

International
Interdisciplinary
Online Conference

MUSICAL NETWORKING

IN THE 'LONG 19TH CENTURY'

ZAGREB, 2–5 JUNE 2021

Abstracts

Organisers:

Department for the History of Croatian Music,
Croatian Academy of Sciences and Arts
Croatian Institute for History
Croatian Musicological Society



ABSTRACTS AND BIOGRAPHIES

KEYNOTE LECTURES

(In Alphabetical Order of
Keynote Speakers)

Philipp Ther
Harry White

ABSTRACTS AND BIOGRAPHIES

Philipp Ther

UNIVERSITY OF VIENNA, INSTITUTE FOR EAST EUROPEAN HISTORY

Haydn, Mozart, and Competing Musical Networks in the Late Eighteenth Century

The keynote will at first deal with the aristocratic patronage and musical networks which were set up to compete with the royal Habsburg court. The example of Joseph Haydn's career and selected compositions will show how he emancipated himself from the princely Esterházy family by becoming the first composer of the classical era who was able to earn a high income on the booming free market of music. His international successes eventually motivated the aristocracy to pay and employ him on the basis of collective fund raising which set the model for later bourgeois activities and associations. Mozart also used aristocratic networks, but tried to establish himself as an independent composer in Vienna relying on non-aristocratic elites. That worked well as long as piano sonatas and concertos were fashionable, but later in his career he switched to Prague in order to earn an income there, thus constituting the Habsburg Empire as a common space for culture and music.

CV: PHILIPP THER is professor of history at the University of Vienna. He is mostly known for his research and publications in social and economic history, for which he received the Wittgenstein Prize. Among his books in this research field are *Europe since 1989. A History* and *The Outsiders. Refugees in Europe since 1492* (both published by Princeton UP and translated into many languages). His second specialization is History & Music, where he published widely on National Opera and the formation of European opera repertoires. In 2014 he published *Center Stage: Operatic Culture and Nation Building in 19th-Century Central Europe* (Purdue UP) and recently he has started to write a musical history of the late Habsburg Empire.

Harry White

UNIVERSITY COLLEGE DUBLIN

Lessons of the Masters: Networking the Authority of Genre in Nineteenth-Century Music

'Musical Networking in the Long Nineteenth Century' is a generous theme. It rightly solicits research on a host of topics, which, taken together, lay bare the sinew and labyrinth of musical production and transmission in Europe between the French Revolution and the outbreak of the Great War. The maps of musical experience which such research promotes are indeed far-reaching: it is no longer difficult to summon the general terrain of musical life in Europe during the nineteenth century (even if our own perspective on this vast panorama is very different from what it once was), but the regional infrastructures of musical life are a different matter. The more densely we crowd such maps of European musical experience with local

detail, the more nuanced and complex our reading of music as a decisive agent in European cultural history becomes. Apparent universals can falter under the impact of individual case studies that modify rather than reinforce commonly-held assumptions about the nature and meaning of musical life in Europe.

But such case studies themselves rely almost invariably on agreed universals of musical currency and practice, as in the development of public concert life, the formation of choral and orchestral societies and the dissemination of an increasingly canonic repertoire right across the continent through the ubiquitous agency of the domestic piano, to name three obvious instances. Anterior to these (and many other) infrastructural universals is a striking communion of intimacy between master and disciple in the transmission of musical genres. Despite the social upheaval and unprecedented industrialization of post-revolutionary Europe, this intimacy abides throughout the long nineteenth century. One of its most powerful manifestations, beyond the commonplace but vital sphere of the academy or conservatoire (itself a characteristic development of nineteenth-century musical life), lies in the consolidation of generic authority as an indispensable guarantor of authentic musical discourse.

In this paper, my objective is to examine how such authority was networked in two closely related genres, the symphony and the concerto, and how such generic considerations transcended the infrastructures which allowed them to arise. To invoke terms used in the call for papers for this conference, a 'musical network analysis' in this case means an analysis of genre as the enabling fulcrum through which a composer 'proved him- or herself' as an authorial presence within the process of musical production, and worthy of it.

CV: HARRY WHITE is Professor of Historical Musicology at University College Dublin, where he has held the Chair of Music since 1993. He is a Fellow of the Royal Irish Academy of Music, and former (inaugural) President of the Society for Musicology in Ireland. He was elected to the Royal Irish Academy in 2006 and to the Academy of Europe in 2015. In 2018, he was elected a Corresponding Fellow of the Croatian Academy of Sciences and Arts.

He is perhaps best known as a cultural historian of music in Ireland and for his work on the Austro-Italian Baroque, especially the music of Johann Joseph Fux. His many publications include *Music and the Irish Literary Imagination* (2008), *The Encyclopaedia of Music in Ireland* (edited with Barra Boydell in 2013) and *The Musical Discourse of Servitude* (forthcoming in 2020). Professor White is General Editor of *Irish Musical Studies* (Dublin) and serves on the advisory board of several publications, including the *International Review of the Aesthetics and Sociology of Music* (Zagreb).

Pim van Bree – Geert Kessels

DEN HAAG, LAB1100

nodegoat Workshop

In this workshop participants will learn how to use the online research environment **nodegoat** (<https://nodegoat.net/>). This research environment has been developed for humanities researchers. **nodegoat** allows scholars to create a data model based on their research question, enter data, and visualise and analyse this data. **nodegoat** has been used successfully in many historical network research projects. **nodegoat** allows scholars to store vague dates, historical regions, and is able to create diachronic geographical and social network visualisations.

Examples of **nodegoat** projects: <https://nodegoat.net/usecases>

Guides on how to use **nodegoat**: <https://nodegoat.net/guides>

Publications that have used **nodegoat**: <https://www.zotero.org/lab1100/tags/nodegoat>

CV: LAB1100 is a research and development firm established in 2011 by Pim van Bree and Geert Kessels. LAB1100 brings together skills in new media, history, and software development. Working together with universities, research institutes, and museums, LAB1100 has built the digital research platform nodegoat and produces interactive data visualisations.

ABSTRACTS AND BIOGRAPHIES

PAPERS

(In Alphabetical Order
of Speakers)

Petra Babić
Patrick Becker-Naydenov
Clare Beesley
Lili Veronika Békéssy
Anna Belinszky
Marija BeniĆ Zovko
Péter Bozó
Christian Breternitz
Andrej Čepec
Tatjana Čunko
Andrea Daru
William Everett
Nicolae Gheorghită
Clemens Gubsch
Ivana Horbec –
Branko Ostajmer
Vjera Katalinić
Nuppu Koivisto –
Saijaleena Rantanen
Lucija Konfic
Clemens Kreutzfeld
Walter Kurt Kreyszig
John Chun-fai Lam

Jana Laslaviková
Jana Lengová
Lis Lewis
Stefanie Liang
Tihana Luetić
Domagoj Marić
Ivan Moody
Kateřina Nová
Haiganuş Preda-Schimek
Katja Radoš-Perković
Sara Ries
Peter Ruščin
Tomáš Slavický
Emese Sófalvi
Inja Stanović
Lana Šehović Paćuka
Ivana Tomić Ferić –
Maja Milošević Carić
Stanislav Tuksar
Yasushi Ueda
Viktor Velek
Ákos Windhager
Maruša Zupančič

ABSTRACTS AND BIOGRAPHIES

Petra Babić

ZAGREB, INDEPENDENT RESEARCHER, PHD STUDENT

Croatian and Hungarian National-Historical Operas as Media of Political Representation in Different Political Periods

National movements of the nineteenth century have frequently used culture and arts as media to convey political ideas. Being both mass media of the time and places of entertainment, theatre was very important in that process as was and opera as a form. This paper aims to demonstrate how a specific genre of national-historical opera was used to create an ideological network through the vertical line from librettists via performers to audiences. In this, four operas (*Hunyadi László* and *Bánk bán* by F. Erkel, *Porin* by V. Lisinski and *Nikola Šubić Zrinski* by I. Zajc), created in three different political periods (the period of national revivals, the period of neoabsolutism and the post-*Ausgleich* period) will be studied. In this study it will be explained how these operas were meant to serve as means for achieving national cohesion in their respective periods of emergence. It will be explained why specific topics/moments from respective national pasts were selected as themes, why certain elements of these events were highlighted and why characters and relations between them were depicted as such in the four operas under consideration. Apart from this complex vertical network of ideas standing in their background, the reception of these operas will be analysed too (predominantly using newspaper critiques), which will enable us to understand if and to what extent these operas were successful in their intended purpose to function as elements of national cohesion.

CV: PETRA BABIĆ is a PhD student at the University of Zagreb and is conducting research on the topic *National operas in non-German lands of Austria-Hungary*. She was part of a research group in the project *Acta Croatica* and also participated in the project *Military Life and Warrior Images in Croatian Borderlands from the 16th Century until 1918* as a volunteer. She was co-editor/editor of two Proceedings (*Nikola Šubić Zrinski and the Battle of Szigetvár in the Arts*; and “*The bad guys*” – *infamous and disliked historical persons from a different perspective*) and she has published 12 papers to date. She actively took part in 10 conferences in Croatia and abroad and participated in the organization of four conferences. Her research interests include, among other topics, cultural history, history of identity, history of national movements, history of opera and connections between politics and culture.

Patrick Becker-Naydenov

BERLIN UNIVERSITY OF THE ARTS

Devil or Priest? Virtuosi in the German Musicological Imagination

With the advent of performance studies and a contemporary critique of persistent musicological paradigms, scholars have begun to re-consider the role of virtuosi in nineteenth- and twentieth-century music. However, for revisionary attempts to succeed, the examination of the travelling virtuoso as perhaps the most important figure of musical networking in the nineteenth century requires a nuanced engagement with the premises of previous musicological research.

It is from this position that I examine the ambiguous position of virtuosi in German musicological thought: Entrenched between appraisal and disdain, the virtuoso became an emblem for the conflicting ways in which Austro-German scholars sought to frame music in terms of idealist and post-idealist philosophy. Undoubtedly, virtuosity is a phenomenon which touches upon such wide and seemingly unrelated areas composition as history, jurisprudence, aesthetics, advancements in recording and instrument technology, as well as a world growing together through faster ways of travel and communication, and even *haute cuisine*. Yet, while today virtuosity is an omni-significant term widely employed in global cultures, media, and advertisement, musicology needs terminological precision to understand this phenomenon. Therefore, this contribution briefly sketches out some of the crucial arguments for and against the virtuoso that emerged during the nineteenth century, before it turns toward their reception in the work of what might be one of the most influential proponents of twentieth-century musicology: Theodor W. Adorno. Adorno's detestation of everything popular – pace some “Hungarian tearjerkers,” which he resolutely defended as a “private affair” in a post-World-War II German discussion round aired on TV –, and his ambivalent relation to the re-introduction of order through serialist techniques in works from the Viennese School are well known. However, it comes as a surprise that Adorno scatters numerous remarks on virtuosity throughout his work which are, therefore, no small accessory parts. No later than in his post-doctoral habilitation thesis *The Concept of the Unconscious in the Transcendental Theory of Mind* from 1927, does Adorno mention the “virtuoso” in the manner of a Nietzschean funambulist always on the edge between an illusionary technical mastery and the fall (Adorno 2003: 245). Straight up to the posthumously published *Aesthetic Theory* with its remarks on circus art, virtuosity proves to be one of the neglected concepts that occupied Adorno's thought throughout his professional career.

CV: PATRICK BECKER-NAYDENOV received his PhD in musicology from the Berlin University of Arts in 2021 (dissertation: *The Mind Factory: Economy of Music Theater in Socialist Bulgaria*). There he worked as a researcher at the DFG research training group “Knowledge in the Arts.” After completing his studies in musicology, philosophy, German literature, historical linguistics, and economics at Humboldt-Universität zu Berlin, he won the Humboldt-Prize 2019 for his

master's thesis on folk music and the post-World War II Bulgarian avant-garde. Funding from the German Academic Foundation, the Alfred Krupp von Bohlen und Halbach Foundation, the Federal Excellence Initiative, and several other organizations allowed him research stays in Austria, Bulgaria, Germany, and Italy. He serves as a co-editor for the peer-reviewed *Almanac of the National Music Academy “Prof. Pancho Vladigerov”* and the journal *Bulgarian Musicology*. He is co-founder and -editor of the German-Argentinian magazine *Petrushka: Revista online sobre música y sociedad* and the print- and online-journal *Partisan Notes* (continuing the Swiss Dissonance). In 2021, he is a Visiting Fulbright Scholar at the Arizona State University. He received a stipend from the Paul Sacher Foundation for 2022. Research interests: history, theory, and semiology of music and its disciplines (13th century, Renaissance, 19th–21st century).

Clare Beesley

DEN HAAG, INDEPENDENT RESEARCHER

The Art of Persuasion – an Entrepreneurial Glass Harmonica Player and Her Network of Eminent Influencers

The British Catholic musician Marianne Davies (1743/4; bur. 1819) successfully navigated the perilous journey from flute playing child prodigy to professional virtuoso of the glass harmonica, carrying out lengthy continental tours alongside her opera singer sister Cecilia to garner international renown. Contemporary correspondence reveals the skilful cultivation of a network of eminent figures that included Johann Christian Bach, Benjamin Franklin, Joseph Barette, Samuel Johnson and Laura Bassi Verati. Allied to Marianne's entrepreneurial flair, this web of contacts led to her acquaintance with Gluck, Hasse and Mozart and facilitated her appointment at the Viennese court of Empress Maria Theresa.

The extent to which this network exerted an influential and invaluable power in Marianne's transition from child player to adult performer has been little explored, so too the degree to which she depended upon these figures to sustain her career throughout her extensive continental tours spanning 1768-1773.

A collection of letters of introduction and recommendation written by her eminent circle, contained within the Rackett Family Archive (Dorset History Centre, UK), form the focus of this paper. To help trace the professional impact of her supporters, the language and tone used in both describing and encouraging support for this entrepreneurial young woman are closely examined, whilst a survey of the letters' recipients reconstructs an awareness of the social strata for whom Marianne performed and the consequent geographical exertions demanded of this travelling virtuosa.

