

Cosmopolitan Cities and Migrant Musics / Città cosmopolite e musiche migranti

*7th Meeting of the Study Group on the "Anthropology of Music in Mediterranean Cultures" of the
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Dedicated to the Memory of Tullia Magrini Venezia*

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Paola Barzan

Toward and Across Mediterranean Sea: Migrant Musics in Padua, introduction to two short films / Verso e attraverso il mar Mediterraneo: musiche migranti a Padova

introduzione ai cortometraggi: Suonare di strada, a Padova dalla Romania by Laura Cattabianchi, Elena Strada - Note Persiane, a Padova dall'Iran, by Lara Dal Pos, Federica Grassetto, Elena Partesotti. The short films *Suonare di strada* and *Note Persiane* were shot and edited in 2006, as a requirement of the class of Video-documentation in Ethnomusicology, held by the University of Padua and supported by the Fondazione Levi. The short documentaries made by the students, concerning the musical life of foreigners in Padua, testify how music is an important and un-eliminable aspect of what immigrants bring to Italy from their native countries. However, making music does not always have the same meaning: for some it represents the tie with one's own origins, for others sometimes it is just a means of survival. Both the Romanian musician Gigelo and the Iranian poet Fery, either consciously or unconsciously, interact with their adoptive town and its citizens. With different approaches, one more lyrical, the other more documentary, the films offer two sides of a reality of nostalgia and will of adaptation, dignity and pride, reservation and aim of sharing. I cortometraggi *Suonare di strada* e *Note persiane* rappresentano due tra i lavori conclusivi del laboratorio di video-documentazione del corso di Etnomusicologia, tenutosi nel 2006 presso l'Università di Padova, col sostegno dalla Fondazione Levi di Venezia. Gli studenti partecipanti hanno realizzato brevi documentari sulla vita musicale di stranieri a Padova, con l'intento di testimoniare come la musica costituisca un aspetto importante ed ineliminabile del bagaglio che gli immigrati portano con sé dal paese d'origine. Il far musica non ha per tutti lo stesso significato: per alcuni è la conservazione del legame con la propria terra, per altri un mezzo per vivere, o sopravvivere. Più o meno consapevolmente, più o meno palesemente, sia il musicista Gigelo che il poeta Feery interagiscono con la città d'adozione e la sua gente. Seguendo approcci e stili diversi, uno più lirico, l'altro più documentario, le immagini dei corti vogliono rappresentare due momenti di una realtà vissuta dai protagonisti tra nostalgia e spirito di adattamento, dignità e orgoglio, riservatezza e desiderio di condivisione.

Philip V. Bohlman

Utopia/Heterotopia – Music, Migration and the Metropolitan Imaginary / Utopia/Eterotopia - musica, migrazione e l'immaginario metropolitano

The cities of the Mediterranean enter history as sites of both utopia and heterotopia, at one end of a continuum as an idealized system of order, at the other end as uncontrolled disorder. The utopian city achieves its state of perfection through its association with the sacred, the *civitas dei*, while the heterotopian city's chaos results from the convergence of those displacement bears with it a profane foreignness. These contrasting realizations of the city also generate contrasting models of city music, the concert of unified voices and the cacophony of the choral mix. The theme of this conference, too, lends itself to utopian and heterotopian readings. Cosmopolitanism is the quality of displaying multiple identities, but the question remains whether these emerge from the universal or the local, those who choose their cultural identity or those whose displacement forces them to survive by constantly adapting to changing identities. I want to draw upon the implicit conflict between utopian and heterotopian cities of in the conference theme to examine the ways in which city musics and urban cultures represent the fluid movements of Mediterranean cultural history or actually create an anti-urbanism around the Mediterranean, in which displaced musics are rejected at the wall of the city. I shall examine a series of categories that variously reflect the utopian/heterotopian continuum. At one extreme, I shall consider the city as sacred, hence open to the cosmopolitan as utopian; sacred music, say, in Rome or Jerusalem, is produced by the arrival of the faithful singing in a common but cosmopolitan chorus. At the other end of the continuum I consider popular musics,

on one hand those displaced because of migration to and from the city, on the other, musics thrown into a postmodern mix at Mediterranean cities hosting the Eurovision Song Contest, most recently Tel Aviv, Istanbul, and Athens.

Joško Čaleta

From Local and Traditional to Global and Popular – Klapa Singing in Zagreb

Klapa singing is well-known traditional multipart group singing phenomenon of coastal-urban and suburban areas and the islands of Dalmatia . If one could select a single music-making phenomenon as being the most representative of the *Mediterranean* as far as Croats are concerned, it would definitely be the phenomenon of *klapa* singing – “a coming together of the traditional and the popular with a positive tendency of spreading outside the imagined borders of the Mediterranean” (Čaleta 1999: 193). Over time, the character, musical content, and style of *klapa* have been dynamically modified, freely adopting new changes; the phenomenon that started as occasional exclusively older male traditional multipart group singing transformed into the organized, all age, non-gendered, traditional and popular multipart group singing musical phenomenon. *Klapas*, singers, leaders, composers, and repertoire have become increasingly well known not only among Dalmatian population but also outside of the borders of the local and regional communities. Due to the spread of *klapa* singing the center of *klapa* singing is no longer Dalmatia where this particular vocal style originated. Urban centers such as Zagreb and Rijeka are now sites of the recent *klapa* singing activity. The article is focused on the Zagreb *klapa* scene known by thematic projects and concerts that helped many newly established *klapas* (especially female *klapa* groups) to reach their goals (*Nostalgija, Jelsa, Cesarice, Dišpet, Korjandul, Sagena, Grdelin, Cakulone*).

