



European Research Council

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The Musical Pasts Consortium I

Music and the Urban

King's College London: 24-25 June 2016

Conveners: Emma Dillon, Ziad Elmarsafy, Roger Parker, Martin Stokes

FRIDAY 24 JUNE (THE ANATOMY MUSEUM, KING'S COLLEGE LONDON, STRAND CAMPUS)

SESSION 1 (9:30-12:30)

Introductory (Chair: James Chandler)

Discussion of pre-circulated reading (Emma Dillon, Roger Parker, Martin Stokes):

David Harvey *Rebel Cities* (Verso, 2013), pp. 115-53

Jürgen Osterhammel, *The Transformation of the World* (Princeton University Press, 2014), pp. 241-49 and pp. 283-321

David Wallace, *Europe: A Literary History, 1348-1418* (Oxford University Press), vol. 1, pp. xxvii-xlii

Coffee (10:45-11:15)

Discussion 1 (Chair: Gary Tomlinson)

Martha Feldman: A sound recording (remastered) of the castrato Alessandro Moreschi (1858-1922) singing Paolo Tosti's song "Ideale" for the Gramophone and Typewriter Company Ltd, recorded in Rome in April 1902. (see attachment)

Katherine Schofield: "Shruti-vina", sent from Calcutta by Sir Sourindro Mohun Tagore to be exhibited at the 1886 Colonial and India Exhibition in London, and thence donated to the Victoria and Albert Museum in 1890. (see attachment)

Michael Denning: A son pregón, "El Manisero," recorded by the Havana son trio, Trio Matamoros, in New York in July 1929 (Victor 46401, released in Accra and Lagos in 1933 as HMV GV 3), "that deplorable rhumba" (Jorge Luis Borges), a stylization of an urban street vendor's cry (the peanut vendor). Source: *The Legendary Trio Matamoros*, Tumbao TCD-016, 1992. (see attachment)

Lunch (12:30-2:00)

SESSION 2 (2:00-5:30)

Discussion 2 (Chair: Flora Willson)

Mary Ann Smart: A passage taken from the book *Viaggio a Londra*, part of a six-volume series of travel guides published in Bologna in 1837. Signed with the initials "G.S.," the series was edited and partly written by Giuseppe Sacchi. (see attachment)

Niall Atkinson: Rogation day processions in medieval Florence. (see attachment)

James Q Davies: Mzekezeke is a spoof-kwaito star hailing from the poverty-stricken streets of an apartheid-era township-dustbowl named Tembisa on the East Rand outside Johannesburg. Founded in 1957, Tembisa is the grim product of forced removals and the Group Areas Act. In this 2002 TV interview, the mock musician-"laborer" (widely understood to be entrepreneur DJ Sbu in overalls) engages visiting American rapper Ja Rule in an argument over street cred. (see attachment)

Coffee (3:15-3:45)

Discussion 3 (Chair: Victor Fan)

Jessica Dubow: "Triumphs and Laments: William Kentridge and Philip Miller on the Tiber". In May of this year, the South African artist, William Kentridge, and his long-time musical collaborator, Philip Miller, set off to Rome: their commission was to create the city's largest public artwork since the Sistine Chapel. Erased from the biological patina on the travertine embankment walls of the Tiber river, Kentridge created a 500 metre-long frieze animated, at night, by live shadow plays and video installation. Performed by two processional marching bands and a South African choir, Miller's score combines the poems of Rainer Maria Rilke, traditional Southern Italian song and the liturgical music of the late Renaissance Jewish composer, Salamone Rossi. Attached are some (very rough) rehearsal excerpts from Miller's score. (see attachment)

Emma Dillon: Paris, Bibliothèque Nationale de France, français 20050, chansonnier (songbook) dated c. 1231, containing trouvère and troubadour songs, copied in Metz. Complete document is available at <http://gallica.bnf.fr/ark:/12148/btv1b60009580.r=français+20050.langEN> (see attachment)

James Chandler: The opening nine minutes of Francis Ford Coppola's film *The Conversation* (1974), shot by Haskell Wexler in Union Square, San Francisco. <https://vimeo.com/140654307>

Ziad Elmarsafy: An entry on *Samā`* from the *Encyclopedia of Islam*. (see attachment)

Drinks (in SWB20)

Dinner (7:00 in the River Room)

SATURDAY 25 JUNE (THE ANATOMY MUSEUM, KING'S COLLEGE LONDON, STRAND CAMPUS)

SESSION 3 (9:30-12:30)

Discussion 4 (Chair: Katherine Schofield)

Nicholas Mathew: A stipple etching by Francesco Bartolozzi, designed by Henry James Richter from 1795. It was purchased by Joseph Haydn in London during his second visit there, and commemorates the decision in the Warren Hastings trial. Commerce presents Hastings to Britannia, who gives him a laurel crown; behind him are grateful Indians, behind the throne are defeated back-biters, including Edmund Burke. (see attachment)

Martin Stokes: 2 video clips of German-Italian pianist Davide Martello at Gezi Park, Istanbul (13 June 2013) and Bataclan concert hall, Paris (14 November 2015).

<https://www.youtube.com/watch?v=hPxnH5R7Oxc>

<https://www.youtube.com/watch?v=LhG7SdO3MA8>

Flora Willson: The first inside page (preceded by the front cover, for context only!) of a programme for a concert held at the Metropolitan Opera House, New York, on Saturday 21 February 1891. The page I want to concentrate on is divided between institutional information, two short news items concerning London and Paris, and an advert. (see attachment)

Coffee (10:45-11:15)

Discussion 5 (Chair: Jessica Dubow)

Roger Parker: "The Midnight Dream", words by T. Atkinson, music by John Thomson, published in London by Goulding & D'Almaine, 1833. (see attachment)

Alan Tansman: The singer is Misora Hibari (1937-89). The songs and the lyrics to one of them are below (I'll translate live the other ones).

