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***International exhibitions and urban musical institutions: The case of the General Arts and Industries Exhibition at Stockholm in 1897***

In the late 19th century, a wealth of international exhibitions were arranged in the wake of the Universal Exhibitions movement, some of them focusing specifically on music, as the Internationale Ausstellung für Musik- und Theaterwesen („Music and Theatre exhibition“) in Vienna in 1892, others drawing from the models of the universal expositions, adapting them on a smaller scale according to regional needs and purposes. One point in case is the series of Nordiska konst- och industriutställningar („Nordic arts and industries exhibitions“) arranged at Stockholm (1866), Copenhagen (1872 and 1888), and Stockholm again in 1897. The paper treats the intersections of the exhibitionary field with urban musical institutions, highlighting both cooperations, rivalries, and incongruencies, and asks for their consequences. Three aspects are examined: (1) the involvement of the Hovkapellet („Royal Chapel“) and the city’s choir societies within the inauguration ceremony – where Wilhelm Stenhammar‘s specially composed inauguration cantata (*Kantat vid öppnandet av Allmänna konst- och industriutställningen*, text: Carl Snoilsky) was given a monumental performance; (2) the arrangement of the second Nordisk musikfest („Nordic Music Festival“) in connection with the exhibition; and (3) the foundation of a new institution, namely the music museum (now Scenkonstmuséet – „Museum of Performing Arts“) shortly afterwards, transforming the ephemeral musik- och teaterexpositionen („music and theatre exhibition“) into a permanent musical institution.

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