Ruth Davis

From Diaspora to Jerusalem: Broadcasting ‘Oriental’ Music in Mandatory Palestine / Dalla diaspora a Gerusalemme: trasmissione di musica ‘orientale’ nella Palestina sotto mandato

In the late nineteenth century, as the first Zionist immigrants from Europe arrived in Ottoman Palestine, a parallel movement of Jews from the eastern Mediterranean and beyond was flowing into Jerusalem. Driven by social and economic hardship combined with religious, even Messianic aspirations, the ‘Oriental’ Jews settled in distinctive communities, adding to the city’s highly diversified religious and cultural mix. For musicologists such as Abraham Zvi Idelsohn, who made the first field recordings in Jerusalem in the early twentieth century, and Robert Lachmann, whose recordings span the latter part of the 1930s, the sheer quantity, diversity and concentration of musical traditions they found there held unparalleled opportunities for comparative research. When the Palestine Broadcasting Service was established in 1936 Lachmann seized the opportunity provided by the new medium to introduce European listeners, through a series of illustrated lectures, to the musical traditions of their ‘Oriental neighbours’. The result is a sequence of musical portraits, each relating to a different community, in which Lachmann reveals characteristics relating to social function and historical development that transcend ethnic and religious boundaries, offering a revolutionary approach to the study of Mediterranean music as a whole. In this paper I illustrate Lachmann’s approach by comparing his commentary on ‘The Song of the Sea’ from Exodus, chanted by Jewish immigrants from the Yemen and by Samaritan priests (native inhabitants of Samaria), and songs in praise of the bride sung by Yemenite Jews and Palestinian Arabs. My discussion will include extracts of Lachmann’s recordings of the live studio performances.

Iain Fenlon

Recuperating the Soundscape: other Musics in Renaissance Venice

For sixteenth-century Venetians, the victory of the Holy League over the Turkish galleys at Lepanto in October 1571 constituted an event of major psychological importance. In this, the most cosmopolitan of European cities, Lepanto was celebrated and commemorated in music and verse as well as in paintings and more permanent memorials. By taking these as a window through which to observe Venetian culture at different levels of society, this paper attempts to consider the musical and cultural activities of some of the foreign 'nations' that contributed to the rich texture of the life of the city.

Giuliana Fugazzotto

Musical tradition and blending among the Italian communities in early 20th century's America / Tradizione musicale e fusione nelle comunit italiane in America all'inizio del ventesimo secolo

The great Italian emigration to the United States coincides largely with the birth of the record market. In those years the record companies did not miss the opportunity to broaden their customer base including the immigrant communities who reached the shores of the Americas, and so the so-called "ethnic catalogues" were born. Within this vast production we can single out a restricted corpus of traditional music that is invaluable, because it documents the activities of players and singers before ethnomusicological research in Europe had even begun. Until World War 2, the entire American production of traditional European music consisted of thousands of recordings made by Italian, French, Spanish, Portuguese, German, Czech, Serbian, Slovene, Danish, Yiddish, Swedish, Polish, and Hungarian musicians. As pointed out by Leydi, Europe had to wait until the 1940s, to document repertoires of great musical value such as the *launeddas* in Sardinia or the Italian bagpipes, as well as many others. Only with the outset of ethnomusicological research, coinciding with the advent of 45rpm and LP records, the trend was reversed; a number of traditional records were then made in Europe. As regards the Italian tradition, we can find documents that bear witness to some musical realities that have later disappeared today, and others that may be the most ancient audio sources of traditions that are still alive today: documents attesting to the existence of the double *ciaramella* in Basilicata in the early 20th century, a Christmas novena of Campania for *zampogna a chiave* (a sort of small bagpipes), a *ciaramella* and song that finds confirmation, both as regards the texts and the musical form, in recordings made in recent years as well. We shall see how the Sicilian *friscalettu*, was gradually replaced in America by the more versatile clarinet and how, instead, mandolins got contaminated by hybrid instrument, such as the *banjolin* or banjo-mandolin. At this time, around 1920s, in the United States the Italian traditions are still very much alive. Within a decade cultural assimilation implemented by the American government would form the "new" communities of Americans of Italian origins, at which point the recording companies would cease their "ethnic" production. In Italy the echoes of that production would arrive, often brought home with the emigrants' own gramophones. This significantly contributed to the birth and the spread of a new kind of popular-style music, often muddled up with the old traditional repertoires, and which, later on, the folklore groups of the second half of the 20th century, would base themselves on.

