

HEARING MODERN HISTORY AUDITORY CULTURES IN THE 19TH AND 20TH CENTURY

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BIOGRAPHIES

Karin Bijsterveld (Maastricht University)

Prof. Dr. Karin Bijsterveld is historian and Professor in the Department of Science, Technology and Society Studies at Maastricht University. She is the author of *Mechanical Sound: Technology, Culture and Public Problems of Noise in the Twentieth Century* (MIT Press 2008), and co-editor (with José van Dijck) of *Sound Souvenirs: Audio Technologies, Memory and Cultural Practices* (AUP 2009). With Trevor Pinch, she is working on *The Oxford Handbook of Sound Studies* (under contract Oxford UP, 2011). She has recently been awarded with a NWO-VICI grant for the project *Sonic Skills: Sound and Listening in Science, Technology and Medicine, 1920s-now*.

Carolyn Birdsall (University of Amsterdam)

Dr. Carolyn Birdsall is Assistant Professor at the Media Studies department, University of Amsterdam. She recently completed her PhD dissertation, entitled “Between Noise and Silence: Sound, Technology and Urban Space during Nazi Germany”, which dealt with the social-cultural significance of sound in early twentieth-century Germany. The study was primarily concerned with historical listening experience and the development and uses of modern sound technologies, particularly in political and cultural practices in public space. She is also co-editor of the essay collections *Sonic Mediations: Body, Sound, Technology* (2008) and *Inside Knowledge: (Un)doing Ways of Knowing in the Humanities* (2009). Current research interests include: popular music and audio culture, film and television sound, radio studies, urban studies, media theory and history.

Philip V. Bohlman (University of Chicago)

Prof. Dr. Philip V. Bohlman, FBA, is the Mary Werkman Distinguished Service Professor of the Humanities and of Music at the University of Chicago, and Honorarprofessor at the Hochschule für Musik und Theater Hannover. He is an ethnomusicologist whose research crosses disciplines and examines music at the intersections with aesthetics, empire, nationalism, politics, racism, and religion, especially in Europe, the Middle East, and South Asia. His current projects include an ethnographic and comparative study of urban musical practices in Berlin, Chicago, and Kolkata (with Sebastian Klotz and Lars-Christian Koch), and a multi-year ethnographic study of “Music in the European Age of Islam.” His recent publications include *World Music: A Very Short Introduction* (Oxford 2002); *Jüdische Volksmusik – Eine mitteleuropäische Geistesgeschichte* (Vienna 2005); *Jewish Music and Modernity* (Oxford 2008); and *Music, Nationalism, and the Making of the New Europe* (New York 2010). The Artistic Director of the cabaret ensemble, “The New Budapest Orpheum Society,” he has recorded and produced three CDs, most recently *Jewish Cabaret in Exile* (Chicago 2009).

Christine Ehardt (Universität Wien)

Mag. Christine Ehardt is a Lecturer for Theatre, Film and Media Studies at the University of Vienna. She is currently working on a dissertation about the cultural impact of radio in Austria. Last Publications and Presentations: *Tune in to reality. Stimme und Geschlecht* (Vienna, January 2010), *Staging the Audible. Historical References for a new form of radio-drama* (Tehran, May 2009). "Audioprojektionen. Radio im Spannungsfeld soziotechnischer Mediensysteme", in: Maik Bierwirth, Oliver Leistert, Renate Wieser (eds.): *Ungeplante Strukturen. Tausch und Zirkulation*. Paderborn: Fink 2010.

Anthony W. Enns (Dalhousie University)

Dr. Anthony W. Enns is Assistant Professor at the Department of English, Dalhousie University, Halifax/Canada. He has received his Ph.D. from the University of Iowa in 2005 and has previously held positions at Cornell College and the University of Iowa. Latest Publication: *Sonic Mediations: Body, Sound, Technology* (co-edited with Carolyn Birdsall; Newcastle 2008).

Veit Erlmann (University of Texas at Austin)

Prof. Dr. Veit Erlmann is the Endowed Chair of Music History at the University of Texas at Austin. He has worked in South Africa and Indonesia. His most recent publication is *Reason and Resonance. A History of Modern Aurality*, to be published in the Fall 2010 by Zone Books (New York).

