeatedly, such power ballads have led to success – a similar structure can be found in the song 'Molitva', with which Marija Šerifović won in Helsinki in 2007 for Serbia, when it participated for the first time in the ESC as a sovereign country. Here and there, a conventionally composed song was interpreted flawlessly and soulfully by a perfectly staged singer.

Identity

This raises the question as to what extent Marija Šerifović or Conchita Wurst provide identification options and to which identity they bestow a voice. Are they the voice of Serbia or Austria in the field of pop music? They do not seem to be part of the construed identity of a nation but rather the mouthpiece of an international – meanwhile global – TV audience. In 2008, Šerifović was appointed cultural ambassador by the European Commission.[18] In 2014, Wurst performed at the conference of the United Nations in Vienna. In his invented role as masculine woman or female man, the singer Thomas Neuwirth primarily personifies the idea of a tolerant and multicultural ESC community reflected in the antidiscrimination policy of the European Union and in the human rights agenda of the United Nations.

18 The fact that the singer fell into disrepute because she performed at campaign events of the EU-critical party of Serbia, was shown in a documentary by Deutsche Welle, which in advance of the ESC 2008 in Belgrade reported on the political climate surrounding the parliamentary elections and the contest, which was held two weeks later, available online at: https://www.youtube.com/watch?v=gcm1niCXRSc (last retrieved 22 April 2015).

The physical-visual appearance of Conchita Wurst may at first seem more innovative than the music. But basically, a female ideal of beauty is merely contrasted with the male attribute of a full beard. Wigs from 250 years ago were already à la mode in the host city of the ESC 2015, and men in women's clothes are likewise not an invention of the concert stage of the twenty-first century. With regard to the Song Contest it should be remembered that in Malmö in 2013 the Romanian countertenor Cezar performed in a long black dress and sang 'It's My Life' in his high operatic voice to a techno beat. The singer Šerifović presented herself in 2007 in a role with masculine connotations and was thereby the inverse mirror image of Wurst, as it were. At the latest since Dana International's entry for Israel in Birmingham in 1998 with 'Diva', playing with identities through gender crossing has become commonplace on the ESC stage.

Of course, pop stars always play an invented role in a more or less pronounced way. Thomas Neuwirth, however, differs from the last-mentioned musicians, in that the role-playing is no longer discernible. He transforms himself audiovisually completely into the identity of the invented personality. And precisely this transformation into Conchita Wurst, although the deception is obvious and unmistakable, has a remarkably genuine effect. Its credibility lies in the utopia of the role, which is convincing in the aesthetic context of the contest.

Utopia

In addition to the performers' identities on stage, there are the individual identities of the spectators, of whom it is at times assumed that they would converge into a collective identity of the television audience. However, four aspects in this regard should be considered. First, a collective identity must always be considered as part of the subjective identity. Second, the agreement on a winner like Conchita Wurst can be interpreted as the result of a shared tolerant and liberal attitude amongst the majority of the viewers, but not necessarily as an expression of a common identity. Third, the design of the competition and the introduction of televoting promote a demarcation between the nation-state communities. Fourth, a media-connected community is nevertheless created due to the simultaneity of the transmission of the live show at the respective various locations, whereby a certain kind of togetherness can be experienced – even beyond the boundaries of Europe.

Nonetheless, Karen Fricker and Milija Gluhovic are convinced that the ESC has contributed to the constitution of a collective and explicit European identity: 'The ESC, with its unique, imaginative, and aesthetic modality, has always been a

symbolic contact zone between European cultures – an arena for European identification in which both national solidarity and participation in a European identity are confirmed.'[19] Through the Eurovision Song Contest, diversity would be visualized and the characteristic of being European would be shaped: 'We argue that multilateral, complex projects and events, such as the ESC, may be a way of creating a new European awareness, offering insights into the diverse simultaneous realities that are lived in Europe, increasing the intercultural competence and sensitivity of both artists and audiences, and becoming a force shaping a notion of European citizenship.'[20]

It is difficult to prove to what extent the ESC promotes and accelerates political citizenship on the European level. In any case, it remains doubtful whether in fact 'diverse simultaneous realities' and not utopias are negotiated on the ESC stage. Rather, the competition with its musical submissions, which overflow with energy and intensity, provides an alternative to everyday reality. Conchita's identity is not commonplace but utopian. It is exactly as mediatised as the shared experience of the TV show, in which the audience can allow itself to be involved despite the physical distance between living rooms. Likewise, the utopia of a culturally united Europe without boundaries – neither internal nor external – is so perfectly staged by the spectacle itself that it appears credible for the moment of the show.

Diversity

The feeling of belonging together configures in the experience of viewing the annual TV show in the knowledge of the contest rules, in the possibility of participation and in the memory of past shows. According to Jan Assmann, a communal, institutionally organised remembrance would lead to the archiving of the shared knowledge in a cultural memory, and from this a collective identity could arise.[21] In the complex and heterogeneous community of the ESC audience, however, each viewer recalls past contests slightly differently and especially in the context of his/her own biography. The media generate from this a collective identity based less on the demarcation to others than on an emphasis on

19 Karen Fricker and Milija Gluhovic (eds), *Performing the 'New' Europe. Identities, Feelings, and Politics in the Eurovision Song Contest*, Basingstoke 2013, p. 3.

20 Ibid., p. 10.

21 Cf. Jan Assmann, *Kollektives Gedächtnis und kulturelle Identität*, in: Jan Assmann and Tonio Hölscher (eds), *Kultur und Gedächtnis*, Frankfurt a. M. 1988, pp. 9–19.

the commonly shared medial experience. Each year anew, current cultural diversity is celebrated, ritualised in a TV show. No uniform pan-European pop culture is presented but rather a heterogeneous conglomerate of parallel existing pop musical styles and trends can be seen and heard.

The spectrum of identification options and the diversity of pop music have been present in the competition over the years, both in the contest as a whole and in the individual songs, such as in the entry of the Bosnian-Herzegovinian broadcast station for the ESC 2011 in Düsseldorf: Dino Merlin with 'Love in Rewind' is also an example for the excess of expression and feelings of happiness, for the obvious role-playing at the ESC. Expressively and with intensive movement, the intergenerational, gender-mixed six-piece band laughs and waves at the camera, maxing out the highest number of performers allowed on stage. Likewise complying with the rules, the musicians only pretend to play their instruments, which they hold in their hands as props. They sing a pop song to a pre-recorded backing track with minimal musical allusions to what might only inadequately be described as an overly vague notion of oriental music culture. The incorporation of exoticisms, echoes of folklore and allusions to cultural stereotypes can be found in the competition from the very beginning. In the ESC 2003 in Riga the trend of ethno-pop was started when Sertab Erener won the contest with 'Everyway that I Can' for Turkey. This was placed into context in the Turkish daily newspapers with a potential but to date not realised EU accession.[22] In this respect, it appears more than coincidental that Turkey's withdrawal from the ESC since 2013 parallels its political divergence from democratic values.

Multiculturalism, style mix, crossover, gender crossing etc. may serve to characterise the media spectacle. However, this utopia, as it is presented on the ESC stage, cannot automatically be applied to a new Europe or even to the European Union, which is sometimes implied in the reference literature. Even Philip Bohlman, who occasionally writes about a non-existent European Song Contest,[23] equates Eurovision all too rapidly with Europe or the contribution of a national broadcast station with a national identity. Nevertheless, his perception from the outside casts an interesting light on Austria and its purported music capital: 'These [Austrian] entries openly disregard the Austrian musical establishment's claim for a nationalist musical aesthetics that links classical, folk and popular music in a long historical tradition canonised by the geographic centrality of

22 Cf. Thomas Solomon, *Articulating the Historical Moment. Turkey, Europe, and Eurovision 2003*, in: Ivan Raykoff and Robert Deam Tobin (eds), *A Song for Europe. Popular Music and Politics in the Eurovision Song Contest*, Aldershot 2007, pp. 135–146.

23 Cf. Philip Bohlman, *The Music of European Nationalism. Cultural Identity and Modern History*, Santa Barbara et al. 2004, e. g. p. 9.

Austria in Europe itself.'[24] The ESC appears to provide alternative musical offers and thus also alternative identification options that want to be listened to in an integration process. However, musicological examination of the ESC remains a challenge.

Beyond an established canon, the ESC writes an alternative music history, gives unusual identities a voice, transforms the diversity of the audience into a utopian community and aims at integration. For the period during which the spectacle takes place, it provides an alternative concept to everyday life, in which identities construed in the media are shared. According to Simon Frith, identity is 'a process, not a thing, a becoming, not a being.'[25] In the course of the sixty-year history of the ESC, the voices that have been heard on the Eurovision stage have time and again made a contribution to the integration process. Regardless of their age, these voices have not faded away but are archived in the virtual memory space of the World Wide Web and can be retrieved at any time. The ESC provides an opportunity to present alternative identities and to integrate them – the music is the backbone of the event and the basis to become emotionally involved in a liberal and tolerant community.

Translated from the German by Carol Oberschmidt

24 Ibid., p. 290.

25 Simon Frith, *Musik und Identität*, in: Jan Engelmann (ed), *Die kleinen Unterschiede. Der Cultural-Studies-Reader*, Frankfurt a. M. 1999, p. 151.

Julia H. Schröder

European Opera as Viewed from a Distance

What I hope is that the Europeans
will become more American
John Cage, 1962[1]

Twenty-five years after the above quotation was made in 1987, John Cage's *Europeras 1 & 2* were premiered in Frankfurt, Germany. In his title, Cage attempts one of his beloved puns, as it reads 'Europe's operas' as well as 'your operas'.[2] Both readings express the distance of the New World to Old Europe's musical tradition. Does 'opera' stand for a 'European culture'? Can we find a 'European cultural identity' within opera tradition? And if so, can we not find similar opera traditions on other continents?

Opera as European Culture

Many of the four hundred years of opera history mostly took place in regions which now belong to the European Union. Developing – from court spectacles – around 1600 to a form of sung drama accompanied by an instrumental ensemble, later an orchestra, opera is a lavish art form with a high amount of entertainment contributing to its success. A prominent repertoire has been created which forms, next to the institutions, the major aspect of what is considered 'opera', and it is mostly in languages of the aforementioned regions. Because music theatre 'marries' text to music, it is bound to local languages. In the history of the genre opera, those languages have been both adapted and kept.

Furthermore, opera is urban; opera houses have been built for three hundred years in towns and cities, not in rural areas. And they continue to be built. Traditionally, they were representational communal buildings for the higher and the

1 John Cage, 'Interview with Roger Reynolds', in: *John Cage (Worklist)* ed. by Robert Dunn, Frankfurt am Main: C. F. Peters, Henmar Press, 1962; pp. 45–52, 52.

2 As suggested by Laura Kuhn: Kuhn, Laura D., 'Synergetic Dynamics in John Cage's "Europeras 1 & 2"', in: *The Musical Quarterly*, Vol. 78, No. 1. (Spring, 1994), pp. 131–148, 133. Laura Kuhn is the director of the John Cage Trust, was a longtime friend of Cage and assisted the *Europeras* project. Her doctoral dissertation is the most important study on that work: Laura D. Kuhn, *John Cage's 'Europeras 1 & 2': the musical means of revolution*, Thesis (Ph. D.) University of California, Los Angeles, 1992.

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middle classes, although even the servant and the working classes had access, depending on local regulations and customs. In the Soviet Union, workers' cultural education was favoured, to give another example. Similar ideas led to affordable ticket prices in the Federal Republic of Germany. Opera was a central and popular art form: opera melodies were whistled in the streets and sold solidly in secondary media like music sheets, records or compact disks. A new opera production was the talk of the town and was prominently reviewed in the dailies, in the magazines and by foreign correspondents. Visiting a city, you would attend the opera at night. As Michael Walter phrases it: opera became a 'specifically European aesthetic practice whose identity was also understood as a social practice by its European public'.[3] This socio-cultural form is central for identity of a larger group, and it can be interpreted as central for European integration beyond the sheer financial union.

