

ABSTRACTS AND BIOS

Boris Previšić (Lucerne)

***Resistance to Totalitarianism: The Polyphony of Literature and Music***

Mikhail Bakhtin's literary theory of polyphony derives from an anti-totalitarian perspective during the dark Stalinist epoch, and formulates how ambiguous narration can be as a result of its centrifugal principles of indirect, sociolectical, sarcastic, ironic speech and other intertextual processes. Bakhtin refers to the individual acoustic voice (*phoné*), articulated in tension with an official centripetal, unifying, and totalitarian version of narration. Polyphony – also as musical technique – always implies more than one voice, and works by including a latent other. Via a detour through literary theory, we can learn more about the theoretical impact from and on resistance in music: 1) a primary polyphony serves as a specific mode in order to handle the material resistiveness, and at the same time, the arts articulate at least two voices (of the victim and the witness, of the official and non-official, of the text and the context etc.); 2) a secondary polyphony reflects this primary relationship in another thematic field (*mise en abyme* in literature or songs) or in a specific context of performance (music). We thus find the core theory of resistance in this dual-layered polyphony.

Biography:

Boris Previšić is Assistant Professor of Literature and Culture at the University of Lucerne and has been leader of the project “Polyphony and Attunement. Musical Paradigms in Literature and Culture” since 2015. His research interests encompass the intermedial field of music and literature, intercultural questions, and literary theory. He is also a professional flutist, specialized in Baroque and contemporary repertoire, and has given and organized concerts both as a soloist and with his ensemble “pre-art” all over Europe, especially in the Balkans and Caucasus.

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Ina Rupprecht (Münster)

***Manifesting the Nation's Legacy: Edvard Grieg or how his biographers saw him***

Whenever Norway's nature and landscapes are depicted in today's media, one can usually hear the music of Edvard Grieg accompanying them. His music is often used as a synonym for “true Norwegianness” and is supposed to stress the beauty, wildness and traditions of Norway. But how did composer Edvard Grieg become an icon of Norwegianness? He may be by far the best-known Norwegian composer of the Romantic era, but in his time had several other successful colleagues. So one must wonder how Grieg became so powerful. The way someone is remembered depends mostly on how this person's reputation was built. In Grieg's case, it is not only the man himself who is of interest but also the surrounding circumstances in Norway at the end of the nineteenth century. Ever since Norway experienced a moment of independence, after the separation from its centuries-long union with Denmark, the people's longing for an independent country was fuelled again, despite their being forced into another union, this time with Sweden. National romanticism as well as the ideas of nation-building and independence emerged in Norwegian society and became the leading topics surrounding all areas of life. Edvard Grieg's compositions fit right into these longings through the incorporation of both rural and urban elements. His international success supported his position as musical spokesperson for Norwegian interests. Hence, it seems even more surprising that the first independent Norwegian biography of Grieg was not written until 1903, shortly followed by a German

translation in 1908. These biographies set the way Grieg was to be depicted in the following decades, with the Norwegian nature as the key ingredient to understanding the composer: “Norway + music = Edvard Grieg”. But what was the purpose of this stereotype in manifesting an independent Norway?

Biography:

Ina Rupprecht received her Bachelor of Arts in Musicology and Scandinavian Studies in 2012 at the University of Münster (WWU), followed by a Master of Arts in Musicology in 2017 with a thesis on the topic *The Nation's first Artist. Gerhard Schjelderup's importance for Grieg biographies in Norway and Germany (1903-1943)*. As an Erasmus student she completed an exchange semester at the University in Bergen (Uib) in 2016. Currently, she is part of the German research project “Nordic Music Politics. The German Dominance of Music in Norway 1930-1945” led by Professor Michael Custodis at the University of Münster, pursuing a Ph.D. with a dissertation entitled *Touring – Emigration – “Truppenbetreuung”. German Musicians in Norway 1930-45*.

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Andreas Bußmann (Münster)