CV: CLARE BEESLEY is an external PhD student at the University of Utrecht. Her research explores the gendering of timbre in the later 18th century, with a special focus on the career and connections of Marianne Davies, a child prodigy flautist who transformed into a pioneering travelling virtuosa of the glass harmonica. She is supervised by Dr Rebekah Ahrendt and promoted by Prof. dr. Emile Wennekes. Clare is a professional flautist with a particular specialism in the field of historical performance practice. Awarded a distinction at Masters level for work in Renaissance

music by the Royal Conservatory of the Hague she leads the Renaissance flute consort Catch As Catch Can. She performs with various period instrument orchestras where recent engagements have included *Amsterdam Baroque*, *Il Pomodoro*, *Combattimento* and *Barokksolistene*. She has tutored on Baroque Week since 2009 and serves as an international diploma and grade examiner for ABRSM.

Lili Veronika Békéssy

BUDAPEST, RESEARCH CENTRE FOR THE HUMANITIES,
INSTITUTE FOR MUSICOLOGY, PHD STUDENT

Erzsébet-emplény Piano Album and the Network Behind

The composer and writer Kornél Ábrányi's volume, published in 1900, *A magyar zene a 19-dik században* [Hungarian music in the nineteenth century] still has an influence on the interpretation of writing about music history in Hungary. Ábrányi's influence was known but perhaps a bit underestimated. In his book he reported on Franz Joseph's and Elisabeth's first common visit to Hungary, for which special occasion he and the music publisher Gyula Rózsavölgyi published a piano album entitled *Erzsébet-emplény*. The album's model was definitely the Haslinger-published *Elisabeth Fest-Album*, prepared for the royal wedding in Vienna in 1854. This paper first of all tries to clarify the circumstances of the official ceremonial handover based on archive documents, and the main correlations between the *Huldigungs*-albums. The context of international musical life as network will be also highlighted. The paper also deals with the case of political representation. From this perspective it is worth noting that the decade of the 1850s, the so-called period of neoabsolutism as interpreted by historians, has also undergone a paradigm shift. Therefore the phenomenon of "passive resistance", and the Hungarian noble elite's and the national movement's engagement have to be shaded in certain levels. How did the musical network of institutions, musicians and nobles around the *Erzsébet-emplény* appear? What kinds of relationship existed between the composers of the album with those of the National Theatre in Pest and its leadership of Hungarian nobles and Habsburg Archduke Albrecht? The present research draws the social map behind the *Erzsébet-emplény* based on archive documents, memoirs, letters and press.

CV: LILI BÉKÉSSY has been working as junior research fellow at the Department for Hungarian Music History of the Institute for Musicology, RCH. The subject matter of her thesis in preparation (supervisor: Katalin Kim) is the musical institutions, places of music and its networks in Pest-Buda in the 1850s. She is also interested in the musical press, and the military musical system of the Habsburg Monarchy. She also participates with the preparatory work and the editing activities of the Department's series of critical editions and scientific publications, as well as at the Department's activity of data processing and cataloguing of basic research for the eighteenth and nineteenth centuries.

Anna Belinszky

BUDAPEST, LISZT FERENC ACADEMY OF MUSIC, PHD STUDENT

The Meanings of Change – Brahms's Musical Friendships and the Rewriting of His Piano Trio in B major

When Brahms decided to revise his Piano Trio in B major, he might expect that several of his close friends had vivid memories of the original piece. In 1889 he virtually rewrote his early piece from 1854: he made striking and decisive changes in the music by composing new second themes, and deleting or revising longer passages or even whole sections. During the editing process he did not merely alter his piece by rethinking its form and structure, but removed essential parts from the original music that carried special meanings for those who knew Brahms and his music more closely. When Brahms's musical friends listened to the newly composed trio for the first time, many of them were eager to tell the composer their impressions and ideas about the result of his revision. There are several letters and also some diary entries and memoirs that tell us about how these close friends of Brahms felt about, understood and interpreted the two versions of the piece. When Brahms and his friends were sharing their thoughts on music, besides discussing compositional issues, these dialogues also enabled them to revive memories of the past or to reveal more intimate feelings. Looking into this personal context of the B major trio can foster an exploration of the artistic aspects and the emotional motivation of Brahms's rewriting process. Crucial decisions of the revision, questions of form and structure, and significant musical moments of the early and late versions are topics that appear repeatedly in the correspondence of the composer and his friends. Brahms's letters to his publisher, Fritz Simrock, shed light on how the composer evaluated the recomposition, while Eduard Hanslick's comments refer to the general critical reception of the piece. Clara Schumann's diary entries contain unique remarks concerning the old and new themes of the Trio, including the much discussed topic of the work's *An die ferne Geliebte* allusion. It is also worth noting Elisabeth von Herzogenberg's thoughts, who expressed her doubts about the new version, and reminded the composer in a letter that he "had no right to take the lovely, if sometimes muddled, outpourings of youth and recompose them with a master's hand". In my presentation I offer an insight into Brahms's rewriting process while examining a special and intimate network, and using his friends' comments to open up new perspectives in understanding the differences between the early and the late piece.

CV: ANNA BELINSZKY is a third-year PhD student in musicology at Liszt Ferenc Academy of Music (Budapest, Hungary). Her research examines intersections of music, politics and aesthetics in the 19th century, specifically in the work of Johannes Brahms. Her interest extends to the reception of French music in the interwar period and she has recently worked in the editorial process of a book on 1956 and musical life in Hungary. She is a research assistant at the Liszt Academy where she holds classes on 19th- and 20th-century music history. Besides her PhD studies and teaching activities, she works as a music journalist, editor and program annotator for various Hungarian cultural institutions. She also has a master's degree in psychology.

Marija Benić Zovko

ZAGREB, VATROSLAV LISINSKI MUSIC SCHOOL, PHD STUDENT

Annual Reports of the Croatian National Institute: Tracing the Music-Pedagogical Practice of the Second Half of the Nineteenth Century

Annual reports of the Croatian National Institute are among the most important historical sources of the second half of the nineteenth century. Mostly they refer to the activities of its music school as one of the most important parts of the Institute, both for education and society in general. The founding of the music school in 1829 marked the beginning of the institutionalization of music education, as well as the process of creating a system of music education in Zagreb. This was the basis for the continuous development of Croatian music education to the present day. Annual reports of the Croatian National Institute thus reveal various aspects of music life in Zagreb of the time. One of them is the beginning of music pedagogy and the educational system, issues still neglected and rarely researched in musicology. The reports offer numerous data: students, teachers and school subjects lists, foundations of the school work organisation written by the teachers or some of the leaders of the Croatian National Institute, educational goals and the extent of each school subject, financial reports, etc. Researching these sources enables a thorough analysis of music teaching in Zagreb that reflects on the development of pedagogical and didactical principles of professional music education in the context of Croatian pedagogy and didactics, and on the position of Croatian music pedagogy in the context of Europe where the disciplines of pedagogy and didactics were more and more precisely articulated. The research is focused on the period from 1870 to the end of the nineteenth century. Rapidly and intensely developed music education led by one of the most important figures of the time gives evidence of music-pedagogical practice and its far-reaching consequences for the musical culture of Zagreb and Croatia.

CV: MARIJA BENIĆ ZOVKO is a musicologist and professor of musico-theoretical subjects and the history of music at the Vatroslav Lisinski Music School in Zagreb, where she is also head of the Department of Music Theory. She also taught at the Academy of Arts in Split (2009-11). She published some ten scholarly and other articles and participated in several scholarly conferences dealing with musicology and musical pedagogy. She is currently preparing a PhD thesis (*Tutorials and Manuals as Fundamentals of Musical Education in Zagreb, 1829-1921*) in the Doctoral course at the Academy of Music and Faculty of Humanistic and Social Studies of the University of Zagreb. Her scholarly interests focus on musical pedagogy, history of music and music historiography, music of the 19th and 20th centuries, and music theory.

Péter Bozó

BUDAPEST, INSTITUTE FOR MUSICOLOGY, RESEARCH CENTER FOR THE HUMANITIES

Operetta in the Budapest Folk Theatre: Jenő Rákosi and his Network for Vernacularizing an International Musico-Theatrical Genre

In 1875 a new theatre called Népszínház (Folk Theatre) was established in Budapest for the promotion of popular musico-theatrical genres, operetta and folk plays (népszínmű). It is no exaggeration to say that the key figure in the success of the theatre was Jenő Rákosi (1842–1929). As an assimilated German-Hungarian writer and playwright, Rákosi was not only the first director of the new institution but also made numerous translations from popular French, Austrian and British operettas, and provided Hungarian librettos for the first attempts made by local operetta composers. In the formation of the new theatre, he played so much the more decisive role because he had quite good relationships in the world of the Budapest press. He began his career in 1867 as a journalist at the daily newspaper *Pesti Hírlap*; between 1869 and 1875 he edited the daily entitled *Reform*, and was a member of the Editorial Board of *Borsszem Jankó*, a popular satirical magazine; what is more, in 1881 he became Editor-in-Chief of the newly founded daily newspaper entitled *Budapesti Hírlap*. Due to the significance of the latter press organ, and to the relationships of his family (called “the Holy Family” by the contemporaries), he became an influential figure not only in theatrical and intellectual circles of contemporary Budapest (as a member of the Hungarian Academy of Sciences and the Kisfaludy Literary Society), but also in political life (in 1901 he became a member of the Upper Chamber of the Hungarian Legislative Assembly). In my paper, I would like to demonstrate the complex intellectual network Rákosi used for vernacularizing operetta through his successful theatrical enterprise, which he regarded not as a simple entertainment institution but as a vehicle of nation-building (a surprisingly serious goal for an operetta theatre).

CV: PÉTER BOZÓ is a research fellow at the Institute for Musicology of the Research Centre for the Humanities of the Hungarian Academy of Sciences, and the Editor-in-Chief of its international journal of musicology, *Studia Musicologica*. As a Bolyai Scholar (2014–2017), he has researched the Hungarian reception of Jacques Offenbach’s music. The book version of his doctoral dissertation on Franz Liszt’s songs (2010) was published as *A dalszerző Liszt* (The song composer Liszt) by Rózsavölgyi & Co. in 2017, and awarded the György Kroó Plaque of the Hungarian Musicological Society.

Christian Breternitz

BERLIN, STAATLICHES INSTITUT FÜR MUSIKFORSCHUNG PREUSSISCHER KULTURBESITZ

Wagner Tuba & Co. – Richard Wagner and His Imaginings of New Instruments. A Story of Musical Networking?

Richard Wagner not only staged human characters in his operas, but continued this staging with the musical instruments he used. They not only provide the background music, but are also a fundamental part of the overall dramaturgy.

Some of these instruments were initially imaginings that first had to be developed. Wagner had a certain sound in his ear for which the appropriate musical instrument had not yet been invented. The Wagner tuba is such an example. It is intended to show how the imagination gradually developed into an instrument. What other instruments were the models or precursors? Who were the instrument makers involved in the development process? What other people played a role?

Using the Wagner tuba as an example, the paper will focus on the manifold influences on the development of an instrument and will show a typical network between composers, conductors, arrangers, musicians and instrument makers in the second half of the nineteenth century.

CV: CHRISTIAN BRETERNITZ studied Musicology, Paedagogics and Psychology at the University of Music “Franz Liszt” Weimar and the Friedrich Schiller University Jena. He is a museum professional and organologist with a focus on brass instruments and stringed keyboard instruments. From 2012 to 2014 he worked at the Berlin Musikinstrumenten-Museum (Museum of Musical Instruments) and co-curated the special exhibition “Valve.Brass.Music. 200 years of valved brass instruments”. From 2015 to 2017 he was the curator of the collection of historic musical instruments at the Württemberg State Museum in Stuttgart. Since March 2017 he is working as Research fellow at the Deutsches Museum in Munich. In 2019 he finished his PhD at the Berlin University of Arts with the thesis titled „Berliner Blechblasinstrumentenbau im 18. und 19. Jahrhundert” (“Berlin brass instrument making in the 18th and 19th centuries”). Since June 2020 Christian Breternitz is working as Research associate at the Musikinstrumenten-Museum of the Staatliches Institut für Musikforschung (State Institute for Music Research) in Berlin.

Andrej Čepec

BRATISLAVA, INSTITUTE OF MUSICOLOGY SLOVAK ACADEMY OF SCIENCES

Johann Nepomuk Batka as Music Teacher and Concert Performer

Musician Johann Nepomuk Batka (1795–1874) was one of the known local authorities of musical culture during his life. He was excellent performer, as well as an established music teacher and composer. He was one of the musicians characterized by the accumulation of his several complementary activities. His performing art was characterized by the technical skill and the bravura he achieved on organ, pianoforte and physharmonica (aeolodicon). In addition to keyboard instruments, he was well-versed in playing on string instruments, especially on violoncello and on contrabass. He cooperated with several musical instrument makers to improve production of keyboard instruments, especially organ and physharmonica (Carl Focht, Jacob Deutschmann). As a music teacher he educated numerous dilettante and some professional musicians. Several cities of the former Habsburg monarchy were connected with his artistic activity and with his concertizing in middle Europe. One important stage in his professional activity was also Bratislava, where he spent the last thirty years of his life.

This paper presents the concert and pedagogical activities of J. N. Batka. We are focused on his performances as piano, harmonium and organ player in Central Europe and neighbouring countries (e.g. Dalmatia, Germany, Italy, Poland). We present information about his performance and pedagogical activities through the musician’s diary, contemporary daily press and also other sources.

CV: ANDREJ ČEPEC graduated in the theory of musical art at the Music and Dance Faculty of Academy of Performing Arts in Bratislava (Department of Music Theory; 2009). He continued his doctoral studies in music history at the Institute of musicology of the Slovak Academy of Sciences in Bratislava (2015). Currently, he works as a scientific researcher at the Institute of Musicology of the SAS in Bratislava (Department of Music History). In his studies he is focused on the history of musical culture and life in middle Europe with a special interest in piano music in the classical and early romantic period of second half of the 18th century and first half of the 19th. His research interests include musical works, musical theoretical and pedagogical writings, and also various activities of musicians and lovers of this art. He concentrates on sources from the point of view of critical, musico-stylistic, musico-analytical and sociocultural aspects, and also on the work of Franz Paul Rigler and Johann Nepomuk Batka.

Tatjana Čunko

ZAGREB, CROATIAN ACADEMY OF SCIENCES AND ARTS, DEPT. FOR THE HISTORY OF CROATIAN MUSIC

The Paths of Music *Moderne* or How did Music *Moderne* Come to Croatia?