Tokyo Kid (1950):

<https://www.youtube.com/watch?v=BiBqoSdTW7g&list=PLwv3xCLfKlnunyjirdoYSJh5ictc-5UGd>

Kanashiki kuchibue (Mournful Whistle, 1949):

<https://www.youtube.com/watch?v=GorIRRmeFkg>

Kanashii zake (Mournful Sake, 1966):

<https://www.youtube.com/watch?v=q6HTXLZZHhs>

Alone at the sake bar, / the sake I drink / tastes of the tears of parting. / I wish to drink and discard / that image, / but when I drink, / it floats up again inside my glass. / Ah, the regret that comes after parting! / Full of lingering desire, / that person's face. / So as to forget my loneliness, / I am drinking, and yet, / even tonight, the sake makes me sad. / Oh sake! / Why, how should I give up that person? / Oh sake! / If you have a heart, / extinguish the agony in my heart for me! / When I am drunk from the sake that has made me sad, / and cry, / that too is for the sake of love. / Beneath the heart that said, / 'I like being alone!' / I am crying, / crying in bitterness for the world / of the one whom I love but cannot follow. / The night deepens, / alone at the sake bar, the sake I drink....

Rebekah Ahrendt: Undelivered (dead) letter from Jean-Baptiste de Crous to Monsieur Gaufllet, 16 November 1698. Museum voor Communicatie, The Hague (Netherlands): Brienne Collection, DB-0046 nr. 0011. Address panel reads: “Monsieur Gaufllet simphoniste dans la troupe de comediens entretenue de sa maiestez Bretagne a la haye ou pour la faire tenir ou il sont presentement” [Monsieur Gaufllet, instrumentalist in the theater troupe maintained by His Britannic Majesty in The Hague, or to be carried wherever he might be presently]. (see attachment)

Lunch (12:30-2:00)

SESSION 3 (2:00-5:30)

Discussion 6 (Chair: Alan Tansman)

Gary Tomlinson: City is as city does. 1 & 2. An artist's rendition and a photo of the archaeological site of Göbekli Tepe, SW Turkey. 3. A Map of Inca Cuzco. 4. An aerial photo of Pripyat, Ukraine. (see attachment)

Victor Fan: The film clips features a Shanghai jazz number “Ye Shanghai” (Night of Shanghai) from a postwar Shanghai-produced Hong Kong mandarin film *Chang Xiangsi* (*All-Consuming Love*, He Zhaozhang, 1947). Shanghai jazz is a hybridised musical form that is best understood neither modern nor para-modern, neither “Western” nor “Chinese”, neither colonial nor national. Rather, both the historical context of its emergence and development and its musical form actively negotiate a liminality and double occupancy of the Shanghai expatriates in Hong Kong, who were torn between Chinese nationalism on the one hand, and Japanese and British colonialisms on the other. My presentation is based on an article I published back in 2014, which can be found on: <http://www.intellectbooks.co.uk/journals/view-Article,id=19263/> (see attachment)

Gundula Kreuzer: A diary entry by the Scottish biographer Lord James Boswell, dated 2 June 1785, documenting the sonic presentation of his large Chinese gong to the Lord Mayor of London; Boswell’s published description of the same event; and an anonymous reaction to it. (see attachment)

Kent Puckett: A brief (very brief) clip from David Lean's *Brief Encounter* (1945). In it, Laura Jesson (Celia Johnson) hears, as she crosses a city street, a barrel organ playing “Let the Great Big World Keep Turning”, a popular tune from the 1916 musical, *The Bing Boys Are Here*. I want to think both about why this song ends up catching her attention and about how we might think about its place in the film, in the city, and in the carefully detailed emotional life of its listener. (see attachment)

Coffee (3:30-4:00)

**Closing Remarks/Berkeley November 2016
(Chairs: James Chandler, Mary Ann Smart)**

Drinks (in SWB20)

Dinner (7:00pm at Tom’s Kitchen, Somerset House)

Participants

Berkeley

James Q Davies

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Nicholas Mathew

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Chicago

James Chandler

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Martha Feldman

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King's

Emma Dillon

<http://www.kcl.ac.uk/artshums/depts/music/people/acad/dillon/index.aspx>

Ziad Elmarsafy

<http://www.kcl.ac.uk/artshums/depts/complit/people/academic/elmarsafy.aspx>

Roger Parker

<http://www.kcl.ac.uk/artshums/depts/music/people/acad/parker/index.aspx>

Martin Stokes

<http://www.kcl.ac.uk/artshums/depts/music/people/acad/stokes/index.aspx>

Yale

Rebekah Ahrendt

<http://yalemusic.yale.edu/people/rebekah-ahrendt>

Michael Denning

<http://english.yale.edu/people/tenured-and-tenure-track-faculty-professors/michael-denning>

Gundula Kreuzer

<http://yalemusic.yale.edu/people/gundula-kreuzer>

Gary Tomlinson

<http://yalemusic.yale.edu/people/gary-tomlinson>

Additional scholars

Jessica Dubow

https://www.sheffield.ac.uk/geography/staff/dubow_jessica

Victor Fan

<http://www.kcl.ac.uk/artshums/depts/filmstudies/people/acad/fan/index.aspx>

Katherine Schofield

<http://www.kcl.ac.uk/artshums/depts/music/people/acad/butlerschofield/index.aspx>

Flora Willson

<http://www.kcl.ac.uk/artshums/depts/music/people/pdr/willson.aspx>