***Expressing Nordic Greatness: Early 20th Century Wagnerism in Norway's Music Life***

In the wake of the Norwegian independence in 1905, a very productive artistic phase set in, which intensified after the First World War: The artistic generation following Edvard Grieg hastened to support the self-confidence of the young independent nation through large-scale patriotic works. Strong folkloristic Norwegian idioms aside, these composers also sought inspiration in Nordic mythology. In this context, a strong reception of Wagner's music continued, which had been an important influence since the early 20<sup>th</sup> century. However, this point of inspiration was an ambivalent phenomenon: While the adaption of mythological and national ideas from Wagner's operas was fruitful while forming an own cultural identity, actual stagings of his operas often had to face the practical limits of Norwegian music life. Nevertheless, at least six of Wagner's operas were staged between 1918 and 1939, which is remarkable for a country that up to this point did not run an opera house permanently. Norway's struggle regarding its position within European cultural life is reflected notably in the contemporary feuilletons of the daily press where these domestic experiences in musical theater were extensively juxtaposed with Bayreuth, especially when Norwegian artists had the honor to impersonate Wagner's Nordic-mythological characters at his very own site. This, however, led to an often non-reflective approach towards Wagner, whose music and ideas were increasingly being ideologically occupied by the fascist movement of the National Socialists since the early 1920s. Wagner's mythological elements were linked to the belief that Norway was home and refuge of a “Nordic race” as a “völkisch” ideal of society. In the process of forming a “new Europe” under the dominance of German culture, the Ministry of Propaganda in Norway – headed by SS-Officer Georg Wilhelm Müller – organized an opulent guest appearance by the Hamburg State Opera centering around Wagner's opera *Die Walküre* in 1940. This was the beginning of an immense propaganda campaign throughout the forthcoming years of German Occupation.

Biography:

Andreas Bußmann studied musicology and history at the University of Münster (WWU, 2011-2017). In 2017, he obtained his M.A. in Musicology with a thesis on the reception of Richard Wagner in Norway between 1920-1940, supervised by Professor Michael Custodis. Since September 2017 he is assistant researcher in the DFG-project “Nordic Music Politics. The

German Dominance of Music in Norway 1930-45” in Münster where he is pursuing a Ph.D. with a thesis entitled *Conducting Ideology. German Music Policies for Occupied Norway 1940-1945*.

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Ingrid Loe Landmark (Oslo)

***Ideas on National Music in Interwar Norway***

In the decades following 1900, the national romantic ways of incorporating folk music elements into art music were gradually regarded as out of date. To the young generation of Norwegian composers, Grieg’s style and the national romantic ideal appeared irrelevant for expressing themselves in contemporary society. However, in their search for renewal, several young composers once again turned to folk music. David Monrad Johansen, Geirr Tveitt, Eivind Groven, Bjarne Brustad and Klaus Egge all found new solutions in folk music and ‘the idea of the national in music’. Also, on the socio-political level, Norway saw a renewed focus on ‘the national’ during the interwar period. While the period following the Norwegian independence in 1905 saw a focus on national symbols, the interwar period is characterized by a long-lasting discussion of the meaning of *the national* and the content of national symbols. As such, the interwar period can be seen as a period of evaluation and reinterpretation of the national on a social-political level. Music is today seen as a reflection of society. Thus, there is reason to ask whether ‘the attitudes of the young generation of composers’ reflect the new ideas on ‘the national’ in the Norwegian society, or, whether their attitudes and ideas must be understood mainly as an aesthetic project reflecting the development in contemporary European art music. Such reflections raise another question: Why are these composers described almost one-sidedly in most post-war music histories as a continuation of a national romantic line?

Biography:

Ingrid Loe Landmark (née Dalaker) is Associate Professor at Barratt Due Music Institute in Oslo. She holds a doctoral arts degree in Musicology from the University of Trondheim (NTNU). Her thesis featured the French-Norwegian composer T.D.A. Tellefsen (1823-1874). From 2007 to 2010 she worked on a project on national modernism in interwar Norwegian music, published in 2011 under the title *Nostalgi eller nyskaping? Nasjonale spor in norsk musikk*. She is currently working on a book about lesser-known female Norwegian composers and the first edition of Anna Lindeman’s songs for the project *The Norwegian Music Heritage*.

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Friedrich Geiger (Hamburg)

***Harald Sæverud’s ‘Kjempeviseslått’ – A Typical Resistance Composition?***

The enduring compositional fame of Harald Sæverud (1897-1992) in Norway is mainly based on the works he wrote during the occupation by Nazi Germany in the years 1940 to 1945. Especially *Kjempeviseslått*, composed in 1943 with two versions for unaccompanied piano and orchestra, is praised as a “symbol of musical resistance” (Harald Herresthal). The presentation will illustrate how Sæverud achieved this impression, and discuss to what extent the piece is typical for anti-fascist resistance compositions – musical works from the times of Hitler’s dictatorship that took a clear stand against it. Based on the recently discovered correspondence of Sæverud with his publishers, the early performance history of *Kjempeviseslått* will be described as well.

Biography:

Friedrich Geiger is Professor of Musicology at the University of Hamburg. His primary fields of research include music in European dictatorships (especially Germany, Italy and Russia), biographies and works of exiled musicians, the historiography of popular music, the music of antiquity and its reception, as well as music aesthetics. Currently, he is heading the DFG-funded research project “Deutsch-italienische Musikbeziehungen unter Hitler und Mussolini”.

