3–5 December 2026

Institute for Musicology of the ELTE RCH
Táncsics Mihály utca 7, 1014 Budapest
Bartók, Haydn and Museum Hall

Individual Agency & Musical Networks

in Nineteenth- and Twentieth-Century Music History and Music Historiography

An International Conference in Honor of Tibor Tallián's 80th Birthday

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

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Conveners
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Tatjana Marković (IMS SG Music and Cultural Studies; Austrian Academy of Sciences, Vienna)

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With the support of the **Hungarian Academy of Sciences**, **National Council of Culture**, **Österreichisches Kulturforum Budapest** and the **National Cultural Fund of Hungary**.

Programme

DAY I – 3 December 2026

BARTÓK HALL

9:00–9:30 Welcome remarks

Balázs Borsos, Vice-President of the Hungarian Academy of Sciences

Balázs Balogh, Director General, ELTE Research Centre for the Humanities and Director of the Institute of Ethnology, ELTE Research Centre for the Humanities

Katalin Kim, Deputy Director of the Institute for Musicology, ELTE Research Centre for the Humanities and Head of the Department for Hungarian Music History

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

9:30–10:00 Keynote 1 – chair: Katalin Kim

Csilla Pintér, Research Fellow, Bartók Archives, Institute for Musicology ELTE RCH, Budapest

Leitmotifs in Tibor Tallián's Writings

10:00–10:45 Keynote 2 – chair: Katalin Kim

Benjamin Walton, University of Cambridge

Global Italian Opera

10:45–11:00 break

DAY I – 3 December 2026

BARTÓK HALL
11:00–13:00
In the Interdisciplinary Network of Tibor Tallián
chair: Katalin Kim

Pál Richter, Institute for Musicology ELTE RCH, Budapest
Schumann's Kreisleriana *– the Mysterious Kapellmeister Revisited*

Enikő Bollobás, Eötvös Loránd University, Budapest; Hungarian Academy of Sciences
'Making It New': Ezra Pound, Olga Rudge, and the Invention of the Vivaldi Revival

Márta Grabócz, University of Strasbourg; Hungarian Academy of Sciences
Music, Dramatic Aspects, Worldview: Reading Tibor Tallián's Early and Later Writings

Katalin Kroó, Eötvös Loránd University, Budapest
From Kodály's Reference to Dostoevsky towards the Poetics of the Novel Poor Folk

HAYDN HALL
11:00–13:00
Composers and Musicians 1
chair: Lenka Křupková

Ivana Rentsch, Universität Hamburg
Komponieren für die tschechische Bühne: Antonín Dvořáks letzte Opern [online]

Zsuzsanna Domokos, Liszt Ferenc Memorial Museum and Research Centre of the Liszt Ferenc Academy of Music, Budapest
Two Hamlet-Portrayals in the 19th-Century Music Literature

Veronika Kusz, Institute for Musicology ELTE RCH, Budapest
Individual Agency or Personal Loyalty? Andrew Schulhof as Impresario and Friend

Hugues Seress, Institut de Recherche en Musicologie (IReMus, UMR 8223), Sorbonne Université, Paris
Hungarian Identity and Viennese Culture: Ernő Dohnányi's Chamber Music (1895–1914)

DAY I – 3 December 2026

13:00–14:30 lunch break

BARTÓK HALL
14:30–16:00
Bartók, Kodály
chair: Pál Richter

Anna Dalos, Institute for Musicology ELTE RCH, Budapest
Early Efforts to Promote Hungarian Folk Song: Bartók, Kodály, and the Hungarian Folk Songs *of 1906*

László Vikárius, Institute for Musicology ELTE RCH, Budapest
Bartók Portraits by Kodály

Gábor Tolcsvai Nagy, Eötvös Loránd University, Budapest; Hungarian Academy of Sciences
The Complex Harmony of Text and Music in Kodály's Choirs

HAYDN HALL
14:30–16:00
Composers and Musicians 2
chair: Vladimir Zvara

Elisabeth Reisinger, mdw – University of Music and Performing Arts Vienna
Schubert on a Ship, Brahms for One Activist, a Te deum for Another: Escape, Networks, and Politics in the Musical Archive of Erich Simon (1907–1994)