Margaret Kartomi

By the river of Babylon: the Liturgical Music of Babylonian Jews in Their Colonial and Post-colonial Diasporas and Their Forebears in Medieval Mediterranean Society, as Depicted in the Cairo Geniza / Presso i fiumi di Babilonia: la musica liturgica degli ebrei babilonesi durante la loro diaspora coloniale e postcoloniale e i loro precursori nella società medievale mediterranea al Cairo Geniza

Surprising though it may be to some members of their diaspora communities today, the migrations of Babylonian/Baghdadi-Jewish families with their preserved music-liturgical traditions to a chain of Asian cities from around 1790, and thence to Israel, England, North America and Australia from the 1950s, were not a new phenomenon. As shown by the Cairo Geniza sources dating from 969 to 1250 CE (Goitein 1967-1993), the musical life of cantors and congregations in the synagogues of Alexandria, Cairo and other cities around the Mediterranean, to which they were linked by trade, resembled that of modern Baghdadi-Jews, with their delight in their linguistically complex texts and old and new melodies. This paper discusses references to the liturgical music of the Babylonian tradition (cf. the Palestinian and the Karaite) in Egypt as referred to in the

Geniza, focussing on the /piyyutim / (poetic liturgical songs), and compares the Geniza descriptions with a particular example recorded and studied in different versions in different Babylonian-Jewish communities over the past century. It concludes that the people's claims to have preserved the tenets of the music-liturgical tradition over the centuries is likely, on the whole, to be true.

Bruno Nettl

Minorities and Migrations in the History of Music Scholarship / Minoranze e migrazioni nella storia della ricerca musicologica

This talk is an attempt to synthesize, though not chronologically, a component of the intellectual history of ethnomusicology. It revisits a number of historical landmarks in the history of ethnomusicological study of minorities, illustrated in part on the author's personal experience. Beginning with matters of definition and typology, it goes on to argue that ethnomusicologists' self-view as a minority in musical scholarship played a role in the development of their approaches. Excursions to the discovery of urban folklore, the role of minorities in Middle Eastern societies (Iran , Israel), Native American societies as minorities and as a minority, the interaction of minorities in central Europe, and the role of diasporas, particularly in North America , in the development of minority musical cultures, are all briefly touched upon. The purpose of this survey is to provide a context for more specialized papers of the conference.

Goffredo Plastino

Jazz Napoletano. Cosmopolitanism and Localization in Contemporary Neapolitan Jazz / Jazz napoletano. Cosmopolitismo e localizzazione nel jazz napoletano contemporaneo

Napoli has, since the 1920s, expressed an excellent jazz scene, and often the musician and singers have used, in their performances and recordings, tunes and texts from the "classical" period of Neapolitan song (1880-1914). Processes of borrowing and exchanges between jazz and Neapolitan song are nowadays even stronger, and performers from both musical fields collaborate in the making of a new *jazz napoletano*. The paper consider some recent developments of this scene (as well as some historical antecedents), looking at how some jazz structures have been localized in Napoli, and also at how contemporary Neapolitan jazz articulates categories such as history, tradition, and nostalgia.

Martin Stokes

Melancholic Cosmopolitanism, and Arabesk Crossover in Contemporary Turkey / Cosmopolitismo malinconico, Arabesk crossover nella Turchia contemporanea

The paper will begin by considering the a recent literati-Arabesk crossover in Istanbul, Murathan Mungan and Muslum Gurses's 2005 CD 'Ask Tesadufleri Sever' ('Love loves coincidences'). This gives songs by Bob Dylan, David Bowie, Serge Gainsbourg, Leonard Cohen, Pandelis Thalassinou and others Gurses' Arabesk treatment, and adds Murathan Mungan's poetry, conceived loosely in relation to the originals. The intellectual response, at least as represented in the Turkish press, was uncomprehending and generally sarcastic. In the first instance, the paper will look at this unlikely pairing, with reference, in particular, to Murathan Mungan's 1996 short story, Mehtaplı Gecelerde Hep Seni Andım, in which Muslum Gurses's voice figures prominently in an account of the death of his father, and with reference to the overtly Arab orientation of Muslum Gurses's career as vocalist and film star. The CD (and its response) suggests, I would argue, a crisis in some conventional configurations of Turkish cosmopolitanism and a rather more subtle intervention on the part of both Mungan and Gurses than their critics would allow. The paper will then revisit Anna Tsing's critique of globalization, and her argument for a more thorough account of power, class and stratification when considering cosmopolitan formations. "Poor migrants need to fit in with the worlds of others;

cosmopolitans want more of the world to be theirs", she states bluntly (2002, p. 469). The 'Ask Tesadufleri Sever' issue, which brings the world of 'migrants' and 'cosmopolitans' into such potent proximity, demands a conceptualization in precisely these terms, I shall argue. The final part of the paper considers why such overt and self-congratulatory cosmopolitanism should be such a gloomy affair, and traces some connections and transformations of melancholy in 20th century Turkish literary production (much of it highly attuned to musical issues). 'Melancholic cosmopolitanism' is offered, in the final analysis, as a means of thinking about the broader cosmopolitan formations of the peripheral societies of the early 21st century.