Wolfgang Ernst (Humboldt Universität Berlin)

Prof. Dr. Wolfgang Ernst holds the Chair of Media Theories at the Humboldt-University Berlin. He studied history, classics, and (partially) archaeology, wrote his Ph.D. thesis in 1989 on historicism and museology and his habilitation on the technical and symbolic infrastructures of national memory. He has teaching experience and held guest professorships in culture and media studies at several universities (Kassel, Leipzig, Cologne, Weimar, Bochum, Paderborn). His publications include: *Medium Foucault* (Weimar 2000); *Das Rumoren der Archive* (Berlin 2002); *Im Namen von Geschichte* (Munich 2003); *Das Gesetz des Gedächtnisses* (Berlin 2007). Current research fields: time-based and time-critical media; the "sonic" dimension of techno-mathematics; the art of writing media time different from media history.

Stefan Gauß (Universität der Künste Berlin)

Dr. Stefan Gauß first studied philosophy and Japanese studies at the Free University Berlin, after that studies of design with a focus on the history of culture and design, a research associate at the center for historical-cultural studies at the Berlin University of the Arts, research fields include history of things. Latest publication: *Nadel, Rille, Trichter. Kulturgeschichte des Phonographen und des Grammophons in Deutschland (1900-1940)* (Köln 2009).

Gaby Hartel (Zentrum für Literatur- und Kulturforschung Berlin)

Dr. Gaby Hartel lives and works as a freelance arts journalist, radio writer and translator in Berlin. She wrote a dissertation on Samuel Beckett as visual artist as well as several articles about him. She also works as a curator at several exhibitions, including "Samuel Beckett / Bruce Nauman" (Kunsthalle Wien, 2000). Gaby Hartel conceived several radioart festivals (with Frank Kaspar), their latest project being „Sounds. Radio – Art – New Music“ at Neuer Berliner Kunstverein 2010 (with Marius Babias and Katrin Klingan).

Alexandra E. Hui (Mississippi State University)

Dr. Alexandra E. Hui is Assistant Professor of History at th Mississippi State University. She received her Ph.D. in history from the University of California at Los Angeles in 2008 with a dissertation on *Hearing Sound as Music: Psychophysical Studies of Sound Sensation and the Music Culture of Germany, 1860-1910*. Last Publications and Presentations: *Instruments of Music as Instruments of Science: Hermann von Helmholtz's Sound Sensation Studies, his Classicism, and his Beethoven Sonata* (Budapest, July 2009); *The Aesthetics of Attention: Ernst Mach's Accommodation Experiments, his Musical Aesthetics, and his Friendship with Eduard Kulke* (Phoenix, November 2009); "Dead Ears and Dead Ends? Ernst Mach's and Max Planck's studies of accommodation in hearing as a basis for the theory of music," in: *Osiris* 28 (2013).

Annelies Jacobs (Maastricht University)

Annelies Jacobs is a PhD candidate in the NWO-funded project *Soundscapes of the Urban Past* at Maastricht University. She has been trained as an architect, and also holds an MA in Arts & Sciences. Currently she is working on an essay for *Noise, Audition, Aurality: Histories of the Sonic World(s) of Europe, 1500-1945*, edited by I. Biddle & K. Gibson (Oxford University Press, forthcoming). With Karin Bijsterveld she is co-author of "Storing Sound Souvenirs: The Multi-Sited Domestication of the Tape Recorder", in: K. Bijsterveld/J. v. Dijck (eds.), *Sound Souvenirs: Audio Technologies, Memory and Cultural Practices* (Amsterdam 2009). She has also published on the sound of modern architecture in *Mosaiek: Interdisciplinair Cultuurhistorisch Tijdschrift* 7 (2/2005).

