

4-5 December 2025

Institute for Musicology of the ELTE RCH
Táncsics Mihály utca 7, 1014 Budapest

Musical Discourses

on the National Idea in the 19th and 20th Centuries:

Music Historiography and Criticism Revisited

An International Conference to celebrate the 200th anniversary of the Hungarian Academy of Sciences

Organised by the **Institute for Musicology of the ELTE Research Centre for the Humanities**
and the **IMS Study Group Music and Cultural Studies**.

Convenors:

Katalin Kim, Deputy Director of the Institute for Musicology ELTE RCH,
Head of the Department for Hungarian Music History, Budapest

Tatjana Marković, Project Chair at the Department of Musicology ACDH,
Austrian Academy of Sciences, Vienna, Chair of the IMS Study Group Music and Cultural Studies



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Programme Committee:

Pál RICHTER, Institute for Musicology ELTE RCH, Budapest

Alexandros CHARKIOLAKIS, The Friends of Music Society, Athens

Zdravko BLAŽEKOVIĆ, Executive Director of RILM, City University Graduate Center, New York

Leon STEFANIJA, University of Ljubljana

Rūta STANEVIČIŪTĖ, Lithuanian Academy of Music and Theatre, Vilnius

Rima POVILIONIENĖ, Lithuanian Academy of Music and Theatre, Vilnius

Lenka KŘUPKOVÁ, Palacký University, Olomouc

Assistants of the convenors:

Lili Veronika BÉKÉSSY, Rudolf GUSZTIN, Pál HORVÁTH, Beáta SIMÉNYI, Imola V. SZŰCS, Zsolt VIZINGER

Graphic design:

Zsolt VIZINGER

With the support of the **National Council of Culture** and the **National Cultural Fund of Hungary**.

Programme

4 December 2025

BARTÓK HALL

8:30 Registration

9:00 Opening

Pál RICHTER, Director of the Institute for Musicology ELTE RCH,
Head of the Archives and Department for Folk Music and Folk Dance Research

Balázs BORSOS, Deputy Director of the Institute of Ethnology ELTE RCH, President of the
I. Section of Linguistics and Literary Scholarship of the Hungarian Academy of Sciences

Katalin KIM, Deputy Director of the Institute for Musicology ELTE RCH,
Head of the Department for Hungarian Music History

Tatjana MARKOVIĆ, Project Chair at the Department of Musicology ACDH, Austrian
Academy of Sciences, Vienna, Chair of the IMS Study Group Music and Cultural Studies

9:30–10:45 Plenary session

200th Anniversary of the Hungarian Academy of Sciences. From the History of Hungarian Music to the Music History of Hungary by the members of the Institute for Musicology, ELTE Research Centre for the Humanities, Budapest

Ágnes PAPP, senior research fellow, Department for Hungarian Music History
The Burden of Writing Music History. Preparatory Work for the First Two Volumes of the History of Music in Hungary at the Institute for Musicology of the Hungarian Academy of Sciences (1970–1990)

Katalin KIM, Deputy Director of the Institute for Musicology ELTE RCH,
Head of the Department for Hungarian Music History
The Music History of Hungary III–IV. Research on the 18th–19th Centuries at the Institute for Musicology

Anna DALOS, Head of the Archives for 20th–21st Century Hungarian Music
Music History of Hungary. About the 20th-century volume

László VIKÁRIUS, Head of the Bartók Archives,
General Editor of the Béla Bartók Complete Critical Edition
Fifteen Hungarian Peasant Songs in the Béla Bartók Complete Critical Edition and Its Possible Role in Musical Discourses on National Identity

Pál RICHTER, Director of the Institute for Musicology ELTE RCH,
Head of the Archives and Department for Folk Music and Folk Dance Research
Great Comprehensive Works: Hungarian Folk Music – Catalogue of Hungarian Folksong Types

10:45–11:30 Keynote

chair: Katalin KIM

Barbara Boisits, Head of the Department of Musicology, ACDH,
Austrian Academy of Sciences, Vienna

Guido Adler: Internationalization of musicology during the heyday of nationalism?

11:30–12:00 Coffee break

BARTÓK HALL

12:00–13:30

National music historiography redefined

chair: Tatjana MARKOVIĆ

Rūta STANEVIČIŪTĖ, Lithuanian Academy
of Music and Theatre, Vilnius

*Theory of music historiography and “nationality
syndrome”: Toward re-assessment of Lithuanian
music history writing*

Philippe GUMPOWICZ, Paris Saclay University

*French musical taste between the national
and the popular*

Lenka KŘUPKOVÁ, Palacký University Olomouc

*Redefining the national narrative: Music
historiography and socialist realism in 1950s
Czechoslovakia*

HAYDN HALL

12:00–13:30

Germanic versus Italian/French discourses

chair: Anna DALOS

Andrea AGRESTI, University of Vienna

*Between nationalism and universalism: Musical
discourses on the Second Viennese School
in fascist Italy*

Francesco FINOCCHIARO, “G. Rossini”

Conservatoire of Pesaro [Online]

*‘Parallel lives’: The anti-German controversy in
early 20th-century Italian music historiography*

Louise GUÉROT, University of Strasbourg,

University Paris 1 Panthéon-Sorbonne University
*Music and national identity: French musical
policy in Germany and Austria (1945–1955)*

13:30–15:00 Lunch break

Meanwhile: Guided tour in the exhibition *Musicological Research under the Auspices of the
Hungarian Academy of Sciences (1825–2025)*. Exhibition at the Museum of Music History
of the Institute for Musicology.

Curator: Anna DALOS.

BARTÓK HALL

15:00–16:30

À la hongroise I

chair: Pál RICHTER

Adrienne KACZMARCZYK, Institute for Musicology ELTE RCH, General Editor of the New Liszt Complete Critical Edition, Budapest
Liszt's criticism of Zigeunermusik

Bianca SCHUMANN, University of Music and Performing Arts, Vienna
Too 'Eastern' to be 'ours'? Franz Liszt's national identity in Viennese music criticism (1857–1900)

Zsolt VIZINGER, Institute for Musicology ELTE RCH, Budapest
*Hungarian style in chamber music:
The reception of works by Schubert, Brahms and Hungarian composers in Pest in the 19th century*

HAYDN HALL

15:00–16:30

Germanic versus Eastern European discourses

chair: Lenka KŘUPKOVÁ

Lili Veronika BÉKÉSSY, Institute for Musicology ELTE RCH, Budapest
Circulating music news: Press networks between Vienna and Pest-Buda in 1857

Lukas MANTOVAN, Bruckner University, Linz
On the discursive construction of Hungarian (national) music in German-language writing in the early 19th century

Ádám IGNÁCZ, Institute for Musicology ELTE RCH and **Jan BLÜML**, Palacký University Olomouc
Popular music magazines in communist Eastern Europe: A comparative study of East Germany and Czechoslovakia

16:30–16:45 Coffee break

16:45–17:45

Eva-Maria de OLIVEIRA PINTO, Berlin/Munich
National school and canon formation – Jenő Hubay and a multi-identitarian Hungarian Violin School

Emese TÓTH, Liszt Ferenc Academy of Music, Budapest
Inherited and Chosen Topoi – Musical Iconographic Symbols in 19th- and 20th-century Buildings in Pest-Buda

16:45–17:45

Christiane TEWINKEL, Lübeck University of Music
Reading notes, being German. The evolvement of concert program notes in Western Germany, 1945–2015

Rima POVILIONIENĖ, Lithuanian Academy of Music and Theatre, Vilnius [Online]
The First Experiments of Lithuanian Electronic Music in the 1960s–70s

5 December 2025

BARTÓK HALL

9:30–11:00

**Session of the Study Group Music
and Cultural Studies:**

**Reframing narratives of national
histories of music in Southeast Europe**

chair: Katalin KIM

HAYDN HALL

9:30–11:00

**Individual contributions
to nationalism definition**

chair: Lili Veronika BÉKÉSSY

Tatjana MARKOVIĆ, Austrian Academy
of Sciences, Vienna

*Pluriculturalism versus nationalism:
Inclusive history of music*

Leon STEFANIJA, University of Ljubljana
*Mapping nationalisms since the long
19th century in Slovenian musicological thought*

Georgia PETROUDI, European University
Cyprus, Nicosia
*Trauma and the reconfiguration of national
identity in Cypriot musical discourse*

Yusuke NAKAHARA, University of Osaka;
Institute for Musicology ELTE RCH, Budapest
*Pursuing the ideal of a 'national composer':
The case of Bartók's and Liszt's reception in Japan*

Beáta SIMÉNY, Institute for Musicology ELTE
RCH, Budapest
*Sámuel Brassai's Music Criticism in Pest (1853):
Nation-Building and Cultural Education*

Emese SÓFALVI, Babeş-Bolyai University,
Cluj-Napoca
*Delayed Hungarisms. Ödön Farkas and the
scene of Transylvanian music at the end of the
19th century*

11:00–11:15 Coffee break

BARTÓK HALL

11:15–12:15

Alexandros CHARKIOLAKIS, The Friends of Music Society, Athens

Building national conscience: Kalomiris'

Manifesto on national music

Dilara TURAN, Yıldız Technical University, Istanbul [Online]

Rethinking national discourses in Turkish

contemporary music: Yeni Müzik and the politics of cultural identity

HAYDN HALL

11:15–12:15

Marianne BETZ, University of Music and Theatre “Felix Mendelssohn Bartholdy” Leipzig

“Is it not the music teachers and composers that govern the music of the people?”

George Whitefield Chadwick (1854–1931), composer, educator, cultural manager

Margarita PEARCE PÉREZ, University of La Laguna and **Iván César MORALES FLORES**, University of Oviedo

Alejo Carpentier (1904–1980) and the history of La música en Cuba: A historiographical reassessment through the (de/re)construction of canons and national narratives

12:15–12:45 Coffee break

12:45–14:15

Stage music

chair: Rūta STANEVIČIŪTĖ

12:45–14:15

À la hongroise 2

chair: Máté CSELÉNYI

Pál HORVÁTH, Institute for Musicology ELTE RCH, Budapest

Collective working practices of the multilingual ensemble of the National Theatre in Pest in the 1850s

Szabolcs ILLÉS, Institute for Musicology ELTE RCH, Budapest

Sounding Hungarian Music History in the 19th Century

Petra BABIĆ, Catholic University of Croatia, Zagreb

The use of historical operas in the creation of national master narrative

Lydie CHAPOTON, Sorbonne Université - IReMus, Paris

Stylistic circulations in 19th-century Europe: The style hongrois in the finales of Johannes Brahms' opp. 25 and 26

Katalin Ágnes BARTHA, Babeş-Bolyai University, Faculty of Theatre and Film, Cluj-Napoca

Ira Aldridge and the sound of resistance: Music, theatre and national identity in 1850s Hungary

Lilla Dóra BOKOR, Liszt Ferenc Academy of Music, Budapest

National Sentiments in Music: Ede Reményi's 1860–61 Hungarian Concert Tour and its Croatian Interlude

14:15–15:30 Lunch break

BARTÓK HALL

15:30–17:00

**National music canon under
re/consideration 1**

chair: Tatjana MARKOVIĆ

HAYDN HALL

15:30–17:00

**National music canon under
re/consideration 2**

chair: Alexandros CHARKIOLAKIS

Jana LASLAVÍKOVÁ, Slovakian Academy
of Sciences, Bratislava [Online]
*Slovak musical life in the years 1918–1938:
a dream fulfilled and unfulfilled expectations*

Kristina PERKOLA, University for Business
and Technology, Prishtina
*Canon Formation and identity: Institutions,
composers, and festivals in Kosovo's art music,
1945–1990*

Rudolf GUSZTIN, Institute for Musicology
ELTE RCH, Budapest
*Three Layers of the National Narrative in
Hungary in the Second Half of the 19th century*

Argyrios KOKORIS, Aristotle University
of Thessaloniki
*Borders of sound: Canon formation and
the national idea in the Greek press of Thessaloniki,
1912–1922*

José Miguel PÉREZ APARICIO, Autonomous
University of Barcelona
*On the search of a Catalan national genre of
lyric theatre (1897–1922): a historiographical
redefinition through the concept of segmented
pluralism*

Kamille GAGNÉ, University of Montréal,
University of Fribourg
*Folklore as an instrument of identity: Marius
Barbeau (1883–1969) and the making of
Franco-Canadian's musical nationalism*

17:00–17:15 Break

BARTÓK HALL

17:15–17:30

Closing remarks

Katalin KIM and Tatjana MARKOVIĆ

HAYDN HALL

17:30

Wine toast with traditional music from Hungary

(performed by the members of the Archives and Department for Folk Music and Folk Dance
Research of the Institute for Musicology, ELTE Research Centre for the Humanities)

Abstracts and Biographies

KEYNOTE

Barbara BOISITS (*Head of the ACDH, Department of Musicology, Austrian Academy of Sciences, Vienna*)

Guido Adler: Internationalization of musicology during the heyday of nationalism?