Culture has even been declared part of the common goals of the European Union in the Treaty of Maastricht in 1992.[4] Therein, culture is defined as part of European integration. In order to change from an economic union to a more integrative one, culture was deemed an important common factor of the ratifying countries. Article 3 of the treaty states that, 'the activities of the Community shall include, as provided in this Treaty and in accordance with the timetable set out therein: [...] (p) a contribution to education and training of quality and to the flowering of the cultures of the Member States'.[5] Later the point on culture is specified as not only 'respecting their national and regional diversity' but also to 'bringing the common cultural heritage to the fore'.[6] The wording even includes the heritage of the 'European peoples' and 'cultural heritage of European significance'.[7] How relevant are those integrative, traditional cultural achievements in the perspective from another continent?

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3 'In den ersten zwei Jahrhunderten ihres Bestehens verfestigte sich die Oper als spezifisch europäische ästhetische Praxis, deren Identität mit sich sebst insofern außer Frage stand, als das europäische Publikum die Oper auch als soziale Praxis verstand.' Michael Walter, 'Die Oper als europäische Gattung', in: Peter Stachel and Philipp Ther (eds), *Wie europäisch ist die Oper? Die Geschichte des Musiktheaters als Zugang zu einer kulturellen Topographie Europas*, Vienna: Böhlau; Munich: Oldenbourg, 2009; pp. 11–30, 26.

4 Cf. http://europa.eu/legislation_summaries/institutional_affairs/treaties/treaties_maastricht_en.htm (accessed: 19 January 2015).

5 *Official Journal of the European Communities* (29. 7. 92), No C 191/5–6: http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:11992M/TXT&from=EN (accessed: 19 January 2015).

6 'Maastricht treaty' (1992), TITLE IX CULTURE, Article 128, in: *Official Journal of the European Communities* (29. 7. 92), No C 191/24: http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:11992M/TXT&from=EN (accessed: 19 January 2015).

7 Ibid.

Did Cage Deconstruct Opera?

Nothing 'relates' to anything, except by coincidence.[8] (John Cage, 1987)

John Cage's *Europeras*[9] are chance-operation-based collages of the repertory of a contemporary opera house. There is no linear storytelling.[10] The various parts of opera, i.e. music, stage design and action are separated, non-relating and even the musical parts themselves are chance-related. Herbert Lindenberger interprets this work as a criticism of the above-described European cultural heritage from the standpoint of the non-European, North-American John Cage: opera seen from afar.

> To the extent that the *Europeras* offer a critique of the highest-style theatrical form available within European culture, they implicitly set up an encounter between this culture as a whole and Cage's concept of some alternative mode of living. [...] Cage's unbending experimentalism may well strike a more tradition-bound community as a refreshing New World barbarity that, even when it is challenging an older aesthetic, offers a promise of cultural renewal.[11] (Herbert Lindenberger, 1994)

Lindenberger might also be hinting at another tradition, namely, provocation as avant-garde stance. Cage was familiar with the art movements of the early twentieth-century, such as Futurism. Reading one of their manifestos, one could find similarities to Cage's disassembling of traditional opera:

> Systematically prostitute all of classical art on stage, for example by performing all Greek, French, and Italian tragedies in a single evening, all highly condensed and mixed up. Put life into the works of Beethoven, Wagner, Bach, Bellini, and Chopin by inserting Neapolitan songs into them. [...] Perform a Beethoven symphony in reverse, starting from the last note – Condense all of Shakespeare into a single act.[12] (Filippo Tommaso Marinetti, 1913)

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8 John Cage, 'Storia dell'opera' (1987), in: *John Cage. Writer*, edited by Richard Kostelanetz, New York: Limelight Editions, 1993; pp. 207–211, 208.

9 John Cage, *Europeras 1 & 2* (1987), *Europeras 3 & 4* (1990), *Europeras 5* (1991).

10 Even the synopses (several different ones are distributed to different parts of the audience) are a collage of standard opera repertoire synopses, their individual sentences selected by chance operations. Examples in: John Cage, 'Synopses [for *Europeras 1 & 2*]' (1988), in: *John Cage. Writer*, edited by Richard Kostelanetz, New York: Limelight Editions, 1993; pp. 213–218.

11 Herbert Lindenberger, 'Regulated Anarchy: The *Europeras* and the Aesthetics of Opera', in: Marjorie Perloff and Charles Junkerman (eds), *John Cage: Composed in America*, Chicago: The University of Chicago Press, 1994; pp. 144–166, 154.

12 Filippo Tommaso Marinetti, 'The Variety Theater', in: *The Daily Mail* (21 November 1913), quoted in: Lawrence S. Rainey, Christine Poggi, Laura Wittman (eds), *Futurism: An Anthology*, New Haven: Yale University Press, 2009; pp. 159–164, 163.

Cage had probably read this manifesto long before he composed his *Europeras*. As Marinetti advised in 1913 to perform repertory works in one evening, 'condensed and mixed up', Cage asks the singers of his 1987 *Europeras* to select arias from their repertory, which will be performed during the evening, condensing and mixing up different operas. Like Marinetti suggested, Cage brings several operas from different composers together in one evening event he calls 'opera'. The orchestra parts consist of selections from the standard opera repertoire ordered according to chance operations, similarly the costumes. Each and every part of Cage's *Europeras* is a quotation of this 'standard repertoire', recognisable to the initiated audience members but performed perfectly independently from the other parts. The slight changes in opera repertoire – according to countries, choices of the artistic management and fashions in classical music – are taken care of by the indeterminacy of the arias sung, i.e. the performers select them, not the composer. Cage thereby acknowledged possible shifts in the 'standard' opera repertoire. Only the orchestral parts were predetermined by the composer. He selected excerpts from European operas, including Russian composers, spanning the late eighteenth to the early twentieth century.[13] This is exactly the standard repertoire still being performed in opera houses worldwide.[14] Cage composed an opera on the opera repertoire and institution – a kind of meta-opera.

This was not a new idea in Cage's work. In many of his earlier works, the composer had employed 'found materials' in the Duchampian *objet trouvé* (ready-made) sense. In the early fifties, he stated that the performers should switch on a radio at a certain moment of the composition. What would be heard was whatever was broadcast at that moment, in that region and by the selected radio station, i.e., the composer only decided on the time-structure of events, not on the musical outcome to be heard. Similarly, he employed what was already there in his *Europeras*, namely, the repertory of the European opera houses that had commissioned the work.

It is interesting to note that 'what was there' is not contemporary but old music. Europe's identity might in Cage's US-American eyes have been 'old Europe' and identifiable with eighteenth and nineteenth century opera repertory.[15] But I would question Cage's will to provoke in the sense of Marinetti and the futurists.

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13 Composers and operas that are quoted from are listed in the entry on 'Europeras 1&2' of the most extensive list of works: Paul van Emmerik with Herbert Henck, András Wilheim, *A John Cage Compendium* © 2003–2015 Paul van Emmerik, http://cagecomp.home.xs4all.nl/music.htm (Last modified January 4, 2015).

14 Cf. e. g., Website: *Operabase*, 'Statistik: 2012/13': http://operabase.com/top.cgi?lang=de& (accessed: 10 March 2014).

15 Cage also composed a work based on early American music: John Cage, *Apartment House 1776* (1976).

> Joan Retallack: The story [...] goes that you were hired as a kind of mercenary, to kill off opera as a genre. [...] In Metzger's program notes for the premiere, [...] opera is prophetically pronounced dead. [...]
>
> John Cage: That, of course, didn't happen. [...] I've become interested in opera.[16] (interview 1992)

As Cage states in this 1992 interview and as can be seen from an open letter to the orchestral musicians of the Zürich opera house[17] whom Cage chides for their lack of discipline in performing their parts of *Europeras*, the composer created a serious work for an institution at a point when that institution was in question.

Opera's heyday at the beginning of the twentieth century was counteracted by a severe crisis in the last third of that century, exactly the moment when Heinz-Klaus Metzger and Rainer Riehn commissioned Cage to write an opera.[18] Composers had stopped writing for the institution, or were not commissioned. The repertoire started to fossilise. Musicologist Bernard Bovier-Lapierre mentions *Regie-Theater*, the re-interpretation of the dramatic setting by an opera director, and the extension of the star system from opera singers to conductors and directors as signs for the apparent crisis.[19] Furthermore, he refers to an on-setting globalisation and its problems, as 'the 47 states in which opera houses could be found in the mid-eighties had ninety percent of the world's riches and only

16 John Cage and Joan Retallack in conversation (17 July 1992), in: Retallack, Joan (ed) *Musicage. John Cage Muses on Words, Art, Music. John Cage in Conversation with Joan Retallack*, Hanover, USA: Wesleyan University Press, 1996, pp. 221–2. Heinz-Klaus Metzger's programme notes for the premiere of *Europeras 1&2* is reprinted in: Heinz-Klaus Metzger, 'Europas Oper', in: idem, *Die freigelassene Musik. Schriften zu John Cage*, hg. von Rainer Riehn und Florian Neuner, Wien: Klever, 2009, pp. 113–122.

17 'The melodic freedoms you have taken I gave to the singers who, as you know, sing arias of their own choice. The same freedoms were not given to you. Your parts are made up of excerpts of actual instrumental parts in the literature. [...] My work has been misrepresented, largely, I am sorry to say, by you musicians. My work is characterized by nonintention and to bring this about, I Ching chance operations are employed in its composition in a very detailed way. On the other hand what many of you are playing is characterized by your intentions. We are on opposite sides of the future both musically and socially.' Excerpt from: John Cage, 'Letter to Zurich' (1991), in: idem, *John Cage. Writer*, selected and introduced by Richard Kostelanetz, New York: Limelight Editions, 1993, p. 255.

18 Heinz-Klaus Metzger and Rainer Riehn, dramatic advisors at the Frankfurt Opera, commissioned Cage to compose an opera and paid him 50,000 dollars. Cf. Kenneth Silverman, *Begin Again. A Biography of John Cage*, New York: Knopf, 2010, p. 351.

19 Bernard Bovier-Lapierre, 'Die Opernhäuser im 20. Jahrhundert', in: Jacobshagen, Arnold and Frieder Reininghaus (eds), *Musik und Kulturbetrieb: Medien, Märkte, Institutionen* (*Handbuch der Musik im 20. Jahrhundert*, vol. 10), Laaber: Laaber, 2006, pp. 231–252, 231.

forty percent of the world's population'.[20] By then, opera's ability to represent the Western or European lifestyle was apparently being questioned.

In the seventeenth- and eighteenth centuries, opera developed into a prominent cultural event which could be employed for both demonstrating inclusion as well as exclusion from European culture, as Michael Walter writes.[21] A European cultural transfer by means of opera and through opera can be analysed at the same time as processes of nationalisation in that genre.[22] In the nineteenth century, opera stood for urbanity, progress and civilisation,[23] which made the centrally-placed, representative opera house in every town of Europe, wider Europe and worldwide so immensely popular. In fact, opera houses are positioned at the most central and beautiful places of historical town centres; in the mid-nineteenth century they took over those positions from major cathedrals and churches. They were the pride and symbol of a bourgeois middle class that was gaining in influence. And these symbolic representations can equally be found in non-European cities, from Cairo to Buenos Aires and New York.

After an initial phase of Italian operas – or opera in the Italian language – each country usually adapted the musical genre, or at least translated the libretti into the local language without losing its European flair.[24]

20 Ibid., p. 232, translation: JHS. 'Die 47 Staaten, die Mitte der 80er Jahre Opernhäuser hatten, stellten 90 % des Weltreichtums, aber nur 40 % der Weltbevölkerung'.

21 'Die Oper wurde im 17. und 18. Jahrhundert zu einem kulturellen Leitphänomen, das sowohl Inklusion in wie auch Exklusion aus dem europäischen Kulturraum zu demonstrieren geeignet war.' Michael Walter, 'Die Oper als europäische Gattung', in: Peter Stachel and Philipp Ther (eds), *Wie europäisch ist die Oper? Die Geschichte des Musiktheaters als Zugang zu einer kulturellen Topographie Europas*, Vienna: Böhlau; Munich: Oldenbourg, 2009; pp. 11–30, 25.

