

**27–28 May 2022**

Institute for Musicology, RCH, Bartók Hall  
1014 Budapest, Táncsics Mihály street 7.

# **Towards a Common Regional History of Our Nation Building Strategies Traveling Directors, Musicians**

**International Conference**



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**Institute  
for Musicology**  
Research Centre  
for the Humanities

# May 27, 2022 (Friday)

9:15–9:30

## Greetings

Katalin Kim (Institute for Musicology, RCH ELRC, Budapest)

## 1<sup>st</sup> Session

**Chair: Cristina Scuderi (University of Graz)**

9:30–10:30

Tatjana Marković (Austrian Academy of Sciences, Vienna)

## **Guest performances of Karl/Carl Rémay's theater troupe in Groß-Beckerek in 1862**

Veliki, Groß or Nagybeckerek, today Zrenjanin, is placed in the Serbian part of the Banat, in Vojvodina. In 1849, after the revolution and Serbian uprising for autonomy and against Hungarian authority within the Austrian Empire, it was included within the Voivodeship of Serbian and Banat of Temeswar until 1860, when Vojvodship became a Hungarian crown land, and in 1867 the Torontál County of the Kingdom of Hungary. As all the towns along the southern border of the Austrian Empire, Groß Beckerek was multiethnic and all ethnic groups – Serbs, Hungarians, Germans, Romanians, and others – published periodicals, attended schools or practiced different religions in their respective languages. The town culture was mainly based on the travelling performers' troupes. One of them was the theater company of the well-known Hungarian

theater director and actor Carl Rémay (Rémay Károly). He organized numerous theater and music performances around Central European places mainly in German, but also in Hungarian. I am going to consider the theater saison in 1862 held by Carl/Karl Rémay's troupe, based on the theater news and reviews of the theater and operetta performances published in the *Groß-Becskereker Wochenblatt für den Geschäfts- Gewerth- und Landmann* in 1860, 1861, and 1862. They performed theater plays (Schauspiel, Lustspiel, Trauerspiel), plays with music numbers (Posse), and operettas. The *Groß-Becskereker Wochenblatt* offers reviews of the theater plays performed during November and December, mainly four times per week. These anonymous reviews provide significant information about the repertoire, actors and actresses, and musicians, their performative characteristics, sometimes also on scenery and costume design, all in the elaborated socio-political context of the margins and capital of the empire.

10:30–11:00

Axel Körner – Barbara Babić (Leipzig University and University College London)

**Book presentation. *Italian Opera in Global and Transnational Perspective***

*Italian Opera in Global and Transnational Perspective* is a volume of essays co-edited by Axel Körner (Leipzig University and University College London) and Paulo M. Köhl (University of Campinas, Brazil). The book discusses the European and global expansion of Italian opera and the significance of this process for debates on opera in Italy. Covering different parts of Europe, the Americas, Southeast and East Asia, its authors investigate the impact of transnational

musical exchanges on notions of national identity associated with the production and reception of Italian opera across the world. As a consequence of exchanges between composers, impresarios, musicians and audiences throughout the world, ideas of operatic *italianità* constantly changed and had to be reconfigured, reflecting the radically transformative experience of time and space that throughout the nineteenth century turned opera into a global aesthetic commodity. The book opens with a substantial introduction by the editors, discussing key concepts in cross-disciplinary perspective, and concludes with an epilogue relating its findings to different historiographical trends in transnational opera studies.

**11:00–11:15 COFFEE BREAK**

## **2<sup>nd</sup> Session**

**Chair: Tatjana Marković (Austrian Academy of Sciences, Vienna)**

11:15–11:45

Lenka Křupková, Jiří Kopecný (Palacký University, Olomouc)

### **Travelling 19<sup>th</sup>-century Theatre Entrepreneurs and Opera Artists on the Example of the Olomouc Opera Scene**

The opera scene in Olomouc (like every other Austrian opera house) was embedded in a network of provincial theatres, which were characterised by a constant change of membership. A typical situation always occurred after the end of the season, when theatre directors went to Vienna or other larger centres to select new singers. The successful guest appearances of the artists invited during the season also determined whether they would enter into a contractual relationship. For the smaller city theatres, it was advantageous to attract especially talented newcomers, whose demands on the level of theatrical gage were not high. Successful theatre business was largely tied to the ability of directors to recognize skills in inexperienced singers. The German Olomouc municipal stage also became, in some of its periods, a breeding ground for future stars, whose brilliant careers were launched there. The aim of this paper is to document, through several examples of singers or directors, the usual direction of artistic mobility in the Central European area in the 19<sup>th</sup> and early 20<sup>th</sup>-centuries.

11:45–12:15

Jana Laslavíková (Institute of History of the Slovak Academy of Sciences, Bratislava)

## **From province to province or theatre journey from Olomouc to Pressburg**

The Municipal Theatre of Pressburg became the first among the provincial theatres in Hungary thanks to its proximity to Vienna and the efforts of the inhabitants of Pressburg to resemble this metropolis and, especially, thanks to the sectionalism of all those who wanted to secure a prominent place for themselves in the eyes of Hungary. The theatre stood at the centre of the cultural developments and its regular attendance was part of the everyday life of the inhabitants of the town. The operational model of the theatre, and the social contexts and structures that determined it, co-created its image and contributed to its value.

In my presentation, I will focus on the activities of two theatre directors, Ignatz Czernits (1814 – 1896) and Emanuel Raul (real name Emanuel Friedmann, 1843 – 1916), who came from Olomouc to Pressburg. Both of them were German speaking directors in the Hungarian multi-ethnic city at the End of the 19<sup>th</sup> Century. A similar theatrical operation in the provincial theaters allowed the transfer of repertoire and performers. The difference was in the composition of the audience, as Olomouc had a German-Czech population and Pressburg a German-Hungarian inhabitants. In both cases they were members of the middle class, whose cultural values were very similar in both cities.

Ignatz Czernits was the tenant of the first Municipal Theatre from 1776 and Emanuel Raul the second Municipal Theatre from 1886. Their repertoire

included German popular operas, such as *Das Nachtlager in Granada* (Conradin Kreutzer), *Hans Heiling* (Heinrich Marschner), *Marta* (Friedrich von Flotow), *Zar und Zimmermann*, *Undine*, *Der Waffenschmied* (Albert Lortzing), *Das goldene Kreuz* (Ignaz Brüll) and Italian operas, such as *Un ballo in maschera*, *La traviata*, *Il trovatore*, *Rigoletto*, *Aida* (G. Verdi). Among the operetta composers, Johann Strauß (*Die Fledermaus*, *Der Zigeunerbaron*, *Eine Nacht in Venedig*, *Der Karneval in Rom*, *Simplicius*), Karl Millöcker (*Der Bettelstudent*, *Der Vice-Admiral*, *Der arme Jonathan*, *Gasparone*) and Franz von Suppé (*Boccaccio*, *Donna Juanita*, *Flotte Bursche*, *Die schöne Galathée*, *Fatinitza*, *Das Modell*) were the works most frequently staged by Raul. Several singers, including bassist and opera director Berthold Glesinger, tenor Jost Dworsky (real name Jaroslav Dvořák), coloratura soprano Marie Jira, mezzo-soprano Rosa Duce (real name Róza Cudek) and others came from Olomouc to Pressburg.