Whereas Adler was deeply rooted in the imagined supremacy of German-Austrian music in the 18th and 19th century (especially in the field of instrumental music and the music of Viennese classicism), he was also convinced of the achievements of different nations in the course of music history. Moreover, he conceived musicology as an undertaking that can only be carried out internationally. This paper will scrutinize the international intentions associated with a series of projects Adler was (jointly) responsible for. They cover his whole lifetime as a researcher and range from the founding of journals (*Vierteljahrsschrift für Musikwissenschaft*) to editions, musicological societies (International Music Society, International Musicological Society), congresses (Haydn 1909, Beethoven 1927) and his *Handbook of Music History* (1924/30).

Barbara BOISITS is head of the Department of Musicology at the Austrian Centre for Digital Humanities of the Austrian Academy of Sciences. She studied musicology at the Karl-Franzens University of Graz and completed her habilitation at the University of Music and Performing Arts Vienna. From 2014 to 2018, she was Vice Rector for Research at the University of Music and Performing Arts Graz. Her research focuses on the history of musicology and Austrian music history in the 19th and 20th centuries.

Andrea AGRESTI (*University of Vienna*)

Between Nationalism and Universalism: Musical Discourses on the Second Viennese School in Fascist Italy

In Fascist Italy, nationalist discourses significantly influenced a generation of composers, critics, and musicians who sought to establish a new musical identity for the country. This nationalist rhetoric extended to writings on the music of the Second Viennese School and its composers. Despite several performances of Schoenberg's music during the Fascist period, critics emphasised its incompatibility with the Italian music scene. Consequently, Schoenberg's "atonality" became the subject of criticism not only for its stylistic features—as elsewhere in Europe—but also as an emblem of Central European "decadence," in opposition to the "sunny" neoclassicism prevalent among Italian composers of the time. However, starting in the 1930s, in response to the success of performances of *Wozzeck* throughout Europe, the same critics who had stressed the difference between German "atonality" and Italian neoclassicism began to shift their attention to Alban Berg, adopting a surprisingly contrasting perspective. These writings described Berg's music as transcending national boundaries and possessing the ability to achieve universal appeal. This paper first examines the nationalist discourses surrounding Schoenberg's music. It then contrasts these views with the notion of universalism as applied to Berg's work, aiming to identify the compositional features that support this critical narrative.

Andrea AGRESTI is a doctoral candidate in Musicology at the University of Vienna. His dissertation project explores the reception of Alban Berg in Italy during the 1930s and 1940s. Since January 2024, he has held the position of university assistant (praedoc) in historical musicology at the same institute. In 2024, he received a fellowship from the German Historical Institute in Rome, which enabled a two-month research stay in Italy as part of his doctoral project. He earned his Master's degree in Musicology from the University of Pavia in February 2023. His research interests focus on the history of music in the first half of the 20th century, with particular attention to performance history, critical reception, and the compositional influence of the music of the Second Viennese School in Italy.

Petra BABIĆ (*Catholic University of Croatia, Zagreb*)

The use of historical operas in the creation of national master narrative

In the process of 19th-century nation-building, and in the era of the rise of scientific historiography, the idea of a shared joint past was essential for the creation and maintenance of (imagined) communities (Wertsch, 2002). In this process of cultural and intellectual integration, a *master narrative*, i.e., an elaborate narrative that tells of a diachrony of a nation's history in a cohesive way indicating continuity, was in the basis of the formation of a nation's identity (Ančić, 2008). Simultaneously, culture and the

arts – and national operas specifically – were indispensable in the process of forming of national identities, being able to convey ideas of integration and continuity in a more impactful way and to a much larger audience than historiography itself could. Thus, in this paper, I intend to explore the use of historical operas, studying two case studies of one Croatian (*Nikola Šubić Zrinjski* by Ivan Zajc) and one Hungarian (*Bánk bán* by Ferenc Erkel) opera, in the process of formation and perpetuation of master narratives of their respective national histories. I will analyse historiography dealing with and collective memory of Nikola Zrinski and palatine Bánk, compare them to the respective opera libretti in order to establish which specific elements of the historical narratives the authors incorporated into them, and explore how the operas have further affirmed and reinforced specific interpretations of historical events that agreed with the national cause the best.

Petra BABIĆ, PhD, is a researcher within the project “Institutionalization of Modern Bourgeois Musical Culture in the 19th Century in Civil Croatia and Military Frontier” at the Croatian Academy of Sciences and Arts, and an external associate at the Department of History at the Croatian Catholic University in Zagreb. She is the author of two scholarly books, (co)editor of four books of proceedings, and has published a number of articles. She has presented her research at more than 30 domestic and international conferences and figured as co-organizer of five conferences in Croatia. In her research she predominantly deals with the history of the 19th century, focusing specifically on relations between politics and culture.

Katalin Ágnes BARTHA (*Babeş-Bolyai University, Faculty of Theatre and Film, Cluj-Napoca*)

Ira Aldridge and the Sound of Resistance: Music, Theatre and National Identity in 1850s Hungary

The paper examines how Ira Aldridge (1807–1867), the African-American Shakespearean actor touring Europe, became integrated into Hungarian national-patriotic discourse in the 1850s. While Aldridge was celebrated as an international star, in Hungary his appearances were reframed as symbolic acts of resistance during the neo-absolutist period. Beyond the theatrical stage, banquets, festivities, and commemorations organised around his performances employed music – Gypsy bands, folk songs, verbunkos and csárdás – to inscribe his art into a Hungarian patriotic framework. These musical practices not only enhanced Aldridge’s celebrity but transformed him into an emblem of shared struggle, linking Shakespearean tragedy with the cultural memory of political oppression. By analysing press reports and commemorative records, the paper highlights how music mediated between international stardom and local resistance, illustrating the central role of sound and performance in negotiating national identity.

Katalin Ágnes BARTHA is associate professor at Babeş-Bolyai University, Faculty of Theatre and Film. She holds two PhDs from Babeş-Bolyai University: in Philology (2007, on the 19th-century Transylvanian reception of Shakespeare) and in Theatre and Performing Arts (2023, on historical acting styles). Since 2003 she coordinated research projects on 20th-century Hungarian minority literary culture at the László Szabédi Memorial House and she has completed several research fellowships in theatre studies at the Hungarian Academy of Sciences. She has published various articles on theatre culture within the Central and Eastern European region and edited several books dealing with intercultural relations, theatre historiography and literary elites. Her publications include *Shakespeare Erdélyben: XIX. századi magyar nyelvű recepció* [*Shakespeare in Transylvania. The Hungarian reception of Shakespeare's works in the 19th century*], Argumentum, Budapest, 2010; *Egy nemzetiségi könyvkiadó a diktatúra évtizedeiben* [*A minority book publisher in the decades of dictatorship (1969–1989)*], Polis – Editura ISPMN, 2020; *Történeti játéksztilus és gyakorlat: Prielle Kornélia pályájának művészeti és társadalmi dimenziói*, Akadémiai Kiadó, EME, 2025.

Marianne BETZ (*Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig*)

“Is it not the music teachers and composers that govern the music of the people?”

George Whitefield Chadwick (1854–1931), composer, educator, cultural manager

When summarizing his wishes for the twentieth century, George Whitefield Chadwick ranked his hope for “A great composer born on American soil” the highest, followed by “A symphony orchestra of Americans with a born American conductor.” Chadwick, a New Englander to the core, entered the musical world in the 1870s, when the perception of music as “unworthy profession”, and of musicians as “godless bummers” still dominated his environment. He became renowned for his symphonies, overtures, symphonic poems, chamber music etc. His moral compass, outlined as early as 1876, aimed at being an American-born composer of *good* music, conscious of the responsibility for “more education, more music” for the people. This paper intends to investigate Chadwick’s impact as a composer, as well as his role at the New England Conservatory in Boston. Founded in 1867, to make studies in Europe superfluous, the NEC became a premiere institution for the professionalization of young American musicians during Chadwick’s directorship since 1897. At the time, when the United States slowly overcame the idea that the young country needed expertise other than music, Chadwick advanced to a pioneer, who as composer, educator, and cultural manager developed and spread a vision of an American musical identity.

Marianne BETZ is a flutist and musicologist. She is Professor of Musicology at the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig. Her research explores transatlantic relations, focussing on US-American music of the 19th and 20th century, as well as on Early Music. Her publications include articles for the *Handwoerterbuch der musikalischen Terminologie*, *Musik in Geschichte und Gegenwart*, *The Grove Dictionary of American Music*, *Archiv fuer Musikwissenschaft*, *Die Musikforschung*, *American Music*, *Musical Quarterly*, *Zibaldone*, the *Yearbook of the American Music Research Centre* (Boulder, CO), and the *Oxford Handbook of Opera*. She is editor of G. W. Chadwick’s String Quartets and his opera *The Padrone*, as well as the author of a monograph on Chadwick. A history of American music in German language is in preparation. From 2007–12 she was the president of the Anton-Bruckner-Privatuniversität (Linz/Austria).

Lili Veronika BÉKÉSSY (*Institute for Musicology, ELTE Research Centre for the Humanities, Budapest*)

Circulating Music News: Press Networks between Vienna and Pest-Buda in 1857

The present paper is based on an extensive press corpus compiled during recent years: the complete volumes of the Hungarian and German-language press in Pest-Buda in 1857, encompassing nearly 6,000 music-related entries. The microhistorical analysis of a single year provides a framework for examining how news circulated between the imperial center and Pest-Buda, and how the discursive strategies of Hungarian- and German-language newspapers diverged. A fundamental aspect of this paper is the observation that significant musical events in Pest-Buda, such as Erkel and the Doppler brothers’ festive opera *Erzsébet*, performed during the imperial visit of 1857, were occasionally reported first in Viennese periodicals prior to their appearance in the Hungarian press. The study further includes a discourse analysis of both Hungarian- (*Budapesti Hírlap*, *Hölgyfutár*, *Vasárnapi Ujság*) and German-language (*Pester Lloyd*, *Pesth-Ofner Lokalblatt und Landbote*) newspapers from Pest-Buda. A particular focus has been placed on the manner in which Hungarian newspapers framed their reports within the context of nation-building discourses. In contrast, German-language outlets have adopted diverse strategies, citing imperial or local sources to varying extents. The paper demonstrates how the linguistic and rhetorical transformations of news contributed to shaping both the national and international audiences of Pest-Buda’s musical life.

Lili Veronika BÉKÉSSY is a research fellow and scientific secretary at the Institute for Musicology, ELTE RCH. In 2024, she defended her PhD thesis at the Liszt Ferenc Academy of Music, exploring the musical press and urban music culture of Pest-Buda in 1857. Her research is focused on 19th-century music history and cultural transfer, and the intersections of urban history and musical life. She has published several studies on musical institutions, repertoire, and musical networks in 19th-century Hungary.

Lilla Dóra BOKOR (*Liszt Ferenc Memorial Museum and Research Centre, part of the Liszt Ferenc Academy of Music, Budapest*)

National Sentiments in Music: Ede Reményi's 1860–61 Hungarian Concert Tour and its Croatian Interlude

Ede Reményi began his concert tour of the Hungarian countryside in 1860, which, although primarily musical in nature, was nevertheless a clear statement in support of Hungarian national autonomy and identity defined in opposition to the Habsburg oppression. Even in the year when political censorship was relaxed, the secret police frequently reported on the concerts to Vienna, demanding for this or that concert to be banned. The Hungarian press also debated whether it was artistic or political achievement that had brought the tour success. However, the concerts, which were celebrated almost as Hungarian national holidays, were enthusiastically received not only by the Hungarian, but also by the Romanian and Croatian audiences as well. The Romanians and Croats welcomed Reményi as a representative of a brother nation, even though the Hungarians were oppressors of the Romanian and Croatian peoples from their view. In August 1861, Reményi not only won over Croatian audiences in Zagreb, Karlovac, and Varazdin, but also earned himself a few mentions in the non-existent music sections of political newspapers which otherwise tended to discuss the Austrian-Hungarian-Croatian relations with an anti-Hungarian tilt.