Yaron Jean (Simon Dubnow Institut Leipzig)

Dr. Yaron Jean is a research fellow at the Simon Dubnow Institute for Jewish History and Culture at the University of Leipzig. Currently he conducts research on the cultural history of the passport in Europe. Previously he taught in the department of Sociology, Political Science and Communication at the Open University, Israel. He earned his Ph.D. at the Hebrew University, Jerusalem and he is a member of the "Berliner Netzwerk für die Geschichte des Hörens". His book about the cultural history of *Noise, Technology and Auditory Perception in Germany, 1914-1945* (Hebrew) is pending publication under the publication series of the Richard Koebner Minerva Centre for German History at the Hebrew University, Jerusalem. Yaron Jean holds a M.A. and a B.A. from Tel Aviv University.

Sebastian Klotz (Universität Leipzig)

Prof. Dr. Sebastian Klotz is professor of systematic musicology at Leipzig University. He received his degrees (Dr. phil., Habil.) from Humboldt-University Berlin. He was a researcher at the German Historical Institute in Rome and Bosch Fellow and visiting associate professor of music at the University of Chicago. Sebastian Klotz is the leader of the TransCoop-Project "Music as a Medium of Urban Transformation: Berlin, Chicago, Kolkata", supported by Alexander von Humboldt-Stiftung, and a member of the *expert panel musicology* of the *European Science Foundation* (ESF). In his recent teaching and research, he has been particularly interested in music as a knowledge system (*Kombinatorik und die Verbindungskünste der Zeichen in der Musik zwischen 1630 und 1780*, Berlin 2006), in theories of musical action, and in the transformation of music studies from a *text*-based to a *sound*-based philology. He is currently preparing a symposium on computational and ecological perspectives on music perception (to be held at the German Historical Institute, Rome).

Lars-Christian Koch (Ethnologisches Museum der Staatlichen Museen zu Berlin)

Priv.-Doz. Dr. Lars-Christian Koch is Head of Department of Ethnomusicology and Berlin Phonogram Archive at the Museum of Ethnology in Berlin (Germany) and Professor for Ethnomusicology at the University of Cologne. He has conducted field work in Gujarat, Calcutta, Santiniketan and Kolkata (India), as well as in Seoul (South Korea). His research focuses on the theory and practise of North-Indian Raga-Music, organology with special focus on instrument manufacturing, Buddhist music, aesthetics of music in intercultural perspective, music and medicine, media and ethnomusicology, popular music and urban culture, historical recordings, and music archaeology. Currently he is working together with Philip V. Bohlman and Sebastian Klotz on the project. „Music as a Medium of Urban Transformation. Towards a comparative musicology of the metropolis“.

Doris Kolesch (Freie Universität Berlin)

Prof. Dr. Doris Kolesch is Professor for Theatre and Performance Studies at the Free University Berlin. She studied Literature, Romance Studies, Philosophy and Journalism at the Johannes Gutenberg-Universität Mainz, the Ecole Normale Supérieure, the Ecole des Hautes Etudes en Sciences Sociales and the Sorbonne University in Paris. Her main fields of research include: Cultural History of Emotions, the aesthetic of the voice and performance studies. Her recent publications include: *Stimm-Welten: Philosophische, medientheoretische und ästhetische Perspektiven* (Bielefeld 2009 co-edited with Vito Pinto and Jenny Schrödl)

Uta Kornmeier (Zentrum für Literatur- und Kulturforschung Berlin)

Dr. Uta Kornmeier studied Art History and German Literature in Kiel, Cologne and London. Currently she is research fellow at the Zentrum für Literatur- und Kulturforschung in Berlin. In her recent research she has been interested in City Soundscapes. Her dissertation *Taken from Life. Madame Tussaud und die Geschichte des Wachsfigurenkabinetts vom 17. bis frühen 20. Jahrhunderts* was published in 2003.

Julia Kursell (Max-Planck-Institut für Wissenschaftsgeschichte Berlin)

Dr. Julia Kursell is Research Scholar at the Max-Planck Institute for the History of Science. She studied Musicology, Slavic philology and comparative literature in Munich. During her residence at the Max-Planck Institute she is working on a research project about the Historical Epistemology of Hearing (1850–2000). Latest publication: *Immersed. Sound and Architecture*. OASE Tijdschrift voor Architectuur / Architectural Journal, vol. 78, 2009 (co-edited with Pnina Avidar and Raviv Ganchrow).