12:15–12:45

Branko Ladič (Comenius University, Bratislava)

### **Géza Zichy in Pressburg**

This contribution is dedicated to count Géza Zichy (1849-1924), a leading figure of Hungarian cultural life, the first professional left-handed pianist in history, composer, conductor, and also poet and writer, long-time director of the Budapest Conservatory and stage manager of the Royal Opera in Budapest. As a pianist, he achieved worldwide acclaim, as a composer he contributed to the development of Hungarian opera and to the shaping of the peculiar Hungarian idiom in national music, although towards the end of his life, this development

line was interpreted as anachronistic due to its romantic style points of departure. However, while his performing career significantly surpassed the Hungarian context, he remained connected to Pressburg throughout his life – a city in which he spent part of his youth and studies before working in various areas of cultural and social life, and also the city, where many of his works, including three of his operas, were presented.

12:45–13:15

Cristina Scuderi (University of Graz)

**Book presentation. *The Management of Opera. Eastern Adriatic Theatres (1861–1918)***

The monograph is focused on reconstructing the production system of opera in Eastern Adriatic theatres in the period between 1861 and 1918, with special consideration given to the network between *impresari*, agents, theatre directors, singers, musicians, and editors.

The detailed mapping of the opera repertoire performed in each locality made it possible to reflect on the change of Italian, French or German titles also due to the political mutations in the six decades under consideration. A look at the travels of artistic staff and stage material as well as an analysis of the working conditions of singers and musicians on the basis of various contracts or payment receipts complete the picture. What kind of artists were called to the coast to perform within a season, and how high were their *cachet*? What privileges or disadvantages did it bring to perform on the stages of the coastal theatres?

**13:15–14:15 LUNCH BREAK**

### **3<sup>rd</sup> Session**

**Chair: Vjera Katalinić (Croatian Academy of Sciences and Arts, Zagreb)**

14:15–15:15

Cristina Scuderi (University of Graz)

#### **Between Endowments, Subsidies and Mediations: the Work of *Impresari* and Agents in Managing an Opera Season on the Eastern Adriatic Coast**

The archives of the Istrian and Dalmatian coasts contain extensive documentary material on the operatic activities of coastal theatres at the turn of the 19th and 20th centuries. The theatres of Pula, Rijeka, Zadar, Šibenik, Split and Dubrovnik can be unified in a common discourse since they were linked by common practices, procedures and organizational habits – different from the theatres of the inland, like for example those of Zagreb, Osijek or Ljubljana.

The analysis of the extant archival documents has made it possible to meticulously reconstruct the mechanism of subsidizing opera seasons, the process of searching for and selecting an impresario by theatre directors, or the way in which a theatre season was proposed and planned. What did the *impresari* write in their letters to the theatre management in order to get a contract? Who won the competition for a season? And based on what criteria?

15:15–16:15

Axel Körner, Barbara Babić and Dietmar Friesenegger (Leipzig University and University College London)

### **Rethinking opera in nineteenth-century Habsburg Europe**

Our presentation will introduce a new research project financed by the European Research Council and based at Leipzig University. “Opera and the Politics of Empire in Habsburg Europe, 1815-1914” investigates the Habsburg monarchy’s operatic politics between the Congress of Vienna and the beginning of World War One. The project’s emphasis on operatic exchanges between the Empire’s different national groups, crownlands and cities challenges traditional narratives that have tended to highlight the role of opera as a tool of political nationalism. While the expression of national identity stands for a significant characteristic of nineteenth-century musical life, it was not necessarily directed against Empire. Our project examines the extent to which the Empire supported opera (both the form and the repertoire) as a means to create cultural and intellectual connections between the Habsburg monarchy’s different lands and peoples, as well as between its political centre and its peripheries. Following a cross-disciplinary agenda, we respond to two distinct fields of scholarship: the contextual analysis of opera production and its reception; and new trends in Habsburg history, which have moved away from a narrow focus on ethnic and linguistic conflict to examine the role of imperial identity, national hybridity, dynastic loyalty, and factors such as religion, class and gender that cut across national ideology. Our work programme is structured along five inter-related strands of research investigating i) the role of Italian opera in building cultural bridges across the Empire’s different crownlands and nationalities; ii) the use of national vernaculars

in opera production; iii) the function of opera as a distinctive feature of dynastic representation; iv) the idea of *grand opéra* as a genre for the representation of historical narratives that connect the monarchy to events elsewhere in Europe; and v) a focus on opera in the Empire's Southern and Eastern peripheries, as a way of building cultural bridges with its political centre.

As part of our presentation, Axel Körner will give an overview of the overall project, followed by two local case studies on opera in the South-Eastern provinces of the Empire (Barbara Babić) and in Galicia and the Bukovina (Dietmar Friesenegger).

**16:15–16:30 COFFEE BREAK**

## **4<sup>th</sup> Session**

**Chair: Lenka Křupková (Palacký University, Olomouc)**

16:30–17:00

Vjera Katalinić (Croatian Academy of Sciences and Arts, Zagreb)

### **Heinrich Börnstein (1805–1892), an Impresario in Zagreb between German and Croatian Identities**

After six years of theatre directorship in Linz, the brothers Carl and Heinrich Börnstein rented the Zagreb Theatre (1839–1841), at that time still in the possession of the merchant Kristofor Stanković, who built it in 1834. Although Zagreb was just a small spot in their career and travels in the “old and new world” (after a while, Carl took over the theatre in Trieste), their importance lies not only in the standard – more or less successful – presentation of the repertoire, but also in their engagement and attempts to establish the “Croatian crew” for the performances, thus realizing the growing importance of the national language on the stage. The paper will present their efforts – above all those of Heinrich Börnstein – in the context of Zagreb’s theatrical life in the first half of the 19<sup>th</sup>-century.

17:00–17:30

Tomasz Pudłocki (Institute of History of the Jagiellonian University, Kraków)

**Province not quite deaf. Reminiscences of the great world of music in provincial cities of Eastern Galicia in the second half of the 19th century**

Galicia, the most populous of the Austro-Hungarian provinces, was an increasingly attractive cultural destination around 1900. Numerous music schools, conservatories in Lviv and Krakow, and the popularity of music as a form of spending free time meant that local recipients of art had more and more sophisticated artistic tastes. In addition to numerous professional and amateur groups, performing in Galician cities, outside orchestras (larger and small) and individual artists more and more often visited Galicia closer to the last years of the Habsburg Monarchy. And although composers such as Gustav Mahler limited their routes to the capital, many others visited smaller centres such as Przemyśl, Stanislaviv and Ternopil. In this work, I would like to look at the reception of travelling groups (largely Czech and German) - how the repertoire they proposed and the quality of its performance were received by the inhabitants of medium-sized cities in Eastern Galicia.

17:30–18:30

**Traveling. Three case studies: an opera, an opera composer and a singer from the stage of the National Theatre in Pest**

Katalin Kim (Institute for Musicology, RCH ELRC, Budapest)

***Hunyadi László Performed Abroad***

Of all the operas by Ferenc Erkel, we know the most about Erkel's efforts to present abroad his second opera *Hunyadi László*, while the absence of similar data concerning the other operas may be the result of the fact that the composer himself and/or the National Theatre did not even try to have them performed outside of Hungary. For Erkel's first two operas – *Bátori Mária* (1840) and *Hunyadi László* (1844) –, the National Theatre had a German-language score prepared after the premiere, and Franz Liszt, among others, tried to promote the premiere of *Hunyadi László*, which ultimately became one of the most performed Hungarian operas abroad.

After Ferenc Bónis, Dezső Legány, Katalin Szerző, and Inge Birkin-Feichtinger, who have already published on this negative performance history, I would like to highlight at this conference a few minor details that contrast with our previous perception of Erkel's lack of interest in the distribution of his operas outside of the Hungarian capital's National Theatre. Through the performance history of *Hunyadi László*, and by taking into account the performance copies surviving from the period as well as the contemporary press, we get an insight into the moves and changes that occurred within the theatrical/opera companies during the second half of the 19<sup>th</sup>-century as well.