Lilla Dóra BOKOR is a musicologist and research assistant at the Liszt Ferenc Memorial Museum and Research Centre, part of the Liszt Ferenc Academy of Music, Budapest. She graduated from the Liszt Ferenc Academy of Music in 2020 and received her degree in teaching from the same institution in 2021. Her main areas of research are the life, music, and connections of Franz Liszt; the nineteenth century music history of Hungary; and the Hungarian contemporaries of Franz Liszt who shaped the national style of music in Hungary.

Jan BLÜML see **Ádám IGNÁ CZ**

Lydie CHAPOTON (*Sorbonne Université - IReMus, Paris*)

Stylistic Circulations in 19th-century Europe. The *style hongrois* in the Finales of Johannes Brahms' Opp. 25 and 26.

This paper examines cultural exchanges and cross-influences in the 19th century through the prism of Hungarian music, as perceived, integrated and transformed by Johannes Brahms in the final movements of his first two piano quartets, Op. 25 and 26. These two movements highlight Brahms' dual musical background: his scholarly Germanic musical culture on the one hand, and his fascination with Hungarian folk music on the other. They demonstrate cultural transfer and cross-influences, at a time when composers were asserting their national identity. Brahms offers a space for musical exchange between Germanic and Hungarian traditions, while remaining true to his own personal musical language. After a historical and analytical point of view, we will also look at the critical reception of these movements at the time. The *Rondo alla zingarese* from Op. 25 is an emblematic example, in which Brahms pushes the limits of the chamber music style towards quasi-orchestral writing (Schoenberg would later make an orchestration of it). Joseph Joachim even acknowledged that Brahms had defeated him on his own territory. These two final movements of the piano quartets op. 25 and 26 bear witness to the active, complex and rich stylistic circulations of 19th-century musical Europe.

Lydie CHAPOTON is an agrégée and holder of the CAPES in music education and choral singing. She is currently teaching at Sorbonne Université (Paris, France) as an ATER and working on her doctorate, also at Sorbonne Université under the direction of Jean-Jacques Velly, in cotutelle with Stephan Keym at the University of Leipzig (Germany). Her research focuses on the piano quartet in the German-speaking world (1842–1905), in particular the quartets of Johannes Brahms. As pianist and double bass player, she specializes in chamber music, hence her interest in this repertoire.

Alexandros CHARKIOLAKIS (*The Friends of Music Society, Athens*)

Building national conscience: Kalomiris' *Manifesto on National Music*

It was the year 1908 when Manolis Kalomiris presented to the Athenian public a concert of his own music under the auspices of the Athens Conservatoire. However, the significant moment was not the actual music of a most promising composer that was performed in the evening but the text that accompanied the performance, a heartfelt roadmap towards the establishment of a national music that would encompass the Hellenic identity and would encapsulate the historical circumstances that were unfolding at the time. In this paper, we will discuss the broad perspectives of such a powerful text within its historical context, the impact that may or may not had later and how it was perceived by the public of its time.

Alexandros CHARKIOLAKIS studied music at the University of Sheffield where he graduated with a BMus and an MMus by Research in musicology and orchestral conducting in 2004. He also holds an MSc in Philosophy and Management from the University of Athens. He was Head of the “Erol Üçer” Music Library and a Historical Musicology Lecturer at MIAM-Istanbul Technical University. In 2017 he was appointed Director of the Friends of Music Society in Athens. He was part of the curatorial team for the Maria Callas Museum and he is currently a Board Member of the State Orchestra of Athens and the Mikis Theodorakis Museum in Zatouna and an honorary member of the Greek Composers Union.

Anna DALOS (*Institute for Musicology, ELTE Research Centre for the Humanities, Budapest*)

Music History of Hungary. About the 20th-century volume

The volume on 20th-century Hungarian music in the series on the history of music in Hungary – the fifth volume of the series – began to take shape at the same time as the volumes on the Middle Ages and early modern times. Several people worked on developing the concept for the publication, including eminent researchers such as László Somfai and Tibor Tallián. The preparation of the volume involved significant source research and a new publication strategy focusing partly on the history of composition and composers, partly on the history of institutions and the functioning of the musical life, but despite all of this, the volume has not yet been written. In my paper, I will attempt to highlight the methodological difficulties of compiling a comprehensive overview of 20th-century Hungarian music, focusing primarily on the question of whether it is even possible to produce this type of comprehensive national music history work in the 21st century. The paper will contain a new content proposal and structure for the long planned publication.

Anna DALOS studied musicology at the Ferenc Liszt Academy of Music, Budapest. Winner of the ‘Lendület Grant’ of the Hungarian Academy of Sciences, she is head of the Archives and Research Group for 20th–21st Century Hungarian Music at the Institute for Musicology ELTE-RCH. Her research is focused on 20th-century Hungarian music. Her monograph on Zoltán Kodály (*Zoltán Kodály’s World of Music*) was published by the prestigious University of California Press in 2020. She became Doctor of Hungarian Academy of Sciences in 2021 with a monograph on the history of Hungarian composition between 1956 and 1989. The book has recently been published in English (*With a Lock on the Door. New Music in Hungary, 1956–1989*) by Peter Lang Verlag.

Francesco FINOCCHIARO (“G. Rossini” *Conservatoire of Pesaro*)

‘Parallel lives’: The anti-German controversy in early 20th-century Italian music historiography

During the first decade of the twentieth century, Italy fully embraced nationalism. Rather than being merely a political ideology, this cultural movement provided the young intellectual class with a means to reassert national glory and redeem Italian honour. In the cultural sphere, the nationalist movement centred on the journal *La Voce* (1908–16), one of the few cultural magazines to address music historiographical issues thanks to contributions from musicologists and composers such as Torrefranca, Alaleona, Bastianelli, and Pizzetti. Nationalism manifested as a desire to rediscover Italy’s musical greatness, as embodied by the purity of eighteenth-century instrumental music. This aspiration for redemption was expressed through series of ‘claim’ articles which asserted that notable musical innovations of the past, such as polychorality, the string quartet, the concerto, and bithematism, were pioneered by Italians. However, one aspect of this historiographical narrative has received little attention until now: the growing rivalry with German music. Initially spread by *La Voce*, followed by *Rivista Musicale Italiana*, and ultimately asserted in regime periodicals such as *Quadrivio*, this sentiment remained visible until the 1940s, when the glorification of Italian music in an anti-German vein became a metaphor for geopolitical competition within the Axis Powers.

Francesco FINOCCHIARO is a Full Professor of music history at the “G. Rossini” Conservatoire of Pesaro and Adjunct Professor at the Universities of Innsbruck and Padua. Research Scientist at the Universities of Vienna (2013–19) and Milan (2023–24), he also taught at the Universities of Bologna, IULM Milan, Catania, and Pescara. His research interests cover the areas of composition, theory, and aesthetics in 20th-century music. During his twenty-year professional activity, he has published over 70 studies in three languages and delivered more than 100 conference papers in many countries. He edited the Italian edition of Arnold Schönberg’s treatise *Der musikalische Gedanke* (Astrolabio-Ubaldini, 2011) and has published several essays on the Viennese School in international journals. He has published extensively on film music, with a special focus on the relationship between musical Modernism and German cinema (Palgrave Macmillan, 2017). His latest monograph – *Durch einen Gaseschleier* (et+k, 2025) – deals with the film music criticism during the silent era. His research topics include music in Italian fascism and political aesthetics in totalitarian regimes. He edited the volumes *L’industria della persuasione* (2022) and (with Stefano Lombardi Vallauri) *Music, Aesthetics, and Politics in the 20th Century* (2025) for the book series “Biblioteca di Athena Musica” (Accademia University Press, Turin). He is the Chair of the IMS Study Group on “Music and Politics: Past and Present”.

Kamille GAGNÉ (*University of Montréal, University of Fribourg*)

The ethnologist and folklorist Marius Barbeau (1883–1969)

The ethnologist and folklorist Marius Barbeau (1883–1969) occupies a central place in the construction of cultural and national identity in Quebec. From the early 20th century onward, he elevated musical folklore—particularly French traditional songs collected from rural communities—into the foundation of a French-Canadian national identity. His musicographic writings and lectures pursued a twofold project: on one hand, he wanted to valorize the historical continuity between “old France” and French Canada, and on the other, he pursued the creation of a national repertoire distinct from the Anglo-Canadian heritage. This paper will examine how Barbeau mobilized discourse on music and folklore to elaborate a national mythology, placing oral tradition at the very core of Quebec’s identity narrative. It will highlight the rhetorical and historiographical strategies he employed, notably his appeal to the notion of cultural purity and his omission of non-French heritage (for example, the Quebec *violoneux* (fiddler) tradition derived in large part from Irish fiddle music). Finally, I will argue that this process exemplifies the tensions between Quebec’s national particularism and the broader aspiration for a united Canada.

Kamille GAGNÉ graduated in musicology and anthropology. She has been the coordinator of the “Équipe musique en France” since 2022. In 2024, they completed their Master’s degree in musicology under the supervision of Marie-Hélène Benoit-Otis, with a thesis entitled *Alsatian Identities and Political Recoveries : The Song Der Hans im Schnockeloch from the Franco-Prussian War to post-World War I*. Now a doctoral student under the co-supervision of Marie-Hélène Benoit-Otis (Université de Montréal) and Federico Lazzaro (Université de Fribourg), Kamille is pursuing research that explores the social, cultural, and political dimensions of French “folk” songs. Their work is supported by the Social Sciences and Humanities Research Council of Canada (SSHRC), the “Observatoire international de création et recherche en musique” (OICRM), and the “Chaire de recherche du Canada en musique et politique” (CRCMP).

Louise GUÉROT (*University of Strasbourg, University Paris 1 Panthéon-Sorbonne University*)

Music and national identity: French musical policy in Germany and Austria (1945–1955)

This presentation examines French music policy in the occupied zones in Germany and Austria. The aim of this policy was to denazify the country and demonstrate France’s cultural greatness to the other Allies and the occupied populations. In the field of music, it consisted mainly of organising and financing concert tours by French artists in the occupied zones, as well as controlling musical life by authorising or prohibiting musical performances, drawing up lists of banned artists and imposing sanctions. The French

policy thus had two sides: a punitive side and a constructive side, which was a form of cultural diplomacy. However, the implementation of this policy in Austria and Germany took different forms. The presentation analyses the differences between the policies in Austria and Germany in the light of the context in both countries. Indeed, the post-war period was a time of reconstruction, especially in terms of identity: After an experience of political integration in the former Third Reich, what does it mean in 1945 to feel German and to feel Austrian? Music is a vehicle for the reconstruction of identity in German and Austrian society, by providing common symbols and images: The post-war period was one of intense cultural activity in both countries. For the French authorities, Germany was responsible for the war and was France's "hereditary enemy". Austria, on the other hand, was a victim of Nazism. The situations were radically different: the French authorities didn't conceive the policy in the same way and the population didn't receive it in the same way. The German population had to be "reeducated", while Austria had to be "desannexed" from Germany: everything specifically German had to be eliminated, while everything specifically Austrian had to be enhanced. French authorities worked in both countries in opposite ways: The presentation aims to show how French music policy in Austria and Germany aimed at reconstructing (Austria) or suppressing (Germany) national identities.

Louise GUÉROT, musicologist and musician, is a doctoral student at the University of Strasbourg (UR ACCRA) and UMR Sirice (Paris 1). A former student of the ÉNS-PSL and Conservatoire national supérieur de musique et de danse de Paris, her initial research focused on the rediscovery and practice of early music, in connection with her activities as a recorder and oboe player. A Germanist, she is also interested in contemporary musical practices in these areas and, since October 2023, she has been preparing a thesis under the supervision of Mathieu Schneider and Corine Defrance on musical life in the French occupation zones in Germany and Austria, in which she studies the links between politics and musical aesthetics in the post-war period.