Two years after Lovro Županović and Milo Cipra spoke about Blagoje Bersa as the founder of Croatian music *Moderne* (1974), Koraljka Kos in her work *The Beginnings of New Croatian Music* set the boundaries of the period (1890–1920) and named its main representatives. The epoch and its representatives were later researched by Eva Sedak (1999, 2004, 2005). Finally, K. Kos in the article *Croatian Music in the Period of Moderne* (2009) concluded that this is an important epoch in the history of Croatian music. Kos and Sedak have already researched which of the Croatian composers educated in the European capitals, especially Vienna, accepted new compositional techniques and aesthetics, and Vjera Katalinić wrote about the guest artists in Zagreb in the first two decades of the twentieth century. Which contemporary Croatian and foreign compositions were present on the concert and opera repertoire in Zagreb from 1890 to 1920, and how they were accepted is the main subject of this research. It is based on musicological and historiographical writings, documents kept in the archives and articles published in the newspapers and magazines, in order to get an idea about the composers and compositions that brought music *Moderne* to Croatia.

CV: TATJANA ČUNKO graduated in Musicology and Music Journalism from the Zagreb Music Academy in 1986, where she obtained her master's degree (2004) with the thesis *Instrumental music in Croatia in the 17th Century* (published in 2005), and earned her doctoral degree with the thesis *Croatian Music and Croatian Radio* (published in 2012). She has been editor in the Croatian Radio Music Department of Croatian Radiotelevision since 1986 (from 2001 to 2004 as editor of Classical Music Department). Since 1996, she has also published scholarly articles in journals and proceedings and participated in various musicological conferences. She is one of the editors of the monograph *Varaždin Chamber Orchestra 1994–2004* (2004), the author and editor of the monograph *Varaždin Chamber Orchestra 1994–2014: Two Decades of Enthusiasm* (2014) and she contributed to the monograph *Eight Decades. 1930–2010. Symphony Orchestra of the Croatian Radiotelevision* (2010). Since 2019, she has been a lecturer at the Zagreb Academy of Music, and since 2020 a researcher in the Department for the History of Croatian Music of the Croatian Academy of Sciences and Arts.

Andrea Daru

BUDAPEST, EÖTVÖS LÓRÁND UNIVERSITY, PHD STUDENT

Social and Institutional Backgrounds to the Establishment of the Liszt Ferenc Academy of Music in Budapest

This study attempts to look back on the artistic, philosophical and, in particular, educational science processes of the period in which the idea of the highest music school in Hungary, the Franz Liszt Academy of Music, was conceived. It also looks at changes in major European nations in the same area to obtain a comprehensive picture of the roots of Hungarian music education through comparative analysis in the nineteenth century. The state of the modern “ivory-towerism” of music can be traced back to two distinct directions of socialism and subjectivism. The world was heading in two opposite directions: industrialization and urbanisation led to socialism; and subjectivism was a highly isolated, individual-centred concept. It was then that the musician became a person apart from society, since he was unable to fully integrate into the unity of the people with his subjectivistic way of life. In addition to the rapid industrialization of the nineteenth century there was another defining development trend of professionalization, which entailed a high level of education in different professions. Of the three different development models, Anglo-Saxon and the French and German models, the latter development models are relevant. These two trends had the greatest influence in the creation of the Franz Liszt Academy of Music, therefore this paper analyses the history of the formation of Liszt Academy in the context of these two trends. The paper therefore seeks to address the questions of which historical events and ideologies influenced Hungarian musical higher education and the broader context from which the Liszt Academy emerged.

CV: Andrea Daru is a PhD student at the Faculty of Education and Psychology, Theoretical and Historical Pedagogy at the Eötvös Lóránd University, Budapest. Her research focuses on Béla Bartók and life reforms in the first half of the 20th century. She holds BA and MA degrees in conducting from the Franz Liszt University, Budapest. She has worked with youth orchestras, and has additional conducting experience with the Duna Symphonic Orchestra, Franz Liszt Academy of Music Alma Mater Orchestra, Győr Philharmonic Orchestra, MÁV Symphonic Orchestra, and Concerto Budapest.

William Everett

KANSAS CITY, UNIVERSITY OF MISSOURI

George Edwardes and the Networking of Musical Comedy at the Twilight of the Nineteenth Century

Theatrical impresario George Edwardes (1855–1915) understood the value of networks and made them integral to his success as manager of Daly's Theatre in London during the 1890s. This presentation will explore four different networks that Edwardes used to create and disseminate his particular brand of musical comedy: 1) a core group of creators and performers based at Daly's Theatre, 2) traveling companies in the UK; 3) a network of continental European publishers and companies, and 4) traveling companies in the US.

Edwardes produced five musical comedies at Daly's Theatre that benefitted in varying degrees from the interactions of these four networks: *A Gaiety Girl* (1893, originated at the Prince of Wales Theatre and moved to Daly's in 1894), *An Artist's Model* (1895), *The Geisha* (1896), *A Greek Slave* (1898), and *San Toy* (1899). The first network, which consisted of creators and performers based at Daly's Theatre, remained relatively consistent for the five shows: composer Sidney Jones, librettist Owen Hall, soprano Marie Tempest, baritone C. Hayden Coffin, and soubrette Letty Lind. Their systematic collaboration resulted in a particular style of musical comedy that combined comic opera delights with Music Hall-style couplets and improvisation. The second network consisted of English travelling companies, primarily those of H. H. Morell and Frederick Mouillot and later just Mouillot, that performed these works in regional theatres across the United Kingdom and established them as part of the British musical theatrical soundscape. The third network facilitated continental performances translated into local languages and included publishers such as Bote & G. Bock in Germany and troupes such as Ciro Scognamiglio's Travelling Operetta Company in Italy. The fourth network was made up of traveling companies that promoted these works in the US, such as the Augustin Daly Musical Company, whose annual productions of *San Toy* in Boston in the early 1900s were highly anticipated events in the city's theatrical season.

While each network existed as its own independent entity, Edwardes used the synergies between them to maximize his efforts at creating, promoting, and disseminating a series of musical comedies that became known both nationally and internationally and, especially in the case of *The Geisha*, held tremendous cultural significance well into the twentieth century.

CV: WILLIAM A. EVERETT, PhD is Curators' Distinguished Professor of Musicology at the University of Missouri-Kansas City Conservatory, where he teaches courses ranging from medieval music to American musical theatre. His books include biographies of operetta composers *Sigmund Romberg* (2007) and *Rudolf Friml* (2008) and *Music for the People: A History of the Kansas City Philharmonic Orchestra, 1933–1982* (2015). He is contributing co-editor of *The Cambridge Companion to the Musical* (2002; 2nd ed., 2008; 3rd ed., 2017) and *The Palgrave Handbook of Musical Theatre Producers* (2017). Everett serves as series editor for *Elements in Musical Theatre*, published by Cambridge University Press.

Nicolae Gheorghîță

BUCHAREST, NATIONAL UNIVERSITY OF MUSIC

Byzantine Chant Printings and Their Musical Network in the Romanian Principalities, the Balkans and Constantinople during the First Half of the Nineteenth Century

The printing in Bucharest, in 1820, of the first collections of Byzantine music in the world marks a major turning point in the spread and promotion of the monodic repertoire of the former Byzantine Church throughout the area of the Orthodox world from the Balkans. Published initially in Greek and later in Romanian and Slavonic, all these ecclesiastical, and even non-ecclesiastical repertoires will create a network that will extend to Constantinople and Vienna, as well as to other Hellenic centres in the Balkans, in Central and Eastern Europe, and even in Italy (Venice, Trieste, etc.).

The present study examines the mechanisms by which these monodic music collections are financed, printed and distributed, identifying individuals, groups of people or the institutions that govern and manage these musical productions, as well as the target groups to which they are addressed. The case study focuses, in particular, on the Romanian Principalities in relation to Constantinople, in the first half of the nineteenth century.

CV: NICOLAE GHEORGHÎȚĂ is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of Music Bucharest (UNMB), as well as a conductor and performer with the Psalmodia Choir of Byzantine music. He is a graduate of the same institution, and has taken higher studies in Greece (Athens and Thessaloniki), and he has been the recipient of research grants from the universities of Cambridge, St Petersburg, and Venice. Gheorghîță has also completed two post-doctoral programmes, at the New Europe College and the Musical Institute for Advanced Doctoral Studies, Bucharest. His writings include over fifty articles and 11 books, and edited volumes. Gheorghîță has been a member of the Union of Romanian Composers and Musicologists since 2001, and has twice won the prestigious institution's prize, in 2010 (*Byzantine Music between Constantinople and the Danubian Principalities. Studies in Byzantine Musicology*) and 2015 (*Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient*), and the Music Prize of the Romanian Academy of Sciences in the same year 2015, for the same book *Musical Crossroads*. Nicolae Gheorghîță is also the editor of the *Musica Sacra* section within the *Musicology Today* international periodical of the UNMB.

Clemens Gubsch

VIENNA, AUSTRIAN ACADEMY OF SCIENCES – AUSTRIAN CENTRE FOR DIGITAL HUMANITIES AND CULTURAL HERITAGE, DEPARTMENT OF MUSICOLOGY, PHD STUDENT

Anton Bruckner as Teacher

For more than a century, music philology has been concerned with the question of the extent to which Bruckner's students influenced the genesis of Bruckner's symphonies. Well-known students like the Schalk brothers and Ferdinand Löwe, but also Cyrill Hynais, August Stradal, Friedrich Eckstein, August Göllerich and Friedrich Klose urged Bruckner to revise works or intervened in the works themselves after his death. Of course, these students were also responsible for the increasing popularity of Bruckner's symphonies. While some of them performed Bruckner's works in Vienna as piano adaptations or endeavoured to obtain further performances in German-speaking countries, like the performance of the IV. Symphony by Felix Mottl in Karlsruhe in 1881. Others were active as copyists or supervised the printing of Bruckner's works. The students thus took on many functions in Bruckner's everyday artistic work. Bruckner's network was generated to a large extent by the students who took private lessons with him or attended his lectures and courses on counterpoint and harmony at the Universität Wien (from 1875) or the Konservatorium der Gesellschaft der Musikfreunde in Wien (from 1868). After 25 years of teaching, the number of students at the Conservatory alone is estimated at about 350. Bruckner's students are responsible for a view of Bruckner and his reception, which is evidenced by anecdotal accounts in the period from the 1910s to 1930s. The students who retraced Bruckner's biographical stages and were active as teachers, organists, or regens chori – partly through Bruckner's agency or through references issued by him – namely Carl Führich, Lorenz Ritter, Joseph Vockner, Pius and Hermann Vergeiner, or Hans Fink are of particular interest.

The presentation focuses on the lesser-known students who belonged to Bruckner's closer circle, but who were not as renowned as the others. The aim of the presentation is therefore to evaluate if the knowledge of music theory imparted by Bruckner was passed on, what impact the students had on the reception of Bruckner's works and how the students were integrated into the practical musical life of Vienna and Austria.

CV: CLEMENS GUBSCH studied musicology and German literature in Freiburg and Berlin. Since 2017 he is employed in the project Digital Catalogue of Works Anton Bruckner at the Austrian Academy of Sciences. Since January 2020 he works in the editorial staff of the Anton Bruckner-Lexikon online and since April 2020 in the project Schubert digital. The topic of his dissertation is the transfer of knowledge in music theory in Vienna in the second half of the 19th century. He participates in the further development of the metadata structure in MEI.

Ivana Horbec – Branko Ostajmer

ZAGREB, CROATIAN INSTITUTE FOR HISTORY

The Challenges of Communication in Musical Networking of the Habsburg Monarchy: The Centres of the Society and the (Semi)Periphery

Diverse languages, political traditions, economic standards, religions, and changing national loyalties have made the Habsburg Monarchy a very pluricultural space. In line with these differences, the cultural and political milieu in which an individual artist acted greatly influenced his success and presentation in public.

This paper aims to offer an overview of the challenges faced by artists to receive knowledge and promote their work in eighteenth- and nineteenth-century society. The place of residence and activity of individual artists, their regional mobility, networking within high political and social circles, personal acquaintances, economic (in)dependence and contemporary customs will be taken into account. The differences between the communication practices in early modern and modern societies will be especially emphasized. The basis of the research consists of contemporary writings, personal correspondence, and periodicals more accessible to educated circles.

CV: IVANA HORBEC (Zagreb, 1977) studied history at the University of Zagreb, where she obtained a PhD in Early Modern History in 2009. She is employed as a senior research fellow at the Croatian Institute of History, Zagreb. She took part in various national and international scientific projects. She published various editorial works and scientific papers with socio-political, medical and juridical themes in the field of Croatian, Hungarian and Austrian history of the Early Modern Age.

CV: BRANKO OSTAJMER (Zagreb, 1978) studied at the University of Zagreb where he obtained his PhD in History in 2011. Since 2006 he has been employed as a research fellow at the Croatian Institute of History. His research interests are focused on the political, social and cultural history of the 19th century with an emphasis on the area of the Kingdoms of Croatia and Slavonia. His scientific interests also include Croatian-Hungarian relations in the period of dualism, as well as the political and cultural role of Jews in Croatia in the same period. He took part in several national and international scientific projects.

Vjera Katalinić

ZAGREB, CROATIAN ACADEMY OF SCIENCES AND ARTS, DEPT. FOR THE HISTORY OF CROATIAN MUSIC

Zagreb Theatre in the Network of German (Musical) Stages

Zagreb, the capital of the Kingdom of Croatia, testifies to the function of secular theatre since the late eighteenth century, mostly in German. Until 1861, when the Drama department of the National theatre was founded, as well as until 1870, when its Opera department came into full motion, the (musical) theatre performances were realized by itinerant companies, coming mostly from the German speaking area and later, by the 1840s, from Italian towns.

Considering its ownership and initiative, the first solid theatre was actually an adapted private palace, and only in 1834 the first on-purpose built theatre opened its gate. However, both of them organised theatre performances by renting the respective building to foreign actors and singers. The scarce information originates from the town magistrate documents, from the rarely preserved *souffleurs'* journals and only from 1826 on from the first long-lasting newspapers in German. Yet, during the early nineteenth century in theatre almanacs published in various cities around Europe, the theatre of Zagreb (actually, of Agram, as it appears in its German name) was mentioned among other German theatres (“deutsche Bühnen”). The data presented in all these written and printed sources, give some evidence on the theatre directors, actors and/or singers, conductors and orchestra members, even the repertoire that was performed in Zagreb. According to these sources, some networks can be established, such as those of touring companies, actors, singers and other musicians that migrated from one company/city to the other, or were even embedded in local institutions, and, finally, the network of theatre/musical repertoire that was performed by those migrant troupes.

The paper intends to investigate the strength of bonds that existed among the towns with “German theatres” and between the companies themselves, as well as the links between theatre companies and local institutions who could provide musicians for them.