James Mansell (University of Manchester)

Dr. James G. Mansell is Research Associate and Teaching Fellow in Modern History at the University of Manchester, UK. He is the author of the forthcoming book *Sound and Selfhood in Early Twentieth-Century Britain* (University of Illinois Press) and co-editor of *The GPO Film Unit Reader* (Palgrave Macmillan). He has research interests in music and occult theories of the body (including published work in *The Historical Journal*) as well as a broader interest in the cultural and intellectual history of sound. His PhD thesis, a comparative study of London and Paris, was entitled *Sounds Modern: Perils and Possibilities in the Audible Metropolis, 1880-1939* and included chapters about noise abatement, sound in documentary film, avant-garde theories of sound, and modern philosophies of sonic experience. He is currently developing a new medical history research project about noise abatement and psychiatric epidemiology in the twentieth century.

Thomas Mergel (Humboldt Universität Berlin)

Prof. Dr. Thomas Mergel is Professor for Contemporary European History at the Humboldt University Berlin. He received his Dr. phil. in 1992 from Bielefeld University and his Habilitation in 2000 from the Ruhr University in Bochum. He has held guest professorships in Chicago and Prague, in 2007 and 2008 he was Professor for History at the University of Basel, Switzerland. His main fields of research are modern social history, cultural history of politics, and history of media. His publications include *Zwischen Klasse und Konfession. Katholisches Bürgertum im Rheinland 1794-1914* (Göttingen 1994); *Parlamentarische Kultur in der Weimarer Republik. Politische Kommunikation, symbolische Politik und Öffentlichkeit im Reichstag 1919-1933* (Düsseldorf 2002, 2005²); *Großbritannien seit 1945* (Göttingen 2005); *Repräsentationen der Demokratie. Eine Kulturgeschichte des Wahlkampfes in der Bundesrepublik 1949-1990* (forthcoming).

Valeria Merlini (Universität der Künste Berlin)

Valeria Merlini holds a degree in urban sociology from the University of Florence (2003) and a master degree in sound studies from the Berlin University of the Arts (2008). She works as a sound artist, publicist, curator and radio journalist. She edited *Die klingende Stadt. Die Wahrnehmung und Gestaltung der Klänge in der Stadtplanung*, Atlas 31 (Bozen 2007).

Jan-Friedrich Missfelder (Universität Zürich)

Dr. des. Jan-Friedrich Missfelder is a post-doctoral research fellow in the NCCR 'Mediality' at the University of Zurich (Switzerland). He is currently working on a history of urban sounds in early modern Zurich. Latest publications: "Donner und Donnerwort. Zur akustischen Wahrnehmung der Natur im 18. Jahrhundert", in: Sophie Ruppel/Aline Steinbrecher (eds.), *"Die Natur ist überall bey uns". Mensch und Natur in der Frühen Neuzeit*, Zürich 2009, S. 81-94; *Kaftan, Kreuz und Kopftuch. Religiöse Koexistenz im urbanen Raum (15.–20. Jahrhundert)* (Ostfildern 2010; co-edited with Andreas Schmauder); *Konversion und Konfession in der Frühen Neuzeit* (Heidelberg 2007; co-edited with Ute Lotz-Heumann and Matthias Pohlig).

Daniel Morat (Freie Universität Berlin)

Dr. Daniel Morat is a research fellow and lecturer at the History Department of the Free University Berlin. He received his Dr. phil. at the University of Göttingen in 2006. His major fields of research are modern European and transatlantic history, intellectual history, history of media and communications and urban history. He is currently working on a research project on "The Soundscape of the Metropolis. Auditory Cultures in Berlin and New York, 1880-1930". His publications include *Von der Tat zur Gelassenheit. Konservatives Denken bei Martin Heidegger, Ernst Jünger und Friedrich Georg Jünger 1920-1960* (Göttingen 2007); *Rationalisierungen des Gefühls. Zum Verhältnis von Wissenschaft und Emotionen 1880-1930* (München 2008; co-edited with Uffa Jensen); *Kommunikation als Beobachtung. Medienwandel und Gesellschaftsbilder 1880-1960* (München 2003; co-edited with Habbo Knoch).