22 Cf. Philipp Ther, 'Wie national war die Oper? Die Opernkultur des 19. Jahrhunderts zwischen nationaler Ideologie und europäischer Praxis', in: Peter Stachel and Philipp Ther (eds), *Wie europäisch ist die Oper? Die Geschichte des Musiktheaters als Zugang zu einer kulturellen Topographie Europas*, Vienna: Böhlau; Munich: Oldenbourg, 2009; pp. 89–112, 107, 109 f.

23 Philipp Ther, 'Einleitung. Das Musiktheater als Zugang zu einer Gesellschafts- und Kulturgeschichte Europas', in: Sven Oliver Müller, Philipp Ther, Jutta Toelle, Gesa zur Neiden (eds), *Die Oper im Wandel der Gesellschaft. Kulturtransfers und Netzwerke des Musiktheaters in Europa*, Vienna: Böhlau; Munich: Oldenbourg, 2010; pp. 9–24, 16.

24 Ibid., pp. 9–24, 18. Jutta Toelle, 'Der Duft der großen weiten Welt. Ideen zur Ausbreitung der italienischen Oper im 19. Jahrhundert', in: ibid., pp. 251–261.

Globalisation with a European Centre – Viewing Opera through Statistics from atop

Italian Opera started the globalisation process of opera. Around 1850 opera groups started en masse and with commercial success to tour from Milan to other countries and continents, as far as the Americas or Australia, later even to India, Africa and China.[25] In this way, the tradition of Italian opera stars' performances in European metropolises of the eighteenth century – e.g. Farinelli in London – and at royal courts in the seventeenth century was updated. Opera became a commercial branch and exported not only music in the Italian language or culture but a highly successful product called opera. Nonetheless, its success was linked to colonialism and imperialism, which facilitated the interests of a local upper class with ties to European culture. Those were the patrons of the opera houses in Buenos Aires – Teatro Colòn opened in 1857 – or Calcutta, where the first opera house opened in 1813 and the Grand Opera House in 1867.

Today, there are opera houses on every continent with the exception of Antarctica[26] and the least amount are in Africa,[27] where only Egypt and South Africa list opera houses.

Still, most operas are performed in Europe: According to statistics, amongst the top twenty countries, only two, namely the USA (no. 2) and Australia (no. 15) are not on the European continent.[28] Amongst the European top performance nations, only Russia (no. 3) and Turkey (no. 20) are not European in the narrow sense. Germany's 7,230 performances for the 2012/13 season equal approximately the total performances in the US, Russia, France, Austria and Italy for the same season (6,873). The composers whose works form the core body of the worldwide opera repertoire stem from these countries: Italy (Verdi, Puccini, Rossini, Donizetti), Austria (Mozart), Germany (Wagner, Humperdinck, Richard Strauss), France (Bizet), Russia (Tchaikovsky, Rimsky-Korsakov), and among the living

25 Jutta Toelle, *Bühne der Stadt. Mailand und das Teatro alla Scala zwischen Risorgimento und Fin de Siècle*, Vienna: Böhlau; Munich: Oldenbourg, 2009; pp. 97–105. See also: Between 1840 and 1880 Italian opera was 'exported' globally by Milanese touring opera groups: Jutta Toelle, 'Der Duft der großen weiten Welt. Ideen zur Ausbreitung der italienischen Oper im 19. Jahrhundert', in: ibid.; pp. 251–261, 252, 260.

26 Cf. Wikipedia-entry 'List of opera houses', http://en.wikipedia.org/wiki/List_of_opera_houses (last modified: 5 January 2015).

27 I am grateful to Carol Oberschmidt for reminding me of Christoph Schlingensief's 'opera village', founded 2011 in Burkina Faso.

28 Website: *Operabase*, 'Statistik: 2012/13': http://operabase.com/top.cgi?lang=de& (accessed: 10 March 2014).

composers from the US (Glass, Adams) to name a few.[29] Most operas that are performed are part of the classical repertoire Cage used in his *Europeras*, but there is also a living tradition apart from the 'musical museum':[30] Each season of the twenty-first century there have been between fifty and sixty premieres of new opera compositions in German opera houses.[31]

The fact that the opera repertory worldwide is mostly of European origin is confirmed by the following: The 2014–15 season at the Metropolitan Opera in New York City consisted of an almost exclusively European programme, including Russian composers like Dmitri Shostakovich. The exceptions were John Adams' *The Death of Klinghofer*, and if you count European-Russian emigrant Igor Stravinsky as American, his *Rake's Progress*. Rossini, Verdi, Bizet and Offenbach are amongst the European composers whose works were performed in New York.

In view of these statistics, one can immediately understand that John Cage must have linked 'opera' with 'Old Europe'. They show clearly that opera is practiced mostly in Central Europe. We do find opera houses with often historical European repertory in metropolises on other continents, but never in the same density as in Central Europe, where in each larger and often even smaller towns there is an opera house with a regular performance schedule. It is a cultural achievement, a musical tradition that is part of Europe and which Europe supports by financial subventions.

29 Website: *Operabase*, 'Statistik: 2012/13': http://operabase.com/top.cgi?lang=de& (accessed: 10 March 2014).

30 Cf. Lydia Goehr, *The imaginary museum of musical works: an essay in the philosophy of music*, Oxford: Clarendon Press, 1992.

31 'Statistik: Ur- und Erstaufführungen der Musiktheater in Deutschland', by Deutsches Musikinformationszentrum (10/2014), quoting data from: *Theaterstatistik*, ed. by Deutscher Bühnenverein, Jahrgänge 2000/01–2012/13, http://www.miz.org/intern/uploads/statistik80.pdf.

State Culture and Representational Art

> *Plainly, opera is not merely the best supported of the arts, it is also a symbol of the continuity of governments and, most important of all, an integral part of state ceremonial.*[32] (Ruth Bereson, 2002)

Situated in Central Europe, Germany is apparently *the* opera nation, with the most opera houses and performances. Financially, German communities (*Bund*, *Länder*, *Gemeinden*) put more than half of the money for musical purposes into music theatre, i.e. mostly opera.[33] Opera is the most expensive form of theatre and classical music and is also an important economic factor: in public German opera houses each season, more than 15,000 people are permanently employed in artistic positions, like singers, dancers, etc.[34] Most of these costs, i.e. eighty percent, are covered by public or state subsidies.[35]

In 2012 there were approximately 6,000 opera performances in Germany with approximately 4,000,000 visitors.[36] That is a large number, if we try to imagine all of Finland's inhabitants (ca. 5,500,000) or Berlin's (ca. 3,500,000) attending one opera performance each. Those performances were staged in the opera houses of approximately eighty German cities,[37] and some of those cities have two or more opera houses, like Berlin with its three major ones: the *Staatsoper*, *Deutsche Oper*

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32 Ruth Bereson, *The Operatic State. Cultural Policy and the Opera House*, London, New York: Routledge, 2002, p. 3. Bereson gives examples beyond Europe, quoting Australian subsidaries for opera and the building of a new opera house in Bejing.

33 Data for 2001 of the Kulturfinanzbericht by Statistisches Bundesamt; quoted in: Arnold Jacobshagen, 'Musikgeschichte als Institutionengeschichte', in: idem. Frieder Reininghaus (ed), *Musik und Kulturbetrieb: Medien, Märkte, Institutionen* (*Handbuch der Musik im 20. Jahrhundert* 10), Laaber 2006, pp. 145–149, 147.

34 'Statistik: Personal der öffentlichen Musiktheater' by Deutsches Musikinformationszentrum (10/2014), quoting data from: *Theaterstatistik*, ed. by Deutscher Bühnenverein, Jahrgänge 2009/10–2012/13, http://www.miz.org/intern/uploads/statistik24.pdf.

35 'Statistik: Einnahmen der öffentlichen Theater (Sprech- und Musiktheater)', by Deutsches Musikinformationszentrum (10/2014), quoting data from: *Theaterstatistik*, ed. by Deutscher Bühnenverein, Jahrgänge 2000/01–2012/13, http://www.miz.org/intern/uploads/statistik25.pdf.

36 Theaterstatistik 2012/2013, hg. vom Deutschen Bühnenverein. In comparison approximately 23,000 theatre performances had only ca. 5,300,000 visitors. See also: 'Statistik: Veranstaltungen und Besucher der öffentlichen Musiktheater' by Deutsches Musikinformationszentrum (10/2014), http://www.miz.org/intern/uploads/statistik21.pdf.

Another statistic lists even more opera performances, namely 7230, for Germany during the 2012/13 season. Website: *Operabase*, 'Statistik: 2012/13': http://operabase.com/top.cgi?lang=de& (accessed: 10 March 2014).

37 *Theaterstatistik 2012/2013*, hg. vom Deutschen Bühnenverein. The *Jahrbuch* of the Journal *Opernwelt*: *Oper 2013* lists 87 opera houses for Germany.

and *Komische Oper*. Those names point to their function as state operas (*Staatsoper*), named for their country (*Deutsche Oper*).[38] They form part of the official culture in most parts of Europe.

But this aspect of representing a nation through music and arts in general is apparently not limited to this part of the world. Interestingly, there was no difference between countries on either side of the Iron Curtain during Cold War times: classical music, similar to sports, was a means of friendly competition. Nations 'win' at Olympic Games as well as they win through their contestants at violin or piano competitions. Admittedly, musicians' nationalities grow less important in a globalised world of classical music.

Cultural identity might not be bound to political borders. The fact that language borders are by no means clearly defined alongside political borders is vividly represented in so-called language atlases. Therein, dialects are geographically mapped and can show differences between neighbouring villages as well as similarities between continents.[39] The same goes for so-called 'schools' in classical music training: If a musician is perceived to be from the Russian school of piano playing, that may depend on the teachers' methods, the institution where he/she was trained and that institution's position in a state.[40]

Singers performing in state opera houses are from varied backgrounds and nationalities and have studied and travelled to master classes all over the world. The music they perform has been written by composers of many nationalities. Opera as an institution has a collage-like character nowadays, in that it resembles John Cage's concept of *Europeras* of which he writes for numbers *3 & 4*:

38 Cf. Sarah Zalfen, *Staats-Opern? Der Wandel von Staatlichkeit und die Opernkrisen in Berlin, London und Paris am Ende des 20. Jahrhunderts*, Vienna: Böhlau; Munich: Oldenbourg, 2011. Cf. Gesa zur Nieden, *Vom* Grand Spectacle *zur* Great Season. *Das Pariser Théâtre du Chatelet als Raum musikalischer Produktion und Rezeption (1862–1914)*, Munich: Oldenbourg, 2010.

39 Cf. Fabio Tosques, Michele Castellarin, 'Das Vivaio Acustico delle Lingue e dei Dialetti d'Italia (VIVALDI). Ein nützliches Tool für die Untersuchung italienischer Dialekte und Minderheitensprachen', in: *kunsttexte.de/auditive_perspektiven*, (2013/2), 14 pages, www.kunsttexte.de. http://edoc.hu-berlin.de/kunsttexte/2013-2/tosques-fabio-11/PDF/tosques.pdf.

40 Cf. Symposium: 'Russische Schule der musikalischen Interpretation | Русская школа исполнительства' (16–18 May 2014) at Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Berlin, Germany, organised by Thomas Ertelt (Director of SIMPK), Konstantin Senkin (Vice-director of the Tchaikovsky Conservatory Moscow), Sergej Grochotov, Linde Großmann, Vladimir Tchinaev, Heinz von Loesch.

> To make a theatre which is the synergetic result of the coming together of its separate elements: the lighting, the singing, the piano-, the record-playing, the brief intrusions of the composite tape of more than a hundred operas superimposed (*Truckera*), brief flashes of light, the movement of the singers from one spot to another in the performance space or to one of the chairs at the back of the stage.[41] (John Cage, 1990)

In Cage's works, the audience is asked to decide individually how they perceive the separate elements as a whole. Tradition needs criticism, needs to be viewed from afar. Opera as a living tradition needs to be questioned in order not to petrify. The same goes for European cultural – and musical – identity.

