

In the aftermath of World War II a group of intellectuals of different (and multicultural) background took action to promote in Europe and in the West the knowledge of the musics of the world, especially those of the great artistic traditions of the Orient. Distinguished people such as Alain Daniélou, Nicolas Nabokov, Jack Bornoff, and institutions such as Unesco, Congress for Cultural Freedom, International Music Council, International Folk Music Council were expedient in the promotion and discovery of musical diversity by producing series of LP records, organizing concerts, festivals, and conferences, and orienting scientific research. The unfolding of this process created in the 1960s and 1970s an intense cultural, political, as well as aesthetic, debate, and fostered a number of initiatives, ideally starting from the Seminar on Tradition and Change held in 1958 at the Fondazione Cini, and the Conference East-West Music Encounter, organized by Nicolas Nabokov in Tokyo (1961). The International Institute for Comparative Music Studies and Documentation (IICMSD, then IITM) established in Berlin in 1963 and the International Institute for Comparative Music Studies created in Venice (1969), both directed by Alain Daniélou, were important centers in the promotion of this process of discovery, acting, among others, as scientific referents, organizers and stimulators of this movement. The IISMC, still active nowadays, and the Humboldt Forum and the Ethnological Museum Staatliche Museen zu Berlin, keeper of the legacy of the IICMSD,

intend to shed light and reflect in an interdisciplinary perspective with ethnomusicologists, musicologists, historians, anthropologists on a historical period, crucial for the development of music exchange in an intercultural perspective. It is a part of the history of 20th century music rather neglected so far, that involves several significant issues related to music, but also to cultural policies at an international level in relation to the complex global scenario in the time of the Cold War. Other focal point of debate is the role of International Institutions such as Unesco, International Music Council (IMC), International Folk Music Council (IFMC, today ICTM) in the dissemination of the knowledge of extra-European music discussing their positions in relation to issues such as safeguard, neo-primitivism, alterity, in a world that started becoming “global”. Furthermore, the conference intends to discuss the role of ethnomusicology in the dissemination of the musics of the world in the 1960s and 1970s, and the debate among scholars on the issues of preservation and authenticity that contributed to the creation of an aesthetic of a specific sound of “traditional music” that emerges through the choice of repertoires and musicians to be published on LPs, starting with the Unesco series. Assuming that these issues are still lingering and can contribute to shed light in the contemporary debate of the discipline and in the general perception of what musical diversity means nowadays in this era of “heritagization” and postcolonial studies.

How Europe Discovered the Music of the World after World War II. Cold War, Unesco, and the Ethnomusicological Debate

30—31 May 2019

Istituto Interculturale di Studi Musicali Comparati
Fondazione Giorgio Cini, Venezia



In association with



With the support of



Savitry Nair and Ram Gopal with *bharata natyam* students. Fondazione Giorgio Cini @ Maurizio Frullani



Thursday, May 30

Introductory remarks
and greetings

9.30 – 10.00

Prof. Pasquale Gagliardi

Segretario Generale Fondazione Giorgio Cini

Session I

Chair: **Francesco Giannattasio**

10.00 – 11.00

Giovanni Giuriati

Introduction. Rethinking fifty years of IISMIC

11.00 – 11.30 | Coffee break

11.30 – 12.15

Lars-Christian Koch

*The Meta- Music Festival and Ethnomusicology
in Berlin during the 1970s*

12.15 – 13.00

Stephen Blum

*Discovering music of the world at home,
and presences of one's home in the world*

13.00 – 14.30 | Lunch break

Session II

Chair: **Serena Facci**

14.30 – 15.15

Henry Spiller

*Paradise Lost: Lou Harrison's Encounters
with Asian Discourses on Intonation*

15.15 – 16.00

Harm Langenkamp

*The Hidden Politics of Comparison:
The Cold War Origins of the International
Institute for Comparative Music Studies
and Documentation*

16.00 – 16.30 | Coffee break

16.30 – 17.30

Lars-Christian Koch interviews

Jacques Cloarec

Friday, May 31

Session III

Chair: **Lars-Christian Koch**

9.00 – 9.45

Jean-Loup Amselle

*Le chassé-croisé artistique: primitivisme
occidental, modernité exotique*

9.45 – 10.30

Anaïs Flechet

*Performing Diversity. The International
Music Council and the invention of the Music
of the World*

10.30 – 11.00 | Coffee break

11.00 – 11.45

Linda Cimardi

*Classical Music Festivals Open to the Music
of the World. The GIICSC Promoting Asian
and African Performers on Western Stages.*

11.45 – 12.45

Giovanni Giuriati interviews **Ivan Vandor**

12.45 – 14.30 | Lunch break

Session IV

Chair: **Giovanni Giuriati**

14.30 – 15.15

Atesh Sonneborn

*UNESCO Collection of Traditional Music:
from Il Colle Labirinto to the Smithsonian*

15.15 – 16.00

Guido Raschieri

*Musical Atlas: a map to explore the ethical and
aesthetic landmarks of an intercultural journey*

16.00 – 17.00

Serena Facci interviews **Simha Arom**

18.30 – 20.00

Concert with **Rakesh Chaurasia** *bansuri*
and **Satyajit Talwalkar** *tabla*