Pál Horváth (Institute for Musicology, RCH ELRC, Budapest)

## **Franz Doppler, the (Inter)National opera composer**

During the 19<sup>th</sup>-century, the musician brothers, Franz Doppler and Karl Doppler – born in Lemberg – were dominant figures of the musical life of *Mitteleuropa*. They had personal connection with Liszt and Meyerbeer, and became the colleagues and later friends with Erkel, the leading figure of the Hungarian national opera. At the service of the musical life of Pest-Buda for about two decades. As flutists and conductors of the National Theatre from Pest-Buda, they also played a key role in the founding of the Philharmonic Society's Orchestra and in the creation of Hungarian national opera. In this presentation, I will focus on the versions and sources of Franz Doppler's two operas – *Vanda*, respectively *Ilka* –, both of them performed as well in Pest-Buda, and Vienna.

Franz Doppler's first opera, entitled *Benyovszky*, was premiered at the National Theatre in September 1847. During the next year and a half, it was performed about 16 times – until the censorship banned the piece as part of the retaliations following the revolution of 1848–1849. His next opera became certainly his most successful work. With its specifically Hungarian theme, the comic opera *Ilka és a huszártoborzó* [*Ilka and the Recruiter of Hussars*] was presented in 1849 and remained on the institution's repertoire for over eighty-eight performances, followed by twenty-two performances at the Hungarian Royal Opera House – where the opera company of the National Theatre moved after the 1884 taking over this production, too. In 1858, becoming the conductor of the Hofoper, Doppler had moved to Vienna. Later he managed to having staged *Vanda* in Vienna, a work he originally composed for the Pest National Theatre, while in 1867 the opera *Ilka* had its Viennese premiere as well.

Emese Gyöngyvér Tóth (Institute for Musicology, RCH ELRC, Budapest)

### **Jozef Ellinger's career in the light of his Hungarian and foreign appearance**

Jozef Ellinger (1820–1891) as one of the leading soloists of the National Theatre in Pest, sang in operas by Erkel, Meyerbeer and Wagner, and performed abroad (Wien, Regensburg, Munich). In the middle of the 19<sup>th</sup>-century, he improved his singing technique in Paris and Frankfurt am Main, and performed in Amsterdam and Rotterdam. He returned to the National Theatre in 1866 at Erkel's invitation and remained there until his retirement in 1881. His vocal power offered him both a positive and a negative image. In contemporary press reviews, the figure of his tenor is portrayed both as one of the most reliable singers, and an artist almost parodically attached to his own technique, not without allure. The ongoing research is currently focusing on performances in The Netherlands (1862–1865), in addition to those in Hungary.

**18:30–19:00 COFFEE BREAK IN THE GARDEN**

**19:00–20:30**

**Lecture recital**

*Traveling directors and musicians 1870–1920*

A selection of arias and songs from the repertoire of musical theatre in the V4 countries

Performed by Ingrid Kertesi (soprano), Júlia Mária Kovács (soprano), Gergely Kaposi (piano).

Introductory lectures by Jana Laslavíková (Slovakia), Tomasz Pudłocki (Po-land), Katalin Kim (Hungary), Lenka Křupková and Jiří Kopecký (Czech Republic).

# May 28, 2022 (Saturday)

## 1<sup>st</sup> Session

Chair: Jiří Kopecký (Palacký University, Olomouc)

9:00–10:00

### **Musical publicity in the multi-ethnic towns of Hungary in the second half of the 19th century**

Lili Veronika Békéssy (Institute for Musicology, RCH ELRC, Budapest)

### **The structure of musical life in Pest-Buda during 1857 – Guest performers**

Recent press and archival researches have shown that a high degree of activity characterized the musical life of Pest-Buda during the decade following the revolution of 1848/49. The period's audience could be informed about everyday public musical performances through posters and playbills, or through press advertisements. The recent press and archive researches demonstrated that concerts, musical theatrical performances, dances, musical gatherings took place in the Hungarian capital almost every day. The research required meticulous work that meant a day-by-day review and process of the period's Hungarian and German language press and its comparison with archive materials. The aim was to process the music life of Pest-Buda in 1857 on the everyday level narrowing it exclusively to the musical data of the capital.

From the perspective of microhistory, it can be stated that the individual cultural events appeared in the Hungarian and German-language newspapers with different emphasis. In my paper, I give examples of guest performers' concerts in Pest-Buda in 1857. The most effective way of listing guest musicians, the venues of musical life and the played repertoire in Pest-Buda seemed through press research. Therefore, one can observe a detailed operation of the Hungarian capital's musical life, and can place the national results in a local context. Hopefully this approach, combined with the tools of digital humanities and network research, will give a new perspective in the understanding of the musical life of Pest-Buda.

Rudolf Gusztin (Institute for Musicology, RCH ELRC, Budapest)  
**The Question of National Identity in the Multiethnic Sopron  
through the Work of the Dalfüzér / *Liederkrantz***

Richard Taruskin describes the German choral movement as the hotbed of German nationalist unification, the musical precursor of a new nation-building ideology. However, the Liedertafel movement did not stop in Germany, but spread throughout Europe, and practically the founding of choirs always implied a national-political dimension as well, applied also in Hungary. It is interesting to examine how nationalistic overtones could reflect in the multiethnicity of Hungary, especially in the German-dominated cities. Sopron is an excellent case study, since this town, which lies in the western corner of the country, bordering Austria, had in majority German population, and as a result German theatre and press. Christian Altdörfer, the choirmaster of the Lutheran church and founder of the Dalfüzér / *Liederkrantz*, came from Württemberg to set up a singing group

in the 1840s that sang in both German and Hungarian. This situation provides us an opportunity to examine how the association and others saw the movement, thus highlighting what national identity meant in mid-19<sup>th</sup>-century Hungary.

Zsolt Vizinger (Institute for Musicology, RCH ELRC, Budapest)

## **The inter-nationality of late 19<sup>th</sup>-century Budapest quartets and their not entirely prejudice-free reception in the press**

Pest-Buda already had two permanent ensembles during the 1830s – the Tábor-szky and the Szervacinszky quartets; in the 1850s, ambitious programs, explicitly labeled as “quartet concerts,” were performed by the short-lived Ridley-Kohne quartet. However, it was only in 1876, when the first Budapest-based quartet was founded and which remained stable for the following years. Although this ensemble, which was led by Dragomir Krancsevics and disposed of an excellent playing technique, was referred to in the press as the “Budapest quartet,” only the second violinist was of Hungarian origin and native of Pest. The case of the Hubay-Popper quartet – established ten years later, in 1886 – was quite similar: of its members, only Jenő Hubay happened to be born and having studied in this city.

In this paper, I will present the press reception of the two latter quartets, focusing on the following issues: How did a biased discourse emerge in the Hungarian press that made a clear distinction between the “German” and the “other” (e.g. French or Hungarian) manners of playing? What was the role played by the performers’ national origin, the influence of their teachers and of the schools they attended? How did the press reviews treat these aspects? How

did the repertoire of these quartets evolve during this period, and was there any connection with the prejudices suggested by the press?