Concluding Remarks

Coming back to the opening questions, whether opera stands for a 'European culture', one has to conclude: opera is not solely European in that it has become a global culture. Music is created while performing it; 'musicking'[42] shifts the focus from the creator of a musical composition to its performers. In this perspective, music is regarded as a performing art form that is alive and 'owned' by whoever performs it and listens to it – not by the nation its composer happened to be born into.

But there is a 'European cultural identity' within operatic tradition. There are exceptionally many opera performances in Europe compared to the rest of the world. It is a living culture and therefore part of a European identity. As such, it is recognised by the governmental bodies on different levels – from local to the European Union – and subsidised by the states.

In countries outside of Europe there are similar operatic traditions with several hundred years of tradition to lean on and an individual, perhaps national, development. John Cage's *Europeras* I would not count as 'an American Opera'. It is a very Cagean work that works as a commentary on opera and opera as an institution.

41 John Cage zu *Europeras 3&4* (1990) in: *John Cage. Writer*, 1993, p. 249.
42 Christopher Small, *Musicking. The Meanings of Performing and Listening*, Middletown, Connecticut: Wesleyan University Press, 1998.

Albrecht Riethmüller

Epilogue

Several decades ago, anthropologists and ethnomusicologists began to complain about the effects of 'Eurocentrism' on classical and avant-garde music, as well as rock and pop. The slogan 'world music' subsequently came into being as a conceptual antidote positioned in opposition to European music. Taken to its extreme, this anti-European movement encompassed the tendency to even annihilate the domain of history, seen as the starting point of all things Eurocentric. In the North American discourse on Eurocentrism in music in the 1980s (see Appendices 1 and 2), their focal shift from Europe to Asia, from the Atlantic to the Pacific, served to fuel a heightening of criticism toward European dominance. The Eurocentristic debates followed several strains: one made all Western civilisation and music the target of Eurocentric criticism; another questioned whether North America belonged to Europe as a former colony and yet another maintained that North America is artistically and musically independent of Europe. The movement reached its peak in the 1980s before other approaches began to emerge under the label 'post-colonial studies'.

Returning to historical developments in Europe – nationalistic sensibilities in cultural endeavours intensified in Eastern European countries at the close of the Cold War. As seen in Appendix 3, musicological approaches to the topic of music in Europe in the 1990s depend on nineteenth- and early twentieth-century conventions of musical historiography, such as the adherence to national style and national schools, etc., as if these were unquestionable, almost natural prerequisites in the methodological explanation of music. Earlier in the 1920s, Maurice Ravel maintained that only two conditions determine music: language and climate. For him music had no need of the nation state for its creative genesis. Musicological projects in the twenty-first century that deal with the role of music in Europe recognise in the meantime the counterproductiveness of the nationalistic rationale as it plays out in the discourse on music and seem to downplay, if not avoid, it entirely (see Appendix 4).

Observers beyond Europe's borders tend to easily categorise cultural institutions such as opera houses, concert halls and orchestras – and one should also include the family of orchestral instruments and keyboards, not to mention the several centuries of music composed for them – as being European musical achievements. By comparison, perceptions and opinions are less clear when Europeans view themselves. With this in mind, the recently announced *European Union Songbook* seems like a fortuitous idea (see Appendix 5). Whether for

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political parties, fraternities, the military or religious groups and sects, all groups or communities with a common cause seem to benefit from a unifying songbook of their own. It remains to be seen, however, what unifying effect twenty-four different languages in 168 songs is going to have among citizens living in Europe.

In another unifiying attempt, Polish violinist Bronislaw Huberman, who was in favour of the Paneuropean Union like many other prominent politicians and artists around 1930, was guided by the desire to bring European musicians together. When Hitler came to power in Germany and all orchestral musicians of Jewish heritage were dismissed and forbidden to perform, Huberman seismographically sensed the imminent danger for Jewish musicians all over Europe, and that not only their jobs but their lives were likely threatened. The Nazi Reich turned against the Paneuropean Union, which spelled its doom. Huberman adjusted accordingly and with the support of Nobel Price laureate Albert Einstein and Maestro Arturo Toscanini began to recruit top orchestral musicians from all over Europe to become members in a symphony orchestra in Palestine. To a certain degree, the Palestine Orchestra was a forerunner of other musical ensembles within the European Union. This early manifestation of a truly European musical institution was not associated with one of Europe's magnificent concert halls, such as Amsterdam's Concertgebouw, Zürich's Tonhalle or Vienna's Musikverein, but was situated on Europe's outer margin in a Tel Aviv exhibition hall. To some extent, the European aspect of the orchestra's identity was defined by the presence of refugees. Huberman saw the realisation of his dream on 26 December 1936. Toscanini conducted the orchestra's initial concerts, while the opening concert took place in the presence of the Zionist politicians Chaim Weizmann, Golda Meir and David Ben-Gurion. After the foundation of the state of Israel in 1948, it was renamed Israel Philharmonic Orchestra and has for many decades been one of the world's finest symphony orchestras.

It is worthwhile to have a closer look at the programme of the opening concert. The first half was comprised of Rossini's overture *Scala di seta* and Brahms's Symphony No. 2, followed in the second half by Schubert's *Unfinished*, Notturno and Scherzo from Mendelssohn's Incidental Music to *A Midsummer Night's Dream* and Weber's overture *Oberon*. The programme's symmetry is evidenced with opening and closing overtures and five movements in each half. The programme was a compilation of some of the most popular classical works at that time, and with the exception of the Brahms were almost all a century old. In the 1930s, Schubert's *Unfinished* was perhaps the most frequently employed symphony in the film industry and belonged therefore to popular culture. In the programme's second half, two compositions were devoted to Shakespeare's romantic play, and if we also consider that Weber's last opera *Oberon* was first performed in London, we may interpret both works as a tribute to Great Britain at a time when Palestine

was still under British control. The opening Rossini overture may likewise be understood as a tribute to the conductor's Italian birthplace. Nonetheless, one feature is particularly noticeable: with the exception of the Rossini, all the compositions belonged at that time to the category of 'German music'. Considering the fact that many of the orchestra members were originally from Eastern Europe, this overt Germanic dominance strikes a peculiar chord. There is no Dvorak nor any Russian master, no Sibelius, no English composer, not one minute of music from France or Spain. Under the auspices of European identity, let alone integration, the choice of works is remarkable. As an aside to today, one can only hope that programming in concert life and on radio broadcasts will better reflect the goal of European equilibrium and diversity.

The Palestine Orchestra was formed eighty years ago in the European spirit. Since then, the growing European Community which developed into the Union has given birth to a number of orchestras. The European Union Youth Orchestra, founded in 1976 and based in Oxfordshire, barely survived a budget crisis in 2016 when grants from European sources became threatened (see Appendix 6). Brexit could prove to have serious consequences for this and other ensembles, such as the Chamber Orchestra of Europe and the European Union Baroque Orchestra, both based in London. According to an article in *The Guardian* on 19 February 2017, the European Union Baroque Orchestra will as a practical matter leave the island and makes its new home in Antwerp.

Appendices

Appendix 1

From: *The New York Times*, April 12, 1989.

Joseph Berger

Ibn Batuta and Sitar Challenging Marco Polo and Violin in Schools

The push to rid American education of what critics say is a Western and European bias is beginning to change the way history, literature and the arts are being taught from grade school through graduate school.

While some school systems are revising courses and some authors are rewriting their textbooks, many professors and classroom teachers feel uncomfortable about the pressure for change. "We know how to put things in the Western tradition in context", said Richard Rorty, a professor of humanities at the University of Virginia who is a prominent philosopher. "But most of us don't have the slightest idea what the contexts of Indian music, Japanese poetry and Indian philosophy are. The trouble is knowing how to teach it so you have anything useful to say about it to students."

New Curriculum in California

Still, the California public school system, the country's largest, has adopted a new history curriculum that will teach students about civilizations of India, China and Africa as well as Greece and Rome.

Public school systems in California and elsewhere have bought textbooks that give increased emphasis to studies of non-Western cultures. At the college level, Bowdoin College in Maine now requires freshmen and sophomores to take two courses in non-Western studies. The debate swirling around these changes is crystallized in a word: Eurocentrism. While its definition often depends on the political view of the definer, Eurocentrism generally describes a provincial outlook that focuses overwhelmingly on European and Western culture while giving short shrift to Asia, Africa and Latin America. The term is usually used pejoratively, equating it with elitism.

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Beyond Stanford Debate

Eurocentrism has become one of the most compelling topics in current intellectual and educational discourse. The debate goes beyond the recent disputes that changed the content of the Western civilization course at Stanford University. Critics say American universities and grade and high schools are Eurocentric not only because of the writers and philosophers they feature but because they deal with non-Western civilization only through a Western lens. These critics argue that only a Eurocentric viewpoint would say Columbus "discovered" America, as if there had been no other people on the continent. Only Eurocentric history teachers would treat Japan, China and India not in their own right but in terms of wars or other encounters they have had with European nations and the United States.

Marco Polo and Ibn Batuta

African art is primitive only to a Eurocentric eye. European music is classical only to a Eurocentric ear. Why, the critics ask, are Western religions treated seriously and those of other peoples looked down upon as superstitions? Why, the critics ask, are American children taught about the Venetian traveler Marco Polo, but rarely about Ibn Batuta, a 14th century Muslim who visited India, Sumatra and the Niger River as well as Marco Polo's China? Many educators agree that the critique of Eurocentrism has some validity, but many feel that it has been carried too far. They say accusations of Eurocentrism have become voguish pejoratives being used not just to foist often dubious changes on the curriculum but also as a springboard to catapult minority and immigrant professors into faculty positions and to provide them with topics to write about. "It's being used as a weapon by the cultural left," said Mr. Rorty…"As usual, I think the left is shoving us in the right direction, but some of the ways they go about it are sort of silly."

Still the debate is having an impact, even on educators regarded as moderate in approach. It helped shape the new world history curriculum for all the elementary and high schools in California, where Hispanic, Asian and black students now make up a majority of the 4,4 million pupils. Students, once required to take one year of world history, now must take it in the sixth, seventh and tenth grades to provide time to study the ancient civilizations of China, India and Africa, the growth of Islam and the development of sub-Saharan Africa. Diane Ravitch, a professor of education and history at Teachers College of Columbia University, who co-wrote the California curriculum, said many educators believed that "people who have non-European backgrounds don't feel their antecedents lie in Europe."

Land Masses and Seedbeds

But she said the curriculum still gave primary emphasis to such traditional topics as ancient Greece, Magna Carta, the Renaissance and the writings of Locke, Rousseau and Montesquieu, because "if you reduce Europe to a land mass like Africa or Asia, then you forget about Europe as the seedbed of democratic institutions." In some universities, said Richard Kagan, a professor of history at the Johns Hopkins University, scholars are beginning to reconstruct the history of African tribes, going beyond relying on accounts of Western travelers to examining indigenous sources, often oral, and adapting anthropological approaches. "It's paying greater attention to the native view of the world rather than the way Europeans perceived these things", Mr. Kagan said. The Juilliard School, whose bread and butter is classical European music, is planning a course on world music that will include Japanese, African, Indian and Pacific Islands music. One-third of Juilliard's students are of Asian heritage. "I want students to be ready to deal knowledgeably with the future, and that is the future," said Juilliard's president, Joseph W. Polisi.

Those who disagree with the Eurocentrism critique charge that the debate is really more about power than about the best way to educate people. The Eurocentrism critique, detractors argue, is rather long on indignation but short on suggestions of what non-European writers, philosophers and artists might replace the European ones. They note that there are few Americans who can teach authoritatively about China and India and few people with a sensibility dexterous enough to fully savor Chinese and Japanese poems, then explain them to Western students. Elizabeth Coleman, president of Bennington College, sees a danger in succumbing easily to the lure of the critique. Too often, she said, texts can be treated "as if they're a reflection of culture, time and place and the extent to which they have autonomy gets lost." She added, "Faulkner didn't write as a Western writer – he wrote as Faulkner." Chester E. Finn Jr., an assistant Education Secretary in the Reagan Presidency, cautions that although the argument that American children do not know enough about the rest of the world is valid, it should not turn "into an argument for children to learn less about Western civilization or modern European history."