Sven Oliver Müller (Max-Planck-Institut für Bildungsforschung Berlin)

Dr. Sven Oliver Müller is Research Fellow at the Max-Planck-Institut für Bildungsforschung in Berlin. He received his Dr. phil from the University of Bielefeld in 2001. His major fields of research are European Cultural History, theories of Nationalism and the War Crimes of the "Wehrmacht" in East Europe. He is currently working on a research project on the social influence, cultural practice and political significance of musical audiences in Berlin, London and Vienna in the 19th century. His publications include: *Die Nation als Waffe und Vorstellung*.

Nationalismus in Deutschland und Großbritannien im Ersten Weltkrieg (Göttingen 2002); *Deutsche Soldaten und ihre Feinde. Nationalismus an Front und Heimatfront im Zweiten Weltkrieg* (Frankfurt/M. 2007); *Bühnen der Politik. Die Oper in europäischen Gesellschaften im 19. und 20. Jahrhundert* (Wien/München 2008; co-edited with Jutta Toelle); *Die Oper im Wandel der Gesellschaft. Kulturtransfers und Netzwerke des Musiktheaters in Europa* (Wien/München 2010; co-edited with Philipp Ther, Jutta Toelle, and Gesa zur Nieden).

Paul Nolte (Freie Universität Berlin)

Prof. Dr. Paul Nolte is Professor for Modern History at the Friedrich-Meinecke-Institut, Free University Berlin. He received his Dr. phil. and his Habilitation at Bielefeld University in 1993 and 1999. From 2001-2005 he was Professor for History at the International University Bremen. In 1993/94 he was a German Kennedy Memorial Fellow at Harvard University and in 1998/99 a Fellow at the Wissenschaftskolleg, Institute for Advanced Study Berlin. His publications include: *Gemeindebürgertum und Liberalismus in Baden 1800-1850. Tradition – Radikalismus – Republik* (Göttingen 1994); *Die Ordnung der deutschen Gesellschaft. Selbstentwurf und Selbstbeschreibung im 20. Jahrhundert* (Munich 2000); *Generation Reform. Jenseits der blockierten Republik* (Munich 2004); *Riskante Moderne. Die Deutschen und der neue Kapitalismus* (Munich 2006); *Religion und Bürgergesellschaft. Brauchen wir einen religionsfreundlichen Staat?* (Berlin 2009).

John M. Picker (MIT Boston)

Dr. John Picker is Visiting Associate Professor for Literature and Comparative Media Studies at the Massachusetts Institute of Technology. He received his Ph.D. from the University of Virginia in 2001. He is the author of *Victorian Soundscapes* (Oxford/New York: Oxford University Press, 2003; Oxford Scholarship Online, 2007), and his current project is titled *Electric Affinities: Literature, Race, and the Media of Transatlantic Victorianism* (Oxford/New York: Oxford University Press, under contract). An excerpt from it, "Transatlantic Acousmatics," is available as a podcast at cms.mit.edu. His most recent publication is "Two National Anthems," in *A New Literary History of America*, ed. Greil Marcus and Werner Sollors (Harvard University Press, 2009); click on the blue guitar at www.newliteraryhistory.com.

Olaf Schäfer (Universität der Künste Berlin)

Olaf Schäfer holds a degree in architecture (Dipl.-Ing.) from the University of Stuttgart (2004) and a master degree in sound studies from the Berlin University of the Arts (2008). He works as architect, sound artist, musician, and DJ.