10:00–10:20

Balázs Déri (Institute for Musicology, RCH ELRC, Budapest)

**Book presentation.**

10:20–10:50

Kata Riskó (Institute for Musicology, RCH ELRC, Budapest)

**Project presentation. *Style Hongrois, European music, regional aspects. A database on Hungarian music***

European composers were repeatedly inspired by the Hungarian folk and popular music they were familiar with, nevertheless perceived as “exotic.” The Hungarian aspects of these works became a regularly discussed topic of international musicology as well. Apart from this research area and national musicology, Hungarian music may be of interest from a regional perspective, too. Throughout the nineteenth century, similar efforts were made in a number of European states to create national music based on local music, and in this very process, despite the diversity in the musical material, one can notice parallel phenomena. Also, the development of the popular music in Hungary, especially that of instrumental music, is inseparable from the surrounding Central European peoples, thus it can be viewed not only as a carrier of national characteristics, but also as a layer of this region’s *Gebrauchsmusik*. However, as the research results in this field were – in their most detailed version – only published

in Hungarian, they remained concealed to foreign researchers. Thus, the superficial knowledge of Hungarian music and culture may sometimes lead to misunderstandings. To change this situation, the Institute for Musicology, at the initiative of Director Pál Richter, has launched a website in Hungarian and English with the aim of transmitting the latest research results to music historians and those interested in Hungarian music.

**10:50–11:10 COFFEE BREAK**

## 2<sup>nd</sup> Session

**Chair: Tomasz Pudlocki (Institute of History of the Jagiellonian University, Krakow)**

11:10–11:40

Tatjana Marković (Austrian Academy of Sciences, Vienna)

### **Book presentation. *Emerging of national opera traditions in the Balkans***

This presentation is dedicated to the process of establishing national opera traditions or the so-called ‘first national operas’ in today’s eleven countries of Southeast Europe (Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Greece, North Macedonia, Montenegro, Romania, Serbia, Slovenia, and Turkey) from pre-national via national and intermediary national to re-invented ‘first’ national operas. The process lasted 170 years, from 1846 to 2016, in various state formations (great empires, independent kingdoms, socialist republics, and post-socialist states) in different socio-political and cultural contexts. The research is embedded in the entangled history of the mesoregion with continuous geo-political and cultural changes resulting in the characteristic Balkan pluri-culturalism. A different approach to the national opera compared to the Western/Central Europe, from the socio-political, economic, and musical point of view, results from a specific process of nationalization in southeast Europe through multifaceted cultural transfer. The most characteristic historical legacies of the mesoregion – the Ottoman (following the Byzantine) and the Communist – will be discussed extensively, as they marked the operas under scrutiny. The versatile

analysis of mesoregional opera encompasses historical and political context, institutionalization through cultural transfers, the process of music nationalization and historical verisimilitude of librettos, complex music analysis and synthesis of mesoregional shared legacies, and the transformation of the ‘first’ national operas in the post-1989 period.

11:40–12:10

Katalin Ágnes Bartha (Babeş-Bolyai University, Cluj-Napoca)

## **The National Theatre of Kolozsvár [Cluj] in the network of Hungarian theatre companies**

### **(Mapping ‘theatre’ towns in the second half of 19<sup>th</sup> century)**

The paper will focus on historical particularities in close connection with spaces described in terms of geospatial mapping, as enduring places (as recognizable dots on maps). At the same time, different dynamics are to be reckoned with; as such, the once existing stone theatre building in Kolozsvár is considered as a stock of functions and forms tied to processes of the past and the present. Thus, as a way of perception for the theatre historian, it certainly presents challenges: what does she/he perceive from the former inhomogeneous construction? On the one hand, the geospatial mapping highlights the spatial spreading of Hungarian acting against the backdrop of the ethnically mixed population of the so-called “theatre” towns in the second half of the 19<sup>th</sup> century. On the other hand, given the network of theatre scenes established as a consequence of touring companies, the particularity of the theatre in Kolozsvár as it appears, may be best described by taking into account institutional and artistic perspectives.

12:10–12:40

Vjera Katalinić (Croatian Academy of Sciences and Arts, Zagreb)

### **Presentation of books that result from the musicological projects on the 19<sup>th</sup>-century music**

The presentation includes four books that result from various research projects dealing with 19<sup>th</sup>-century music. Three of them have been published in the 2009-2019 period, and one is in the *status nascendi* – proceedings based upon the international symposium held in 2021 in the virtual space.

These publications are:

- Sanja Majer-Bobetko – Zdravko Blažeković – Gorana Doliner: *Croatian Music Historiography in the 19th Century*, Zagreb: HMD, 2009, and
- Sanja Majer-Bobetko: *Croatian Music Historiography since the Beginning of the 20th Century up to 1945*, Zagreb: HMD, 2019. Both books result from the project carried within the Ministry of Science of the Republic of Croatia from 1996 to 2014 “Croatian Music Historiography till 1945”.
- *Musical Theatre as High Culture?* (V. Katalinić – S. Tuksar – H. White, eds.) resulting from the international interdisciplinary project “Musik im Wandel der Gesellschaft. Die Musikkulturen europäischer Metropolen im ‘langen’ 19. Jahrhundert”, led by Hans-Gerhard Haupt and Philipp Ther;
- *Musical Networking in the ‘Long’ 19th Century*, (V. Katalinić, ed.) resulting from the project financed by the Croatian Science Foundation in the 2017-2021 period.

12:40–13:10

Jana Kalinayová-Bartová (Comenius University, Bratislava)

**Book presentation. *Hudobné dejiny Bratislavy. Od stredoveku po rok 1918.*** [Music history of Bratislava. From the Middle Ages to 1918] **Bratislava: Ars Musica, 2020. 520 p.**

The monograph provides a synthesizing view of the rich and diverse musical life of Bratislava from the oldest documented times to 1918. It includes the existing knowledge about the musical past of the city, expanding on the results of the latest source research, especially within the project APVV Hudba v Bratislave (2015–2019). The book is the work of an author's team of eight music historians from university and academic institutions (Marta Hulková, Ladislav Kačic, Jana Laslavíková, Jana Lengová, Eva Szórádová, Sylvia Urdová, Eva Veselovská) under the direction of Jana Kalinayová-Bartová.

The forms of urban musical life can be observed in chronological order and at the same time within a wide range of thematic areas, including medieval liturgical singing and secular music, music in ecclesiastical institutions - parish churches and monasteries, music at the time of coronations, music in the courts of the nobility, activities of music school, music publishers and music associations, forms of public musical life, music in the Municipal Theater, musical instruments production and other topics. The musical culture of the city unfolds to the reader by clarifying the role and contribution of institutions and central musical personalities in the fields of composition, performance, organization, pedagogy and other areas. Attention is also paid to the famous natives and their place in the musical culture of the next generations of the city's inhabitants. The extensive text is accompanied by a rich pictorial documentation, several of the

more than 200 images of sources are published for the first time. The book is the first volume of a planned two-volume monograph on the music history of Bratislava from the Middle Ages to the present.

