

Infrastructures of Musical Globalization, c. 1850–2000

Program

International Workshop

23 to 25 June 2022,
Historisches Kolleg, Munich

Conveners:
Friedemann Pestel (Freiburg/Berkeley)
and Martin Rempe (Konstanz/Munich)

THURSDAY, 23 June 2022

- 14:30 Registration and coffee
- 15:00 Welcome and introduction
Friedemann Pestel and Martin Rempe

PANEL I: INFRASTRUCTURES OF OPERA CIRCULATION

- 15:30 **Charlotte Bentley (Newcastle):**
*From the transatlantic to the 'global':
changing infrastructures for opera in
New Orleans, c. 1859*
- Matteo Paoletti (Bologna):**
Theatrical networks and cultural diplom-
acy: the place of South America in Italy's
foreign policy (1910–1930)
- 16:30 Coffee break
- 17:00 **Jürgen Osterhammel (Freiburg):**
Comment and discussion



- 18:00 **Roland Wenzlhuemer (Munich):**
*A life of its own: infrastructures and
dis:connectivity*
- 19:00 Reception at the Historisches Kolleg

FRIDAY, 24 June 2022

PANEL II: INFRASTRUCTURES OF KNOWLEDGE

- 09:00 **Alexandre Bischofberger (Konstanz):**
*Musical infrastructures in uncertain times:
the case of the Cuban conservatories*
- Fanny Gribenski (Paris/New York):**
*"A musical railway network": musical
globalization and pitch standardization*

PANEL III: INFRASTRUCTURES AND MUSICAL INTERNATIONALISMS

- 10:00 **María Cáceres Piñuel (Barcelona/Berne):**
*International exhibitions as infrastructures
of musical globalization*
- Anaïs Fléchet (Paris):**
*Listening to the world. UNESCO Collection
of Traditional Music (1961–1985)*
- 11:00 Coffee
- 11:30 **Dirk van Laak (Leipzig):**
Comment and discussion
- 12:30 **Lunch**
Rila, Kaulbachstr. 33, 80539 München

PANEL IV: (UN-)BRIDGING THE IRON CURTAIN AND THE NORTH-SOUTH DIVIDE

14:30 **Véronique Pouillard (Oslo):**
Intellectual property rights and infrastructures for the music industry: the case of colonial and post-colonial Congo

Michel Abeßer (Freiburg):
From “hostile environment” to “potent catalyst” – the Soviet Union’s bumpy path into Western musical markets

Zbigniew Wojnowski (Roehampton):
Soviet pop music and the cultural Cold War in the Global South

16:15 Coffee

16:45 **Martin Rempe (Konstanz/Munich):**
Comment and discussion

19:30 **Dinner**
Georgenhof, Friedrichstr. 1,
80801 München

SATURDAY, 25 June 2022

PANEL V: INFRASTRUCTURES AND ARTISTIC CAREERS

09:30 **Friedemann Pestel (Freiburg/Berkeley):**
“He is not an artist but a trust”: Herbert von Karajan’s global career and the (a)political economy of classical music

**Thomas Irvine (Southampton),
Christopher Smith (Lubbock):**
Grace Chang, Fela Kuti and (dis)functionalities of global musical infrastructure, 1957–1990

10:30 **Christina Brauner (Tübingen/Munich):**
Comment and discussion

11:15 Coffee

CONCLUDING DISCUSSION

11:45 **Heidi Tworek (Vancouver); Tobias Janz (Bonn):**
Inputs

**Jürgen Osterhammel (Freiburg);
Martin Rempe (Konstanz/Munich):**
Responses



Infrastructures of Musical Globalization, c. 1850–2000

Infrastructures rarely come to mind while making or listening to music. This holds equally true for discovering or playing with unfamiliar sounds from different world regions. As an ephemeral and affective experience, music of whatever origin is difficult to capture, locate, and pin down. And yet, without the emergence, development, transformation, and deterioration of infrastructures, such experiences would have taken quite a different path.

The workshop delves into the material conditions as well as the explicit and implicit prerequisites of making music at a transnational and global level since the 19th century. It is these conditions and prerequisites we approach as musical infrastructures. Often, musical infrastructures as places and institutions – whether public, private, or anything in between – have been taken for granted by historical and present actors involved in musical life. They only receive greater attention if they do not meet artistic, economic, political, or public expectations. Hence, the presence, lack, or transformations of infrastructures are inextricably intertwined with the production of musical culture. This perspective pilots us to issues of law and (global) governance, industry and organization structures, technology and media, transportation, occupational careers, and musical markets.

For this workshop, we assume that that the emergence, flourishing, dissemination, and decline of musical cultures depend on the musical infrastructures that condition them. Understanding musical infrastructures as driving forces, counter forces, and lateral forces of musical practices, it is their forms and means, their reach, and ultimately their dis:connectivities we will explore more systematically.

The workshop takes place as an on-site event. Due to the ongoing pandemic, it is limited to registered participants. **For more information, please contact the conveners.**

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