Many of these detractors take note of a paradox surrounding the debate. Those who attack Eurocentrism, they say, often do so in the name of democratic principles that were first articulated by Western writers. The issue crackles wherever intellectuals come together. Last week, Ms. Coleman and the presidents of Amherst and Williams Colleges and the dean of Columbia College gathered at the Twining Gallery in Manhattan to discuss what should constitute a liberal education. The weekend before there was a panel discussion at the annual Socialist Scholars Conference in New York entitled "Eurocentrism: Imperialism of the Mind." "We have to be aware of the way we worship our culture and the way we

judge others," Harry Magdoff, co-editor of The Monthly Review, an independent socialist magazine, said in an interview before he moderated the panel discussion. Another conference that same weekend at Community College of Philadelphia touched heavily on Eurocentrism.

Eurocentrism as a word did not even exist until the 1960's, according to the 1987 Random House Dictionary of the English Language, and many dictionaries do not list it at all. However obscure the term, it has been picked up with a passion by students and professors who have been challenging the standard curriculum and complaining about the representation of women and minority teachers.

Several books have also been written about what the authors charge were European efforts to minimize or distort the contributions of non-Western cultures. In a 1987 book, "Black Athena," Martin Bernal, a professor of government studies at Cornell University, said there was a deliberate attempt by 18th and 19th century "Romantics and racists" to erase African, Asian and Near Eastern roots of Greek and Roman civilization. Molefi Asante, chairman of African-American studies at Temple University, a speaker at the Philadelphia conference, says a central issue in the debate is the definition of America itself as it absorbs more people who are not of European descent. "We are not living in a Western country," he said. "The American project is not yet completed. It is only in the eyes of the Eurocentrists who see it as a Western project, which means to hell with the rest of the people who have yet to create the project." Mr. Asante is heading an overhauling of the public school curriculum of Camden, N.J., to stress what he said was a more "Afrocentric and Latinocentric" approach.

Criticism and Remedies

Those who would disagree with Mr. Asante contend that criticisms of Eurocentrism abound, but concrete remedies are few. "There's a tremendous amount of undigested emotion behind the term," said E. D. Hirsch, a professor of English at the University of Virginia who is the author of "Cultural Literacy", a best seller that examined facts that educated Americans should know. America is Eurocentric, not out of any prejudiced motives, but "out of necessity", he said. "The culture that determined where we were going was pretty well established on these shores in 1776 and it all came from Western Europe", he said. Echoing this observation, Mr. Finn said, "Anyone living in a Western culture has greater need of knowing the corpus of violin music than sitar music."[1]

1 Available from http://www.nytimes.com/1989/04/12/us/education-ibn-batuta-and-sitar-challenging-marco-polo-and-violin-in-schools.html?pagewanted=all (29.12.2016).

Appendix 2

From: *The New York Times*, April 23, 1989.

Jon Pareles

Eurocentrism? We Aren't The World

"Eurocentric" has become a fighting word in academe – and it's about time. According to a recent front-page story in this newspaper, attempts are being made to teach history and culture in ways that recognize the contributions of non-Europeans. Those attempts are being resisted in some quarters as voguish and ill informed, as make-work projects for minorities, and as a threat to the cultural achievements of the Western European sphere. It might seem odd that the United States ever became Eurocentric, although it made more sense when Europe ruled the rest of the world. But in this post-colonial era, a student who sees Japanese animated cartoons, listens to rap songs and snacks on eggrolls and tacos isn't exactly living in a Western European culture.

What does this have to do with music? Plenty. Music, popular and classical, is a potent cultural symbol, one that arouses visceral reactions as well as rational ones. It speaks to its listeners' sense of place and history, and to deep-seated beliefs about the organization of communities and the perception of time. And many people like to think that the music they love is timeless, eternal, universally recognized as a pinnacle of human achievement – not a historically conditioned, minority preference in a big world.

Part of the Eurocentrism battle has to do with whether the gamelan should be discussed alongside the orchestra, the talking drum alongside the tympani (and, perhaps, the telephone). Opponents of such a broadened curriculum raise the specter of students learning about the sitar instead of the violin, which no one is actually proposing. Still, defenders of the Western classical tradition, already feeling beleaguered by changing public tastes, now face credentialed colleagues who can point out that notated concert music is a relatively recent, relatively local phenomenon compared to age-old oral (and often improvisational) traditions of Asia, Africa and Latin America. For some people, Eurocentrism equals elitism, the determination to protect what's best. In music, it's not elitism – it's just plain ignorance.

A standard, Eurocentric classical-music education – I know, I've had one – is woefully limited. The Eurocentric method teaches reading music rather than improvisation, re-creation rather than creation; it makes musicians dependent on the score rather than their ears. On the way to professional careers, musicians learn methods of analysis that concentrate on harmony and form, the most highly

developed aspects of European music, while giving short shrift to other important aspects of music like rhythm, texture and inflection. Ears are dulled to the finer possibilities of pitch by the well-tempered scale; rhythmic skills are blunted by the limitations of Western musical notation.

A talented product of that education may be able to play Mozart beautifully – no small thing, of course – but isn't equipped to appreciate or understand, much less perform, the galaxy of rhythms from Africa, the microtonal nuances of Asian music or, for that matter, all the 20th-century American (and world) music dependent on the blues. The Eurocentrists ask, Where are the masterpieces outside the Western European tradition? And where are the composers whose music has survived the centuries? Those are trick questions, based on assumptions that are themselves Eurocentric. The Western European tradition treats music as something that resides in a tangible (and salable) artifact like a score or recording. But in other places and times, sometimes including our own, music has been more properly considered as sounds in the air, made to be heard once by an immediate audience – which might even participate, or dance.

In improvisational traditions like Indian raga, where up to 90 percent of a performance is created on the spot, a score of the underlying mode and rhythmic cycle wouldn't reveal a thing about the performance. The music might have been great, a masterwork, but it's gone. Now, when recordings can preserve music on the wing, we can hear scoreless masterpieces, and I know I'd rather hear the collected works of Nikhil Banerjee, a great sitarist from India, or Jamaica's Bob Marley, whose reggae continues to have worldwide repercussions, than the collected European classical works of Tartini or Albrechtsberger.

As for the great-composer question, no one denies Bach and Beethoven their due, or their importance in any full education. But oral traditions don't look for designer labels. Just because no one has taken credit for the West African rhythms that now underlie the entire Western world's dance music, or left a signature on the ketjak, the Balinese monkey chant, doesn't mean that extraordinary human creativity wasn't involved. That creativity may have been communal rather than individual; perhaps the notion of "great composer" needs to be re-examined. And perhaps the tradition itself is the masterpiece.

The Eurocentrists also have some arguments that verge on silliness. One is that few Americans can teach non-Western material. Well, if they don't start somewhere, ignorance will beget ignorance. Another, from E. D. Hirsch, author of "Cultural Literacy", is that "the culture that determined where we were going was pretty well established on these shores in 1776 and it all came from Western Europe." Even if debts to the Near East (for alphabets, numerals and the Bible) are ignored, in music, today's Top 40 is a long way from Protestant hymns and

"Yankee Doodle". No rational observer could deny, for example, that African rhythms, inflections and structures play a major role in American music.

Something about musicians doesn't love a wall or a boundary. Instead of defending the purity and superiority of Western European culture, musicians are likely to go out and listen. Beethoven and Mozart, among others, were smitten with Turkish janissary music for brasses and percussion; that's why the modern orchestra boasts cymbals and triangles. Throughout the 20th century, composers have drawn inspiration and hot licks from music that exists outside Western European high-art traditions – Bartok and Stravinsky from Slavic folk songs, Gershwin and Bernstein from jazz, Villa-Lobos from Brazilian music, Philip Glass from raga, Steve Reich from gamelans and West African drumming.

Whether those composers (and the many jazz and rock musicians who have also dipped into foreign treasure) have transformed the music or just pilfered it, clearly they knew a good thing when they heard it. They weren't worried that a little outside learning would tarnish their educations.

As the world's music becomes ever more accessible, it's negligent to pretend it isn't there. In fact, when survey after survey shows how few Americans even know where other countries are, music's built-in sense of place could help students get an image of the world. At the same time, the myriad structures, timbres and strategies of music can illuminate a universe of possibilities – and humble even the most Eurocentric know-it-all.[1]

1 Available from http://www.nytimes.com/1989/04/23/arts/pop-view-eurocentrism-we-aren-t-the-world.html (29.12.1016).

Appendix 3

From: *History of European Ideas*, Vol. 20, Nos. 1–3 (1995), p. 477–481.

Nikša Gligo

Integration vs. assimilation: European „Musics“ do exist!

The unusual plural form of the word “music” grew out of necessity, although this necessity has already been made obvious many times throughout the history of music, for example in “Ungleichzeitigkeit des Gleichzeitigen”.[1] Or in connection with the unique pluralism of techniques and styles in twentieth-century music, especially at the beginning of its third decade. Here, however, the plural form of “music” means a diversity of a quite different kind, the diversity which makes global definitions of music almost impossible.[2]

What does the word “Music” really mean for any hypothetic listener?

The answer must depend highly on his affinities, ethnic and social background, etc. We would be making a serious mistake by reducing these individual meanings of music to a concept defined in advance, or by ignoring all other individual meanings, which do not correspond to this concept, as worthless, “nonmusical”. It has become clear today that the high grading of art(ificial) music – especially the nineteenth century’s “repertoire” music – should not be uncritically taken as the basis for any definition of music. The perjorative qualification of atonal music at the beginning of this century as “Unmusik” might be the best warning for the consequences of this exclusiveness.

“European music” – especially as art(ificial) music – implies certain value patterns which act as criteria for the music of smaller European national cultures. These cultures try to join European music as if the belonging to it would prove their international relevance – mere geographical belonging to Europe is not sufficient for that! However, as we obviously know, the way in which the national

1 Carl Dahlhaus, *Grundlagen der Musikgeschichte*, Köln 1977, p. 223f.

2 Carl Dahlhaus and Hans Heinrich Eggebrecht, *Was ist Musik?*, Wilhelmshaven 1985, specially p. 9ff.

(or the regional) becomes international is very complex and nonreducable to a single pattern:

1. The Palestrinian polyphonic style in the School of Rome became an international synonym for the contrapunctal writing in general, for Berardi (*Arcani musicali*, 1690) as well as for Fux (*Gradus ad Parnassum*, 1725), but also for the Cecilian movement in the nineteenth century, although it belongs to the Italian Renaissance music as well as Palestrina's secular madrigals. (Some madrigals by Gallus, although styled on Latin and not Italian secular poetry, also belong to the style of the Italian Renaissance madrigal; but in fact other national styles in this kind of secular music do not exist.)
2. The belcanto ideal, although Italian by origin, deeply influenced the history of opera in general and "Querelle des Bouffons" is only superficially the rivalry between Italian and French concepts of opera: Gluck's reform is in fact an "international" compromise which only enriched and fully internationalised the belcanto tradition.
3. The three-part ouverture of the Italian opera at the beginning of the eighteenth century became the model for the future symphony as cyclic form thanks to the group of Czech musicians around Jan Vaclav Starnic who were active at the court of Fürst Karl Theodor in Mannheim.
4. The national schools of the nineteenth century contributed to the international flavour of European music through unique references to their folkloristic national origins which have become part of European heritage. This is even more obvious in the twentieth century. Just think about Bartók!

And why is European music so specifically synonymous with "international"? Because art(ificial) music – generally meaning: *aesthetic* music[3] – seems to be the basis and the highest achievement of the concept of European music. This concept presupposes the *integration* and not the *assimilation* of the differences. This unique relation between the identity of particular and the identity of general seems to persist only in European music, giving its peculiar international flavour.