CV: VJERA KATALINIĆ, musicologist, graduated with an MA degree at the University of Zagreb, Music Academy and holds a PhD from the University of Vienna. She is scientific advisor at the Department for the History of Croatian Music and director of the Institute for the History of Croatian Literature, Theatre and Music, Croatian Academy of Sciences and Arts in Zagreb. She is currently full professor at the University of Zagreb, Music Academy and president of the Croatian Musicological Society (2007–2013; 2019–). Her fields of interest include musical culture in the 18th and 19th centuries, the mobility of music and musicians and their networks; and music archives in Croatia. She was leader of the HERA project “Music Migrations in the Early Modern Age” (MusMig, 2013–2016); leader of the Croatian Research Foundation project “Networking through Music: Changes of Paradigms in the ‘Long 19th Century’” (NETMUS19, 2017–2021). She has organized 12 international and some 20 national musicological meetings. Her publications include four books and some 230 articles in European and US journals, and she has edited 10 proceedings and eight music scores.

Nuppu Koivisto – Saijaleena Rantanen

HELSINKI, UNIVERSITY OF THE ARTS

Cosmopolitan Vyborg: A Lost Finnish Cultural City in the 1900s

Traditionally, early twentieth-century Vyborg has been famed for its vibrant cosmopolitanism and bustling cultural life. The city’s numerous ethnic, religious, and cultural minorities – such as Russian, German, and Jewish populations – as well as the hotchpotch of languages in its streets have contributed to Vyborg’s reputation as an exceptionally international region in Finland. In addition, close-knit connections to the nearby metropolis of St Petersburg and Vyborg’s geographical position as a border town gave a unique atmosphere to the city.

Although this mental image has been challenged in recent history writing, sources suggest that Vyborg’s musical life was cosmopolitan indeed. Performers and ensembles from other parts of Europe and the Russian Empire were an everyday phenomenon in the city. In this presentation, we aim to shed light on visiting professional musicians and orchestras in Vyborg’s entertainment scene, with an emphasis on cultural networks. Who were these performers and how did they end up in Vyborg? What were their repertoires like and who attended their concerts? Our focus will be on the first decade of the twentieth century. First, we shall present an overview on the performers and musical ensembles that visited Vyborg in the early 1900s.

Second, we shall take a closer look at one orchestra – the Fennia ladies’ orchestra – which will be analysed as a case study. This ensemble, founded by Polish-Austrian violinist and conductor Josef Silberman (1877–1950), provides an interesting example of a transnational ensemble in early twentieth-century Vyborg.

Methodologically, our approach is based on the analysis of transnational networks as described by Steven Vertovec (2009). Special attention will be paid to the East-West dichotomy in order to find out what kinds of cultural influence reached Vyborg from Scandinavia or Germany and which trends, in turn, came to the city from other parts of the Russian Empire. The role of St Petersburg in this cultural mediation process cannot be emphasized enough.

Our source material consists of both archival documents and newspaper clippings. However, previous research on the Fennia orchestra is basically non-existent. On a broader scale, Vyborg’s popular culture and musical life have been studied by Sven Hirn and Saijaleena Rantanen.

CV: DR NUPPU KOIVISTO is currently working as a postdoctoral researcher at the University of the Arts History Forum, Helsinki. She successfully defended her PhD thesis (“Electric Lights, Champagne, and a *Wiener Damenkapelle* – Women’s Salon Orchestras and Transnational Variety Show Networks in Finland, 1877–1916”) in September 2019 at the University of Helsinki. Koivisto has previously studied history and aesthetics at the University of Helsinki (2008–2014) and at the Université Paris IV (2011–2012). From 2013 until 2015, she worked as a research assistant in the project “Rethinking ‘Finnish’ Music History” (Sibelius Academy).

CV: DR SAIJALEENA RANTANEN is a music history researcher at the Sibelius Academy of the University of the Arts Helsinki. Her research interests are in the social, political and cultural history

of music. She is currently working in the research project “Translocational Cultural Fields – Music as a Cultural and Economic Enterprise in the Four Biggest Cities in Finland, 1900–1939” at the University of the Arts Helsinki, funded by the Academy of Finland. In the project, she is particularly focusing on the musical life of Vyborg, a former Finnish city (a part of Russia since World War II).

Lucija Konfic

ZAGREB, CROATIAN ACADEMY OF SCIENCES AND ARTS, DEPT. FOR THE HISTORY OF CROATIAN MUSIC

Franjo Ks. Kuhač and Križevci

Franjo Ksaver Kuhač and his correspondence are an important source of research of Croatian musical culture at the turn of the nineteenth and twentieth centuries, which is evidenced more concretely by recent research (Katalinic, Ries, Tuksar) and the preparation of critical editions of Kuhač’s letters which enables further specific studies that this material offers. This paper will take into consideration links that Kuhač has made to the cultural environment of Križevci: whom he contacted within Križevci and the surrounding area and what was the scope of these contacts. Križevci in the second half of the nineteenth century and at the turn of the twentieth century lived through a dynamic situation: on the one hand, numerous musical associations (especially singing societies) were founded, dances and concerts were organized, while on the other, institutional music education was temporarily interrupted (1888–1906). The aim of the paper is to determine the possible driving forces in the city and how they acted, as well as finding the examples of the private domain of music playing in civic and aristocratic salons in Križevci, etc.

CV: LUCIJA KONFIC is Research Associate at the Department for the History of Croatian Music, Croatian Academy of Sciences and Arts in Zagreb. She graduated in musicology in 2005 (Music Academy, University of Zagreb) and librarianship in 2008 (Faculty of Humanities and Social Sciences, University of Zagreb). She got her PhD in 2017 at the Universität für Musik und darstellende Kunst in Graz. Her research interests are: Croatian baroque music, music theory in the 18th century, Croatian music culture at the end of the 19th and the beginning of the 20th centuries, digitization of music materials, music archives, etc. She participated in musicological conferences in Croatia and abroad (Germany, Italy, Hungary, Poland, Bosnia and Herzegovina). She also collaborated on the projects Sorting and Cataloguing of Music Materials in Croatia (PL: F.C.A. Stanislav Tuksar), RISM–Croatia (PL: dr. sc. Vjera Katalinić), International HERA project Music Migrations in the Early Modern age: The Meeting of the European East, West and South – MusMig (PL: dr. sc. Vjera Katalinić). She is editor-in-chief of the Croatian Musicological Review *Arti musices* (from 2020) and a member of the Editorial Board of *Gitara, journal of the Croatian Guitar Teachers Association*.

Clemens Kreutzfeld

VIENNA, UNIVERSITY OF MUSIC AND PERFORMING ARTS, DEPT. FOR MUSICOLOGY AND PERFORMANCE STUDIES, PHD STUDENT

Music Stores in Antebellum Boston as Spaces of Transatlantic Networking

The paper focuses on music trade in Antebellum Boston as a space of networking processes with an emphasis on their transatlantic dimensions. Music stores can be seen as prototypical spaces for music-related cultural transfer in this time period. The music trade often included not only the mere buying, stocking, and selling of printed matter, but it also included publishing activities, or the trade and production of instruments. Yet, what has often been neglected in research is the social dimensions of music stores. Here, professional musicians and lay people met and conversed, information about forthcoming concerts was distributed, concert tickets were sold, and subscription lists or recommendations for suitable instrumental or singing teachers were obtained. These multi-faceted fields of activity were a prerequisite for a thriving company, and they met the musical demands of the population. Music dealers were networkers *par excellence* and were in close contact with their colleagues on the European continent. For example, a large number of dealers had musical experience and abilities gained in Europe that they were able to impart into their profession in the US. With the combination of material as well as social exchange, two levels come into focus, which, for example, the American Nathan Richardson (1827–1859) at the opening of his Boston music store in 1853, called “Musical Exchange”, must also have had in mind. *Dwight’s Journal of Music* on the occasion of the opening of the music store not only refers to the variety of goods of American and European origin, but also describes the business premises as a place where the performers interact, “where artists congregate, to hold exchange, and try new music, and read the latest musical journals of this country and of Europe” (*Dwight’s Journal of Music* 4/4 (29. Oktober 1853)). For European musicians in particular, North America became more and more attractive during this period (they increasingly travelled or immigrated to the US), and the American music dealers served as indispensable contacts. The dealers took on crucial networking functions by having the necessary local relationships with musicians, concert institutions, or the music press. Given their transatlantic expertise, they were even able to act as managers for the concert activities of European musicians in the US. Moreover, they also often had the necessary language skills to familiarize the traveling, or immigrating, European musicians with the customs of American musical life.

CV: CLEMENS KREUTZFELDT graduated in 2012 with a bachelor’s degree in music, art and media at the University of Oldenburg. This was followed by a study abroad at Kingston University, London. In 2013–2016 he studied musicology with a focus on the cultural history of music (Master of Arts), as well as music and art education (Master of Education) at the University of Oldenburg. He graduated with a thesis on the British composer, pianist, and founding member of the Royal Philharmonic Society, Charles Neate (1784–1877), and his music-cultural activities.

ABSTRACTS AND BIOGRAPHIES

In 2016–2018 he was a research associate in the project “Musical Competitions: Framework and Database (1766–1870)” funded by the German Research Foundation (DFG) at the Institute of Musicology, University of Cologne (project leader: Prof. Dr. Frank Hentschel). Since 2019, he is a PhD candidate and research associate in the project “Musical Crossroads: Transatlantic Cultural Exchange 1800–1950” at the University of Music and Performing Arts Vienna, which is led by Prof. Dr. Melanie Unseld and funded by the Austrian Science Fund (FWF). The working title of his dissertation is “Music trade in North America in the first half of the 19th century. Spaces of Transatlantic Exchange”.

Walter Kurt Kreyszig

SASKATOON, UNIVERSITY OF SASKATCHEWAN, DEPARTMENT OF MUSIC / GENOA,
CONSERVATORIO DI MUSICA NICCOLÒ PAGANINI

Musical Networking in the Long Nineteenth Century between Austria and Canada: Théodore Frédéric Molt’s Visit with Ludwig van Beethoven in Vienna in Mid-December 1825 as the Beginning of the Beethoven-Reception in Canada

During his years in Bonn and Vienna, Ludwig van Beethoven often received guests privately, using this opportunity to enter in the *Stammbuch* of the respective guests small pieces for solo keyboard, often canons notated in short hand. Beethoven’s visitors generally came from Europe, such as in the case of Otto de Boer, Anton Braunhofer, Maurice Schlesinger and Sir George Smart. On one occasion, Beethoven honoured a guest from North America, Théodore Frédéric Molt (1795–1856) with the entry of a two-voice canon “Freut dich des Lebens (WoO 158) based on a text by Johann Martin Usteri (1763–1827) into Molt’s *Stammbuch* (preserved in the Archives Canada in Ottawa, Ontario, formerly the Lande Collection of Canadiana at McGill University) – a gesture which elated the guest to such an extent that upon his return to Canada he composed a number of works in emulation of the eighteenth century traditions, such as the *Volkslied*, in the case of Molt’s *Sol Canadien, terre chérien* and *Kennst Du das Land / Know’st thou the land* (published in Philadelphia, Pennsylvania in ca. 1820), the latter based on Goethe’s *Wilhelm Meisters Lehrjahre* (Book 3, Chapter 1) and the solo piano piece, in the case of Molt’s *Posthorn Walzer mit Variationen*, with the unmistakable inspiration of Beethoven. With his musical networking, Théodore Frédéric Molt was undoubtedly at the forefront in offering a seminal contribution to the reception of Beethoven’s legacy in Canada – a reception with its longevity observed during the two-hundred and fiftieth anniversary celebration of Beethoven in 2020.

CV: WALTER KURT KREYSZIG is professor emeritus of musicology at the University of Saskatchewan, a fellow of the American Biographical Institute (Raleigh, North Carolina), a Deputy Director General of the International Biographical Centre (Cambridge, United Kingdom) and a Membro “Dono Delius” of the Conservatorio di musica “Niccolò Paganini (Genoa, Italy). Dr. Kreyszig has presented papers on Canadian music at international conferences in Halle an der

ABSTRACTS AND BIOGRAPHIES

Saale, Louvain, Montréal, Tokyo, Toronto, and Vienna, He has published widely on music of the eighteenth, nineteenth and twentieth centuries in journals (*Ad Parnassum: A Journal of Eighteenth and Nineteenth Century Instrumental Music*; *Jahrbuch für Internationale Germanistik*; *Austria Musicologica Mozart-Jahrbuch*; *Revista de Musicologia*; *Studien zur Musikwissenschaft: Beihefte der Denkmäler der Tonkunst in Österreich*; *Studies in Music from the University of Western Ontario*), monograph series (*Reihe Wissenschaft und Kunst, Heidelberg*; *RILM Perspectives*; *Schriften des Händel-Hauses*; *Speculum musicae*; *Varia musicologica*; *Wiener Veröffentlichungen zur Theorie und Interpretation der Musik*), Festschriften (Gernot Gruber, Christian Speck), and conference proceedings (*RILM Perspectives*; *Telemann Konferenzberichte*). His contributions on Canadian music have appeared in *Kanada-Studien* (Hagen, 2000) and in *Musicology and Globalization* (Tokyo, 2004) and he has written thirty invited entries on the principal twentieth-century Canadian composers for the MGG.

John Chun-fai Lam

HONG KONG, THE CHINESE UNIVERSITY OF HONG KONG

Strings of Sensibility: *Samisen* and Franco-Japanese Musical Dynamics in Maurice Ravel’s Milieu

Ethnic musical instruments embody an idiosyncratic combination of elements ranging from timbre, temperament, playing techniques, notational practices to performative and aesthetic traditions. The recontextualization of instruments in another land inevitably challenges foreign minds and opens up cross-cultural spaces that seek to capture those inherent elements. The present study illuminates Franco-Japanese musical dynamics and shows how the sound of the *samisen* – oft-cited transliteration of the *geisha*’s string instruments – was integral to a little-studied network of intellectual-compositional currents in Maurice Ravel’s milieu. On the intellectual side, knowledge about *samisen* was fostered, expanded and at times debated in an array of research writings published by institutions with a cultural mission (*École Française d’Extrême-Orient* and *Société Franco-japonaise de Paris*). On the compositional side, allusions to the music of *samisen* bonded together a French repertoire contributed by music ambassadors to Japan (Charles Leroux and Henri Gil-Marchex). Situated at the intersection of these pursuits, the case of Ravel’s circle encapsulates the many facets or ‘strings’, as it were, of French sensibility toward Japanese music in the long nineteenth century. Autographs on a Japanese concert booklet belonged to Jirohachi Satsuma (Tokyo-born aristocrat active in Paris) point to an intricate web of musical friendships surrounding Ravel, Gil-Marchex and their informants. A rare document penned by Sakichi Kinoya IV (*samisen* maestro and ambassador to Europe) indicates the group’s crucial reception of at least two pieces, *Azuma Hakkei* and *Chō*. All the more intriguingly, the presence of a research article, Leroux’s ‘La musique classique japonaise’ (1910), in Ravel’s personal library suggests the group’s benefit from sources Ravel once referred to in a letter as ‘les japonaises’. In light of such archival evidence, the vibrant sensibilities of Parisian researchers and composers mirror the vibrating strings of *samisen*, forging an interactive network with interpretive-creative catalysts for *japonisme* in French musical modernity.