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Arvid O. Vollsnes (Bergen)

***The First Decade of Post-War (WWII) Norwegian Composers: Change of Focus – from Oslo to Valevåg, Paris, New York and Darmstadt***

The summer of 1945 was not only a season for Norwegian peace celebrations, but it was also a time for reflection on how to rebuild the country. Most of the infrastructure in northern Norway was burnt down or destroyed and had to be rebuilt, the same was true for several southern communities. How could a poor country and its politicians find sufficient concrete and iron as well as strategic planners, engineers and workers? And in the cultural and artistic domains: What could be the new foundation for a contemporary artistic expression? The Composers' Association and other music institutions conceived a “Norwegian Music Week”, which lasted all autumn and involved various cities and the Norwegian Broadcasting Corporation. This was planned as a manifestation of what the public might have missed during the war years. The young composers were more or less neglected, and they decided they had to find new inspiration away from the older Norwegian composers. This presentation is about their quest and findings both in the aesthetic and stylistic areas of music.

Biography:

Arvid O. Vollsnes was a member of the Department of Musicology, University of Oslo UiO), for over 40 years until his retirement from his professorship in 2012. He was elected chairman for three periods and was a visiting scholar at Yale University 1977–78. Since 2011 he has been professor at the Centre for Grieg Research at the University of Bergen (UiB). He is a member of the Norwegian Academy of Science and Letters and was leader and chief editor of the project *Norges musikkhistorie* (Norwegian History of Music), published in five volumes 1999–2001.

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Erling E. Guldbrandsen (Oslo)

***Revisiting the Idea of 'Norway'. Alfred Janson's 'Forspill' for Violin and Orchestra (1974–75)***

In his program note to *Forspill* (Prelude), Alfred Janson (b. 1937) states that the piece was inspired by the Norwegian Hardanger fiddler Torgeir Augundsson (nicknamed Myllarguten), whose playing provided a starting point for composers such as Grieg, Svendsen and Halvorsen in the interface between 19th century international art music and the burgeoning interest in Norwegian folk music. This presentation will look into a problem that several Norwegian composers seem to have inherited from Grieg and his times: applying elements of national folk music and still building a convincing, large-scale, symphonic musical form. The long and highly convincing piece *Forspill* followed after Janson's satirical opera *Et Fjelleventyr* (“A Mountain Fairytale”, 1972), in which he made fun of the EEC debate in Norway (concerning the European Common Market) through applying a rich palette of musical styles. In *Forspill*, however, he revisits the orchestral format that he had delved into in his earlier pieces, including *Construction and Hymn* (1966) (written in a modernist idiom) and *Nocturne* (1967) (where he

problematized current international modernism and propelled the idea of a distinctly Norwegian, “neo-friendly” musical style). Whereas most of his earlier orchestral pieces are shorter, Janson proceeds in a different manner in *Forspill*. According to the program note, Myllarguten generally introduced his folk tunes (*slåtter*) with an improvised warm-up prelude. The solution Janson suggests in *Forspill* is to telescope these preluding gestures into a full-scale orchestral composition. From the start, the music murmurs in skewed harmonies and in hushed, but complex cross-rhythmical patterns. Very slowly the orchestra builds up to an enormous climax, from which the soloist eventually emerges and revisits his introductory gestures. The vast prelude is never followed by a folk tune and is left hanging in the air like an unanswered question, thereby suggesting a veritable deconstruction of the idea of an organic unity (or fusion) between improvisation and construction, between soloist and orchestra, and between images of the “Nordic” and the “international” in contemporary Norwegian music.

#### Biography:

Erling E. Guldbrandsen is professor at the Department of Musicology, University of Oslo (UiO). He is currently leader of the project “Musical Time and Form” at “RITMO”, the new Centre of Excellence at UiO. He has carried out research at IRCAM (Paris) and the Paul Sacher Foundation (Basle). Within his various fields of research, he has published widely on Norwegian composers following Wagner and Grieg, musical modernism, music and literature, performance studies, and aesthetic experience.