Philippe GUMPOWICZ (*Paris Saclay University*)

French musical taste between the national and the popular

This paper aims to highlight the link between the development of French musical taste and the rise of nationalism from the end of the Franco-Prussian War to the mid-1930s. This notion of French musical taste is reflected in the discourse accompanying music on works, their orchestration, their sound texture, and their interpretation. Common to the entire artistic field in France, it intersects with the political, intellectual, and social history of France. This paper will analyze some uses of this French taste in music criticism during four historical moments: the 1870s (creation of the Société nationale de musique around *Ars Gallica*, comparisons with Italian and German music); at the turn of the century, with Debussy's rediscovery of Rameau and his rejection of Wagner; in the

1920s, Cocteau and Les Six with the arrival of jazz and new dances; and during the identity crisis of the 1930s. Four chronological milestones that we will compare with three topics: the call for original purity; the hesitations in designating the outside as a catalyst or as poison; the division of the popular between “ethnos” and “demos.”

Philippe GUMLOWICZ is professor emeritus of musicology at the Paris-Saclay University and a member of the RASM-CHCSC laboratory. He has published several works on musical practice in the 19th century (*Les Travaux d'Orphée, 150 ans de vie musicale en France*, Paris, Aubier, 1988, 2001), the history of jazz (*Le Roman du Jazz*, Fayard, 1991, 2000, 2008), identity through music (*Les Résonances de l'ombre, musique et identités*, Fayard, 2012), co-edited *Music and Postwar Transitions*, Berghahn Books, 2023, *Le Fidelio de Beethoven, Transferts, circulations, appropriations (1798-XXI^e siècle)*, Septentrion, 2025. With Anaïs Flechet and Martin Guerpin, he co-edits a collection entitled «Americanization through the Arts» within the TRACS platform.

Rudolf GUSZTIN (*Institute for Musicology, ELTE Research Centre for the Humanities, Budapest*)

Three Layers of the National Narrative in Hungary in the Second Half of the 19th century

The national narrative manifested differently in the everyday life of individual choral societies—its form largely depended on the cultural background of the respective city—than it did in the objectives of the National Hungarian Choral Association, or in the historical syntheses composed around the turn of the 19th and 20th centuries. The latter emerged in the heated context of ethnic-political tensions and retroactively projected this narrative onto the 1850s and 1860s. In my presentation, I intend to examine these three layers through the operation of the Soproni Dalfűzér, the Pécsi Dalárda [Male Choir Societies of Sopron and Pécs], and the choral societies based in the capital. I will examine the statutes of the National Hungarian Choral Association, the nationwide choral festivals it organized, and the writings and recollections produced at the end of the century.

Rudolf GUSZTIN graduated in 2016 from the Musicology Department of the Liszt Ferenc Academy of Music (Budapest). His research areas include 19th- and 20th-century Hungarian music history and music theory. Since May 2016, he has been employed first as scientific administrator, later as research assistant at the Department for Hungarian Music History (Institute for Musicology, ELTE RCH). He participates at the preparation works and editing activities of the Department's series of critical editions and scientific publications (*Ferenc Erkel Operas, Műhelytanulmányok a 18. Század Zenetörténetéhez* [Studies in Eighteenth-Century Music History]) as well as at the Department's activity of data processing, the cataloguing of basic research for the 18th and 19th centuries. His research area has been enlarged with his planned PhD dissertation on the 19th-century choral movement in Hungary.

Pál HORVÁTH (*Institute for Musicology, ELTE Research Centre for the Humanities, Budapest*)

Collective working practices of the multilingual ensemble of the National Theatre in Pest in the first half of the 1850s

The orchestra of the Pesti Magyar Színház [Hungarian Theatre of Pest], opened in 1837 and renamed the National Theatre in 1840, was one of the most influential ensembles in nineteenth-century Hungarian musical life. Its members later formed the Philharmonic Society Orchestra (1853). However, little research has been devoted to the everyday lives and careers of these musicians. The paper focuses, on the one hand, on the institutional background—such as the organization of the orchestra and the opera company—and, on the other hand, on the role of the musicians and singers as reflected in the collective working practices of the theatre and in the contemporary press. Special attention is given to the first half of the 1850s, when the failure of newly premiered Hungarian operas caused difficulties for the company. Drawing on archival sources and press material, the research explores the everyday practices and challenges of the musical ensembles of the National Theatre, offering a new perspective on the history of 19th-century musical culture in Pest-Buda.

Pál HORVÁTH studied musicology and conducting at the Liszt Ferenc Academy of Music in Budapest between 2009 and 2013. Since January 2014, he has been a member of the staff of the Department of Hungarian Music History at the Institute for Musicology ELTE RCH, and has been working as a research assistant since 2016. His research focuses mainly on nineteenth-century Hungarian musical theatre.

Ádám IGNÁCZ (*Institute for Musicology, ELTE RCH, Budapest*) and
Jan BLÜML (*Department of Musicology, Palacký University Olomouc*)

Popular music magazines in communist Eastern Europe: A comparative study of East Germany and Czechoslovakia

In our paper, we compare the functioning and content of two official popular music magazines of the former Eastern bloc: the Czechoslovak *Melodie* and the East German *Melodie und Rhythmus*. Relying on archival documents and the analysis of six different volumes from the period under investigation, we trace the magazines' development from the 1950s to the 1980s, noting the cultural–political and musical–historical circumstances that determined their operation. In this regard, we present a probe into popular music culture and media behind the Iron Curtain, showing the diversity of the individual national scenes. We devote particular attention to the transformation of the magazines' role from an originally ideological and educational instrument into a primarily commercial medium. This shift was also closely connected to the gradual transition from an emphasis on the domestic popular music to the adoption of a more global, predominantly Anglophone orientation, with all its attendant musical implications and value-related consequences.

Jan BLÜML has been working in the position of assistant professor at the Department of Musicology, Palacký University Olomouc, Czech Republic since 2014. His main academic interest lies in the history of popular music in East Central Europe with special emphasis on the former Czechoslovakia. His recent monograph deals with academic popular music research in Czechoslovakia (Peter Lang, 2025).

Ádám IGNÁCZ is a senior researcher at the Archives for 20th–21st Century Hungarian Music of the Institute for Musicology, ELTE Research Centre for the Humanities. Between 2017 and 2020, he was the editor-in-chief of the Hungarian music publishing house Rózsavölgyi és Társa. Since 2015, he has edited seven thematic volumes on music in socialist Hungary. His monograph on the beginnings of popular music research in Hungary (*Milliók zenéje. Populáris zene és zenetudomány az államszocialista Magyarországon*) was awarded the Book Prize of the International Association for the Study of Popular Music in 2021.

Szabolcs ILLÉS (*Institute for Musicology, ELTE Research Centre for the Humanities, Budapest*)

Sounding Hungarian Music History in the 19th Century

In their search for the musical treasures of the national past, some of Hungary's earliest music historians considered it important from the very beginning to present the materials they collected in audible form. Gábor Mátray, and later István Bartalus and Gyula Káldy—each according to their own interests, expertise, and field of activity—played a significant role in creating an idealized and mythical image of earlier periods of Hungarian music history, in line with the spirit of the age, albeit within somewhat different formal frameworks. By reviewing the programs of the performances and concerts compiled from the works they discovered, collected, transcribed, arranged (and in some cases even composed), this paper aims to offer insight into the nature of their musicological work and their conceptions of Hungarian national music.

Szabolcs ILLÉS is a baroque violinist, HIPP specialist, and musicologist. He graduated in modern and baroque instrumental performance in Budapest and Leipzig, and received his Master's degree in baroque violin performance in Brussels in the class of Sigiswald Kuijken. He is currently a PhD student at the Doctoral School of the Liszt Ferenc Academy of Music and a staff member of the Department for Hungarian Music History in the Institute for Musicology, ELTE RCH, in Budapest. His research interests include the history of early music performance in Hungary and the formal and technical changes of instruments of different periods in historical performance practice.

Adrienne KACZMARCZYK (*Institute for Musicology, ELTE Research Centre for the Humanities, General Editor of the New Liszt Complete Critical Edition, Budapest*)
Liszt's criticism of *Zigeunermusik*

Franz Liszt expressed his admiration for the 19th-century repertoire called by him and his contemporaries either “*Zigeunermusik*,” or “*style hongrois*.” The arrangements based on this repertoire (*Hungarian Rhapsodies*, etc.) and his book *Des Bohémiens et de leur musique en Hongrie* (*Die Zigeuner und ihre Musik in Ungarn*) are well-known documents of his enthusiasm. But a careful reading of his book reveals that Liszt's enthusiasm, however great and sincere, never went beyond certain limits. Liszt was careful to indicate these boundaries, not so much, I believe, out of tact for the Gypsy musicians, as out of awareness of the Hungarian public opinion of the time, which saw in this repertoire the original, ancient Hungarian music and therefore regarded it as national music. Nothing shows better how sensitive a subject this was than the scandal in Hungary caused by Liszt's book. The present essay seeks to shed light on Liszt's criticism of Gypsy music and its motifs rooted in the musical aesthetic of the time.

Adrienne KACZMARCZYK graduated from the Liszt Ferenc Academy of Music with a diploma in musicology in 1995 and from the Eötvös Loránd University of Sciences in 2002 as a Latin philologist. Between 1992 and 2010 she was a member of the scientific staff at Ferenc Liszt Memorial Museum and Research Centre, Budapest. Since 1995 she has taught at the Liszt Academy of Music, Department of Musicology. Since 1994 she has been an editor, since 2009 also the editor-in-chief of the Ferenc Liszt Complete Critical Edition. Since 2021 she has worked as a research fellow at the Department for Hungarian Music History, Institut for Musicology, ELTE RCH. Her main field of research is centred on Liszt's life and works and the music history in the 19th century.

Katalin KIM (*Institute for Musicology, ELTE Research Centre for the Humanities, Budapest*)

The Music History of Hungary III–IV. Research on the 18th–19th Centuries at the Institute for Musicology

The Department of Hungarian Music History at the Institute for Musicology is the only research center conducting comprehensive basic research on the urban music culture of historical Hungary from 1500 onward. Its transnational orientation has been shaped by recent shifts in national historiographical and regional-studies approaches. Since 1970, a central task of the Department has been the research and writing of the modern-period volumes of the handbook series *Magyarország zenetörténete* [*Music History of Hungary*]. Because the research team chose not to compile existing knowledge but to build the volumes on new evidence, the project required systematic source research from

the ground up and initiated a broader conceptual shift: from the study of “Hungarian music” to the music history of Hungary in its full cultural complexity. For the 18th century, this shift occurred almost naturally. The previously neglected study of urban musical life led to the exploration of the vocal-instrumental practices of churches and the orchestral traditions of aristocratic courts at a time when musical life was reorganized after Ottoman rule largely through the import of musicians and repertoire. The 19th century, however, remains dominated by narratives formed around 1900. Rethinking this framework—and enabling a reconceptualization of the period’s musical life—requires critical discourse analysis of these earlier syntheses and source-based research rebuilt from first principles. My paper discusses these research directions and the current state of the project, including the ongoing preparation of volumes III and IV of the series *Music History of Hungary*, following a substantially updated conception.

Katalin Kim is Senior Research Fellow and Deputy Director of the Institute of Musicology, ELTE Research Centre for the Humanities, and Head of its Department of Hungarian Music History. Her research focuses on the vocal-instrumental (figural) music repertoire of eighteenth-century Hungary, including surviving music archives, contemporary musical texts, and inventories of music and instruments. She also investigates Ferenc Erkel’s compositional methods and the collaborative practices of the Erkel workshop. The first results of this ongoing project were presented in her 2012 PhD dissertation (*The Erkel Workshop: Collaboration in the Stage Works of Ferenc Erkel, 1840–1857*). She has published critical editions of two operas: *Bátori Mária* (2002, with Miklós Dolinszky) and of *Hunyadi László* (2006), and is currently preparing the editions of *Erzsébet* and *Dózsa György*. Since 2012, she has supervised BA, MA, and PhD theses at the Liszt Ferenc Academy of Music, and has extended her research interests to the institutions, repertoire, and creators of Hungarian musical theatre.