CV: Supported by the Research Grants Council (Hong Kong), Alex K. Yasumoto Fund (Japan), Eurasia-Pacific Uninet (Austria), École française d'Extrême-Orient (France) and the University of Cambridge (United Kingdom), JOHN LAM's research endeavours centre on music in the *fin-de-siècle* and intercultural dynamics between Europe and East Asia. Drawing on his existing publications in English, German, French and Chinese, he is envisaging a post-doctoral book project provisionally entitled, 'Fin-de-siècle Music in Flux: The Sino-Euro-Japanese Triangle'. The project incorporates targeted materials from the following archives: British Library, Bibliothèque nationale de France, University of Cambridge Library, Le Belvédère (Ravel Collection), Paul Sacher Stiftung (Stravinsky Collection), Österreichische Nationalbibliothek, Historical Archive of Universal Edition (Zemlinsky Collection), Viennese Phonogrammarchiv, Arnold Schoenberg Center, National Diet Library, Waseda University Central Library (Jirohachi Satsuma Collection), Tokyo University of the Arts (Yoshiko Furusawa Musical Score Collection). A musicologist currently affiliated with the Chinese University of Hong Kong, John is a member of the International Musicological Society, the American Musicological Society and the Centre de documentation Claude Debussy.

Jana Laslavíková

BRATISLAVA, INSTITUTE OF THE HISTORY OF THE SLOVAK ACADEMY OF SCIENCES

From the Metropolis to the Province: Theatre Companies as a Medium of Musical Networks in the Habsburg Monarchy at the End of the Nineteenth Century

Municipal theatres were the significant representatives and "products" of musical networks in nineteenth century. Their expansion in today's Central Europe occurred thanks to the work of Ferdinand Fellner jr. and Hermann Helmer. Their projects include also the Municipal Theatre in Pressburg, built as Városi Színház in 1886, whose six-month season was divided into the German and Hungarian speaking parts with its directors and their ensembles. The German director Emanuel Raul operated in Pressburg between 1890 and 1899, and who also covered German performances in Timisoara (formerly an East-Hungary, now West-Romanian town with which Pressburg had an agreement), and during the summer he rented the Municipal Theatre in Karlovy Vary. Pressburg was linked to artistic life in Vienna for a long time and at the end of the nineteenth century, in the period of the intensive efforts at centralisation and the linguistic homogenization of Budapest, the local German speaking population was strongly oriented to the Austrian metropolis. Therefore, Raul took over the repertoire from the local theatres, invited well-known Viennese artists to Pressburg, and included young Viennese performers in his ensemble.

At the same time, as a member of the Jewish community, he fostered close contacts with Jewish composers in Vienna and Berlin, according to correspondence and an overview of the works studied. An important part of Raul's repertoire consisted of opera performances, which were perceived in Pressburg as a symbol of continuation of a rich musical tradition in the city. Raul's

contribution of 15 new premieres, which included new decorations from the scenic designs of painters Carlo and Anton Brioschi, Hermann Burghart and Johann (Jan Václav) Kautský, all working for the Vienna Hofburgtheater and Hofoper in the late nineteenth century, has been repeatedly highlighted as an evidence of his artistic qualities.

The aim of this paper is to illustrate the work of theatre companies in the nineteenth century in the area of today's Central Europe in terms of cultural transfer between the metropolis and the province and the subsequent duplication of artistic activity in other provincial cities. And at the same time, it aims to demonstrate the role of theatre in the social life of municipal elites through the participation of theatre companies in creating urban culture.

CV: In her scientific research, JANA LASLAVÍKOVÁ (PhD studies in musicology under Vladimír Zvara) focuses mainly on theatrical life in Pressburg in the 19th century in the context of the cultural, social and historical changes in the town. She is the author of the monograph *Mestské divadlo v Prešporke (1886 – 1899) v kontexte dobovej divadelnej praxe. Pôsobenie riaditeľov Maxa Kmentta a Emanuela Raula [The Municipal Theatre in Pressburg and its theatrical practice between 1886–1899. The work of the directors Max Kmentt and Emanuel Raul]*. In 2016, she collaborated with the Bratislava City Gallery in preparing an exhibition about the Municipal Theatre in Pressburg and, in 2017–2018, she participated in an international project of the Visegrad Four, *The Network of the Musical Theatre Companies in the Multilingual East-Central Europe*, under the aegis of the Visegrad Fund. As part of her postdoctoral studies, she attended four-month programs at the Institute of Culture Studies and Theatre History of the Austrian Academy of Sciences in 2017 and 2019. Currently, she works at the Slovak Academy of Sciences in Bratislava, in the Institute of History.

Jana Lengová

BRATISLAVA, INSTITUTE OF MUSICOLOGY OF THE SLOVAK ACADEMY OF SCIENCES

The Slovak Composer Ján Levoslav Bella and His Study Trip of the Autumn 1873

In the past, artistic and study journeys represented for musicians important opportunities for the acquisition of new knowledge, making personal contacts and recognizing new musical and artistic movements. The significant Slovak composer Ján Levoslav Bella (1843–1936) had settled down in the Central-Slovak town of Kremnica in the period 1869–1881 as a municipal music director responsible for organization of all sacred and secular music productions. In 1873 he acquired an artistic scholarship from the Hungarian Ministry of Culture. In autumn 1873 he set out on his study trip visiting Vienna, Prague and German cultural centres (Dresden, Leipzig, Berlin, Regensburg, Munich) and later described it in his autobiography. Acquired new musical knowledge and experience were determinants for his further artistic development, giving him an essential impulse to incorporate Late Romantic stylistic musical elements into his musical poetics. The paper deals with some selected facts and aspects related to Bella's study trip, e. g. the award of the scholarship which was supported even by Franz Liszt, the artistic character of the study trip, the concerts and opera performances visited by

ABSTRACTS AND BIOGRAPHIES

Bella, then the musicians with whom he became acquainted and communicated with, or those who were later helpful by performing his works, and finally the musical knowledge and experience which influenced his music.

CV: DR JANA LENGOVÁ has been working as a scholar of the Institute of Musicology of the Slovak Academy of Sciences in Bratislava since 1990. She is specialized in the 19th and partially also 20th century history of music in Slovakia in the context of the development of European music. The focal subjects of her research include municipal musical culture, music genres, piano music, reception of music, military music, as well as the research on life and work of musicians like Ján Levoslav Bella, Stephanie Wurmbrand-Stuppach, Josef Thiard-Laforest and Josef Striczl.

Lis Lewis

WINCHESTER UNIVERSITY, CENTRE FOR THE HISTORY OF WOMEN'S EDUCATION

Charles Nicholson's Nineteenth-Century London Flute Networks

The eminent nineteenth-century British flute player, Charles Nicholson (1795–1837) is considered by some to personify the London-based English flute school. Members of this informal lineage were connected by flute-playing, teacher–pupil relationships and aesthetics which were different from those elsewhere. Nicholson was the leading flute virtuoso of his day, uniquely being the ‘Flutist to the King’, and having a successful career despite the fierce competition from travelling contemporary continental virtuosi. He was a very influential player both at home and abroad. Notably his large, clear tone produced on an English-style instrument inspired the flute inventor Theobald Boehm to develop the modern flute system still used today. Nicholson's musical influence was especially long-standing through pupils who succeeded him at the Royal Academy of Music and at the Philharmonic. His values were also perpetuated in extensive press reports and prescribed in his three tutor books – these values were still being written about over a century later by commentators such as Philip Bate.

This paper explores Nicholson's networks by interrogating his flute-playing connections and aesthetics within the wider context of the London flute industry and that of other musicians at the Philharmonic and Royal Academy of Music.

CV: LIS LEWIS has recently completed her PhD at Goldsmiths College, University of London, having studied for an MA at Kingston University previously. Her study of the English flute school was in response to flute playing experience and received wisdom from teachers in that tradition and is entitled *English Flute School Performance Aesthetics (1707–1972): A National Style?* Originally educated at Chetham's and the Royal Academy of Music, Lis is a flautist. At the RAM she won the flute prize and a Countess of Munster award, studying with Gareth Morris, Atarah Ben Tovim, Patricia Morris and Sebastian Bell. She played the flute professionally, freelancing, for example, with the Royal Liverpool Philharmonic Orchestra. Other work included solo recitals and early twentieth-century and contemporary chamber music, on the flute, piccolo and alto flute. A full-time appointment at a leading independent girls' school as head of woodwind and brass

ABSTRACTS AND BIOGRAPHIES

(1989–1999), gave opportunity for more diverse performances conducting orchestras, bands and flute choirs and class teaching up to A level. In addition to her academic writing and Trinity College of Music examining, Lis currently runs the Winchester flute school, teaching advanced flute players preparing for their diplomas.

Stefanie Liang

GRAZ, UNIVERSITY OF MUSIC AND PERFORMING ARTS, PHD STUDENT

A Case Study – Leoncavallo's Opera *I Pagliacci*: The Correspondence between the Composer Ruggero Leoncavallo and the Music Publisher Edoardo Sonzogno

The opera *I Pagliacci*, which contains veristic elements, is firmly established in the opera repertoire and is often performed in combination with the opera *Cavalleria Rusticana*. However, without the support of the benefactor Edoardo Sonzogno, Ruggero Leoncavallo, the composer and librettist of *I Pagliacci*, would not have been able to achieve his goals. Leoncavallo succeeded in gaining the recognition he had hoped for with his veristic opera when he presented the libretto, written in three weeks, to the music publisher and editor Sonzogno. The subsequent signing of a contract not only provided Leoncavallo financial security but also the promise of a world premiere at the *Teatro Dal Verme* in Milano.

The paper will deal with the correspondence between Leoncavallo and Sonzogno at the time before and after the premiere. Furthermore, it will give insights into the emerging doubts of the music publisher whether the performance would take place in May 1892 or not. In this case study, which examines the relationship between a composer and a publisher, aspects of the network of the opera production system running in the background will be revealed.

CV: STEFANIE LIANG is a student of the inter-university Master programme of musicology at the University of Music and Performing Arts in Graz and University of Graz. At the same time, she is studying instrumental pedagogy and artistic diploma in flute at the Gustav Mahler Private University in Klagenfurt. In addition to her preliminary instrumental studies at the Anton Bruckner Private University and her attendance at the Music High School in Linz, she completed numerous artistic competitions and performances both in Austria and abroad. In 2018, she gained her first experience in directing through an internship at the “Operettenfestival Blindenmarkt”. Moreover, she was part of the directing team at “Opernfestival Klosterneuburg 2019” near Vienna, and she was awarded a scholarship by the University of Music and Performing Arts Graz. In 2019, she worked at the University Library. Currently, she is working as a student assistant at the University of Graz.

Tihana Luetić

ZAGREB, CROATIAN ACADEMY OF SCIENCES AND ARTS, DEPT. FOR THE CROATIAN HISTORY

Music as Part of Croatian Students' Leisure at the End of the Nineteenth and the Beginning of the Twentieth Century

The research on students' leisure activities showed that they spent their free time in different ways, within which music played a significant role. These problematics can be analysed on two levels: students as performers and students as music audience. As active participants in music events in the city at the turn of the century, students of the University of Zagreb were involved through their academic music societies. As it was the case all over Europe, in Zagreb alike a range of student associations arose around its university, playing a significant role in students' life but also in public life in general. Among a range of students' associations at the turn of the century in Zagreb, there were several music associations. These were: Academic Singing Society "Hrvatska lira" (founded in 1876), Singing and Tamburitza Club of Croatian Academics "Mladost" (founded in 1904), Serbian Academic Singing and Tamburitza Society "Balkan" (founded in 1905) and Singing and Tamburitza Club of Croatian Academics "Krešimir" (founded in 1906). The work of these societies will be analysed on the basis of records from the contemporary students' periodicals, as well as the critical records of contemporaries about their activities. Special attention will be placed on social and political context of their concerts and performances because they were often drawn to politics. It is also important to emphasize that their dances and concerts were visited by numerous public and distinguished individuals. In the same manner, students' music societies were invited to participate in various public events as they were considered to be a part of the city's social elite. On the second level, students as a music audience will be presented, on the basis of sources of a private nature (as are letters and other correspondence, etc.), but also from those of an official character (such as documents from the Archive of the Rectorate of the University of Zagreb). Both of these types of sources provide information on the habits of the academic youth during their studies in Zagreb, as well as in other European university centres.

CV: TIHANA LUETIĆ (1976, Split) received her BA in History in 2000 at the Faculty of Humanities and Social Sciences of the University of Zagreb. In 2005 she received the MA in History with a Master thesis "Students at the Faculty of Arts and Humanities at the University of Zagreb 1874–1914". In 2011, at the same Faculty, she received a PhD in History with the thesis "Students at the University of Zagreb 1874–1914. Everyday and Social Life". Since December 2000 she is employed in The Division of Historical Sciences, The Institute of the Historical and Social Sciences of Croatian Academy of Sciences and Arts, where she is working as a senior research associate. In her scholarly work she deals with social and cultural history of the second part of the 19th and the beginning of the 20th century. She published two books and several scientific papers in Croatian and foreign publications that mostly discuss topics about the history of the University of Zagreb and its student population, the beginnings of university education for women in Croatia, students' everyday life, Catholic students and Croatian–Bulgarian relations in the 19th century.