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Tom Kristiansen (Tromsø) and Rolf Hobson (Oslo/Bergen/Tromsø)

#### ***Occupied Norway. The Regime’s Ambitions, Popular Responses - Current Research on Norwegian Society during the War***

In a speech in 1942, the American wartime leader President Franklin D. Roosevelt asked rhetorically if anyone was still wondering why this war was being fought. His answer – “let him look to Norway” – instantly became one of the most celebrated passages in Norwegian history and has been proudly referred to ever since. However, Roosevelt followed this passage with something that amounts to an explanation. Norway, he said, was “at the same time conquered and unconquerable”. While it is easy to grasp that Norway was militarily conquered by an aggressive great power, what did he mean by “unconquerable”? That question is the point of departure to unravel why both the Nazi regime and the government of Quisling utterly failed in their efforts to Nazify the fabric of Norwegian society and the hearts and minds of the Norwegian people. Obviously, the actions of the occupation regime were perceived as provocations in a country that had lived through 126 years of unchecked liberal development. After the defeat, the Commander-in-Chief of the 1940 campaign, General Otto Ruge, spent five years as a prisoner of war in Germany. He was devastated by what he learned from home. On a bleak winter day in 1942, he entered in his notebook something that approaches an explanation as to why Norway, regardless of military failure, still was “unconquerable”. Although the occupation regime had gradually clamped down on the clergy, the judges, the professors, the students and the teachers, among others, “the oppressor is destined to lose, eventually”. In Ruge’s opinion, the Germans were “foolish to start a ‘Kulturkampf’”. This talk will discuss whether Norwegian war historians have overestimated military and underestimated civil resistance in its vast variety of forms. It will present a survey of recent and projected research into the occupation regime, especially its economic policy and the attempted Nazification of Norwegian society, as well as relations between the occupying forces and the civilian population.

#### Biography:

Tom Kristiansen is Professor of Modern History and head of the programme “In a World of Total War: Norway 1939–1945” at the University of Tromsø (UiT). He has published extensively within the fields of diplomatic, military, maritime and war history.

Rolf Hobson is Professor of History at the Norwegian Defence University College (NDUC) and the University of Bergen (UiB). He is at present engaged in research for the University of Tromsø (UiT) in the project “In a World of Total War”.

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Siemke Böhnisch (Kristiansand)

#### ***Depoliticisation, Collective Identity and the Battle of Narratives after 22 July – seen through the Lenses of some Theatre Performances***

The terror attacks on 22 July 2011 in Oslo and on the island of Utøya (simply referred to as 22 July in Norway) are generally considered to be the worst incident in Norwegian history since World War II. The attacks were soon called a national trauma, Norway’s 9/11. But unlike the 9/11 attacks, the perpetrator of 22 July came from inside the Norwegian society. Moreover, he declared himself a nationalist and his terrorist acts to be pre-emptive, in defence of the ethnic Norwegians and Norwegian culture. In the massive popular mobilisation following the attacks, national identity was reconstructed through the dominant themes of love, inclusion, democracy and openness. Meanwhile, the battle of narratives after 22 July started as is, for instance, manifested in the contradictory psychiatric reports in the 22 July court case and the corresponding polarized public debate about the mental status of the perpetrator. Based on cultural trauma theory, the presentation will discuss the de- and repoliticisation of the terror attacks and the construction of collective identity. This will be done through the lenses of three theatre performances: *Breiviks Erklring* (Rau/IIPM, 2012), *Manifest 2083* (Lollike/CaféTeatret, 2012) and *Ikkje direkte rka* (Vennerød, 2012). Unlike the use of music after 22 July, theatrical approaches did not intend to achieve the function of uniting and comforting the public. On the contrary, several performances dealing with 22 July were highly controversial and contested. The reading of the performances, which operate from a somewhat marginal position, will be complemented by a look at the exhibition in the *22 July Centre* in Oslo, which is part of the on-going official response to the terror attacks.

#### Biography

Siemke Böhnisch is Professor of Theatre at the University of Agder (UiA) in Kristiansand. Böhnisch is head of the interdisciplinary research group *Art and Conflict* and member of the research group *Trauma Fictions in Contemporary Culture*. She researches in contemporary theatre, theatre in context, and the intersection of theatre theory and performance analysis. Her article *Å gi Breivik en scene? – Scenekunst etter 22. juli* (“Giving Breivik a stage? Theatre after the terror attacks of 22 July 2011”, *Ekfrase*, 1/2014) was awarded the prize of *Beste tidsskriftsartikkel 2014* in Norway.

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Nina Nielsen (Oslo)

#### ***Norwegianness in Black Metal***

The background for this paper is a set of assumptions about black metal in popular culture and mainstream media coverage, following certain events of the early 1990s involving violent crimes and transgressive ideological expressions through music. It will be asked whether these

events were understood as anti-Establishment voicings or sensational nationalist provocations, and if they had significant impact on contemporary consensus notions of Norwegianness. Norwegian black metal is not discussed as a genre but rather as a cultural force which exposes and (re)articulates images of Norwegian culture and which serves a desire to transgress and re-imagine Norwegian identity. Finally, the recent revival of Viking and Norse heritage in popular culture is contemplated as evidence of this observation, and perhaps an expression of a new mode of nationalism.