I have been however the witness of an attempt to create the cultural identity of a larger region through the assimilation and not through the integration of obvious national cultures, in so-called "Yugoslav culture". There were obviously not only the political reasons behind this idea, its roots being in the ideal of the union of South Slavs in the first half of the nineteenth century (in the so-called "lyric movement"). However, the first immediate political implications of this programme

3 Eggebrecht, *Grenzen der Musikästhetik?*, in: *Musikalisches Denken. Aufsätze zur Theorie und Ästhetik der Musik*, Wilhelmshaven 1977, pp. 193–217.

after World War I produced the supremacy of one people over the others. And this was curiously enough continued after World War II, supported by the ideology of "socialist internationalism" which ignored all national identities for the sake of international and the most valuable "socialist culture". This kind of internationalism could be carried out only through the assimilation of national cultures, ignoring their differences and even their cross-relations and mutual fertilisations which already existed and which could have undoubtedly continued. There also failed the concept of "Yugoslav culture" as a possible collection of the most representative achievements from the national cultures because this would have comprised the further existence of particular national cultures, e. g. the failure of the assimilation process. In any case, both political processes which had to establish the Yugoslav state as well as Yugoslav culture have not attained their goal. Nowadays it is hardly possible to believe that the third process on the same basis could be activated at all!

(An interesting comparison can be made with Broom's and Selznick's concept of "subculture"[4] applied to the case of "American culture" which, according to them, "can be thought of in several ways: as including all subcultures, as consisting of only those elements that all subcultures share, or as restricted to the values and orientations that are subscribed by dominant element or the majority of the population".[5] In all attempts to create "Yugoslav culture" the "values and orientations" were subscribed by the "majority of population", what produced a kind of "ethnocentrism"[6] which – under the mask of "Yugoslav culture" that pretended to mean something "supranational" – had to assimilate all other subcultures/ national cultures.[7]

4 Leonard Broom and Philip Selznick, *Sociology. A Text With Adapted Readings*, New York 1963, p. 71: "A subculture is a pattern that is in significant respect distinctive but that has important continuities with a host or dominant culture."

5 Ibid.

6 Ibid., pp. 70–71.

7 The puzzling concept of "subnation" in William Petersen's study *On the Subnations of Western Europe* (publ. in: Nathan Glazer and Daniel P. Moyhihan (Ed.), *Ethnicity. Theory and Experience*, Cambridge (Mass.) 1975, pp. 176–208) comes from the equation of "nation" and "state" (s. p. 176 and passim). Therefore it has in a certain way the same meaning as Broom's and Selznick's concept of subculture. In the "Yugoslav case", however, Yugoslavia always existed only as a state, never as a nation, which has been rightly proved by the failure of "Yugoslav culture" in spite of the political attempts to declare it as the new national (or supranational) culture: the majority of the (Serbian) population tried to assimilate – in the name of such a state which it tries so stubornly to preserve – all national cultures which have, fortunately enough, never become "subcultures" or the cultures of the "subnations". Maybe the word "assimilation" is too weak here because in the last war against Croatia, Serbia and its "*Yugoslav* Army" was intentionally destroying all the prooves of the Croatian national cultural heritage and its tradition.

I would like to give two recent examples which could illustrate entirely different nuances in the reaction to this process of assimilation and which could eventually stimulate further thinking about it. The first example is concerned with the folk music from the region in Croatia in which, in summer 1990, the first requests for the cultural and political independence of the Serbian ethnic community started: this is the region in the mountainous hinterland of Middle Dalmatia around the city of Knin. One of the palpable differences between Serbs and Croats in this very poor and stingy region is the difference between the orthodox (Serbs) and catholic (Croats) religion. However, even the further differences, which could be eventually stated on the broader anthropological plane, could hardly be confirmed in the respective folk music of the region.[8] This fact did not suit the political concepts of "Great Serbia" which has been carried on from Belgrade, the capital of the Serbian State: the Serbian "ethnocentrism" had to prove its existence in a quite unusual way. A friend of mine, who used to live in Obrovac, a small town in the region, told me that at the end of 1990 many folk musicians from the Serbian State came to this town to play the "original" Serbian folk music, which is entirely different from the folk music of the region and which even uses instruments (like the accordion) which are quite strange and actually unusable in the regional folk music. Although it was not the first attempt to implant from Belgrade,[9] this time it has been done with clear political goals. Its effects – political or otherwise – cannot be judged yet.[10]

The second example is concerned with Croatian rock music and its reactions to the war situation in Croatia. It is unnecessary to point out the patriotic and nationalistic content and flavour which immediately appeared in many of the

8 I am thankful to Professor Jerko Bezió, the most authoritative Croatian ethnomusicologist, who confirmed this curious fact. However, the research of the possible differences was almost forbidden in the "Socialist Republic of Yugoslavia" because nobody was supposed to point out the differences in the desirable unity. Therefore I am not able to quote any reliable research sources.

9 Professor Bezió informed me that the first implantations in the city of Benkovac appeared even before 1914.

10 The research of effects is, however, very complicated because the influence is also attained through media distribution, not only through live performances. It is also worth mentioning that the notion of implanted originality relates only to the music of the Serbian mother-state: the implanted repertoire is mostly a kind of diatonic "urban folklore" (and the diatonic modes do not exist in the folk music of the region around Knin!), played on the non-folklore amplified instruments of the popular music in general, a kind of hybrid link between folk and art music. This kind of "urban folklore" (also called "newly composed folk music") pretends to be more national than folk music and it is therefore understandable that it can be very effectively used for the above-mentioned political goals.

compositions in pop or in popular music. However, the reaction in rock music was quite unexpected, mostly due to the fact that the rock idiom can be defined only on the international level: national rock styles can be generally recognized only according to the language in which the songs are sung and – as we know – the text component and its comprehensibility is very important in rock music; it carries the "message" in a much clearer way than music itself. It is therefore quite clear that almost all of the rock compositions which were created from the beginning of the war in Croatia were the songs based on the clearly engaged sung messages. Therefore, there also appeared some intentions to correspond with the international rock idiom – and it coincided, but obviously without any intentional coordination – with the Croatian political attempts to internationalise the war crisis. It means that some of the groups began to perform their songs in English or in both languages, English and Croatian. The group *Phantasmagoria* had a great success with the song *Better World* which not only had an English title but its whole text was in English. But it was still in rather an old-fashioned rock style and quite epigonal. However, another group, *Montažostroj*, which also pays great attention to the visual components in its performances, produced its first hit, *Croatia in Flame*, in rap style, also with the whole text in English. If you carelessly listen to this song – e. g. without regarding its "message", the meaning of the text – you will not notice that it belongs to Croatian rock. However, the text – which is perfectly comprehensibly sung – points out the message and you can classify it in Croatian rap without even knowing that the group originates from Croatia. And my next example is an interesting prolongation of this kind of "internationalization". The group *The Croatian Liberation Forces*, comprising three students from Swarthmore University in Tucson, Arizona (and one of them – Boris Vuksan – is a Croatian, another one – Robert Greenawald – of Croatian origin), produced the song *Croatia's Gotta Be Free* with English and Croatian text which is a hit not only in Croatia but also in the USA. The song begins with the Croatian translation of the English title and it also uses taped quotations from the speeches of Serbian leader Slobodan Milošević. This bilingual text is structured in a highly sophisticated way: the Croatian refrain in the rap style of strictly mechanical and extremely comprehensible *parlando* recitation locates the message and directs the listener's attention towards its very source although he (or she) does not need to understand the Croatian, very simple text. This function of the Croatian text is also supported by the taped quotations!

Finally, there is a degree of uncertainty surrounding the background of this workshop! When we are asked whether European music today is fact or fiction – and we are expected to answer this question in the frame of the more general discussion about European integration and the European mind, my doubts arise around the problem *whether the European mind could be an obstacle to European*

integration. We are all well aware that Europe today politically exists in a bipolar way: as 12 European states that belong to the EC and as the rest of the states which do not belong to it. I think that we should speak about Europe (and the European mind) with more dignity, especially regarding the future perspectives of its real integration. I would never think of 12 European EC-states pretending to represent Europe as a whole and they should therefore undertake the assimilation processes which should make possible this kind of quasi-integration. The case of "Yugoslav culture" warns that no European culture would exist. Bipolarity of European political structure cannot be the basis of its integration. Therefore, the European "musics" do exist in all their mutual diversities and independent identities. But it does not mean that somebody could think about any intelligent reason to organise – say – a *Festival of European Music*; not because there is such a diversity of it which cannot be physically objectivated, but just because we should not nominate the obvious facts. Only the suspicious ones should be nominated to make us aware of their existence!

Appendix 4

From: *Musical Identities and European Perspective: an Interdisciplinary Approach*, ed. by Ivana Perković and Franco Fabbri, Frankfurt a.M. etc.: Peter Lang 2017.

Ivana Perković

About the project "Musical Identities and European Perspective: An Interdisciplinary Approach"

The on-going project "Musical Identities and European Perspective: An Interdisciplinary Approach" conducted by the Department of Musicology of the Faculty of Music, University of Arts in Belgrade, led by Professor Dr. Mirjana Veselinović-Hofman, includes teaching on EU matters in the field of arts, especially music and musicology, as well as research activities carried out to support teaching. The aims of this *Jean Monnet module* supported by Erasmus+ programme,[1] are to raise the awareness of students towards importance of crossing cultural and musical boundaries in the European context, to promote understanding of each individual European musical culture as the product of the intercultural dialogue and part of the greater European culture, to identify and contextualize dynamic issues of musical identities, both from pedagogical and research perspective. The "Europeanization" of the curricula at the Department of Musicology focuses on the Europe-related identity, and shows that dialogue, comparison and exchange among musicians have accompanied our continent through the history, often going across political barriers.

When asked about the European dimension of their curricula, students of the Faculty of Music in Belgrade offer vague and indeterminate answers, even if the theoretical, historical and material basis of their curricula are firmly rooted in the European tradition (music history, repertory, research work, etc.). Their orientation to professional artistic training and high skills, virtuosity in playing or singing, excellence in composing or research, often goes without awareness of the broader European context. This is the paradox, since the European orientation is one of the key concepts in dealing with music, due to the international nature of the music history and music itself.

1 Jean Monnet Module 553391-EPP-1-2014-1-RS-EPPJMO-MODULE 2014-2017. Please see the project website under www.midep.ac.rs.

Since there are no EU formally related studies at the University of Arts in Belgrade and at the Faculty of Music, this project aims at European integration processes in the field of culture and music in order to bring this subject closer to the target group – MA and PhD students of musicology and of the musical performance at the Faculty of Music in Belgrade.

Project activities include teaching and research: 1) teaching activities, lectures and seminars organized in such a way to discuss the most important issues and ensure active participation of students and 2) research activities whose results are presented in round-table debates for students and the international conference "Musical Identities and European Perspective: an Interdisciplinary Approach" on the subject of intercultural dialogue between European and Serbian musical culture and history, held in October 2016.

The project implementation team consists of eight musicologists, professors at the Department of Musicology of the Faculty of Music of the University of Arts in Belgrade: Dr. Mirjana Veselinović-Hofman (chair holder of the project), Dr. Sonja Marinković, Dr. Vesna Mikić, Dr. Ivana Perković, Dr. Tijana Popović Mladjenović, Dr. Marija Masnikosa, Dr. Dragana Stojanović-Novičić and Dr. Dragana Jeremić-Molnar.

Teaching activities are the main part of the project and they are organized in eight modules.

Converging European Musical Identities: "Unity in Diversity". European cultural identity is often defined as "unity in diversity", regarding a unique feature of its dialogic nature and combining without homogenization. The difference itself is seen as a value: not only the basis for cooperation, but a cultural feature itself (Derrida, Habermas). From a variety of divergent theoretical and practical approaches to the notion of identity, this module keeps within limits of musical identities as a matter of culture, nation and religion. It explores the discourse of musical identity in European area in the historical continuity – from the medieval times to the contemporary world – through a series of paradigmatic examples. Medieval musical identities are observed from the religious and linguistic standpoint, and in comparison between Western and Eastern Christianity; the position of Ottoman empire is discussed through the reception of the Ottoman world in the European music of the 18th century, while the Beethoven's "Ode of Joy" – a piece that had different symbolical position through the history – is explored from the angle of nationalism and its role as cultural symbol of Europe, that is, European anthem.