Domagoj Marić

ZAGREB, MINISTRY OF FOREIGN AND EUROPEAN AFFAIRS
OF THE REPUBLIC OF CROATIA, PHD STUDENT

Zagreb "Historic Concerts" from 1916 through the Prism of Networking of Young Musicians

There are a number of indications that Zagreb's "Historic concerts" from 1916 (comprising the symphonic concert of young Croatian composers on 5 February, the concert of the Lisinski Music Club on 1 April, and the chamber concert of the Croatian Spring Salon on 15 April) can be interpreted as great examples of networking among musicians, as well as among musicians and other artists. The symphonic concert brought together six composers of different ages, classes and stylistic affinities (Baranović, Širola, Dugan, Stančić, Pejačević and Dobronić). The age difference was twenty years: the oldest composer was Dugan, who turned 42 in 1916 and was exactly twice as old as the youngest composer Stančić. The performing corps was also a good example of musical networking: the orchestra conducted by concert organizer Rukavina numbered about 80 musicians, many of whom volunteered to join the ensemble in order to support the project. The success of the concert, which was performed three times in February 1916, can be attributed to a large team of people, including Schulz, a music critic who wrote three major texts about the concert and published them in *Jutarnji list* in February 1916. These texts included the announcement with a detailed description of single compositions (5 February), which testifies to the fact that he was well acquainted with the content of the concert, the euphoric text published the morning after the concert (6 February), and a detailed analysis of individual works (12 February). The discourse used by music critics to describe the symphonic concert largely corresponds to that in the foreword to the catalogue of the first exhibition of the Croatian Spring Salon, opened on 23 March. In both events, the youth stands out as the main cohesive element among the participants (unlike later gatherings that were often ideologically coloured, e.g., the Association of artists *Zemlja*). This paper will also discuss the relations between individual participants in the project: i.e. during the First World War, the young pianist Stančić often performed Pejačević, and she helped him finance his schooling in Berlin several years later. However, relations between networked musicians were not always harmonious. The strained relations between the participants in the concert are evidenced by a later heated newspaper controversy between Dobronić and Dugan from 1922. Close ties between musicians and artists are evidenced not only by the Chamber concert held as part of the Croatian Spring Salon, but also by Dobronić's lecture as an event within the aforementioned project.

CV: DOMAGOJ MARIĆ graduated in musicology at the Academy of Music and German and French languages at the Faculty of Humanities and Social Sciences, both at the University of Zagreb. He earned his MA at the European Institute for International Relations in Nice, France, with a topic on European language policy, and attended a one-year course of study at

the Diplomatic Academy in Zagreb. He is currently enrolled in two PhD courses: in musicology (thesis: *Between Music, Religion and Nation. The Reception of Glagolitic and Old-Slavonic Idiom in the Works by Croatian composers between the Two World Wars*) and linguistics (thesis: *Political Interview from the Aspects of Text Linguistics and Sociolinguistics, Taking as Examples Parliamentary Elections in Austria in 1990–2019 Period*). Since 2010 Domagoj Marić is employed in the Croatian Ministry of Foreign and European Affairs, and served from July 2015 to July 2019 as a diplomat (political and cultural affairs) in the Embassy of the Republic of Croatia in Vienna, where he participated in a series of bilateral cultural projects. Marić is an external associate of the Croatian Radio-television and authored several scholarly and other articles, as well as some 70 reports in *Cantus*, *Vijenac*, *Hrvatsko slovo* and other journals.

Ivan Moody

NOVA UNIVERSITY OF LISBON, CENTRE FOR SOCIOLOGY AND MUSICAL AESTHETICS

From Liszt to Lusitania: Networks of Influence in the Life of José Vianna da Motta

José Vianna da Motta (1868–1948) was one of the most influential Portuguese composers, teachers and performers of the twentieth century. His Symphony “À Patria” (To the Fatherland) is a symbolic beginning of a Portuguese national music. But his education and influences, both as composer and performer, were from the great European classical tradition: he studied with Scharwenka and von Bülow in Berlin, and was one of Liszt’s last pupils. Having performed with musicians such as Sarasate, Suggia, Arbós and Ysaÿe, he also wrote on Wagner and Liszt, gave the first performance in Portugal of the entire corpus of Beethoven’s Piano Sonatas (in 1927), and taught some of the most outstanding younger Portuguese pianists, musicologists and composers. As part of my ongoing research project into the idea of a “Southern identity” in music, across the Mediterranean and the Balkans, this paper explores these networks of contacts and influences in the life and work of Vianna da Motta, seeking to understand the complex array of influences that went towards constructing and furthering the idea of Portuguese nationalism.

CV: Ivan Moody studied music and theology at the Universities of London, Joensuu and York (where he took his doctorate). He studied composition with Brian Dennis, Sir John Tavener and William Brooks. His music has been performed and broadcast all over the world, and commissioned by world-renowned performers. His most substantial works to date are *Passion and Resurrection* (1992), *Akathistos Hymn* (1998) and *Qobelet* (2013) and *Stefansweihnacht* (2019). He is also a conductor and musicologist. As a conductor, he has directed choirs throughout Europe and in North and South America, especially in early and contemporary repertoire. As a musicologist, he has published extensively on the music of the Balkans, of Russia and of the Iberian Peninsula, with special emphasis on contemporary and sacred music. He has contributed to the *Grove Dictionary*, *Die Musik in Geschichte und Gegenwart*, *the Canterbury Dictionary of Hymnology* and *the Cambridge Companion to Stravinsky*. His book *Modernism and Orthodox Spirituality in Contemporary Music* was published in 2014, and he is currently engaged on a large-scale research project dealing with Southern identities in music of the 20th century in the Mediterranean and the Balkans. He is a Researcher at CESEM – Universidade Nova, Lisbon.

Kateřina Nová

PRAGUE, NATIONAL MUSEUM, CHARLES UNIVERSITY

Antonín Dvořák in the Mirror of Politics

No artist lives or creates in a social vacuum. Actively or passively, he as zóon polítikon takes part in the political events in his community. Czech composer Antonín Dvořák (1841–1904) was known more for his extraordinary music than for his political opinions. Sources diverge on the question of whether he was even interested in contemporary events at all. In his thirties, Antonín Dvořák thought of himself as so called “*Mladočech*” (“Young-Czech”), a sympathizer of the National Freedom Party. However, he was also in close cooperation with their ideological opponent – the conservative National Party (called “*Staročechi*” – “Old-Czechs”). Starting during composer’s lifetime up to communist regime in Czechoslovakia, this fact was interpreted (or maybe intentionally misinterpreted) as a manifestation of Dvořák’s lack of political awareness, naivety or submissiveness. The most significant example of this submissiveness was seen in his opera *Dimitri*, based on a libretto written by Marie Červinková, the daughter of František Rieger, the leader of National Party. The “Old-Czechs”, taking advantage of naïve Dvořák, convinced him to compose old fashioned, reactionary operatic music in opposition to Bedřich Smetana’s attempt to create modern but at the same time Czech national music. This narrative continued up to communist times, when was the composer’s life and work was involved once again in political contexts. This paper examines Dvořák’s engagement in the turbulent and dynamic times of the nineteenth-century Czech National Enlightenment, the composer’s relationship to politics and ideology, the political leaders of the times and their influence on him, and also the way Dvořák’s political attitude was interpreted by communist ideology.

CV: KATEŘINA NOVÁ graduated from the department of musicology at the Faculty of Arts at Palacký University in Olomouc (Bachelor’s degree). In 2010 Kateřina received her Master degree from Masaryk University in Brno, from the Faculty of Arts, department Management in culture. In 2012 Kateřina graduated from Charles University, Faculty of Arts, Department of Musicology (Master degree), followed by doctoral studies in the same department with a dissertation project on “The reception the life and work of Antonín Dvořák in Czech lands since 1938”. In addition, from 2005 she was in part-time employment in the Institute of Bohuslav Martinů in Prague, and from 2010 Kateřina has been working in the National Museum – Museum of Antonín Dvořák and since 2012 she is head of the Museum of Antonín Dvořák. Since 2018, she is member of New Phonograph project.

Haiganuş Preda-Schimek

VIENNA, INDEPENDENT RESEARCHER

Regional-related Music in H.F. Müller's Publishing House

My paper analyses the share of regionally connoted music in the inventory of H.F. Müller's editing house (after Müller's death in 1848, of his successor's companies H.F. Müllers Witwe and Wessely & Büsing). Between 1845 and 1858, the *Monthly Reports* edited by the Leipzig publisher Hofmeister advertised music prints under Müller's name, with Vienna as the place of publication. About one third of the printed notes consisted of region-related titles. First, I examine what this repertory consisted of, what regional or ethnic terms occurred more frequently, and what kind of music they designated. Then, I focus on a representative choice of works and collections such as Alois Kalauz, *Serbische Melodien. Sammlung von National-Liedern u. Tänzen, Heft 2 (1852)*, Johann Andreas Wachmann, *Klänge aus der Walachei, Volksgesänge der Romanen (Echo de la Valachie.) Heft 3 (1850)*, and Johann Schnitzer, *Reise-Erinnerungen. National-Melodien f. Zither (1855)*. This is to describe the various compositional concepts and printing formats that musicians and editors used for integrating folk music into salon music at the time.

CV: HAIGANUŞ PREDA-SCHIMEK is a musicologist living in Vienna, Austria. She completed her PhD in musicology at the Music University in Bucharest in 2002 and specialized in music analysis as fellow at the Universität für Musik und darstellende Kunst, Vienna (1995–1997). She was recipient of research grants from the Austrian Scientific Community (2004, 2006, and 2011), the City of Vienna (2007) and the Austrian Ministry for Education, Science and Culture (2007–2009). Focusing on formal theory and terminology in the late 18th and early 19th centuries as well as on Central and Eastern European music relations, she has presented papers since 2002 to scientific conferences in Berlin, Munich, Bonn, Vienna, London, Belgrade, Warsaw, Bucharest, Dublin, Lucca, etc. She participated in the Baltic Conferences for Musicology in Vilnius and Riga. Her work appeared in *Österreichische Musikzeitschrift* (Vienna), *Musurgia* (Paris), *Spaces of Identity* (Canada), *Spiegelungen* (Munich), *Muzica* (Bucharest), *Musicologica Austriaca* (Vienna), etc. She is author of the volume *Form and Melody between Classicism and Romanticism* (Bucharest, 2003) and guest editor of *Music in Nineteenth Century Romania (Nineteenth Century Music Review, Cambridge University Press Music, Volume 14, Special Issue 3, December 2017)*.

Katja Radoš-Perković

UNIVERSITY OF ZAGREB, FACULTY OF HUMANITIES AND SOCIAL SCIENCES,
DEPARTMENT OF ITALIAN STUDIES

Sorgo's Italian Network. The Ramifications Based on his Viennese Journal

Before going to Vienna in the summer of 1781, as a special envoy of the Dubrovnik Republic sent to honour the newly appointed emperor Joseph II, Sorgo had had an important role in the Republic's foreign policy. This is the reason why the narrative we find in the journal often refers to previous events, connections and acquaintances mostly connected with the Italian peninsula. The paper aims to extrapolate this information and to explain the so-called Italian network built around Sorgo before Vienna and amplified during his five-month residence in the Habsburg capital.

CV: KATJA RADOŠ-PERKOVIĆ is currently Assistant Professor at the Department of Italian Studies at the Faculty of Humanities and Social Sciences, University of Zagreb, where she teaches 18th- and 19th-century Italian Literature. Her research interests include translation studies, especially translation for the stage, Italian and Croatian libretti, and 18th-century theatre. In 2013 she published *Pregovori s izvornikom. O brvatskim prijevodima Goldonijevih komedija* (Negotiations with the original. On Croatian translations of Goldoni's comedies, Leykam publisher). She published over 30 scientific papers in proceedings volumes and scientific journals. Currently she is also a researcher on the project "Networking through Music: Changes of Paradigms in the 'Long 19th Century' – From Luka Sorkočević to Franjo Ksaver Kuhač" (NETMUS19).

Sara Ries

ZAGREB, CROATIAN ACADEMY OF SCIENCES AND ARTS,
DEPT. FOR THE HISTORY OF CROATIAN MUSIC, PHD STUDENT

Franjo Ks. Kuhač in the Network of His Publishers

The preserved correspondence of Franjo Ksaver Kuhač (1834–1911), Croatia's first musicologist, ethnomusicologist and music historian, is an abundant and valuable source which provides various evidence on important cultural, political and musical events and enables the reconstruction of the network of Kuhač's contacts. The letters are preserved in thirteen volumes containing around 3,000 letters, most of which were written in German, in Gothic script, while some were written in Croatian, in Latin script. The correspondence covers the time span from 1860 to 1911, the period of his growing awareness of national culture and heritage. They are the representation of the extremely rich network of Croatian and foreign personas consisted of prominent politicians, professors, artists and 'pillars of cultural life'. Here the special focus will be directed towards the Croatian, as well as foreign publishers and music dealers, with whom Kuhač regularly exchanged letters in order to publish his compo-

ABSTRACTS AND BIOGRAPHIES

sitions, sell his collection “South Slavic folk-songs”, publish his articles, studies and books, as well as to procure the literature needed for his research. Those letters provide insights about the literature he was consulting and the publishing processes of his works. Additionally, one can learn about manifold difficulties he encountered along the way.

The research is part of the project ‘Networking through music: changes of paradigms in the “long 19th century” – from Luka Sorkočević to Franjo Ks. Kuhač’ (NETMUS19, 2017–2021).

CV: SARA RIES graduated in musicology (Music Academy, University of Zagreb) in 2015. Currently she has been working as a research assistant at the Department for the History of Croatian Music of the Croatian Academy in Zagreb. She is also a doctoral student on the project “Networking through Music: Changes of Paradigms in the ‘Long 19th Century’ – From Luka Sorkočević to Franjo Ksaver Kuhač” (NETMUS19), within the theme of F. Ks. Kuhač’s correspondence. Her fields of interest include nineteenth-century musical culture and institutions in Croatia and their international contacts.

Peter Ruščin

BRATISLAVA, SLOVAK ACADEMY OF SCIENCES, INSTITUTE OF MUSICOLOGY

The Role of “Matica slovenská” and St. Adalberts Association in Collection of Slovak Catholic Hymns in the Second Half of Nineteenth Century

The Bishops’ Synod in Esztergom from 1860 expressed support for folk church singing to replace the “figural” church chant with instruments. This idea was an indirect response to the reforms of liturgical music, proclaimed by the Caecilian movement. The exponents of Slovak catholic intelligence, which were nationally oriented, turned their interest to older Slovak catholic hymns, orally traded, or written in old manuscripts. Two institutions played a key role in the collection of this material – the Matica slovenská (1863–1875) and Saint Adalbert Association (created 1870). As a result of these activities two collections were created: “Prostonárodné vianočné piesne” (Popular Christmas Songs, 1863–1868) from Andrej Kmet and “Všeobecná zbierka cirkevných katolíckych pesničiek slovenských” (General Collection of Slovak church catholic songs) published in Vienna, 1875.