Argyrios KOKORIS (*Aristotle University of Thessaloniki*)

Borders of Sound: Canon Formation and the National Idea in the Greek Press of Thessaloniki, 1912–1922

This paper revisits early-twentieth-century music historiography and criticism in Greece’s “Nées Chôres” (*New Lands*, acquired in the Balkan Wars of 1912–1913) to show how the Greek-language press of Thessaloniki refashioned music (and sound) as a tool of nation-building during the city’s transition from Ottoman multiethnicity to Greek sovereignty (1912–1922). Through a discourse-analytic reading of *Makedonia* and *To Fos*, I trace critical vocabularies—*ethniká/patriotiká* (“national/patriotic”), *demotiká* (“folk”), *Megali Elláda* (“Greater Greece”)—through which editors, correspondents, and municipal cultural brokers promoted local repertoires as tokens of an unbroken Hellenic continuum. Rural *kleftiko* ballads, *tsámikos* dances, and liturgical

chant were exalted as living links between antiquity, Byzantium, and modernity, while café-aman and other Ottoman-urban idioms were consigned to strategic silence. Wartime censorship and National-Schism polemics amplified partisan leader hymns (Venizelos, Constantine) and politicized sonic labels, revealing the newspaper page as an arena where competing “national ideas” clashed and where listening itself was normed. At the city’s sonic margins, Jewish, Muslim, Slavophone, Romani, and women’s musical voices were systematically elided, exposing the homogenizing thrust of canon formation in a border zone of intense cultural transfer. Grounded in Thessaloniki’s press ecology, the paper advances a reflexive, plural historiography that brings historical ethnomusicology into dialogue with auditory history and press studies, foregrounding how media practices constructed—and constrained—the national ear in this period.

Argyrios KOKORIS is a historical ethnomusicologist and accomplished performer of Greek traditional folk song, oud, and Greek mainland lute. His work interrogates how soundscapes shape power and memory in modern Greece, with special attention to the National Schism (1915–22). He earned a PhD in Ethnomusicology (Distinction, 2024) at Aristotle University of Thessaloniki, following earlier degrees in Music, Law, and Eastern Mediterranean Studies. Supported by the Hellenic Foundation for Research and Innovation, his research appears in the *Journal of Modern Greek Studies* and *Traditions of Music and Dance*. Kokoris is Post-doctoral Researcher, Department of History and Archaeology, AUTH.

Lenka KŘUPKOVÁ (*Faculty of Arts, Palacký University Olomouc*)

Redefining the National Narrative: Music Historiography and Socialist Realism in 1950s Czechoslovakia

This contribution examines how Czechoslovak musicology in the 1950s redefined the national narrative of music history under the pressure of socialist realist demands. Drawing on debates at the plenary sessions of the Czechoslovak Composers’ Union, the Union’s magazine *Hudební rozhledy*, and historiographical essays, I show how established topoi of nineteenth-century national music were reshaped to meet ideological requirements. Concepts such as “folk rootedness”, “clarity”, and “accessibility” were not abandoned but reinterpreted as evidence of a progressive, socially engaged national tradition that found its culmination in the socialist present. Within this framework, canonical figures such as Smetana, Dvořák, and Janáček were elevated as embodiments of both the “true national spirit” and a proto-socialist orientation, while alternative modernist or avant-garde currents were condemned as “formalist” and “alien”. The resulting discourse thus produced a carefully delimited canon: national in form, socialist in content, and ideologically “safe”. This selective historiography was institutionally reinforced through publishing programs, anniversary celebrations, and repertory policies, ensuring that the past was continually rewritten to legitimize the

cultural politics of the present. By analysing the discursive strategies and institutional mechanisms behind this reconfiguration of the national canon, the contribution demonstrates how the language of criticism and historiography became a powerful tool in shaping collective memory and cultural identity in post-war Czechoslovakia.

Lenka KŘUPKOVÁ is Associate Professor at the Department of Musicology, Faculty of Arts, Palacký University Olomouc. Her research focuses on Czech music of the 19th and 20th centuries, as well as on musical theatre, the sociology of music, and the relationship between music and politics. She has published numerous journal articles and book chapters and is the author or co-author of seven books.

Jana LASLAVÍKOVÁ (*Slovakian Academy of Sciences, Bratislava*)

Slovak musical life in the years 1918–1938: a dream fulfilled and unfulfilled expectations

This article aims to be a critical reflection on the multi-layered narrative of Slovak musical life between 1918 and 1938, constructed through music and musical theater criticism. This existed as early as the 19th century, but its activities related to Slovak amateur and volunteer music and theater associations operating in Hungary. After 1918, under new political and social conditions, professional music and theater culture began to develop, paradoxically in a city that was not Slovak and did not have any Slovak educational and cultural institutions. Bratislava (formerly German-speaking Pressburg and later Hungarian Pozsony) became the capital of Slovakia in the first joint Czechoslovak Republic by political decision, with the first and main task being to Slovakize the city with the help of Czech intellectuals. While in the 1920s, cultural discourse identified with the idea of Czechoslovakism and the presence of Czech artists was perceived positively, the 1930s saw a change, with the voices of autonomists calling for an exclusively Slovak (professional) culture coming to the fore. My contribution will focus on the strategies used by the main actors of interwar cultural life (not only) in Bratislava to transform its (self-)image and how key artistic institutions managed to communicate their attitudes towards Slovak professional music and music-drama culture.

Jana LASLAVÍKOVÁ is a musicology graduate of the Comenius University in Bratislava and University of Vienna. In her scientific research, she focuses mainly on theatrical and cultural life in East-Central Europe in the long 19th century in the context of the political, social and national changes in the towns. She is the author of the monograph *Mestské divadlo v Prešporku na sklonku 19. storočia: medzi provinciou a metropolou* [The Municipal Theatre in Pressburg at the Close of the 19th Century: Between Province and Metropolis]. Currently, she works at the Slovak Academy of Sciences in Bratislava (The Institute of History of the SAS). She is a visiting professor at Palacký University in Olomouc.

Lukas MANTOVAN (*Bruckner University Linz*)

On the discursive construction of Hungarian (National) Music in German-language writing in the early 19th century

In 1983, Benedict Anderson identified the dissemination of vernaculars as one of the driving factors behind the spread of nationalistic, patriotic, and subsequently potentially racist ideas during the 19th century. The influence of language on the ideology of nationalism remains an undeniable force behind various events and developments in this period. Music historiography and writing about music from the 1850s onwards was frequently the product of individual (i.e., national) actors, whose statements ('énoncés' with Foucault) were to constitute a so-called 'national music'. Nevertheless, these processes of writing were already evident, to some extent, at the beginning of the century. This paper is concerned precisely with those initial and developing conventions of nationalisation, the involved actors, the platforms they used, and the spheres in which they moved. Its focus is on the label 'Hungarian (national) music' and derivatives in German-language writing as can be observed for example in an article by Henrik Klein in the *Allgemeine Musikalische Zeitung Leipzig* from May 1800. The discourse-analytical approach is employed to reveal a data sample that deals with the less-researched beginnings of nationalisation processes and its construction of a suggested reality in the field of art music at the start of the 19th century.

Lukas MANTOVAN, born 1996 in St. Pölten is a musicologist and trained classical violinist from Austria. He is currently pursuing his PhD in Historical Musicology at the Bruckner University Linz, where he is also working as a researcher and lecturer. His dissertation focuses on the construction and origins of Hungarian national music between 1750 and 1850 and combines discourse and music analytical approaches. His academic inquiries lie within the domain of music and society, with a particular emphasis on Hungarian and Bohemian music history during the 18th and 19th centuries. Additionally, his research interests encompass studies on the history of musical interpretation and music analytical methodologies within Historical Musicology.

Tatjana MARKOVIĆ (*ACDH, Department of Musicology, Austrian Academy of Sciences, Vienna*)

Pluriculturalism versus nationalism: Inclusive history of music

Since its importation from the West to the East (Conversi, Sugar, Taruskin), nationalism has generated numerous conflicts through the appropriation of shared cultural heritage and has also become the dominant criterion in many national music histories. This is even the case in pluricultural mesoregions such as the Balkans/Southeast Europe, where religion long served as the primary basis for social grouping due to the Ottoman Empire's tolerant policies, or in microregions such as the Banat. Drawing on national narratives that ignore the contributions of other ethnic communities from the same

area, this presentation will demonstrate how histories focused on a single nationality produce incomplete and often misleading conclusions. By reframing national trajectories, this presentation proposes an inclusive history of music situated within transnational and global music history theories.

Tatjana MARKOVIĆ is a project chair at the Austrian Academy of Sciences (ACDH, Department of Musicology) in Vienna. She has taught at the (music) universities in Belgrade, Novi Sad, Ljubljana, Graz, and Vienna. Marković is chair of the IMS Study Group “Music and Cultural Studies”, (co-)editor of the open access journal *TheMA* (Vienna), as well as a member of the editorial team of the journal *Glasbeno-pedagoški zbornik* (Ljubljana) and of the Academic Studies Press, Brighton, MA, US and London, UK, as well as a member of MGG Advisory board. Her main area is southeast European opera and music historiography from the aspect of nationalism, sub- and transnationalism, gender policy. She wrote four books and edited numerous publications. She published internationally in Serbian, Croatian, English, German, Russian and Chinese.

Iván César MORALES FLORES see **Margarita PEARCE PÉREZ**

Yusuke NAKAHARA (*University of Osaka; Institute for Musicology, ELTE Research Centre for the Humanities, Budapest*)

Pursuing the Ideal of a ‘National Composer’: the Case of Bartók’s and Liszt’s Reception in Japan

Béla Bartók is widely regarded as one of the most prominent Hungarians, testified by several significant cultural institutions and events bearing his name. Although the state-level acknowledgement of his achievements cannot be doubted, it is noteworthy that Hungarian Bartók scholars have consistently emphasised his supranational attitudes from the outset of Bartók research. The latter tendencies are clearly related to the fact that Bartók’s oeuvre is inseparable from the cultural heritage of peoples other than Hungarian: for instance, *Cantata profana*, arguably the best representative of his artistic credo, could not have been written without his deep involvement with Romanian folk music. However, it is remarkable that Bartók’s supranational aspects are frequently overlooked within the context of musical discourse in Japan. This tendency potentially reflects the Japanese’s cultural concerns for promoting the ‘national’ culture (their notion of ‘national’ can be, however, quite limited, since some Japanese consider Liszt not to be a Hungarian due to his ancestry, language, and cultural background). Such contextual knowledge may invite us to revisit the reception of Bartók in Japan, a nation which has consistently regarded him as one of the most eminent composers, evidenced by the planned invitation of Bartók to visit Japan in 1940.

Yusuke NAKAHARA studied musicology at the Liszt Ferenc Academy of Music in Budapest (2007–2012), and continued PhD study there on a Hungarian state scholarship (2012–2015). He received PhD degree in 2021 with the dissertation titled ‘Genesis and the “Spirit” of Bartók’s *Mikrokosmos*’. Since September 2015, he has been working at the Budapest Bartók Archives, and since April 2024, he is a postdoctoral fellow of the Japan Society for the Promotion of Science and working at the University of Osaka. He has been contributing to the volumes of the Béla Bartók Complete Critical Edition, including Volumes 40–41 (*Mikrokosmos*) and Volume 30 (the Critical Commentary volume of the string quartets).

Ágnes PAPP (*Institute for Musicology, ELTE Research Centre for the Humanities, Budapest*)
The Burden of Writing Music History. Preparatory Work for the First Two Volumes of the History of Music in Hungary at the Institute for Musicology of the Hungarian Academy of Sciences (1970–1990)

The aim of the presentation is to provide an overview of the early preparatory work for volumes I and II of the series on the history of music in Hungary, which cover the Middle Ages and the Turkish period and were published in 1988 and 1990, respectively. In the early 1970s, Hungarian science policy placed the burden of creating a great historical synthesis on the Institute for Musicology – at that time one of the research institutes belonging to the Hungarian Academy of Sciences. However, the necessary basic research on the topics of early Hungarian music history was clearly lacking, and the necessary human resources were not available either. In parallel with primary source research, and within a short period of time, a concept of music history encompassing the whole of historical Hungary should have been developed, which was supposed to dispense with emphasizing the question: What is Hungarian? The editorial documents provide insight into the development of the series’ plan and table of contents, as well as into changes in the professional concept and periodization, and the implementation process. In addition, other documents preserved in the Archives of the Hungarian Academy of Sciences help to reconstruct the process of writing music history, which in principle took place within an institutional framework and followed five-year plans, but which relied predominantly on external collaborators involved in collecting the material and writing the chapters.