19th-Century Opera and Revolution in European Context. The module provides two basic insights: first, into the spread of revolutionary ideas and movements through the European continent in 19th century (basically during the first half of it), and, second, to highlight the role of opera in this process. Opera is discussed

not only as work of art exposed to the influence of revolutionary political ideas, but also as the significant driver of revolution. The module focuses on a link between Daniel-François-Esprit Auber's opera *La Muette de Portici* and something that could be called Richard Wagner's "tetralogy" – its first draft (*Siegfrieds Tod*), its full exposure (*Der Ring des Nibelungen*), and its ideological finalization (*Parsifal*). Through these operas, the revolutionary dynamics of 19th century Europe could be reconstructed: beginning with liberals in 1830, culminating with radical republicans in 1848/1849 and undergoing conservative change in last decades of century.

Slavic Opera in the 19th and 20th Century Music. In learning and discussing the history of Slavic opera this module interconnects studies in music/musicology and cultural history of Europe. Different issues concerning the subject are discussed in scope of following topics: The first opera as a sign of birth of national music tradition (nationalism as "a new element in art" /Odoyevsky/), Opera as Invented Tradition: Nation, History, Identity, Opera as an interpretation of national history; Romanticism and fairy tales; Slavic music drama; Slavic comic opera, etc.

Crossroads of European Cultural History 1 and 2. The module and seminar aim at introducing the most important interpretations of the phenomenon of appearance of a musical work in a writing from the perspective of the European theory, philosophy and aesthetics of music (musical text as a piece of music; notation as a copy of the original; score as an intentional object; musical writing and time structure; music *does not exist* in score). The course examines and applies a range of options of integrative and creative approach to performing the music piece which is based on the awareness of the existence of those relatively autonomous layers ("liberated area") of music text. The second part of the module course includes the major theoretical approaches to fantasy and ballad principle, as well as to phantasms and narrative in the music (and beyond, art) creation of a wide range from psychoanalytic, through the study of the psychology of art, "period of aesthetics", theory of creativity, to the questions of living metaphors, story and experiences of time, rules of art, the philosophy of "unconscious processes" and psychological and psychoanalytical approach to music. At the same time, these theoretical approaches are considered in the field of musical fantasies and ballads in the history of European music from the Middle Ages to the present day.

European Music in the Relationships among its avant-garde Identities. Preconditions, Accomplishments, Intersections. This module aims at providing an elaboration of the phenomenon of avant-garde in the field of European music, from the theoretical and analytical angles. Thereby, that field is deliberated in a double sense: as formed by the relationships between the avant-garde 'epicenters' and their local variants, and as a 'net' of creative exchanges of avant-garde

experiences among the European musical cultures that contain avant-garde elements in their 'biographies'. In that way, each of those cultures is appreciated not only as relevant in itself, in its specificities, that is, as an individual identity, but exactly due to that, as a relevant factor for constituting a kind of the common avant-garde face of European music.

Applied Musical Semiotics: Traces of European Musical Postmodernism in Serbian Postmodern Music. The goal of this module is to relate European musical heritage and focus European elements in Serbian postmodern music using musical semiotics as an interpretative tool. The academic aim is awareness-raising of the presence of European elements and principles in Serbian postmodern music. Furthermore, focusing and analyzing European elements and cultural values in postmodernist Serbian music, the module encourages specifically musicological approach to intercultural communication in the process of European integration and increases the awareness of the role of each musical culture and intercultural dialogue in building the European identity.

European Composers of the Twentieth and Twenty-First Centuries: Correlations between Biographical Spots and Compositional Strategies. This module establishes a connection between some crucial biographical moments of the composer's life and the direction of his compositional strategy at that time. Sometimes the social turbulences basically changed the context of composer's life: Olivier Messiaen, for instance, was imprisoned in the concentration camp during the WW II. However, that was the time when he wrote his influential *Quartet for the End of Time*. Igor Stravinsky felt that he couldn't live in a stormy atmosphere of Russia in the dawn of communism. But the act of leaving the country intensified his efforts to implement elements of Russian folklore into his musical creations. The survey will include 20$^{th.}$ and 21st-century European composers of several nations – from Russia, Hungary, France, Greece, Serbia, Slovenia: Igor Stravinsky, Edgar Varèse, Olivier Messiaen, Iannis Xenakis, György Ligeti, Aleksandar Obradović, Vinko Globokar, Rajko Maksimović.

"Insieme – Unite, unite Europe!" – Introduction to the Eurovision Song Contest Studies. This module interconnects studies in music/musicology, media, gender/queer, as well as general and cultural history of Europe. Starting from the assumption that the history of the united Europe could be "read" from its annual song contest, the different issues are being discussed: The European Broadcasting Union (EBU) – the history, importance, present; Eurovision Song Contest (ESC) early days – production, reception; Yugoslavia and Europe through the lenses of ESC; New Europe – theoretical framework; Spectacle and ESC; Reinventing Europe; Genre of ESC song; Western Balkans and EU through the lenses of ESC; Western Balkan ESC ballad.

The project research activities have resulted in several students' roundtable debates and an international conference (proceedings will be published in 2017). The conference, with 12 participants from Austria, Estonia, Italy, Lithuania, Poland, Portugal and Serbia focused on the relationship between identity and music in Europe. Different approaches were present, regarding the two basic categories: identities in music and music in identities. As a whole, three main subjects were explored "Music and identity: defining 'self' and 'other'" with studies on identity construction in different historical and geographical contexts, from the Enlightenment to the present, and from the East to the West of Europe; "Unity in diversity" where the focus was on the discourse of popular music in Europe and "(Re)conceptualizing approaches to music and 'Europeness'" with papers on various topics related to complex and changing concepts of identity, whether it's about individual composer, issues of style or musical work itself.

Both teaching and research results of the project prove, once again, the relevance of Jean Monnet's words regarding European integration: "If we were to start all over again, we would start with culture". The "unity in diversity" reflects integrative potential of music, its potential to offer many ways of understanding and ordering, including self-understanding as well as understanding "the other".

Appendix 5

The European Music council (EMC)

The European Music Council, regional group for Europe of the International Music Council, is the umbrella organisation for musical life in Europe. It acknowledges the significant role that music and culture play in the political and societal development of a peaceful and integrative Europe. Therefore it advocates on local, national and European levels for an appropriate framework, respecting equal rights and opportunities for music, music professionals and access to music. The European Music Council serves its members by advocating for the societal and political significance of musical diversity in Europe and, hence, plays a key role in supporting the European communities that want to celebrate their music. It provides exceptional value to its membership by building knowledge; creating networking opportunities; supporting and enhancing the visibility of projects that help sustain people's participation in music and cultural life. Being the regional group for Europe of the International Music Council, the EMC collaborates on an international level.

The EMC's strategic position

The European Music Council is the European network of networks for music, with a membership of national music councils as well as local, national and international music organisations that are based in Europe. In line with the International Music Council's principles, the EMC's strategies and actions honour human and cultural rights. In situations where musical integrity and commercial gain are in conflict, the EMC gives priority to musical integrity. The EMC strongly supports youth participation in decision-making processes.

The EU needs a strong programme for culture: The EMC welcomes that in its drafts for the new programmes which will come into effect as of 2014 the EU Commission has clearly taken the vital need for support of the culture sector and the cultural and creative industries into consideration. A strong EU programme, which promotes artistic and cultural exchange in Europe, is at a time of the Euro-Crisis and increasing Euro-scepticism an important tool for the positive strengthening of the European integration process, European solidarity and the public perception of Europe.

The European Union Songbook

As the name reveals, the European Union Songbook organisation was founded in Copenhagen 2015 with one aim: to organise *The European Union Songbook* together with qualified music teachers, music students and choir singers – and to distribute it as cheaply as possible.

We firmly believe that creation of such a union songbook should involve people from all member states – and that this cooperation should have no ties to the political establishment of the EU. The European Union is not a location in Brussels or Strasbourg – it is front and foremost the peoples of Europe. We don't feel there is a contradiction between nation and union, national culture and European culture; we see them as complements. More than anything else, European culture is the exchange of national cultures.

For more than 50 years, we, the European citizens, have exchanged physical things: coal, fish and other products. The cultural exchange on the other hand, has so far consisted mainly in sports – Champions League – and a single song contest – The Eurovision. We feel time has come to create a more lasting common symbol, a songbook.

Even though music truly is a universal language, merely reading the sheet music for the 168 songs to be printed in the songbook is not culturally satisfactory: therefore the lyrics will be printed in an English translation as well as in the 24 EU languages, side by side. This will enable all users of the songbook to sing along. Even though English is spoken by almost 40 percent of the European population, *all* citizens should have the option to sing the 168 songs in their national languages. Therefore, the income generated by the first version in 2017 will finance 28 national versions of the European Union Songbook.

We hope to make the creation of The European Union Songbook a recurring event, so that musicians, music teachers and music students throughout the union can vote on the content every four years. Let us both share and learn about the 28 national song treasures in EU. Let's sing together!

Six supporting quotes from a former commissioner politicians and five cultural and music experts

Former principal of Birmingham Conservatoire, Professor David Saint (The UK):

> The EU Songbook brings together various manifestations of an important aspect of our great European musical heritage. And it's an aspect that could so easily be lost. How wonderful that among longer established UK songs are several more contemporary offerings, for a living tradition is one that is constantly evolving. I salute the leaders of this joyous project!

Head of Nordic Institute of Culture, Peter Duelund (Denmark):

> The EU-Songbook is a genius model, since it is a civilian project that EU hasn't interfered with – and that is very important (...) EU's biggest threat is not the Euro. On the contrary, the greatest threat is if we do not build a cultural community.

President of the Association of German Concert Choirs, Ekkehard Klemm (Germany):

> Understanding in Europe is above all knowing the impressions of other cultures. The EU Songbook is a wonderful initiative to pursue this goal and thus building on the best ideas of the Enlightenment. Through the song vote singers will get to know the opinions of thousands of contemporaries.

Former EU Commissioner, Ritt Bjerregaard (Denmark):

> They are right, when avoiding financial support from The EU-Commission: It would've been a kiss of death. Such a project from the grass roots is both joyous and uplifting. I hope the songbook will be followed by a cd, since I and probably many others are curious after hearing the songs in their national versions.

Ethno-musicologist at the University of Music and Performing Arts Graz, Helmut Brenner (Austria):

> Under the title 'Voices of peoples in songs' Johann Gottfried Herder published a collection of folk songs in 1807 – the title would fit well for the EU Songbook. The EU is increasingly becoming a unit, but the strength of this unit is its diversity. If the peoples of EU would contribute to the Songbook, thus somewhat better understanding this diversity, much would be gained. Who sings together, do not shoot each other – what more is to be won?

Jean Monnet Professor, European Politics & Integration, Uffe Östergaard (Denmark):

> Surely a great initiative from below, the civil society. Singing is a fantastic way of meeting up ... Good idea to avoid 'national song category', since they're often about how we fought and murdered the others. It is perfect timing to contribute with an exchange of higher culture – I regret I didn't get the idea myself, it's simply so obviously great.[1]

1 Information on the European Music Council (EMC) are available from http://www.emc-imc.org/about/. For the Information on the European Union Songbook see http://www.eu-songbook.org/press-coverage/press-dk/ (27.10.2016).

Appendix 6

The Case of the European Youth Orchestra

The European Community Youth Orchestra (later to become the European Union Youth Orchestra) was founded in 1976 by the late Lionel Bryer and Joy Bryer, respectively the Chairman and Secretary General of the International Youth Foundation of Great Britain, with a view to creating an Orchestra which would represent the European ideal of a community working together to achieve peace and social understanding.

Since its inception it has received the support of the European Parliament and the European Commission with major financial support and political backing. The EUYO's Honorary President is the President of the European Parliament and its Honorary Patrons are the Heads of State and Prime Ministers of each of the EU member states, headed by the President of the European Commission. The EUYO is unique for a number of reasons, not at least because it is the only orchestra in the world to have been formed through a vote in Parliament and represent every single one of the 28 EU Member States.

Mission of the EUYO

To establish an orchestra of young musicians from the member states of the European Union who work together under internationally renowned professors, conductors and soloists.