CV: PETER RUŠČIN studied musicology and ethnology at the Comenius University in Bratislava (1989–1994), and from 1996 to 2010 he taught Music Theory and Music History at the Conservatory in Košice and at the University of Prešov. In 1999 he earned the Ph.D. in Theory and History of Music. From 2010 he is employed in the Institute of Musicology, Slovak Academy of Sciences in Bratislava. His research area is Hymnology and History of Church Music on the territory of Slovakia.

ABSTRACTS AND BIOGRAPHIES

Tomáš Slavický

PRAGUE, NATIONAL MUSEUM – CZECH MUSEUM OF MUSIC

The Network of Austrian Military Bands and Czech Musicians in the South of the Monarchy

The network of military bands became the most reliable employer of professional musicians in post-Napoleonic Austria. The Prague Conservatory (1811) and the Prague Association for the Support of Military Music (1850) played an important role in the education of bandmasters and instrumentalists. Therefore, these professions were dominated by Bohemians, who later identified themselves as either German Austrians or Czechs. The principle of permanent rotation of Austrian garrisons mediated the constant mobility of musicians and the subsequent creation of Czech music diaspora. This paper focuses on the participation of Czech military bandmasters in the establishment of music education and civic music life in the south of the monarchy, and on the active role of Czech music schools and music journalism in this process. Later, the mediating role of military music weakened, and cultural contacts between the Slavic nations in the north and south of the monarchy culminated in the years before the First World War. At this time, it is possible to observe both the still cultivated identity of multi-ethnic Austria and Slavic rhetoric, which has penetrated into music journalism and the market of musical instruments.

CV: TOMÁŠ SLAVICKÝ studied musicology in Prague (PhDr. 1996, Ph.D. 2002). Since 1996 he worked at the Institute of Musicology, Czech Academy of Sciences, and from 2002 at the Cabinet of Music History of the Institute of Ethnology, focusing on the research of 17th – 19th century music and participated in the preparation of critical editions (Prague baroque composers, Czech baroque hymnology) and interdisciplinary publishing projects (history of Prague Cathedral, Prague Slavonic monastery). From 2018 he has been working at the National Museum – Czech Museum of Music as a curator and researcher, participating in organological projects (nineteenth-century innovations of valved brass instruments, musical instrument manufacturers). Currently he is involved in interdisciplinary hymnological projects and in the Methodological Centre for the Documentation, Conservation, and Restoration of Musical Instruments (MCMI).

Emese Sófalvi

CLUJ-NAPOCA, BABEȘ-BOLYAI UNIVERSITY, FACULTY OF REFORMED THEOLOGY AND MUSIC,
MUSIC DEPARTMENT

“Musicus ex Austria”. Georg Ruzitska’s Links to the Viennese and Transylvanian Society

Director for more than thirty years of the local Conservatory, Georg Ruzitska (Vienna, 1786 – Cluj, 1869) played a great role in the cultural life of the Transylvanian town of Kolozsvár/Klausenburg (today Cluj-Napoca, Romania). Born to an artistic family in the capital of the Habsburg Empire, Georg Ružička (or Ružitska, Ruziczka) followed the path of many Moravian, Czech, Italian or Austrian musicians and ventured in 1811 to the Eastern part of Europe, working as a private teacher in the home of a Transylvanian aristocrat family, the barons Bánffy. Settling down in 1819 in the fast developing town of the Transylvanian Govern, Ruzitska soon became a prominent figure in local musical life. Keeping his Viennese relations through correspondence, nurturing connections to the region’s aristocracy by dedicating them his newest works and gaining acknowledgement from the local musicians as conductor of the theater’s orchestra, as a talented composer and skilled pianoforte player, Ruzitska’s career can be seen as the typical musician’s life from the beginning of the nineteenth century. This paper presents Ruzitska’s oeuvre (printed scores and manuscripts) emphasising the dedications and various inscriptions (dating, location, comments and insertions of names of interpreters). The case study shows the Biedermeier artist’s compositions as part of a special regional network: as central, model-like creations for the local (Transylvanian) society and as seen from the Austrian capital.

CV: EMESE SÓFALVI (PhD) is currently assistant professor at the Musical Pedagogy Department of the Babeș-Bolyai University in Cluj. Her main field of research is Biedermeier and Romantic musical culture in Transylvania. Her publications include papers presenting the history of the first Musical Society in Cluj and its Conservatoire, the development of the musical stage of the town, prominent figures of local musical life (count Georg Bánffy, countess Jozefa Palm, the composer Georg Ruzitska, the singer Rosalia Schodel), the reception of the Viennese Triad’s compositions by contemporary *kleinmeisters* and thus the emergence of the national school in Transylvania at the beginning of the long nineteenth century.

Inja Stanović

UNIVERSITY OF HUDDERSFIELD

Julius Block’s Cylinder Collection: Masterpieces of Music Networking

Julius Block (1858–1932) was a music enthusiast and a true recording pioneer whose interests in innovations and music led him to purchase one of the first Edison phonographs. Block was in a fortunate position to have an exceptional social circle of friends, made of Russian and international intelligentsia, as well as some of the most famous musicians and writers living at the end of nineteenth and beginning of the twentieth centuries. Starting from 1889, he organised phonographic soirees where he recorded some of the most important musicians of his time, as well as artists and other important people – such as Pyotr Ilyich Tchaikovsky, Leo Tolstoy, Nikolai Rimsky Korsakov, and Anton Rubinstein. It is because of Block that we can hear the performances of Josef Hofmann, Paul Pabst – Liszt’s pupil who died in 1897, Anton Arensky performing his own compositions, Yelizaveta Lavrovskaya, 11-year-old Jascha Heifetz, Arthur Nikitsch, Sergei Taneyev, Leo Conus, Jules Conus, Anna Essipova, and many others. Block’s cylinders are the earliest surviving recordings ever made of music by Bach, Wagner, Chopin, Schumann, Donizetti, Bizet, Tchaikovsky, Verdi, and others. Block’s cylinders are wonderful sonic evidence of social networking at its best – through his remarkable social circles, Block was able to leave us one of the most important early recording collections, which paint a colourful picture of these past times and forgotten playing techniques. This paper will present the cylinders from Julius Block’s collection examined in Pushkinsky Dom, St Petersburg, which was made possible with the help of Richard Taylor Bursary from the City of London Phonograph and Gramophone Society. Also, it introduces Block’s personal memoirs and his letters to Edison’s office, in order to discuss the social history of music making in late nineteenth century Russia, the early recording techniques used by Block and finally, the importance of Block’s cylinders – a true masterpiece of music networking in the late nineteenth century Russia.

CV: DR INJA STANOVIĆ is a Croatian pianist and researcher, born in Zagreb and currently residing in Sheffield, UK. As a pianist, Inja has performed in Croatia, Australia, France, Germany, Italy, Slovenia, Mexico, the United Kingdom, and the United States. She finished her PhD at the University of Sheffield, focusing on nineteenth-century performance practice relating to the work of Frédéric Chopin. Besides being an active pianist, Inja has published articles in *HARTS* and *Mind Journal*, *Swedish Musicological Journal*, and *Musica Iagellonica*. Inja has held various academic posts, including research fellowship at the Sydney Conservatoire and visiting lectureship at the Birmingham Conservatoire. She is a recipient of a prestigious Leverhulme Trust Early Career Fellowship and is conducting a three year research project under the title “(Re)constructing Early Recordings: a guide for historically informed performance”, hosted by the University of Huddersfield.

Lana Šehović Pačuka

SARAJEVO, ACADEMY OF MUSIC

Promenade of Croatian Guest Female Musicians through Sarajevo Concert Life (1878 – 1918)

Musical life of Sarajevo at the turn of the twentieth century greatly depended on the concert activity of guest musicians. While visiting Sarajevo and Bosnia and Herzegovina within their tours across the Austro-Hungarian Empire, musicians were an obligatory part of the socio-cultural and musical life of these regions. In the series of musicians who paraded through Sarajevo, particular attention was attracted by female musicians from neighbouring Croatia. During their visits within tours with opera houses, instrumental ensembles or independently, when they gave recitals, the female musicians received publicity among the public of the time. Performances of opera divas such as Ljerka Kočonda, Leonija Brückl, Maja de Strozzi, Micika Freudenreich, Mira Korošec, or successful concert musicians such as Antonia Geiger filled the columns of the daily press, which extensively reported on their artistic debuts at concert stages of Austro-Hungarian Sarajevo.

By analysing the available archival documents and writings in dailies such as *Sarajevski list*, *Bosnische Post*, *Sarajevoer Tagblatt* and *Hrvatski dnevnik*, the paper will attempt to study the reception of and response to Croatian female musicians' guest performances in the socio-cultural scene of the Bosnia and Herzegovina capital, the local musical circumstances, as well as nourishing national relations with neighbouring Croatia.

CV: LANA ŠEHOVIĆ PAČUKA, a musicologist, graduated from the Academy of Music, University of Sarajevo in 2006. She received her MA in 2010 and her PhD in 2014 (*Musical life in Sarajevo in the period of Austro-Hungarian rule*). In 2007 she was appointed Assistant in the field of Musicology in the Department of Musicology and Ethnomusicology, as well as Collaborator in the Institute of Musicology at the Academy of Music. In 2020 she was elected Associate Professor. In 2014 Lana was nominated Editor-in-chief of the journal for music culture *Muzika*, the only musicological journal in Bosnia and Herzegovina. From 2016 to 2017 she was Vice-Dean for Concert Activities of the Academy of Music in Sarajevo, and since 2017 she is Head of the Department for Musicology and Ethnomusicology at the Academy of Music – University of Sarajevo. She was guest professor at Academy of Music in Zagreb (Croatia) and Conservatorio Superior de Musica Vigo, Spain. She has made an effort to revitalize the musical past of B&H by preparing and moderating several concerts based on authentic manuscripts of domestic composers from the 19th and 20th centuries. Since 2016 she is member of the RILM National Committee for B&H. In 2019 she was part of an expert team to enlist Sevdalinka on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. In 2019 she published a book *Female identities in the musical life of Austro-Hungarian Sarajevo* – which is one of the first books about gender and the position of women in the cultural and musical life of B&H.

Ivana Tomić Ferić – Maja Milošević Carić

UNIVERSITY OF SPLIT, THE ARTS ACADEMY

The Activity of Ambro Novak (1899–1947) in the Field of Music Criticism: Contemporary Readings and Reflections

Ambro (Ambroz) Novak (Hvar, 1899 – Split, 1947) was quite successfully involved in a wide range of music activities during his youth as a violinist, choir conductor, composer, music publicist and critic. However, as a law graduate, he fully turned to his career in judicature in 1925, consequently being omitted from the works of Croatian music historiography and cultural memory in general. Novak began to study music in his hometown at the age of eight, taking lessons in violin with Aleksandar (Šandor) Bosiljevac (1860–1918). While attending the Zadar gymnasium, he continued his music education with Franjo Lederer as his mentor. There he received a “certificate of competence” for a music teacher and conductor of secular and sacred music. During that time, Novak also devoted himself to composing. After finishing high school in June 1917, he began his studies at the Faculty of Law in Zagreb, graduating in 1922, whilst establishing himself as a respected music writer. Namely, between 1917 and 1925, Novak issued at least seventy-four articles in reputable journals and daily newspapers (*Hrvatska njiva*, *Savremenik*, *Književni jug*, *Narodni list*, *Domovina*, *Jugoslavenska njiva*, *Kritika* and *Novo doba*). Most of Novak's bibliography, about fifty titles, refers to music critiques and feuilletons published between 1922 and 1925, while engaged as a regular critic of the Split daily newspaper *Novo doba*, mostly following current musical events in Split and its National Theatre. Written with exceptional erudition and reasoned thoughts, Novak's critiques are still quite relevant and immensely important chronicle of Split musical life in the given period. Tracing Novak's legacy in the field of music criticism, this paper brings a chronological list of his critiques and feuilletons published in the period between 1917 and 1925. In the context of theoretical considerations of music criticism, the paper also discusses Novak's music writings as a valuable historical and musicological documents that help us in creating an objective picture of the musical and cultural processes in a given space. At the same time, these writings are evidence of Novak's distinctive taste and criteria in the evaluation of certain artistic achievements, but also the skill of providing convincing analyses of the context within which those were accomplished.

CV: IVANA TOMIĆ FERIĆ earned her PhD in 2006 at the Department of Musicology of the Academy of Music of the University of Zagreb. She authored two books and several dozen scholarly articles. She is the main researcher of the project “Musical Sources in Dalmatia in the Context of the Central-European and Mediterranean Musical Culture from the 18th to the 20th Centuries” (Croatian Science Foundation, 2017–2021, www.gidal.org). She is member of the Editorial Board of the ethnomusicological journal *Bašćinski glasi* and the Croatian musicological journal *Arti musices*. In 2013, her book *Julije Bajamonti: Music dictionary. Transcription, Translation, Commentaries* (2013) received three awards: the “Dragan Plamenac Award” of the Croatian Musicological Society, the “Josip Andreis Award” of the Croatian Composer's Society and the annual award of

the Croatian Academy of Sciences and Arts for the highest scholarly achievements in the Republic of Croatia for art music. She is also the recipient of the University of Split's "Award for Science" (2016) for past scientific contributions to the field of Humanities and Social Sciences.

CV: MAJA MILOŠEVIĆ CARIĆ is currently employed as an assistant at the University of Split, Arts Academy, Department for Music Education, teaching courses in musicology and ethnomusicology. From 2017 she is also active as a researcher in the musicological project "Musical Sources in Dalmatia on the Context of the Central-European and Mediterranean Musical Culture from the 18th to the 20th Century" (led by dr. sc. Ivana Tomić Ferić at the University of Split, Arts Academy), financed by the Croatian Science Foundation. She earned her MA degree at the University of Zagreb, Department of Musicology of the Academy of Music, and has been now completing her PhD studies at the University of Zagreb, Faculty of Humanities and Social Sciences, with the thesis entitled "Art Music of the Island of Hvar in Period From the 17th Century Until the Beginning of the 20th Century", supervised by dr. sc. Vjera Katalinić. In 2015 and 2016 she was engaged as junior researcher at the Croatian Academy of Sciences and Arts, Department for History of Croatian Music in Zagreb, taking part in the international musicological HERA project "Music Migration in the Early Modern Age: The Meeting of the European East, West and South" (led by dr. sc. Vjera Katalinić).