Ágnes PAPP is musicologist and church musician, senior research fellow at the Department of Hungarian Music History of the Institute for Musicology, ELTE RCH. Since 2005 she has been teaching music history at the Leopold Mozart Music School in Budaörs. 2006–2016 she participated in the international research project “*Traditio Iohannis Hollandrini*,” aimed at issuing the complete edition of a large corpus of late medieval music treatises from Central Europe. In 2020 she received her PhD at the Liszt Ferenc Academy of Music in Budapest. Her main scientific scope of activities are – beyond tonaries and notated liturgical manuscript sources from the Middle Ages and from the Early Modern Age – 17th-century organ tabulatures, music history of Hungary in the 16th–17th centuries, repertory of 17th–19th-century Roman Catholic hymnbooks and cantor manuscripts.

Margarita PEARCE PÉREZ (*University of La Laguna*) and
Iván César MORALES FLORES (*University of Oviedo*)

Alejo Carpentier and the History of *La música en Cuba*: A Historiographical Reassessment through the (De/Re)Construction of Canons and National Narratives

Alejo Carpentier (1904–1980) – writer, novelist, literary and music critic, musicologist, and editor – stands as a pivotal figure in the complex process of (re)constructing and nationalizing national and supranational canons and narratives (Kuss, 1998) in the history of Cuban music. From the perspective of critical discourse analysis (Van Dijk, 2003, 2009; Smith, 1998, 2016), approaching Carpentier’s most influential musicological work, *La música en Cuba* (1946)—the first synthesis or musical history of the Caribbean nation—poses a significant challenge for scholars of contemporary Cuban music historiography. This challenge becomes even more pressing when the analysis is undertaken from a post-national perspective on music (Gomis et al., 2002; Hernández, 2019; Madrid, 2012), one that seeks to unveil the strategies and discursive processes sustained in the construction of Cuba’s musico-cultural discourse. Our proposal also relies on historiographical analysis (Pappe, 2001) in order to ultimately address the (de)construction of “secondary national canons” (Riley and Smith, 2016), such as Manuel Saumell and Ignacio Cervantes—representatives of nineteenth-century Cuban nationalism/criollismo—and the Afrocubanists Amadeo Roldán and Alejandro García Caturla, emblematic composers of what was presented as a properly Cuban/nationalist symphonism during the 1920s and 1930s.

Margarita PEARCE PÉREZ. PhD in Musicology from the University of Oviedo. She is currently an Assistant Professor at the University of La Laguna. She has received several predoctoral and postdoctoral research grants, among them the Postdoctoral Fellowship for the Recualificación del Sistema Universitario Español (2021–2023) and the Severo Ochoa Predoctoral Program of the Principado de Asturias (2017–2021). Her work has been published in prestigious journals such as *Latin American Music Review* (Texas), *El oído pensante* (Buenos Aires), *Resonancias* (Santiago de Chile), and *Revista Musical Chilena* (Santiago de Chile). She has carried out research at the Pontificia Universidad Católica de Chile, the University of Oviedo, the Centro de Investigación y Desarrollo de la Música Cubana, and the Gabinete de Patrimonio Musical Esteban Salas.

Iván César MORALES FLORES. PhD in Musicology from the University of Oviedo (2015). Author of the book *Identidades en proceso. Cinco compositores cubanos de la diáspora (1990–2013)*, winner of the Casa de las Américas Musicology Prize (2016). In 2006, he was awarded the ‘Argeliers León’ Musicology Prize by the Union of Writers and Artists of Cuba. Between 2005 and 2009, he served as Professor and Chair of the Department of Musicology at the Higher Institute of Arts in Havana. He is currently Professor in the Department of Art History and Musicology at the University of Oviedo, as well as a member of the research group GIMCEL and the international research networks Trayectorias and MUSAM/SEdeM. His articles have been published in scholarly journals such as *Acta Musicologica* (Kassel), *Twentieth-Century Music* (Cambridge), *Resonancias* (Santiago de Chile), *Revista de Musicología* (Madrid), *Lithuanian Musicology* (Vilnius), and *Boletín Música* (Havana).

José Miguel PÉREZ APARICIO (*Autonomous University of Barcelona*)

**On the search of a Catalan national genre of lyric theatre (1897–1922):
a historiographical redefinition through the concept of segmented pluralism**

One of the main worries of Catalan nationalism during its early 20th-century revival was the establishment of a national genre of lyric theatre. Catalan historiography has studied this phenomenon as the product of a unified nationalist movement without successful results, presenting it as a chaotic conglomerate of different pieces and genres that could not achieve to settle a big-format national opera. Meanwhile, from zarzuela studies, the national difference has simply been denied, presenting the Catalan repertoire as a regional variation of the zarzuela genre. To solve this conjuncture, the concept of segmented pluralism is applied to Catalan cultural nationalism, dividing it into different ideological branches that actually resemble dynamics of opposition. These different segments are identified by performing a critical discourse analysis on press criticism, essays and intellectual theories, linking their authors and editorial boards with broader social networks. Once all the musical proposals to become “the national lyric genre” are classified, we can conclude that the different artistic criteria corresponded to different political and religious conceptions of the nation. Each segment “nationalized” preexisting genres of musical theatre by introducing the symbolic elements that they considered representative of the Catalan identity according to their values.

José Miguel PÉREZ APARICIO graduated on Musicology and Music Technology at the Autonomous University of Madrid and continued with a master's degree in History and Theory of Performing Arts by the Institute of Theatre in Barcelona. He is now a PhD candidate at the Autonomous University of Barcelona under the fellowship for the training of university professors (FPU) funded by the Spanish Ministry of Universities. His doctoral research studies the Catalan lyric theatre Modernist movement (1897–1922) that had the goal of theorizing and consolidating a national genre of Catalan musical theatre, by applying multimodal and critical discourse analysis upon the concept of a segmentary opposition in this process of ethnogenesis. He has been a visiting researcher at the Lithuanian Music and Theatre Academy (2024) to carry out a comparative study between the Catalan and Lithuanian national awakenings through musical theatre. Moreover, he has also attended doctoral training courses on discourse analysis and transnational history at the universities of Tallinn, Tartu and the Charles University of Prague. Besides the academical world, he has worked at the Jacinto Guerrero Foundation as organizer of the Zarzuela Conferences of 2020 and coordinator of the exhibition *Lyricism on the walls: zarzuela posters* at the Cerralbo national museum in Madrid. He collaborates with TeatreMusical.cat creating content for divulgation about musical theatre heritage and he has worked for the Teatro de la Zarzuela in the recovery and staging of 19th- and early 20th-century repertoire.

Kristina PERKOLA (*UBT-Higher Educational Institution, Kosovo*)
**Canon Formation and Identity: Institutions, Composers, and Festivals
in Kosovo's Art Music, 1945–1990**

While national music canons in Southeastern Europe began to take shape in the 19th century, in Kosovo such processes only emerged after 1945, following the institutionalization of art music under socialist Yugoslav cultural policy. This historical delay situates Kosovo as a case within broader studies of national music canon formation and historiography, showing how national music identity and its integration into supranational frameworks developed later than in other regional contexts. Prior to this period, Kosovo lacked formal institutions and trained music professionals; musical life was sustained almost entirely through amateur practices, folklore traditions, and the activities of cultural and artistic societies. The analysis highlights the key institutions that facilitated the emergence and promotion of Kosovo's art music, including music schools, Radio Prishtina, the City Symphony Orchestra in Prishtina, the Faculty of Arts, and major music festivals. It also examines the creative output, focusing on Albanian composers, whose compositions gained recognition locally and across former Yugoslavia. Their works not only reflected individual artistic expression but also articulated Albanian national identity within the Yugoslav context, developing an expressive language influenced by the musical trends of the countries where the composers trained and incorporating elements of Albanian folklore. The paper contributes to broader debates on canon formation, highlighting the role of institutions in shaping both the development of music and its historical narratives. It further explores the negotiation of national and supranational identities in 20th-century music, emphasizing how the trajectory of Kosovo's art music was shaped by nationalism, sociocultural conditions, and historical-political circumstances.

Kristina PERKOLA is a musicologist from Prishtina, Kosovo. She earned her PhD in Musicology from the University of Zagreb in 2024 under the supervision of prof. dr. sc. Stanislav Tuksar. Since 2011, she has worked at various educational institutions in Kosovo and currently teaches at UBT – Higher Educational Institution (Department of Modern Music, Digital Production and Management). Her research focuses on music institutionalization in Kosovo, festivals, and the intersection of music and politics. She has published extensively in national and international journals, authored two monographs, and recently contributes to encyclopedic projects at the Academy of Sciences and Arts of Kosovo. She is a member of the Croatian Musicological Society (HMD) and the International Musicological Society (IMS).

Georgia PETROUDI (*European University Cyprus, Nicosia*)

Trauma and the Reconfiguration of National Identity in Cypriot Musical Discourse

This paper explores how Cypriot musical discourse articulates national identity through the lens of cultural trauma. It will examine how music in post-conflict Cyprus became a symbolic arena for processing collective loss, negotiating memory, and sustaining cultural continuity. The study situates these artistic responses within the broader historiographical trajectory of nation-building, showing how narratives of trauma and resilience perpetuate and transform earlier frameworks of “national music.” Thus, we will attempt to investigate the ways in which compositions created in the aftermath of war encode shared pain, nostalgia, and hope, serving simultaneously as acts of mourning and of nation-repair. These works, deeply embedded in the historical and ideological layers of Cypriot identity, exemplify how cultural expression mediates between personal grief and collective remembrance. By tracing the persistence of national rhetoric through the language of trauma, the paper argues that modern Cypriot music extends and redefines 19th-century models of musical nationhood, transforming them into a post-traumatic narrative of belonging that continues to shape the island’s cultural self-understanding.

Georgia PETROUDI is Associate Professor at European University Cyprus. She holds a PhD in Historical Musicology from the University of Sheffield, having previously earned a master’s degree in performance from the same university. Her research interests include contemporary Cypriot art music as well as compositions and their subsequent revisions as part of the creative process. She has published her research in a number of journals and has participated in a number of conferences, workshops and funded projects.

Eva-Maria de OLIVEIRA PINTO (*Berlin/Munich*)

National School and Canon Formation – Jenő Hubay and a Multi-Identitarian Hungarian Violin School

The influence of Hubay Jenő (1858–1937) on generations of violinists continues to this day. Due to his teaching in Budapest, his ancestry, his training, and especially due to the national tone of his compositions, Hubay is considered a significant representative of the Hungarian Violin School, even if he combines in his playing and in his compositions elements of the German, French, and Belgian schools with those declared to be specifically Hungarian. Since the press and music critics regarded Hubay as the unsurpassable “authority of Hungarian musical life”, the repertoire he played and passed on to his students was automatically subsumed into the Hungarian Violin School. The aim of this paper is to discuss which multi-identity schools can be identified in the Hungarian Violin School represented by Hubay and to address the partially biased

discussions surrounding his work. A look at the violin schools of the 20th century will paradigmatically examine the duration of influence of national instrumental schools and discuss the validity of national schools in today's globalized musical world.

Dr. Eva-Maria de OLIVEIRA PINTO is a musicologist, music educator and church musician. She was lecturer at University Mozarteum, Salzburg, until 2014 she was a full professor for music education at the Hochschule für Musik Detmold. 2015–2019 she worked for the UNESCO-Chair on Transcultural Music Studies at the University of Music Franz Liszt Weimar. The main topics of her lectures, research and publications are on 19th-century music, piano- and organ-music of the 19th and 20th centuries, church music and subjects in the field of music education (especially on Transcultural Music Education). In 2020 she was a visiting professor at the Music Department of the University of Haifa. She is attached to the Bavarian State Ministry of Education and Culture.