To enable the Orchestra to perform each year in major cities and festivals both in the European Union and throughout the world, in a variety of formal and informal events that use the most traditional and the most innovative formats and techniques for diverse audiences.

To provide an annual opportunity for the participants to live and work together to develop friendships and understanding, and to increase their awareness of the musical and cultural aspects of Europe's countries and regions, and Europe's place in the global culture.

To produce enlightened Europeans equipped to play a part in the welfare and betterment of European and other communities as ambassadors for the EU, demonstrating cooperation, achievement and creativity, and embodying the ideals of the European Union.

European Music Council regrets closing of EUYO

Press release of the European Music Council (EMC), 22 May 2016.

After the first 2,5 years under the operation of the Creative Europe programme, the European Music Council (EMC) is concerned about the serious impact the changes in funding structures have had. The programme offers valuable support to the culture sector and has enabled important collaboration projects to happen. However, the abolishment of operational grants and the reduction of the number of European networks funded is a serious threat to the existence of culture networks and ambassadors. The EUYO's impending closure is one of the latest prominent examples how these changes in the funding structure have affected the sector. Therefore, the Annual Meeting of members of the EMC regrets the decision taken to close the EUYO and appeals to the European Union and other funding bodies to ensure the continuing operation of the orchestra.

During the 6th European Forum on Music, EMC members and delegates discussed the critically important nature of music and musical expression – which encapsulates the very identity of our cultural understanding and dialogue in Europe; values that are so essential in European societies today.

In a time when the European Union is facing enormous challenges such as the migration of people to Europe bringing the diverse identities of their musical homelands with them to enrich Europe's culture, it is important that the citizens of Europe have an appreciation and understanding of the diverse nature of that cultural expression as seen and heard in the high quality musical enrichment that is evident in the activities of the EUYO.

The public image of the EU is in crisis because the values of the European community, of people living together in peace and harmony, respecting a diversity of cultures are often not fully nor effectively communicated. This is why the lack of EU funding for the EUYO needs to be revised and measures should be found to secure EU funding for the orchestra.

We therefore appeal to the EU to recognize the potential of culture for a Europe that brings people together and contributes to mutual understanding and respect. Furthermore, we know and have all experienced that a positive image of the EU can be achieved through significant and long-term investment in the arts and culture – an investment that supports young musicians and celebrates excellence, such as the EUYO and many other music initiatives. Surely this is an aspiration we should share for all of Europe's emerging artists celebrating the diverse culture that is today's Europe.

Save EUYO campaign attracts extensive support

Kathy Wright

Leading musical and cultural individuals and organisations have spoken up as part of the campaign willing the European Union to find appropriate funding for the European Union Youth Orchestra, which will be forced to cease operations in September 2016 unless alternative funding can be found. In addition, at least 16 flashmobs took place across Europe on 20 May in order to draw attention to the situation.

"The youth orchestra has been a symbol of cultural diversity in Europe for 40 years. To take away funds from the orchestra right now is the wrong signal at the wrong time", said Monika Grütters, minister of state in the Federal Chancellery and federal government commissioner for culture and the media, "If this European Union Youth Orchestra did not already exist, you'd have to start one now."

Vasily Petrenko, chief conductor of the EUYO said that the loss of the EU would be "a catastrophic loss to the musical community across Europe [...] if the European Union stops investing in its young people and its culture it will undermine its own credibility and future."

EUYO conductor laureate Bernard Haitink added: "For 40 years the European Union Youth Orchestra has been the very definition of excellence and commitment, consistently proving the value of bringing together young people from diverse European cultures. At a moment of such challenge for Europe, it is simply unthinkable that this beacon could be destroyed by lack of support and nurturing from the EU. Simply unthinkable."

"My experiences both playing in and listening to the EUYO were transformative: there is no way one can be involved in the orchestra without developing a deep love not only for the music and culture of Europe but for its people as well [...] Cutting its funding would cause irreparable damage to the EU and European culture in general," wrote Alec Frank-Gemmill, principal horn with the Scottish Chamber Orchestra.

Conductors and artists including Antonio Pappano, Daniel Barenboim, Gustavo Dudamel and Esa-Pekka Salonen put their names to a statement describing the EUYO as "one of the great cultural ambassadors of the European Union" and "a consistent beacon of excellence for the EU's highest values and ideals", calling upon President Juncker, President Schulz and Commissioner Navracsics to make available EU core funding.

The EU's ministers of culture and education will receive information from the Italian delegation on 'Supporting the European Union Youth Orchestra' as part of a meeting in Brussels on 30 and 31 May.

"During the last two weeks the worlds of music and education have spoken with one global voice about the critical importance of the EU and its 28 countries finding a funding solution to allow the European Union Youth Orchestra to continue [...] everyone will be watching to see what the meeting decides," said Sir Simon Rattle. He also put his name to a statement issued by the Berlin Philharmonic Orchestra, which argued that the loss of the EUYO would be "...a cultural and political disaster second to none and a terrible indictment against a background of increasing nationalistic and anti-EU tendencies."

European Youth Orchestra will be able to continue its activities

Press release of the European Commission, 1 June 2016

Today, the European Commission has found short and long term solutions to keep the European Union Youth Orchestra (EUYO) alive. The Orchestra has been a symbol of Europe's cultural diversity for the last 40 years.

The EUYO has been supported by the European institutions since its beginning in 1976. The Commission wants to keep the spirit of the Orchestra alive, by allowing it to train the best European musicians in Europe for the benefit of all European territories. We count on the Orchestra in these challenging times to adapt their activities and to spread the European spirit of freedom, creativity and openness in Europe and for Europe. The President of the Commission, Jean-Claude Juncker, who gave his patronage to the EUYO when he took office, said:

> For the last 40 years, the European Union Youth Orchestra has symbolised Europe's cultural diversity. The Commission has been proud to support the Orchestra from the very beginning. When I learned that the Orchestra had financial problems, I was very worried and I immediately asked my Commissioners to find a solution. Today, I am happy to announce that we have found a solution, which will allow the European Union Youth Orchestra to continue in 2016 and 2017 and even beyond. I want to thank the European Parliament for helping us to find the solution and notably MEPs Silvia Costa and José Manuel Fernandes. Together we have shown that we can find creative solutions by overcoming bureaucratic procedures when something is in the interest of our citizens. I wish the European Union Youth Orchestra a very successful future.

Commissioner Tibor Navracsics, in charge of Education, Culture, Youth and Sports, Commissioner Günther Oettinger, in charge of the Digital economy and Society and Vice-President Kristalina Georgieva, in charge of Budget and Human Resources, will implement the solutions found. These solutions are also the result of a close cooperation with the European Parliament.

Background information

A solution for 2016 to prevent the Orchestra from closing down would be based on an amendment of the Creative Europe programme's current work programme, the main EU funding instrument for the cultural sector, by the implementation of an action grant for the amount of EUR 600.000.

For 2017, the European Parliament is proposing a "pilot project" to ensure that the EUYO has operational funding by amending the Commission's general budget proposal. The Commission would support this amendment. Several Member States expressed their support for the EUYO during the EU Culture and Audiovisual Council which took place on 31 May.

In the long run, the Commission will propose to the European Parliament and to the Council sustainable solutions in the framework of the Creative Europe Programme which will provide certainty for the EUYO to continue its activities. In parallel, the Orchestra is invited to seek additional, complementary sources of financing to expand its activities. The services of the Commission will work on the details to ensure that the activities and expenditures of the EUYO are managed according to the rules and to ensure there is tight control over how funds are used and that the money is spent in a transparent, accountable manner.[1]

1 Information on the European Youth Orchestra (EUYO) are available from http://www.euyo.eu/about/euyos-story/mission/. All articles and Press releases are online available under the following links. The Press release of the EMC http://www.emc-imc.org/newsletter/emc-press-release-euyo/; The article of Kathy Wright http://www.rhinegold.co.uk/music_teacher/leading-musical-figures-pledge-support-euyo/; The Press release of the European Commission http://europa.eu/rapid/press-release_IP-16-2035_en.htm (27.10.2016).

About the Authors

The participants of the opening "Dialogue on European Identity in Music Today" are briefly introduced on pages 3-6

Louise Bernard de Raymond is Maître de conférences in the Musicology Department of the Université François-Rabelais of Tours, France. She holds a diploma in musical analysis and aesthetics by the Conservatoire National Supérieur de Musique et de Danse of Paris and received her Ph.D. in musicology from the Université Paris-Sorbonne. She is in charge of the only French-German bi-national musicology curriculum, encompassing Tours and Essen universities. Being the editor of a critical edition of Antoine Reicha's string quartets, she generally specialises in the history of this musical genre in France during the eighteenth and nineteenth centuries.

Thomas Betzwieser is Chairman of the Musicology Department at the University of Frankfurt. Born in 1958, he founded his academic career with a Ph.D. at the University of Heidelberg in 1989 followed by the habilitation at the Free University Berlin in 2000. He conducted research projects in Paris and taught at the University of Southampton before being appointed Professor of Musicology at the University of Bayreuth (2001–2012). His main research and publication areas include European music theatre, the study of libretti, exoticism in music and digital editions of scores. In 2013 he became Directeur d'études invité of the École Pratique des Hautes Études, Paris and since 2015 he is a member of the Academy of Sciences and Literature, Mainz.

Matthias Brzoska is Professor of Musicology at the Folkwang University of the Arts in Essen. Born in 1955, he studied musicology and French philology in Marburg and Berlin. Following the Ph.D. at the Technical University Berlin he did research projects in Paris before his habilitation at the University of Bayreuth in 1992. His main research interests are opera, French music and intertextual relationships between music and other arts. He is editor of the critical edition of Meyerbeer's opera *Le Prophète* and editor of the reprint of the German edition of the writings of Hector Berlioz. He became a member of the North Rhine-Westfalian Academy of Sciences, Humanities, and the Arts in 2011 and in 2014 received the French Republic's decoration 'Officier des Palmes Académiques'.

Saskia Jaszoltowski is Assistant Professor in the Musicology Department at the University of Graz, Austria. She completed her studies with a Ph.D. at the Free University Berlin where she was also involved with projects within the research cluster 'Languages of Emotion'. Her thesis on the soundtracks of animated cartoons was published in 2013, while her research in general focusses on the history and aesthetics of music from the nineteenth to the twenty-first century, emphasising audiovisual and intermedial phenomena as well as social and political implications of musical life.

Beate Angelika Kraus is a researcher at the Beethoven-Haus in Bonn and at its Beethoven Archive, which is responsible for the critical edition of Beethoven's complete works. She also teaches regularly at several universities and music conservatories. Born in 1962, she studied musicology, French and Italian at the University of Hamburg and the Université de Paris-Sorbonnne (Paris IV), completing her Ph.D. at Hamburg University in 1998. Her research focusses on music history of the eighteenth to the twentieth centuries. In 2012 she became a member of the Comité scientifique of the Revue Musicale OICRM (Université du Québec à Montréal).

Albrecht Riethmüller is Professor of Musicology Emeritus at the Free University Berlin. Born in 1947, he studied musicology and philosophy in Freiburg i.Br. (Ph.D. 1974, habilitation 1984). Before his Berlin appointment, he chaired the musicology department at the University of Frankfurt (1986–1992). Central areas of research are the nineteenth and twentieth centuries and Greek Aniquity. He also publishes on the history of music theory and aesthetics, terminology of music, music in film and the relationship between music, literature, and politics. Since 1991 he is a member of the Academy of Sciences and Literature, Mainz and was the 1999 recipient of the John G. Diefenbaker Award of the Canada Council for the Arts. Since 2000 he serves as editor-in-chief of the journal *Archiv für Musikwissenschaft*.

Julia H. Schröder currently teaches in the Sound Studies and Sonic Arts program at the University of the Arts in Berlin. Her dissertation in musicology on the collaboration between John Cage and Merce Cunningham, completed at the Technical University Berlin, was published in 2011. A subsequent research project conducted at the Free University Berlin materialised in her 2014 book on aesthetic experience in the concert setting. She specialises in musical compositions of the twentieth and twenty-first centuries and is co-editor for the academic online journal www.kunsttexte.de.