Holger Schulze (Universität der Künste Berlin)

Priv.-Doz. Dr. Holger Schulze works as an associate professor for Historical Anthropology of Sound at the Berlin University of the Arts. He is director of the international research network *Sound in Media Culture: Aspects of a Cultural History of Sound* (2010-2013; funded by the German Research Foundation DFG). He was one of the co-founders of the new advanced degree program in *Sound Studies – Acoustic Communication* at the Berlin University of the Arts since 2000; he was the first Head of Department and visiting professor for Sonic Anthropology and Ecology at the program between 2006 and 2009. In 2008 he founded the book series *Sound Studies* at transcript Verlag Bielefeld. Selected Book Publications: *Gespür – Empfindung – Kleine Wahrnehmungen. Klanganthropologische Studien*, Sound Studies Vol. 3 (Bielefeld 2010; in print); *Sound Studies: Traditionen – Methoden – Desiderate. Eine Einführung*, Sound Studies Vol. 1 (Bielefeld 2008). *Klanganthropologie. Performativität – Imagination – Narration*, Paragrana 16 (2007), H. 2 (co-edited with Christoph Wulf); *Intimität und Medialität. Tektonik der Medien* □ *Theorie der Werkgenese*, Bd. 3

(Habilitationsschrift Universität der Künste Berlin 2006); *Heuristik. Theorie der intentionalen Werkgenese* □ *Theorie der Werkgenese*, Bd. 2 (Bielefeld 2005); *Das aleatorische Spiel. Erkundung und Anwendung der nichtintentionalen Werkgenese im 20. Jahrhundert* □ *Theorie der Werkgenese*, Bd. 1 (München 2000).

Mark M. Smith (University of South Carolina)

Prof. Dr. Mark M. Smith is Carolina Distinguished Professor of History at the University of South Carolina, Columbia (USA). His published work includes *Mastered by the Clock: Time, Slavery, and Freedom in the American South* (1997), *Listening to Nineteenth-Century America* (2001), *How Race Is Made: Slavery, Segregation, and the Senses* (Chapel 2006) and *Sensing the Past: Seeing, Hearing, Smelling, Tasting and Touching in History* (2008). He is currently working on a book manuscript entitled *When War Makes Sense: A Sensory History of the American Civil War* (under contract at Oxford University Press).

Axel Volmar (Universität Siegen)

Axel Volmar is a PhD-student and tutor for media studies at Siegen University. He graduated in cultural science and communication science with a thesis on the history of architectural acoustics before 1900. From 2006 to 2008 he held a teaching position for media studies at Humboldt-University Berlin. At Siegen University since 2008, his work focuses on the analysis of auditory media cultures (for more information see www.auditive-medienkulturen.de). His PhD-project aims to reconstruct the role of sound in the history of the sciences. Recent publications: Axel Volmar (ed.): *Zeitkritische Medien* (Time-critical Media), Berlin 2009.

Rebecca Wolf (Freie Universität Berlin)

Dr. Rebecca Wolf is research fellow at the SFB „Kulturen des Performativen“ at the Free University Berlin where she is working on a research project on music as state symbol. She studied musicology, dramatics und German literature at the Ludwig-Maximilian-Universität in Munich. She received her Dr. phil from the University of Vienna in 2008 with a dissertation on *Friedrich Kaufmanns Trompeterautomat. Musikinstrument, Maschinenmensch und akustisches Experiment*. Her publications include *Resonanz. Potentiale einer akustischen Figur* (München 2009; co-edited with Karsten Lichau and Viktoria Tkaczyk); „Notationstransfer. Übersetzungsmöglichkeiten eines Merlin-Flügels“, in: Cha/Rautzenberg (eds.): *Der entstellte Blick. Anamorphosen in Kunst, Literatur und Philosophie*. München 2008; „Musik und Mechanik bei Johann Nepomuk Mälzel“, in: *Archiv für Musikwissenschaft* (2009), 2.

Hansjakob Ziemer (Max-Planck-Institut für Wissenschaftsgeschichte Berlin)

Dr. Hansjakob Ziemer is a research fellow at the Max-Planck-Institute for the History of Science in Berlin. He received his Dr. phil. in Modern History at Humboldt University in Berlin in 2007 after studying at the universities of Berlin, Oxford and Stanford. His dissertation, *Die Moderne hören: Das Konzert als urbanes Forum, 1890-1940* (Campus Verlag), was published in 2008 and received the Bethmann Prize of the City of Frankfurt am Main. In addition, he has published several articles on the cultural history of music and the public sphere (including on emotions, stereotypes, listening modes, architecture) and in 2007 he was a research fellow at the Simon-Dubnow-Institute for Jewish History and Culture at Leipzig University.