Rima POVILIONIENĖ (*Lithuanian Academy of Music and Theatre, Vilnius*)

The First Experiments of Lithuanian Electronic Music in the 1960s–70s

The report focuses on electronic music experiments as expressions of the avant-garde in contemporary Eastern European music, presenting the case of Lithuania and with particular emphasis on the period of the Cold War. Despite the pressure of the authoritarian regimes and the Soviet ideology, academic composers behind the Iron Curtain managed to skillfully follow and reflect on musical ideas from neighboring Western Europe – or primitively imitate/copy them – while still expressing a broader desire for artistic freedom and independence in their music. Within the frameworks of the center-periphery model and the Nylon Curtain approach I will examine the earliest examples of *musique concrète* and the environmental and institutional issues in Lithuania since the 1960s. The 2016 discovery of the tape containing Vytautas Montvila's electronic piece "Black Pantomime", 1969/70, stimulated to start reconstructing the electronic music landscape in the country during Soviet regime. An examination of Montvila's archive reveals the composer's ongoing efforts to get in touch with the Western musical innovations and progressive ideas, including sending letters by post to various composers in Western Europe as well as to USA (e.g., John Cage, Elliot Carter). Among these efforts we face Montvila's interest in electronic music, trying to get in contact with the authorities like Herbert Eimert, to whom he wrote requesting music scores and texts; in his correspondence with Russian composer Denisov, Montvila learned about Henri Pousseur's 1970 book "Sur la musique expérimentale", and so on. At the same time, Montvila's case reflects a broader trend in the 1960s-1970s, when the radio environment in former Soviet countries gave composers the opportunity to engage with electronic technologies, enabling them to record and edit the technologically produced material. Remaining rarely performed and often secondary in the composers' oeuvre, such electronic experiments still sparked alternative ideas on contemporary music while also demonstrating artistic resistance.

Rima Povilionienė holds a PhD in Art Research/Musicology. She is the member at the Lithuanian Research Council and the Lithuanian National Commission for UNESCO, professor at the Department of Musicology of the Lithuanian Academy of Music and Theatre and assistant editor-in-chief of the “Lithuanian Musicology” journal. She was an editor at the Lithuanian National Philharmonic and has held internships at the Institute of Musicology at Leipzig University (2004), IRCAM (2012), Rochester University Eastman School course in Paris (2019) and Manifeste Academie/IRCAM (2019, 2022, 2023 and 2024). Her monograph “Musica Mathematica” (in Lithuanian, 2013) was awarded the Professor Vytautas Landsbergis Foundation Prize (the English edition published by Peter Lang in 2016). Recently, she has published a monograph “Vox Humana Craftsmanship”, with co-authors Girlnas Povilionis and Diego Cannizzaro (Springer, 2022) and “Sounding Utopias. Trajectories and Contexts in Lithuanian Music Modernization”, with Rūta Stanevičiūtė, Vita Gruodytė and Donatas Katkus (in Lithuanian, 2023). Being awarded a Fulbright grant Rima is currently a visiting scholar in CUNY, New York.

Pál Richter (*Institute for Musicology, ELTE Research Centre for the Humanities, Budapest*)

Great Comprehensive Works: Hungarian Folk Music – Catalogue of Hungarian Folksong Types

In Hungary, the creation of a national music had been on the agenda since the so-called Age of Reforms, i.e., the first decades of the 19th century. With the appearance of Béla Bartók and Zoltán Kodály, the question of a specific Hungarian music, including its nature, its connectedness and relationship to Western musical culture, remained still on the agenda, even at the beginning of the 20th century. Finally, becoming acquainted with the music of Hungarian villages, as well as the research conducted into it, brought about the desired breakthrough: the discovery of a musical culture with truly Hungarian roots, which differed from Western music, and was to be adapted by Bartók and Kodály into their art. The history of Hungarian folk music research is marked by the fact that Kodály and Bartók, as well as their successors, László Lajtha, Sándor Veress, Pál Járdányi, among others, were highly educated musicians and therefore turned to folk songs primarily out of musical interest. From the outset, their goal was the systematization of a large amount of material based on a series of musical criteria. This system was meant to reveal the degree of relationship between the melodies and to allow for the related data to be arranged into the same group; at the same time, it was intended to serve both scientific and practical purposes: 1) to facilitate the processing of the huge amount of material and ensure the fast retrieval of data; 2) to demonstrate the connections recognized in the material, knowing that the greatest asset of a good systematization lies not in its logical features, but in its being built on the genuine and actual characteristics of the material; 3) to create groups belonging together; 4) source criticism. The implementation of the complete edition of Hungarian folk music based on musical principles was undertaken and administered by the Hungarian Academy of Sciences throughout the 20th century.

Pál RICHTER was born in Budapest, graduated from the Liszt Ferenc University of Music as a musicologist in 1995, and obtained a PhD degree in 2004. His special field of research is 17th-century music of Hungary, and he conducted his PhD research in the same subject. His other main fields of interest are Hungarian folk music, classical and 19th-century music theory and multimedia in music education. Since 1990 he has been involved in the computerized cataloguing of the folk music collection of the Institute for Musicology and has also participated in ethnographic field research. From 2005 he was the head of Folk Music Archives, and since 2012 is the director of the Institute of Musicology, Research Centre for the Humanities. He regularly delivers papers at conferences abroad, publishes articles and studies and teaches music theory and the study of musical forms at the Liszt Academy in Budapest. From 2007 till 2021 he directed the new folk music training, and is the founding head of the Folk Music Department.

Bianca SCHUMANN (*University of Music and Performing Arts Vienna*)

Too ‘Eastern’ to be ‘Ours’? Franz Liszt’s National Identity in Viennese Music Criticism (1857–1900)

Franz Liszt’s symphonic programme music occupied a contested place in the Viennese press between 1857 and 1900, a period marked by the waning cultural hegemony of the German bourgeoisie in the Habsburg Monarchy. This paper investigates how perceptions of Liszt’s national identity were mobilized in music-critical discourse to shape aesthetic judgments of his works. While German and French facets of his identity remained largely implicit, the Hungarian component surfaced indirectly through the recurrent label of *Janissary music*. Critics’ use of this term did more than comment on Liszt’s orchestration: it embedded his music within an Orientalist framework that marked it as foreign, inferior, and politically suspect in contrast to German art. In so doing, the Viennese press aligned aesthetic critique with broader nationalist narratives that sought to defend German cultural supremacy amid the growing emancipation of other ethnic groups within the empire. By tracing these rhetorical strategies across a wide corpus of reviews, the paper demonstrates how debates over Liszt’s nationality functioned as a medium for negotiating cultural and political boundaries in the late Habsburg public sphere. This case study thus highlights the entanglement of national discourse, music criticism, and aesthetic evaluation, offering new insights into the historiography of national identity in nineteenth-century Central Europe.

Bianca SCHUMANN studied musicology, piano, philosophy, and arts and cultural management in Düsseldorf, Vienna, and Lüneburg. She completed her PhD as a fellow of the German Academic Scholarship Foundation with a dissertation on the reception history of symphonic programme music in Vienna (1857–1900). After two short-term research projects on the letters of Eduard Hanslick, she is currently project leader at the University of Music and Performing Arts Vienna in a DFG-funded project on piano competitions during the Cold War.

Beáta SIMÉNY (*Institute for Musicology, ELTE Research Centre for the Humanities, Budapest*)

Sámuel Brassai's Music Criticism in Pest (1853): Nation-Building and Cultural Education

Sámuel Brassai (1797/1800–1897) was a Transylvanian polymath and member of the Philosophical Section of the Hungarian Academy of Sciences. Music historiography primarily remembers him as Ferenc Erkel's closest friend, who contributed to the young Erkel's commitment to Hungarian national opera and the formation of his cultural horizons. During the 1850s, Brassai lived in Pest-Buda, where he became an influential figure in the capital's musical life, publishing numerous opera and concert reviews. Nineteenth-century music historian Kornél Ábrányi Sr. ranked him among the pioneers of Hungarian music criticism, while also describing Brassai's views on classical form and melody as rigid and traditional, and his attitude toward Romantic and national music as reserved. Although Brassai himself was an advocate of Hungarian cultural nation-building in his music criticism, his writings on aesthetics, literature and pedagogy, his broad erudition and unique worldview kept him on the periphery. His omission from the Hungarian music-historical canon may relate to his intellectual independence and multidisciplinary approach, which diverged from the ideological mainstream of his age. This paper examines Brassai's music reviews published in 1853, focusing on how they articulate the aims and aesthetics of cultural education and nation-building.

Beáta SIMÉNY graduated in Musicology from the “Gheorghe Dima” National Academy of Music in Cluj-Napoca, where she is currently pursuing her PhD studies. Since September 2021, she has been affiliated with the Department for Hungarian Music History at the Institute for Musicology in Budapest, where she has held the position of assistant research fellow since autumn 2022. Her doctoral research focuses on the Hungarian Transylvanian polymath Sámuel Brassai, with particular emphasis on his activity as a music critic, his aesthetic views, and his personal networks of musical connections.

Emese SÓFALVI (*Babeş-Bolyai University, Faculty of Reformed Theology and Music, Cluj-Napoca*)

Delayed Hungarianisms. Ödön Farkas and the scene of Transylvanian music at the end of the 19th century

Composer, teacher and director of the Kolozsvár (Klausenburg, today: Cluj-Napoca) Conservatory, Ödön Farkas (1851–1912) was a prominent figure in the Transylvanian musical culture and of the broader Hungarian music circles. He wrote mainly stage works (operas, operettas and cantatas), symphonic pieces, church music, choral works, lieds, and chamber music (string quartets and quintets, piano trio, piano quintet, etc.). Farkas's accentuated choice of the Hungarian style both in its manner of composition

and the predilection for the national themes and texts by the most esteemed members of the literary canon made him a well-acclaimed musician during his lifetime. Much of his music was accessible and quite popular at the end of the 19th century but a great part of the Transylvanian composer's works remains in manuscript form till present day. Revisiting his oeuvre by listing a complete, itemized catalogue and sketching these musical works' context, the Transylvanian musical scene (the "*Erdélyi zenevilág*", as he himself designated it) reveals its somewhat unknown dimensions with nation-building characters, cultural institutions and musical rituals.

Emese SÓFALVI is a music historian whose main field of research focuses on the 19th-century Transylvanian musical culture. Her publications include the monography of the first Hungarian music school, performance practices of prominent musicians (Georg Ruzitska, Rozália Schodel-Klein), the local musical theatre and the reception of Viennese composers works in Transylvania at the beginning of the 19th century. Emese Sófalvi was curator to exhibitions presenting music related documents in Cluj-Napoca, with topics like: repertoire of the Hungarian theatre groups, the first century of the Conservatorium in Kolozsvár, children on the opera stage and letters to the Hungarian State Opera in Cluj etc. She currently edits a data-base of 19th-century musical manuscripts in Transylvanian and is initiator and project-manager of the Transylvanian Composers' Archives. Emese Sófalvi works as a lecturer at the Faculty of Reformed Theology and Music at the Babeş-Bolyai University in Cluj-Napoca.

Rūta STANEVIČIŪTĖ (*Lithuanian Academy of Music and Theatre, Vilnius*)
Theory of Music Historiography and "Nationality Syndrome": Toward Re-assessment of Lithuanian Music History Writing

In the Soviet Union, the state disseminated its political power through the verbal medium: the discourse control covered all the areas that manifested themselves in the public space, and therefore the development of any alternative was primarily a discursive act (Grois 2014). In the space of Soviet musicology, the need for such an alternative discourse was stimulated by both political and professional factors. Historiography was one of the most strictly controlled areas of science, and the impact of the Soviet science doctrine on music historiography manifested itself primarily through ideological schemas, defining the field of research in national cultures from the geopolitical and chronological viewpoints. Referring to Mieczysław Tomaszewski's theory of nationality syndrome as an approach characteristic of Eastern European musicology, the national music historiography concepts of Vytautas Landsbergis, Jonas Bruveris and Algirdas Ambrazas, which shaped the canon of Lithuanian music, were selected for deeper analysis. The concepts of Lithuanian musical nationalism, which were undoubtedly strongly influenced by the historical and political situation, were among the most prominent attempts to form alternative knowledge in the Baltic environment. However,

as early as in the 1980s, the interest in the subject began to wane, while in the post-Soviet period, Soviet-era attempts to define national identity became irrelevant and were considered to be historically limited. The paper is dedicated to re-assessment of Lithuanian music history writing from the decolonial perspective.