#### Biography

Nina Nielsen is a PhD research fellow at the Norwegian Academy of Music (NMH), under supervision of Stan Hawkins, professor at the University of Oslo (UiO). Her thesis is an interdisciplinary study of Norwegian black metal music which explores ideological and aesthetic dimensions of this extreme music. Prior to commencing her Ph.D. studies, she taught film music at Ryerson University in Toronto. She also maintains a career as a performing artist and songwriter.

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Michael Custodis (Münster)

#### ***“Nordisk” – “Aryan” – “Identitär”. Music for the New Right***

After German race theorists had turned “the Nordic” into an ideological category in the 1920s to proclaim the supremacy of the white race, the consequences for music, too, were fundamental. Since then the balance of music and politics in Norway regularly shifts along with major social changes and each time incorporates different expectations about the purpose of Norwegian music and the nature of “authentic folklore”. In line with such internal developments, international popular arts have always reacted to the “Nordic”, too, be it Wagner *kitsch*, Hollywood Viking movies and Tolkien’s mystical fantasies or Viking metal and computer games. In musical terms, both ideological and apolitical interpretations of “Nordic content” create a certain “Nordic tone”, both with and without the incorporation of folkloristic elements (instruments, melodies, lyrics in Nordic tongues). One decisive characteristic of all approaches is the artistic liberty to fill the lack of historical knowledge about ancient Nordic music with fictional imagination. In return, such artificial tradition-building influences popular beliefs in the political content and cultural value of “the Nordic”. Political interpretations can be found within the whole spectrum. At the moment, the originally social democratic Nordic Welfare State-model is being provoked the most by rebellious fascist movements who claim they are the true resistance fighters against an evil state that has betrayed national values. Whenever these debates are forced from artistic fiction into reality, the consequences reach beyond pure musical aspects. Most drastically in recent years, they culminated in the attacks of Anders Behring Breivik in 2011, who relied heavily on the power of music for political indoctrination. Therefore, the analysis of the underlying musico-historical implications will conclude with remarks on their outreach into present neo-right actions.

#### Biography

Michael Custodis is Professor of Musicology at the University of Münster (WWU), and responsible for contemporary music and systematical musicology. He has widely published on the interrelations of music and politics, on biographical continuities from the Nazi-era into post-war Germany, as well as on Progressive Metal and interferences of “classical” and “popular” music. Currently, he is heading the DFG-funded research project “Nordic Music Politics. The German Dominance of Music in Norway 1930-45”.

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Arnulf Mattes (Bergen)

***No Escape from Politics? Grieg beyond 1905***

The myths of Norwegians' struggle for independence and national identity have never lost their power, from their birth in the age of nation-state building in the 19<sup>th</sup> century, during the dramatic periods of occupation and cold war during the 20<sup>th</sup> century, and on to the present. From the beginning, literature and the fine arts became involved in politics, too: As symbolic expressions of national identity, their function has been not just to evoke patriotic feelings, but to establish these feelings and sentiments firmly in collective, cultural memory. After Grieg's death, his music became identified even more with the 'Nordic tone' in an increasingly nationalistic Europe, used as a 'weapon' in cultural warfare and accompanying the young, free state's political struggle against occupation and marginalization. This paper will revisit Grieg's exceptionally persistent cultural position after his death in 1907 until its hundredth anniversary in 2007. Major events examined are the Grieg centenary celebrations in 1943 under German occupation and the 150<sup>th</sup> anniversary in 1993. In consequence, questions need to be raised by observing the politicization of music by such events in a more critical fashion: What are the features ascribed to Grieg that make his music work so efficiently both for national consensus and transnational alliance building? From the interior perspective of Norwegian nationalism evolving during the 20<sup>th</sup> century: How has Grieg's music been entangled so closely with the cultural memory of the 'young state' after it gained independence in 1905? And not least of all, coming back to current trends of cultural branding: why is Grieg still chosen as a favoured promoter of both patriotic sentiments and imaginations of the 'Nordic', a role which no other Norwegian and Nordic composer has achieved since?

Biography

Arnulf Mattes is Associate Professor of Historical Musicology at the University of Bergen (UiB). As principal researcher, he was affiliated with the NFR-funded research project on the Norwegian composer Fartein Valen before he was appointed leader of the Grieg Research Centre in Bergen in 2015. He also serves as the editor of *Studia Musicologica Norvegica/Norwegian Journal of Musicology*.