**13:10–14:15 LUNCH BREAK**

### **3<sup>rd</sup> Session**

**Chair: Jana Laslavíková (Institute of History of the Slovak Academy of Sciences, Bratislava)**

14:15–14:45

Tomasz Pudłocki (Institute of History of the Jagiellonian University, Krakow)

**Book presentations. *Intellectual and World War I., Postwar Continuity and New Challenges in Central Europe, 1918-1923. The War That Never Ended***

**PUDŁOCKI, Tomasz – RUSZAŁA, Kamil (eds). *Intellectual and World War I. Krakow: Jagiellonian University Press, 2018. 356 pp.***

This volume was planned as an academic and methodological exchange of views between historians and other scholars dealing with social history of World War I in East-Central Europe. Its main aim is an attempt to answer the question how the conflict affected intellectuals in certain clearly defined aspects (family, education, religion, gender, sexuality). Their wartime experiences were surely shaped by their whereabouts, everyday life matters, standard of living, and – in the case of soldiers – the type of military service. We also took a closer look at members of the intelligentsia who fought in the trenches, those who worked in propaganda or those who held civil service posts in the belligerent countries. It still seems to be an important question whether the cooperation of intellectuals and scholars with the war apparatus was conscious, voluntary, whether it was a form of social mission carried out for the state or nation, or

maybe an attempt by the governments and rulers to use the “naive clerks” instrumentally? Among many important issues, there is also a reflection on the intellectuals’ stance towards militarism and the outbreak of war: their reactions, thoughts, predictions, and the way they interpreted the war events for society. That is why we also wanted to find out how the war was conceptualized by intellectuals, how it was commented upon and how the post-war reality was conceived. Among many participants one can find articles of such distinguished authors as Pieter Judson, Belinda Davis, Eszter Balázs, and Maciej Górný, including also other scholars from Austria, Croatia, Hungary, Germany, Poland, Ukraine, and the USA.

**PUDŁOCKI, Tomasz – RUSZAŁA, Kamil (eds). *Postwar Continuity and New Challenges in Central Europe, 1918-1923. The War That Never Ended.* New York – London: Routledge, 2022, 472 pp.**

This book presents a multi-layered analysis of the situation in Central Europe after the collapse of the Austro-Hungarian Empire. The new geopolitics emerging from the Versailles order, and at the same time ongoing fights for borders, considerable war damage, social and economic problems and replacement of administrative staff as well as leaders, all contributed to the fact that unlike Western Europe, Central Europe faced challenges and dilemmas on an unprecedented scale. The editors of this book have invited authors from over a dozen academic institutions to answer the question of to what extent the solutions applied in the Habsburg Monarchy were still practiced in the newly created nation states, and to what extent these new political organisms went their own ways. The volume offers a closer look at Central Europe with its multiple problems

typical of that region after 1918 (organizing the post-imperial space, a new political discourse and attempts to create new national memories, the role of national minorities, solving social problems, and verbal and physical violence expressed in public space). Particular chapters concern post-1918 Central Europe on the local, state and international levels, providing a comprehensive view of this sub-region between 1918 and 1923. Among many participants one can find articles of such distinguished authors as Gábor Egri, Konstantinos Raptis, Leonard V. Smith, and Maciej Górny, including also other scholars from Austria, Croatia, the Czech Republic, France, Greece, Hungary, Italy, Poland, the Ukraine, the United Kingdom, and the USA.

14:45–15:15

Andrzej E. Godek (Jagiellonian University, Pontifical University of John Paul II, Krakow)

***Social contexts of church music in Galicia at the turn of the 20<sup>th</sup>-century***

The eradication of many church musical ensembles in Galicia in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries soon resulted the impoverishment of musical culture. In many churches, the tradition of hiring both an organist and a cantor as well as many other musicians have ceased. As a result, the only paid musician was most frequently the organist. In some cases, the heritage from before the partitions were either lost or intended for another purposes, such as renovations of the temples. In the lack of funds and in some cases the clergy is willing to get along with musicians exacerbated the relationship between them. Some musicians received no salary and they worked without any contract of employment. Such a

challenging time for church musicians in Galicia led to the creation of first committees of organists at the diocesan curias and provident funds. Nevertheless, some organists started publishing the newspapers, in which the clergy was severely criticized. As a response, in the early 20<sup>th</sup> century the conference of Galician bishops tried to eradicate such radical movement and they insightfully analysed the economic situation of church musicians. Thanks to archival documents prepared at this time at the usage of diocesan curias and the aftermaths of the conflict between the clergy and the organists, it is possible to discuss the detailed economic, social and the cultural role of church musicians at the turn of the 20<sup>th</sup>-century.

15:15–15:45

Viktor Velek (University of Ostrava)

### **Music Artists between Ostrava and Vienna (2018–2021)**

The bilingual Czech-German series *Music Artists between Ostrava and Vienna (2018–2021)* maps the traditional migration axis between the centre of the monarchy and the important industrial centre of Austrian Silesia through twelve selected personalities. Using the form of detailed monographic profiles, the “life and work” chapters present mainly those who were born or worked in Ostrava and, during their career in Vienna, participated in its musical life or just studied at its conservatoire or took private lessons there. The fourth volume is an edition of Richard Kubla’s memoirs. The selection includes opera personalities of European significance (Richard Kubla, Eva Hadrabová-Nedbalová, Lída Mašková-Kublová, Jaroslav Háša), as well as those of local importance. Most

of them are/got lexicographically covered for the first time. A total of four volumes were created within several research projects carried out at the Faculty of Fine Arts and Music of the University of Ostrava.

**15:45–16:00 COFFEE BREAK**

## 4<sup>th</sup> Session

16:00–17:00

### Book and project launches

Moderated discussion with Jana Laslavíková, Lenka Křupková, Jiří Kopecký, Kim Katalin

Moderator: Tatjana Marković

### **KARLÍK, Filip – KOPECKÝ, Jiří, eds.: Emanuel Chvála, Z mých pamětí hudebních, Olomouc: Univerzita Palackého v Olomouc, 2020**

Emanuel Chvála (1 Jan 1851 – 28 Oct 1924) devoted his main energies to music criticism. He began by writing music reviews for *Lumír*, *Posel z Prahy* and *Dalibor*, but his writings are more frequently identifiable by the cipher “–la” in the journal *Politik/Národní politika*, which was active for more than forty years (1880–1921). He collected a selection of his articles together with other observations into his Memoirs, where he reflected especially on composers like B. Smetana, A. Dvořák, Z. Fibich, and – from younger generation – J. Suk and V. Novák. Chvála’s chef d’oeuvre *From my musical memoirs* is a rare source of information on one of the most remarkable periods of Czech music history, because it is based on both

intensive critical activity and an excellent knowledge of the musical works under discussion.

**KOBLÍŽKOVÁ, Eugenie: Klavírní myšlení Ivana Klánského /  
The Piano Thinking of Ivan Klánský, Praha: Togga 2021**

The book *The Piano Thinking of Ivan Klánský* introduces readers to a significant personality of contemporary piano art, prof. Ivan Klánský. It discusses his creative and pedagogical maturation, his life journey from his first steps in piano playing through his studies at the Conservatory and the Academy of Performing Arts in Prague to his extensive teaching practice. The volume captures his beginning of Klánský's career as a piano teacher and the gradual formation of his distinctive, personal method, applied with great success in his pedagogical practice. This method is presented to the reader through Ivan Klánský's thoughtful perception of music and is an expression of his aesthetic and ethical attitudes in the field of the performing arts.

**LASLAVÍKOVÁ, Jana: *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]. Bratislava: Hudobné centrum, Historický ústav SAV, 2020., 356 [+ 217] pp.**

*The Municipal Theatre in Pressburg at the Close of the 19th Century: Between Province and Metropolis* is a monograph which offers a coherent view on the history of the Municipal Theatre (today: the Historical Building of the Slovak National Theatre), known at the time of its construction as *Stadttheater* or *Városi Színház*, beginning from the year 1884, when a definitive decision was taken that the old theatre, dating from 1776, was to cease operation. Built according to plans by the Viennese architects Ferdinand Fellner Jr. and Hermann Helmer, the new theatre was completed in 1886 and its ceremonial opening took place on September 22 of that year.

The textual part of the publication consists of four main chapters, which are dominated by an analytical overview of German-language theater seasons under the direction of directors Max Kmentt (1886–1890) and Emanuel Raul (1890–1899). The color pictorial appendix brings related reproductions of works from the collections of domestic and foreign archives, museums, and libraries. An es-

stantial part of the book is an extensive appendix with the first complete list of German-language performances of the Pressburg Municipal Theatre between 1886 and 1899.