Stanislav Tuksar

ZAGREB, CROATIAN ACADEMY OF SCIENCES AND ARTS

Franjo Ksaver Kuhač (1834–1911) and His Hungarian Musical Network

Franjo Ksaver Kuhač (Osijek, 1834 – Zagreb, 1911) realized occasional (and in some periods also intensive) contacts with a series of musicians and other personalities who belonged to the Hungarian cultural circles, being not always of Hungarian origins. According to the present state of research there were at least three such circles in Budapest. Among them, the most important of his correspondents were Carl Thern, Kuhač's former piano teacher in Pest, with whom he corresponded in 1863–1864, 1879–1880 and 1886 (15 letters from Kuhač to Thern, and seven letters from Thern to Kuhač have been preserved in all); then Istvan Bartalus, member of the Hungarian Academy of Sciences, with whom Kuhač corresponded in the 1884–1887 period (three letters from Kuhač to Bartalus, and seven letters from Bartalus to Kuhač have been preserved in all); and finally the most abundant exchange of letters occurred between Jozsef Sagh, the editor of the *Zenelap* music magazine, all within the period between January and August of 1901 (20 letters from Kuhač to Sagh, and ten letters from Sagh to Kuhač have been preserved in all). The topics of this correspondence vary, including the issues of Kuhač's purchase of scores of Hungarian composers, the offering of Kuhač's collection of Croatian folk songs for scholarly study and Kuhač's pleading for interventions in various matters, up to the publishing of information on Kuhač in Hungarian journals. Almost at the same time as his correspondence with Sagh (1899–1901), Kuhač corresponded with Julius Sebestyen, Stefan Kereszty and Anton Hermann. Six letters have been preserved in this triangle, some of them

with harsh comments regarding Kuhač's competency in Hungarian music issues, dealing with his text "Die Eighentümlichkeiten der magyarischen Musik". Most of this correspondence was held in German. Along with this above-mentioned correspondence network in Budapest, to which a further 19 individuals and six institutions should be added, Kuhač also corresponded with 18 personalities in Pécs and some other Hungarian towns. Among them were six Croatians too. It can be concluded that the network of Kuhač's Hungarian contacts was very developed, covering many topics and was extended over almost half a century, i.e. throughout Kuhač's entire professional life.

CV: STANISLAV TUKSAR is a Professor Emeritus of the University of Zagreb, Croatia, being awarded a BA in philosophy, English and violoncello, MA and PhD in musicology, all at the University of Zagreb where he taught musicology since 1993. He also made advanced studies at the Université de Paris IV-Sorbonne (1974–76) and was research fellow at Staatliches Institut für Musikforschung in West Berlin (1986–88). He participated in 130 scholarly symposia in Croatia and abroad and lectured at 24 universities worldwide. He published 26 books as author, editor and translator, and has authored c. 230 articles. Since 2000 he has been Editor-in-Chief of the *International Review of the Aesthetics and Sociology of Music*. He is member (past and present) of the editorial boards of several international journals. He was co-founder (1992), Secretary (1992–1997) and President (2001–2006, 2013–2018) of the Croatian Musicological Society in Zagreb, and he is fellow of the Croatian Academy of Sciences and Arts. His main research areas include music-cultural aspects and aesthetics of music in the 16th–19th century period. His main works are *Hrvatski renesansni teoretičari glazbe* (1978; English translation: *Croatian Renaissance Music Theorists*, 1980); *Hrvatska glazbena terminologija u razdoblju baroka* (1992); *Kratka povijest hrvatske glazbe* (2000).

Yasushi Ueda

TOKYO, GRADUATE SCHOOL FOR LANGUAGE AND SOCIETY OF HITOTSUBASHI UNIVERSITY

Constructions of the Image of the "jeu perlé" for Piano through the Nineteenth Century

The French expression "jeu perlé" has been defined as a "rapid, clean, even passagework in which each note is bright and perfectly formed, like each pearl on a necklace," which had been "a prime concern of the French school" (Timbrell 1999). But surprisingly, French piano professors very rarely used the term "perlé" or "perle" in their methods published through the nineteenth century. Then, from when and in which context was the expression standardised as a typical *French* piano playing style? The aim of my paper consists in examining the metaphor of the pearl in socio-cultural contexts for understanding its role in the construction of class consciousness and national identity. The presentation consists of three parts.

1) A lexicology of "jeu perlé" based on six historical French dictionaries (1690s–1870s), including the Académie française, Littré and Larousse, etc. The term "jeu perlé" was adopted at first for lute or theorbo, but later to any instrumental or vocal music, without any mention of the keyboard. The adjective "perlé" connotes brilliant and rapid passages played in perfection.

2) Construction of class consciousness

An exhaustive research of the words “perle” and “perlé” in four Parisian music periodicals published in the century, including *Le Ménestrel* and *La France musicale*, allows me to underline two points. i) it is journalism that tends to use the term, especially for pianists and singers of Italian opera whose style was a model of piano playing. ii) an analysis of the words around the term reveals that they are linked to some key categories: clarity, nobility or intelligence. Journalism plays an important role in integrating the pianists with audiences of piano music according to the leisure class tastes of “la vie élégante” (Balzac).

3) Construction of national identity

From the 1860s, journalism tended to regard a pearl-like playing style as one of the principal characteristics of French pianists like Francis Planté (1839–1934) and Louis Diémer (1843–1919), both educated at the Conservatoire national de musique de Paris. This is because the institution needed to compensate for the lack of a national classical icon in the piano repertoire almost dominated by the past Austro-German composers’ and Chopin’s “master pieces,” even after the Franco-Prussian War in 1870–71.

Thus, I will conclude that the pearl metaphor functioned as a medium of representation of social and national identity, especially in the French music journalism.

CV: DR YASUSHI UEDA is a research fellow of the Japan Society of Promotion (2018–2021) and from 2017, lecturer at Tokyo University of the Arts and three other universities in Japan. He specialized in musicology at the University of the Arts, where in 2016 he got a Ph.D. on the theme of piano education at the Conservatoire national de musique de Paris (1841–1889). The same year, after studying with Danièle Pistone, Jean-Pierre Bartoli and Laure Schnapper, he got a second Ph.D., writing on Joseph Zimmerman (1785–1853), composer and piano professor of the Conservatoire. His research focuses on piano education in nineteenth-century France, examined from multiple aspects: romanticism, repertoire, socio-cultural context and performance practice. His scholarly activities include presentations at the annual conferences of the Japan Musicological Society, the 20th Quinquennial Congress of the International Musicological Society (Tokyo 2017), the international symposium *A Cultural History of Faust* (Tokyo 2019). He published in Japan two books on Parisian salons (2018) and the piano studies of Carl Czerny (2019). He is the author of many articles published in Japanese and French journals and conference proceedings: *Le piano dans la France du Second Empire* (université Paris-Sorbonne, 2013), *Musicologies* (Observatoire Musical Français, 2012), etc.

Viktor Velek

UNIVERSITY OF OSTRAVA, FACULTY OF FINE ARTS AND MUSIC

Vienna: A Place for Musical Networking of Slavs in the “Long” Nineteenth Century

Vienna in the sense of “Musikstadt Wien” is primarily an association for musical German-language phenomena such as Hofoper, Wiener Philharmoniker, Universal Edition Mozart, Bruckner, Schönberg, Zerha, etc. Until 1918, however, Vienna was a city with a Slavic enclave of about 300,000 people, consisting mainly of Czechs and Moravians. There was intensive cooperation between representatives of the Slavic nations of the Habsburg monarchy and of the Slavic nations outside the monarchy. The local Slavic societies of various character (for example, academic, working class, social and religious), as well as the purely musical ones, generated a number of musical activities (sometimes amateur, at other times professional). Their impact was not only local, but often also influenced the development of musical culture in their homeland. The aim of the study is to focus on the societies’ activities in terms of mutual cooperation, to describe their activities in more detail and to document not only the musical form of “Slavic reciprocity”, but also controversial topics. In addition, the study aims to point out that the image of the Slavic musical Vienna was not only made up of individuals, but also of a network of societies.

CV: Mgr. Dr. Phil. VIKTOR VELEK, Ph.D. (born 1977) is a musicologist, Head of the Department of the Theory and History of Fine Arts of the Faculty of Fine Arts of the University of Ostrava, and member of Czech Radio Vltava’s Classical Music Department. His research is varied and includes the musical culture of Czechs abroad (especially in Vienna), the musical life of the Slavs in Vienna, the musical form of Czech historical national traditions, Slavic reciprocity in music and the musical culture of Czech Germans. He also focuses on the popularization of science, i.e. he often lectures for the lay public, cooperates on scripts for Czech Television, and performs with the ensemble Ostravská bandaska.

Ákos Windhager

BUDAPEST, HUNGARIAN ACADEMY OF ARTS – RESEARCH INSTITUTE OF ART THEORY AND METHODOLOGY

The Institutionalization of Hungarian Music by ‘Charismatic Managers’: Franz Liszt, Ferenc Erkel, Ödön Mihalovich

The lecture sheds light on the context of the foundation of Hungarian music institutions through Max Weber’s leadership theory. In light of Weber’s theory, the founders: Franz Liszt, Ferenc Erkel and Ödön Mihalovich were rational leaders by objective standards, however, their contemporaries considered them as charismatic. Erkel, who wrote the first internation-

ally acclaimed Hungarian opera, organized a professional opera orchestra (1837) from the musicians of the Hungarian Theatre of Budapest, then founded the Budapest Philharmonic Orchestra (1853) with the support of Liszt. Their mutual initiative brought about the Opera House (1884) and prompted professional the establishment of music education in Pest: the National Music School (1844) and Academy of Music (1875). The latter was organized and led by Ödön Mihalovich, who renewed the style of the Hungarian symphonies and operas. He also began the society of the national music organization. The institutions founded by Liszt, Erkel and Mihalovich ensured that Béla Bartók, Zoltán Kodály and György Ligeti could gain world fame as celebrated figures in the history of music. The study examines the institution building strategies of personalities who besides being established and formative artists, demonstrated outstanding managerial abilities in creating a centre of music education and entertainment at the dawn of the twentieth century.

CV: ÁKOS WINDHAGER, PhD (Budapest, 1975) is a literary and cultural historian, critic, writer, and university lecturer. His main research areas include literature and classical music in the 19th and 20th centuries, and the dialogue of classical music and popular culture with history. In his PhD thesis, he described the forgotten, multicultural Hungarian music history of the *fin de siècle* (esp. Ödön Mihalovich, Dora Pejačević and Emanuel Moór). He published the “*Vivente e moriente – The musical memory of 1956*” (2016) and the “Mihalovich Ödön” (2019) monographs. He organises the conference series: “*The Cultural Memory of Central Europe*”, and edits its conference-bounds (e.g., *The Central European Refugee’s Cultural Memory in the Homelands*). He writes scientific forewords about Hungarian compositions for the German publishing house Musikproduktion Höflich (Munich). He is a fellow researcher at the Research Institute of Art Theory and Methodology of the Hungarian Academy of Arts, and lecturer at the Pázmány Péter Catholic University.

Maruša Zupančič

LJUBLJANA, RESEARCH CENTRE OF THE SLOVENIAN ACADEMY OF SCIENCES AND ARTS,
INSTITUTE OF MUSICOLOGY

The Musical Network of the “Immigrant Musicians” of the Philharmonic Society in Ljubljana until 1919

In 1794, the Philharmonic Society (*Philharmonische Gesellschaft*), the first institution of its kind in the Habsburg Monarchy, was founded in Ljubljana. Organizing academies and contributing to various musical events, it was without doubt the most important musical institution in the Slovene Lands, particularly regarding musical education and concert performances. Important musical currents came to Ljubljana through musicians born abroad. Since Ljubljana was conveniently located at the gates of Italy and was an important traffic junction with regular connections in all directions managed by postal coach, many well-known artists stopped here and gave concerts. Some of the guest musicians decided to move to Ljubljana after their tours whereas others came by personal invitation or responded to calls published in newspapers, for example for vacant teaching positions. Among them were musicians who later went to achieve

significant acclaim and many others that settled in Ljubljana and later became “naturalized”. This influx of musicians to Ljubljana mostly took place within the Austrian Empire, and therefore the “migration” took place between crownlands and not between countries, as one would define migration today. Those “immigrant musicians” (foreign-born local musicians) took part in the Philharmonic Society concerts as performers, orchestra directors, *kapellmeisters*, and composers. They educated the first generation of Slovenian musicians, performed the contemporary music repertoire, and took a leading role in the development of chamber music, virtuoso violin performance, the choral movement, and symphonic music. Important immaterial assets of theirs were also their connections with respected musicians of the time in Europe (ex- professors, friends or family members). As part of the ongoing research project “Influx of musicians to the Slovene Lands during the long 19th century – their impact and integration”, the dataset of the Philharmonic Society concerts and its performers (“immigrant musicians”) was created in the web-based data management tool *Nodegoat*. The tool enables network analysis and visualization of the datasets relationally, diachronically, and spatially in a trailblazing way. The paper will shed light on personal aspects (average age, gender distribution, etc.), artistic aspects (performances and their compositions), and geographical aspects (origin, music studies) of “immigrant musicians” that were employed at the Philharmonic Society in Ljubljana, based on an extensive and well-structured dataset and its analysis.

CV: MARUŠA ZUPANČIČ graduated in musicology at the University of Ljubljana in 2007. In the same year, she was engaged as a junior researcher at the Institute of Musicology ZRC SAZU. In 2012, she completed her Ph.D. at the University of Ljubljana. Since 2015, she is a research fellow at the Institute of Musicology, where her work is focused primarily on music migration and the development of violin playing in Europe between the 18th and 20th centuries. In 2006/2007 she studied at the Masaryk University in Brno and in 2008/2009 at the Charles University in Prague, where she also carried out an internship at The Institute of Ethnology of the Academy of Sciences of the Czech Republic. For several months, she furthered her studies in Boston and New York in the United States and in Leuven, Belgium. In 2017, she was on a one-month research visit at the Croatian Academy of Sciences and Arts as well as at the Croatian Music Institute in Zagreb. She regularly presents her findings at international musicological conferences and specializes in digital humanities (Göttingen, Oxford, Budapest, Amsterdam and Innsbruck).