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***From Hidden Tradition to DIY Culture to National Intangible Cultural Heritage: The Institutionalization of Pelimanni Music in Postwar Finland***

Pelimanni music has been acknowledged as a major music tradition in Finland since the mid-1970s when scholars began to write about introduction to Finnish folk music. In 2017, an expert group entrusted by the Ministry of Education and Culture of Finland selected the Kaustinen folk fiddling style, a distinct mode of music making, to be listed in the first national inventory of Finnish intangible cultural heritage. An introduction to pelimanni music usually portrays it as an instrumental music tradition that has been transnationally prevalent in Nordic Europe since the seventeenth century. Archival materials that documented activities of pelimanni music in Finland, however, read the prevalence of the conception and common practice of pelimanni music arguably resulted from social organization of recent decades; even though the term “pelimanni” appeared in mass media as early as the 1930s, the broadcasting footage in relation to folk dance music perserved at the Finnish Broadcasting Company (YLE) archive shows the lable of pelimanni music was seldom adopted until the 1960s. My research further shows contemporary conception and common practice of pelimanni music are deeply shaped by organizational activities of pelimanni bands and regional/nationwide associations from the late 1960s onwards, and competitive, social, educational, and performing activities have contributed to the vibrant participation across different pelimanni music scenes. This paper explores the institutionalization of pelimanni music in postwar Finland, with an emphasis on the organizational process that shaped the conception and common practice of pelimanni music. Based on ethnographic research of major pelimanni organizations such as Suomen Kansanmusiikkiliitto, Pelimannikilta, and Finlands Svenska Spelmansförbund, as well as textual analysis of publications such as pelimanni and kansanmusiikki magazines, I analyze the ways music in which actors acted and interacted in the crystallization and systemization of pelimanni music making from the late 1960s to the early 1980s. In so doing I propose a new approach to the historiography of pelimanni music that highlights an institutional perspective.

Hsin-Wen Hsu received his PhD in Ethnomusicology from Indiana University in 2014. His dissertation is an ethnographic and comparative study of the social organization of Finnish pelimanni and Taiwanese Hakka music. The focus of his scholarship is the institutionalization and organizational culture of music. More recently he has also begun to pursue work on topics such as the history of Hakka record industry, the audiophile culture in Taiwan, and the local challenges of applied ethnomusicology initiatives. He is an Assistant Professor of Cultural Studies at the Department of International Affairs, Wenzao Ursuline University of Languages. Since 2017 he has also been teaching at the Institute of Music, National Chiao Tung University.