**MISTRÍK, Miloš (ed.): *Max Reinhardt a Bratislava / Max Reinhardt und Pressburg*. Wien – Bratislava: Theatermuseum, Veda, vydavateľstvo SAV, 2019., 256 pp.**

The bilingual (Slovak-German) publication maps the first period of life and works of the prominent German-speaking actor and director Max Reinhardt, whose ancestors were born in Slovakia and who also spent there a short period of his lifetime, although he spent most of it in Austria, Germany, and the USA.

The ancestors of Max Reinhardt (September 9, 1873 Baden, Austria – October 31, 1943 New York, USA), the Goldmanns came from Stupava, a town twenty kilometers away from Bratislava. Their three generations have demonstrably lived there. In 1869 they moved from Stupava to Vienna. Later, Reinhardt returned to Bratislava for the summer season of 1893 to perform as an actor at the Aréna Theater, which stood on the right bank of the Danube in Petržalka. These are the two basic events presented in this book. For Reinhardt, these were not the only contacts with Bratislava, as his

*Theater in der Josefstadt* performed here regularly, and his divorce process took place in Bratislava for several years. But the truth is that living in this city remained only a short episode of his life. Artistic and entrepreneurial activities in Vienna, Salzburg, Berlin, and the USA far exceeded what he did in Bratislava. But even this episode is a stone in the mosaic of his life, and therefore it cannot be left unnoticed. At the same time, in this volume, the authors try to shed light on the broader context of the beginnings of Reinhardt's theatrical career in Austria and Germany.

**MOJŽIŠOVÁ, Michaela (ed.): Cultural and Artistic Transfers in Theatre and Music: Past, Present, and Perspectives. Bratislava: Art Research Centre of the Slovak Academy of Sciences Institute of Theatre and Film Research, VEDA Publishing House of the Slovak Academy of Sciences, 2021., 268 pp.**

The concept of cultural transfer was developed in the mid-1980s in Germany and France. Originally focused on processes of cultural exchange between these two countries in the eighteenth and nineteenth centuries, it has been expanded, comprising transfers between religious denominations, social levels, regions, and cities before 1700 and after 1900. Recently, terms like ‘cultural exchange’ and ‘cultural translation’ have surfaced, replacing the term ‘cultural transfer.’ This shift in terminology points to the fact that cultural transfer does not constitute a unidirectional process but mostly consists of the mutual influences of two or more spheres at various levels.

The volume, the work of thirteen musicologists and theatrologists from research institutes and universities, focuses on cultural and artistic transfers in art music and theatre in Central Europe. The contributions of the authors, who have already collaborated as team members in the “Poetics of Contemporary Performance Art” (VEGA 2/0110/19) and the “Towards a Common Regional History

of Our Nation Building Strategies. Traveling Directors and Musicians (Visegrad Grants 2020–2021)” projects, deal with the topic not only with regard to history and the present, but also in terms of future perspectives. They bring information on the role and status of music and theatre art and ponder over their possibilities in the open cultural environment of the twenty-first century. Cultural transfer/cultural exchange thus highlight the cultural conjunctions as well as differences in regions which used to be homogeneous.

### **17:00–17:10 COFFEE BREAK**

### **17:10–18:00**

#### **Closing discussion**

Roundtable discussion on a possible future common research project and European Grant application

Lili Veronika Békéssy will report on ERC projects. The discussion will be moderated by Katalin Kim

## Biographies

**Barbara Babić** earned degrees in musicology at the University of Trento (B.A.), Milan (M.A.), and Vienna (Ph.D.). Her research examines the mobility of European music theatre throughout the nineteenth century, by focusing especially on the Parisian and Viennese boulevard stage (melodrama, parody, operetta), on Italian opera (especially Rossini), and on theatrical life in Habsburg Southeastern Europe. She received grants from the German Academic Exchange Service (DAAD), the Austrian Exchange Service (OeAD), and the Austrian Academy of Sciences (ÖAW). Prior to joining the Transopera team in Leipzig, Barbara was also a Postdoctoral Fellow at the Institute of Musicology at the University of Vienna as well as a Visting Research Fellow at the Centre Georg Simmel at the École des Hautes Etudes en Sciences Sociales in Paris.

**Katalin Ágnes Bartha** is a university lecturer and vice-dean at the Babeş-Bolyai University, Faculty of Theatre and Film. She earned her PhD at the Babeş-Bolyai University (2007). Since 2003 she coordinated research projects on 20<sup>th</sup>-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 also 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 19<sup>th</sup> century], Argumentum, Budapest, 2010; *Egy nemzetiségi könyvkiadó a diktatúra évtizedeiben* [A minority book publisher in the decades of dictatorship (1969–1989)], Cluj, Polis – ISPMN, 2020.

**Lili Veronika Békéssy** is a PhD-student of the Liszt Ferenc Academy of Music. From February 2014 till May, 2016 she worked as research assistant at the Franz Liszt Memorial Museum and Research Centre. As of May 2016, she has been working as research assistant at the Department for Hungarian Music History of the Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences. The subject matter of her thesis in preparation (supervisor: Katalin Kim) is the musical institutions and places of music in Pest-Buda between 1849 and 1867 regarding the contemporary Hungarian and German language press and documents of several archives. She participates at the preparations and editing activities of the Department's series of critical editions and scientific publications (Ferenc Erkel's Operas, *Műhelytanulmányok a 18. Század Zenetörténetéhez* [Studies for 18<sup>th</sup>-Century Music History]) as

well as at the Department's activity of data processing, cataloguing of basic research for the 18<sup>th</sup> and 19<sup>th</sup> centuries.

**Balázs Déri** is a classical philologist, musicologist, university professor, poet and literary translator. He is also a Senior Research Fellow at the Institute for Musicology of the Department for Music and Literature, Eötvös Loránd University of Sciences. His main interests concern latin medieval studies. His main field of research include:

- Medieval Latin lexicography
- Latin text editing
- History of the Liturgy
- Musicology/Church music – especially the Syrian and coptic church music.

He is the editor of the Antique Studies Series and Hungarian Church Music periodical.

**Dietmar Friesenegger** studied musicology, French, and Piano in Vienna, Rochester, Madison, and Ithaca (PhD dissertation, Cornell: “Voices among Cultures in the Eastern European Borderlands: Music in Czernowitz, 1862–1918”). He taught at the University of Vienna, the

University of Iași, and IES Abroad Vienna. During his dissertation research he unearthed scores of unpublished pieces by Eusebius Mandyczewski and founded an award-winning festival in Ukraine to get this music performed. His editions have recently been published with KnyhyXXI and Breitkopf&Härtel. Last fall, his article "Music for a Metropolis in the Borderlands" appeared in the *Musical Quarterly*.

**Andrzej Edward Godek**, graduate of the Jagiellonian University and Pontifical University of John Paul II in Kraków, holds a master's degree with honours in Musicology and PhD with honours in History; conductor of the Salawa Choir in Kraków. In his scholarly research, he focuses on the history of the Catholic church music from the 18<sup>th</sup> to the early 20<sup>th</sup> century in Galicia and Eastern Borderlands of Poland, musical ensembles and plainchant music.