Rūta STANEVIČIŪTĖ is Professor of Musicology and Research Director at the Lithuanian Academy of Music and Theatre. Her current research concentrates on musical modernism and nationalism, aesthetics, and semantics of contemporary music, with a particular focus on musical *topoi*, music and politics, and studies of music reception. She is the author of the monographs on ISCM and Lithuanian music modernization (2015, in English 2024), and on moral imagination in contemporary music (2025), co-author of the books on Cold War and international exchange (2018), on (trans)avant-garde movement in Lithuanian music (2023), Lithuanian history and mythology on opera stage (2025), and (co-)editor of several collections, including *Microtonal Music in Central and Eastern Europe* (2020), and *Music and Change in the Eastern Baltics before and after 1989* (2022). Stanevičiūtė serves as Editor-in-Chief of the journal *Lithuanian Musicology*. In 2020, she was awarded the National Prize of Lithuania. Currently, as the principal investigator, she is co-leading a joint Lithuanian-Polish project, “Polish and Lithuanian Music in Global Perspective: Migration, Diasporic Identities and Homeland” (2025–2027).

Leon STEFANIJA (*Faculty of Arts, University of Ljubljana*)

Mapping nationalisms since the long 19th century in Slovenian musicological thought

The contribution surveys the concept of national music in the territory of present-day Slovenia since the National Revival in the 19th century. It addresses the topic of nationality chronologically through four stages: pre- and post-1918, the period between the World Wars, after 1945, and since 1991. Methodologically, it focuses on case study analysis of newspaper and musicological essays up to 1991, and, for the period since 1991, on qualitative analysis of nationalist views among professional musicians working in Slovene symphonic orchestras. The main question of the contribution is to outline the traces of archetypes in writings on music in Slovenia since the mid-19th century.

Leon STEFANIJA studied musicology at the Faculty of Arts in Ljubljana, where he earned his bachelor's degree (1995), master's degree (1997), and doctorate (2000) with a dissertation titled *On the Musically New*. During his regular studies, he participated in two short-term training programs under the TEMPUS program and spent one semester as an undergraduate student at the Department of Music at the University of Exeter (1994/95). In 1997, he was also awarded the Knafelj Scholarship. He joined the Department of Musicology in 1995 as a young researcher, later becoming an assistant professor (2001), an associate professor (2006), and a full professor of musicology (2011). From 2008 to 2012, he also served as the head of the Department of

Musicology, where he initiated a cycle of international symposia (since 2006) and coordinated the first two. Since 2014, he has also been a regular external collaborator at the Academy of Music in Zagreb and, since 2016, at the Academy of Music in Sarajevo. He is a member of the editorial boards of several musicological and music-related journals worldwide, as well as of the book series *Music in Slovenia after 1918*, *Lexicon of Music Theory*, and the *Fokus Musik* series in Graz. His research, teaching, and editorial work focuses on the history of modern, especially Slovenian, musical culture, the sociology of music, and the epistemology of music. For his work, he received the Prešeren Award of the Faculty of Arts in Ljubljana in 1995, the Award for Pedagogical and/or Research Work in 2012, and the *Excellent in Science 2018* award for the book *Sisyphusartig schön. Porträt des Komponisten Uroš Rojko* (Hollitzer Verlag, 2018).

Christiane TEWINKEL (*Musikhochschule Lübeck*)

Reading notes, being German. The evolvement of concert program notes in Western Germany, 1945–2015

How do cultural, political, and academic considerations shape the presentation of knowledge in introductory writings on music? I look at program notes in Western Germany 1945–2015 and the question of how they negotiated demands of post-war concert life with requirements for the re-orientation of German society after the end of the national socialist regime, all this while turning into a public venue for the discipline of musicology. I focus on biographies of composers and on analyses of compositions, and in doing this point at biographical storytelling and sediments of what Reinhold Brinkmann has termed a politically motivated turnaway from ideologically infused hermeneutic approaches in favor of scrupulous analytical work. This turnaway however, paralleled by a growing commitment of academics for the general readership, paved the way for a situation where by the 1980s and 1990s program notes had evolved into a paradoxical genre, promising to orientate readers while fending them off with technical terminology and para-academic discussion. Dealing with this specific instance of cultural gatekeeping has not only brought about discussions on how to diversify genres and re-address the general audience, it has also exposed the function these powerful genres have for the formation of cultural and national identity.

Christiane TEWINKEL is a professor of musicology at the Musikhochschule Lübeck. She studied at the Musikhochschule and the Universität Freiburg and at Harvard University and gained her doctoral degree at the Universität Würzburg with a dissertation on Robert Schumann. She did her *habilitation* at the Universität der Künste Berlin with a book on program notes and introductory books on music since 1945. A recipient of stipends from the Deutsche Forschungsgemeinschaft, the German American Fulbright Commission, and the Thyssen Stiftung, Christiane Tewinkel has been a research fellow at UC Berkeley and the Institute for Advanced Study at CEU Budapest, and she has held guest professorships at the Universität Paderborn / Musikhochschule Detmold and at the UdK Berlin.

EMESE TÓTH (*Liszt Ferenc Academy of Music, Budapest*)

Inherited and Chosen Topoi – Musical Iconographic Symbols in 19th- and 20th-century Buildings in Pest-Buda

The Pest-Buda Boulevard was opened in 1876 and was built primarily for representational purposes rather than transportation, following the Parisian model. The later Andrásy Avenue, in addition to being a significant and elegant boulevard in the urban structure of Pest-Buda, is also a kind of gallery of universal and national art history from previous centuries. It is lined with palaces designed by renowned architects, reflecting the preferences of clients (merchants, nobles, institutions) at the turn of the 19th and 20th centuries, whether it be the world of antiquity and the Renaissance or symbols of national identity. This phenomenon is also interesting from the perspective of the Millennium celebrations (1896) and the analyses and critiques that appeared in the press. In my presentation, I will offer a selection of visual motifs inherited from earlier eras and “newly” defined by the national idea, with particular regard to musical iconographic representations on the facades and interior decorations of 19th- and 20th-century buildings.

Emese Tóth. After completing her liberal arts and vocal-instrumental studies, Emese Tóth was admitted to the Department for Musicology of the Liszt Ferenc Academy of Music in 2018. Between 2019-2025 as a research assistant at the Department for Hungarian Music History of the Institute for Musicology, Research Centre for the Humanities, she has participated in the processing of the sources of the Hungarian National Theatre, the repertoire of the 19th-century Hungarian tenor, József Ellinger, furthermore the Zichy Family’s 18th-century musical culture and mecenate. Currently, she deals with her doctoral research on her main interest: musical iconography (Angel concert, noble portrait – Hungarian musical iconography based on two case studies in the 18th century). She is also an active early-musician, singer, and teacher.

Dilara TURAN (*Yıldız Technical University, Istanbul*)

Rethinking National Discourses in Turkish Contemporary Music: Yeni Müzik and the Politics of Cultural Identity

This paper critically examines the interplay between nationalist and anti-nationalist discourses in the historical development of contemporary music in Turkey. Combining critical historiographical analysis with ethnographic fieldwork among composers, it traces the cultural politics of musical production and the revisited meanings of Turkishness in contemporary music as a marker of national identity. It first considers the early Republican institutionalization of contemporary music under the state’s “synthesis discourse,” which framed music as a vehicle of modernization and national identity, leaving durable musical and ideological imprints. By the late twentieth century, the rise of *yeni müzik* (new music) constituted a counter-discourse that rejected nationalism and cultural identity, embraced

internationalist aesthetics, and challenged the symbolic role of music in nation-building. This paper examines how *yeni müzik* emerged in dialogue with critical readings of earlier historiography, revisiting the nationalist synthesis through negative dialectics, references to post-war movements, and engagement with globalization, thereby producing highly fluid and contested notions of cultural identity. Finally, it examines the current situation, in which these two parallel scenes persist yet remain marginalized under renewed nationalist pressures; the former has lost prestige, while the latter struggles to reach audiences beyond specialist circles. Building on my previous study on the *yeni müzik* discourse, this paper focuses on how nationalism has been revisited within local contemporary music and how this process has reshaped the period's musical landscape.

Dilara TURAN received her bachelor's degree in music in 2013 from Bilkent University, Faculty of Music and Performing Arts, where she studied Western classical violin. She completed her master's degree in musicology at the Istanbul Technical University Center for Advanced Studies in Music (ITU-MIAM) in 2017, focusing on music psychology, ritual music, and mysticism. Her doctoral research at ITU-MIAM, completed in February 2024, examined the history and social practices of the "new music" scene in Turkey and explored the ethnomusicology of Western art music in peripheral cultures. She is currently teaching music history at Yıldız Technical University in Istanbul.

László VIKÁRIUS (*General Editor of the Béla Bartók Complete Critical Edition, Institute for Musicology, ELTE Research Centre for the Humanities, Budapest*)

Fifteen Hungarian Peasant Songs in the Béla Bartók Complete Critical Edition and Its Possible Role in Musical Discourses on National Identity

The launching of the *Béla Bartók Complete Critical Edition* series, founded by László Somfai, was announced ten years ago on 26 September 2015. Since 2016, nine volumes have been published. The editions are based on all available manuscript and printed sources and present in detail the often complex genesis of each work. Yet one of the most special features of the series is the detailed investigation of folk music sources based largely on Vera Lampert's pioneering catalogue (*Folk Music in Bartók's Compositions*, 2008, first published in Hungarian in 1980). Apart from a general introduction to the critical edition series, the paper will discuss the case of *Fifteen Hungarian Peasant Songs* for piano (1914, rev. 1918) published by László Somfai in *Works for Piano 1914–1920*. Here for the first time, an early version of the series is presented together with *Three Hungarian Folk Tunes* (1942) selected from previously unpublished compositions all linked to *Fifteen Hungarian Peasant Songs*. Finally, the possibility will be discussed whether the early version, *Chants des paysans hongrois*, for which Bartók wrote a preface, might have been part of his reaction to a hostile criticism of his interest in the folk music of other nationalities.

László VIKÁRIUS is head of the Budapest Bartók Archives (Institute for Musicology, ELTE Research Centre for the Humanities) and editor-in-chief of the Béla Bartók Complete Critical Edition, founded by László Somfai. With Vera Lampert, he edited the first published volume of the series, *For Children: Early Version and Revised Version* (2016). He is also professor of music and programme director of PhD in musicology at the Liszt Ferenc Academy of Music in Budapest, regularly publishing articles in English, German and Hungarian, and curating exhibitions on Bartók. He edited with commentary the facsimile of the earliest surviving autograph score of Bartók's opera *Duke Bluebeard's Castle* (2006) and has recently contributed to the edition of the Bartók–Stefi Geyer correspondence (2024).

Zsolt VIZINGER (*Institute for Musicology, ELTE Research Centre for the Humanities, Budapest*)

Hungarian style in chamber music: the reception of works by Schubert, Brahms and Hungarian composers in Pest in the 19th century

In a series of articles published in 1871, Viennese music critic Dr. Theodor Helm examined the appearance of Hungarian style in German classical music. In his opinion, Franz Schubert was the first to use Hungarian elements not merely as decoration, but as an organic part of his instrumental works. Helm saw this tradition continued in Johannes Brahms' chamber music pieces, in which the Hungarian character also gained structural significance. In my presentation, I examine whether the chamber works highlighted by Helm were also identified as 'Hungarian' by Hungarian listeners and critics, and how they were received in the concert life of Pest. At the same time, I also seek to answer the following questions: To what extent Pest critics had different expectations of the chamber works of contemporary Hungarian composers, such as Imre Székely, Count Imre Széchenyi, Gyula Beliczay and Gyula Major? How could Hungarian national music and identity be linked to the genre and stylistic framework of traditional German chamber music?

Zsolt VIZINGER graduated in 2020 from the Musicology Department of the Liszt Ferenc Academy of Music (Budapest), where he is currently participating in the PhD program. Since December 2018, he has been working as a research assistant at the Department for Hungarian Music History of the Institute for Musicology ELTE RCH (Budapest). The subject matter of his thesis in preparation is the professional chamber music in Pest-Buda in the 19th Century.

The programme is also available on the conference website:

<https://zti.hu/hu/mzt/projektek/musical-discourses>



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