Leon Stefanija, University of Ljubljana
Slovene Music Policies Through Creating and Performing Symphonic Music Since 1945

Rima Povilionienė, Lithuanian Academy of Music and Theatre, Vilnius
Reconsidering the Theory of Algorithmic Music: New Facts about the First Experiments in Lithuanian Computer Music

16:00–16:15 break

DAY I – 3 December 2026

BARTÓK HALL
16:15–18:15
Bartók the Composer
chair: László Vikárius

Virág Büky, Institute for Musicology ELTE RCH, Budapest
The Brotherhood of Peoples and a Wooden Prince? On Possible Interpretations of the Dance Suite*'s General Narrative*

Márton Kerékfy, Institute for Musicology ELTE RCH, Budapest
Duke Bluebeard's Castle *in the Weimar Republic*

Viola Biró, Institute for Musicology ELTE RCH, Budapest
Bartók and Words: The Case of the Colindă *Collection*

Zsombor Németh, Institute for Musicology ELTE RCH, Budapest
A Forgotten First: Quatuor Gertler and the 1946 Premiere Recording of Bartók's String Quartet No. 6

HAYDN HALL
16:15–18:15
Composers and Musicians 3
chair: Leon Stefanija

Imola V. Szűcs, Institute for Musicology ELTE RCH, Budapest
'The Songs Were Composed from Folk Songs' – The Songs of Garabonciás deák *in Folk Memory*

Olha Lihus, Ukrainian National Academy of Music, Kyiv
Ukrainian Identity as a Marker of Self-Presentation in the Émigré Composer Fedir Yakymenko (1876–1945) [online]

Ivana Medić, Serbian Academy of Sciences and Arts, Belgrade
Individual Agency, Institutional Networks, and Methodological Innovation: Jovan Mokranjac and the Margins of Cello Historiography (1888–1956)

Robert Fleitz, Sibelius Academy of the University of the Arts, Helsinki
Irreconcilable Contrasts: Musical Hybridity and Fragments in Peter Schat's Anathema *(1969)*

DAY II – 4 December 2026

BARTÓK HALL

9:00–9:45 Keynote 3 – chair: Thomas Hochradner
Helmut Loos, Professor emeritus University of Leipzig
Die Rezeption Felix Mendelssohn Bartholdys in Deutschland zwischen jüdisch-christlicher Tradition und Moderne

9:45–10:00 break

BARTÓK HALL
10:00–12:00
Opera 1
chair: Thomas Hochradner

Damien Colas Gallet, French National Centre for Scientific Research, Paris
The Philippe-Éboli Love Affair in Verdi's Don Carlos [online]

Katalin Kim, Institute for Musicology ELTE RCH, Budapest
Collaborative Composition and Authorship in Ferenc Erkel's Operas: Perspectives from the Critical Edition of Erzsébet

David E. Schneider, Amherst College
Finding Common Ground in the Love Duets of La traviata *and* La bohème

Arne Stollberg, Institut für Musikwissenschaft der Humboldt-Universität, Berlin
‚Bartók gilt als der magyarische Schönberg': Musikgeschichte nach Korngold-Art zwischen Polemik, Satire und Selbstironie [online]

DAY II – 4 December 2026

HAYDN HALL
10:00–12:00
Music Criticism and Memoirs
chair: Barbara Boisits

Adrienne Kaczmarczyk, Institute for Musicology ELTE RCH, Budapest
Génie oblige! – *A New Interpretation of Liszt's Motto*

Christiane Tewinkel, Musik-hochschule Lübeck
Hanslick and I. Writing about Piano Recitals in 19th-Century Vienna and 21th-Century Berlin

Jana Laslavíková, Slovak Academy of Sciences, Bratislava
Letters and Memories: Bruno Walter as a Musical Actor in Pressburg, 1897/98

Eleonóra Géra, Eötvös Loránd University, Budapest
‚Es gibt viele schöne Mädchen auf der Welt, aber keine Cellistinnen!' Musikerinnen im Pest des 19. Jahrhunderts anhand des Tagebuchs von Rosa Szuk (Suck)