**Rudolf Gusztin** graduated in 2016 from the Musicology Department of the Liszt Academy of Music (Budapest). His research areas include 19<sup>th</sup>- and -20<sup>th</sup>-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 of Musicology, RCH, HAS). He participates at the preparations and editing activities of the Department's series of critical editions and scientific publications (Ferenc Erkel's Operas, *Műhelytanulmányok a 18.*

*Század Zenetörténetéhez* [Studies for 18<sup>th</sup>-Century Music History]) as well as at the Department's activity of data processing, cataloguing of basic research for the 18<sup>th</sup> and 19<sup>th</sup> centuries. His research area has been enlarged with his planned PhD dissertation on the 19th-century choral-movement in Hungary.

**Pál Horváth** performed simultaneously his BA studies in musicology and conducting at the Liszt Academy of Music (Budapest). Since 2013 he had done research on the sources of early Hungarian musical theatre at the Department for Hungarian Music History of the Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences. In 2016 he became member in the scientific staff of the same Department as research assistant. Still in 2016, he defended his MA on Erkel's Comic Opera *Sarolta*. At the Department, he takes part in the preparatory works of the critical edition of *Ferenc Erkel's Operas*, of the Department's scientific publications (as assistant editor), and, in addition, in the basic research dealing with the eighteenth and the nineteenth centuries. He prepares his PhD-thesis on the subject of opera composers in the workshop of the National Theatre in the vicinity of Ferenc Erkel (1837–1884).

**Jana Kalinayová-Bartová** (Comenius University, Bratislava) is associated Professor at Department of Musicology, Faculty of Arts of Comenius University in Bratislava. She studied musicology at the same department and graduated with dissertation on repertoire of polyphonic music in territory of today's Slovakia in the 16<sup>th</sup> and 17<sup>th</sup>-centuries. In 1995 – 2002 she directed the Music museum of the Slovak national museum. Her research is focused on music history in the early modern period, music iconography, historical organology and museology. In these fields she has published a number of studies and several monographs (e.g. *Musikinventare und das Repertoire der mehrstimmigen Musik in der Slowakei im 16. und 17. Jahrhundert*, 1995; *Music in medieval art in Slovakia*, 2011). Studying works of composers active on territory of today's Slovakia in the 17<sup>th</sup> century she also published several critical music editions (Samuel Capricornus, Daniel Speer).

**Vjera Katalinić** is scientific advisor and director at the Institute for the History of Croatian Literature, Theatre and Music, Croatian Academy of Sciences and Arts in Zagreb; full professor at the University of Zagreb, Music Academy, president of the Croatian Musicological Society. Fields of interest: musical culture in the 18th and 19th centuries, the mobility of music and musicians and their networks; music archives in Croatia. Leader of the leader of the Croatian Research Foundation (CRF) project

“Networking through Music: Changes of Paradigms in the ‘Long 19th Century’” (2017-2021), currently researcher on the CRF project “Institutionalization of modern bourgeois musical culture in the 19th century in civil Croatia and Military Border” (2021-2025). Published four books, some 240 articles, edited 7 monographs, 11 proceedings and 8 music scores.

**Katalin Kim** (PhD) is a senior research fellow and Head of Department for Hungarian Music History at the Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences. Her research focuses on the vocal-instrumental (figural) music repertoire of eighteenth-century Hungary, and includes the study of the surviving music archives, contemporary musical texts as well as inventories of music and musical instruments. Another research project of hers focuses on the study of Ferenc Erkel’s composition method and the activity of Erkel’s workshop. Results acquired during the first half of this ongoing project were most completely formulated in her PhD-thesis, finished in 2012, *Az Erkel-műhely: Közös munka Erkel Ferenc színpadi műveiben (1840–1857)* [Erkel Workshop: Collaboration in the Stage Plays of Ferenc Erkel (1840–1857)]. She published the critical edition of two of Erkel’s operas: *Bátori Mária* (2002, together with Miklós Dolinszky), and *Hunyadi László* (2006). Currently she works on the critical edition of *Erzsébet* and *Dózsa György*. Since 2012 she has undertaken the supervision of BA-,

MA-, and PhD theses, prepared by musicology students of the Liszt Academy of Music, concerning eighteenth- and nineteenth-century Hungarian music history. It was also by then, that she expanded her own area of research in the direction of the institutions of Hungarian musical theatre, its repertoire, and creators. Involving a number of young researchers, they perform a large-scale digitization of the primary sources of early Hungarian musical theatre as well as the National Theatre, the Royal Hungarian Opera House, and other theatrical companies based both in Budapest and in the provinces. In addition, a complex database of musical theatres is elaborated, in which the playbill material, the musical, textual, and archival sources of the performances, as well as their critical feedback published by the press are being processed.

**Jiří Kopecký** (1978) studied musicology at the Palacký University in Olomouc. He spent the summer term 2000 at the St. Cloud State University in Minnesota. He entered his doctoral studies at the Philosophical Faculty of Masaryk University in Brno in 2002. He studied winter term 2003/2004 at the Martin-Luther Universität Halle-Wittenberg. His dissertation thesis *Zdeněk Fibich's Operas on the libretti by Anežka Schulzová* was finished in 2005. Since 2005 he has been an assistant lecturer at the Department of Musicology of Palacký University. He is the author of five books, and he has given seminars and conferences in Poland, Germany, France, Ireland etc.

**Axel Körner** is Professor of Modern Cultural and Intellectual History at Leipzig University and Honorary Professor at University College London. He held visiting positions at the Institute of Advanced Study, Princeton, the *École Normale Supérieure* in Paris and New York University. He published widely in the field of intellectual history, and on the history of opera and music in transnational perspective. His book, *America in Italy. The United States in the Political Thought and Imagination of the Risorgimento, 1763-1865* (Princeton University Press 2017) won the Helen & Howard Marraro Prize of the American Historical Association.

**Lenka Křupková** (1970) studied piano at the conservatory in Ostrava (1984–1990) and continued her music studies at the Department of Musicology of the Philosophical Faculty of Palacký University (1990–1995, M.A. thesis *On the Musico-dramaturgical Structure of Janáček's Opera Věc Makropulos*). She completed her postgraduate studies with her dissertation on *The Chamber Works of Vítězslav Novak* (2001). At the same faculty she studied journalism (1994–1997). Since 1995 she has been working at the Department of Musicology of Palacký University in Olomouc, where she qualified as an university lecturer (2009), she has also been a head of the department since 2012. Her main areas of research interest are Czech music of the 19th and 20th centuries, particularly the

work of Vítězslav Novak and Leoš Janáček, Czech and European chamber music, music theatre, sociology of music and music editing. She has published a number of articles and six books.

**Branko Ladič** (1980) studied at the Academy for Music and Performing Arts in Bratislava (2002-2007) and at the Faculty of Arts at Comenius University, where he received a Ph.D. in Musicology (2012). Since then he has been an Assistant Professor at the same faculty, and since 2019 Head of the Department of Musicology. From 2007 he has been working with the Slovak National Theatre as a conductor and pianist. As a musician he participated also on opera productions abroad (Germany, Switzerland, Czech Republic, Slovenia, Panama), and he cooperates with opera soloists as a pianist. As a musicologist, he does research in musical analysis and on musical culture in the multiethnic context of Central Europe in the 18<sup>th</sup> - 20<sup>th</sup>-centuries.

**Jana Laslavíková** (PhD studies in musicology under Vladimír Zvara) during her studies of musicology in the University of Comenius in Bratislava visited the University of Vienna and attended lectures on music history by Gernot Gruber, Herbert Seifer and Birgit Lodes. In her dissertation she devoted herself to the history of the Municipal Theatre in Pressburg in 1886-1920, following the research of historians on collective identities and memory of the city. As part of her postdoctoral studies,

she attended four-month programs at the Institute of Culture Studies and Theatre History of the Austrian Academy of Sciences in 2017 and 2019. In 2016, she collaborated with the Bratislava City Gallery in preparing an exhibition about the Municipal Theatre in Pressburg. Currently, she works at the Slovak Academy of Sciences in Bratislava, on the Institute of History. In her scientific research, focuses mainly on theatrical life in Pressburg in the 18<sup>th</sup> and 19<sup>th</sup> century in the context of the cultural, social and historical changes in the town.

**Tatjana Marković** is a chair of the project on the musical life at the military border in the Banat and Slavonia at the Austrian Academy of Sciences in Vienna. She holds a PhD from the University of Arts in Belgrade, and a habilitation from the University of Music and Performing Arts in Vienna. She was a professor at the Department of Musicology, University of Arts in Belgrade, and was also teaching at the universities in Vienna, Graz and Ljubljana. She is a chair of the IMS Study group Music and Cultural Studies, the editor of the open access research journal for theatre, music and arts *TheMA* (Vienna) and a member of the editorial board of *Studia Musicologica* (Budapest), *Glasbeno-pedagoški zbornik* (Ljubljana), *Zbornik radova Akademije umetnosti* (Novi Sad), of MGG for Southeastern Europe, as well as of the Academic Studies Press, *Studies in History and Sociology of Music*, Brighton, Massachusetts. Marković was a chair or a member of numerous international research

projects. She has published on the 18<sup>th</sup>-20<sup>th</sup>-century music (opera, post/socialist culture, music historiography, musicology as a discipline, gender and memory studies). She published four monographs and is the editor of thirteen books and author of numerous papers published internationally.

**Tomasz Pudłocki** is a professor in the Institute of History at the Jagiellonian University in Krakow and the director of the Archives of Science of the Polish Academy of Science and Polish Academy of Science and Arts in Krakow. He was on leave from JU in 2015-16 as a Visiting Professor at Daemen College, Amherst, NY (USA), with which he has long cooperated. He was also a Visiting Scholar at Columbia University, New York, NY (Winter semester 2012-13) and at Pratt Institute, Brooklyn, NY (Spring semester 2017-18). He is a recipient of a joint scholarship from the Kosciuszko Foundation and the Piłsudski Institute of America (2019-21), the Kosciuszko Foundation Grantee (2012-13, 2017-18), and the Fulbright Scholar (2015-16). Professor Pudłocki's research focuses on the history of Galicia from the socio-cultural point of view, as well as the history of women and intellectual history. He is the author of over one hundred fifty scholarly publications - monographs, edited volumes, and articles and chapters in refereed journals and collections. Among them, he was coedited with Kamil Rusala two English volumes: *Intellec-*

*tuals and World War I. A Central European Perspective* (Krakow: Jagiellonian University Press 2018), *Postwar Continuity and New Challenges in Central Europe, 1918-1923. The War that Never Ended* (New York & London: Routledge 2022).

**Kata Riskó** is a musicologist, ethnomusicologist. She is currently a research fellow at the Folk Music Department of the Institute for Musicology, RCH, Budapest, where she has been working since 2012. She studied musicology at the Liszt Academy of Music, Budapest (2003–2008), and earned her PhD at the same institution in 2019. Her research interests include the connection between folk music and art music in the works of e.g. Haydn, Liszt, Erkel, Bartók; historical and comparative study of Hungarian instrumental folk music; Gypsy music in Hungary. She won the Zoltán Kodály scholarship in musicology on three occasions, and the New National Excellence Program scholarship in 2017.

**Cristina Scuderi** obtained her habilitation at the Karl-Franzens-University in Graz, where she works as a researcher and lecturer. She is also a lecturer at the University of Vienna and teaches music history at the Conservatory of Triest. She received diplomas in organ and organ composition, harpsichord and electronic music and has been a lecturer at the universities of Florence, Venice, and Padua. She also conducted musicolog-

ical research at the University of Fribourg (Switzerland) and at the University of Music and Performing Arts Stuttgart with the help of grants from the Italian Ministry of Foreign Affairs and the German Academic Exchange Service. Her work has also been funded by the CNR and the Fondazione Rinascimento Digitale. Her research interests include music history from the 18th to the 21st century, sacred music (Cecilianism in the 19th century), music philology and music business. She has given lectures and workshops at various European universities, presenting the results of her research at international and national conferences. Her most recent monograph *The Management of Opera. Eastern Adriatic Theatres (1861–1918)*, which focuses on the recovery and contextualisation of Italian documentation on theatre in Istria and Dalmatia, is currently in print in Italian and English versions (by LIM and Böhlau publishing houses). Since 2005, she has been responsible for organizing the Festival of New Music “Contemporanea” and the International Composition Competition “Città di Udine” for Taukay Edizioni Musicali. The events are under the patronage of the President of the Italian Republic and have received the representation awards of the Italian Senate and the Camera dei Deputati. They are also sponsored by the European Commission – RNI, UNESCO, and the Ministry of Foreign Affairs, among others. Cristina Scuderi has been nominated for the University of Graz Teaching Award 2019/2020.

**Emese Gyöngyvér Tóth** after completing her liberal arts and vocal-instrumental studies – was admitted to the Department for Musicology of the Liszt Ferenc Academy of Music (Budapest), in 2018. As a former research assistant of the Museum of Óbuda she joined in the preparatory work of several exhibitions and participated in attending musical collections (e.g. that of Andor Földes) between 2007–2013. Since 2019 she has participated in the processing of the sources of early Hungarian musical theatre at the Department for Hungarian Music History of the Institute for Musicology, Research Centre for the Humanities. Together with her colleagues, she performs 18<sup>th</sup> and 19<sup>th</sup>-century basic research; data processing, cataloguing, digitalization of the National Theatre’s repertoire. She also participated in the preparation of the exhibition on the 175<sup>th</sup> anniversary of the National Anthem’s musical setting, *The Erkel Workshop* (2019). Currently, she deals with the Zichy Family 18<sup>th</sup>-century musical culture and mecenatory, furthermore with the repertoire of the 19<sup>th</sup>-century Hungarian tenor, József Ellinger. She is also an active musician, singer and teacher.

**Viktor Velek** is musicologist (Faculty of Fine Arts and Music of the University of Ostrava) and a researcher at the Masaryk Institute and Archives of the Czech Academy of Sciences. He completed doctoral studies in musicology at the Masaryk University in Brno (PhD in 2010) and the University of Vienna (Dr. Phil. in 2008). His varied research is focused on the musical culture of Czechs (Slavs) abroad (especially in Vienna), the

musical forms of Czech historical national traditions, Slavic reciprocity in music and the musical culture of Czech Germans.

**Zsolt Vizinger** graduated in 2020 from the Liszt Ferenc Academy of Music (Budapest), Musicology Department, where he is currently participating in the PhD program. As of December 2018, he has been working as research assistant at the Department for Hungarian Music History of the Institute for Musicology, Research Centre for the Humanities. Together with his colleagues, he performs 18th and 19th century basic research: data processing, cataloguing, digitalization of the National Theatre's repertoire. He participated in the preparation of the exhibition on the 175th anniversary of the National Anthem's musical setting, The Erkel Workshop (2019). The subject matter of his thesis in preparation is the chamber music in Pest-Buda at the end of 19<sup>th</sup>-century.

## ORGANIZERS

Institute for Musicology, RCH (H-1017 Budapest, Táncsics M. u. 7)

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Katalin Kim, Deputy director of the Institute for Musicology, RCH, Head of Department for Hungarian Music History

Conference secretary: Lili Veronika Békéssy, Institute for Musicology, RCH, young researcher Bekessy.Lili@abtk.hu

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