MUSEUM HALL
10:00–12:00
Music and Politics 1
chair: Cornelia Szabó-Knotik

Francesco Finocchiaro, 'G. Rossini' Music Conservatoire of Pesaro
The Thin Line Between Music and Politics [online]

Péter Laki, Bard College, Annandale-on-Hudson, New York
Menyhért Lengyel, Tivadar Szántó, and Another 'Miraculous' Asian

Argyrios Kokoris, Aristotle University of Thessaloniki
One Composer, Both Camps: Spyros Kaisaris (1857–1946), Musical Agency, and the Limits of Authorial Intention in Greece's National Schism

Thomas Cousin, Université libre de Bruxelles; IReMus, Sorbonne Université, Paris
Reconstructing Political Intention: Pauline Viardot's La Jeaune République *in Revolutionary Paris, 1848*

DAY II – 4 December 2026

12:00–12:15 break

BARTÓK HALL
12:15–13:45
Opera 2
chair: Klára Móricz

Alessandro Di Profio, Université Sorbonne Nouvelle, Paris
The Other Risorgimento. Italian Exiles in Paris before 1848 [online]

José Miguel Pérez Aparicio, Lithuanian Music and Theatre Academy, Vilnius
Remapping Catalan Lyric Theatre as a Multi-polar Network: Institutions, Civic Initiatives and Individual Actors (1898–1923)

Tatjana Marković, Austrian Academy of Sciences Vienna
Rebuilding the Nation in the Post-1989 Period. Reinventing 'First' National Operas for New Self-Interpretations: Bosnia and Herzegovina

HAYDN HALL
12:15–13:45
Opera and Nazism
chair: Péter Laki

Max Erwin, University of Malta
'Das Kulturwerk Deutsches Ordensland': New Opera in the German East, 1933–1944

Andrea Agresti, University of Vienna
Promoting Wozzeck *in Wartime: Universal Edition in the Third Reich and Fascist Italy*

Ágnes Kőry, Béla Bartók Centre for Musicianship, London
The Response of Bartók, Kodály and Endre Szervánszky to the Nazi Jewish Laws and Their Implementation in Hungary

DAY II – 4 December 2026

MUSEUM HALL
12:15–13:45
Music and Politics 2
chair: Stanislav Tuksar

Anastasia Siopsi, Ionian University, Corfu
Musical Responses to the Congress of Vienna (1814) and the Congress of Verona (1822): Ludwig van Beethoven and Gioachino Rossini

João Miguel Nogueira, NOVA University Lisbon
Choral Singing in Lisbon's Late Nineteenth-Century: Guilherme Ribeiro's Agency in the Orpheonic Movement (1876–1918)

Rudolf Gusztin, Institute for Musicology ELTE RCH, Budapest
Open Source in Music-Historical Research: Reassessing the Narrative of the Hungarian Choral Movement Through Primary Sources

13:45–15:00 lunch break

BARTÓK HALL

15:00–15:45 Keynote 4 – chair: David Schneider
Lawrence Kramer, Distinguished Professor of English and Music at Fordham University
The Animal's Cry: Voice and Agency in 19th-Century Opera [online]

15:45–16:00 break

DAY II – 4 December 2026

BARTÓK HALL
16:00–18:00
Opera 3
chair: David Schneider

Vjera Katalinić, Croatian Academy of Sciences and Arts, Zagreb
The Concept of Opera Organization by Franjo Ks. Kuhač: From Private Opinion to Public Declaration

Klára Móricz, Amherst College
The Anatomy of a Fallen Hero: The Siegfried Problem

Thomas Hochradner, Universität Mozarteum Salzburg
‚Ein jeder Engel ist schrecklich.' Cesar Bresgens Oper Der Engel von Prag *(1978)*

HAYDN HALL
16:00–18:00
Music Criticism
chair: Lili Veronika Békéssy

Teresa Cascudo García-Villaraco, University of La Rioja
Teaching the Ear: José Parada y Barreto (1834–1886) and the Doctrine of Listening in Madrid

Lukas Mantovan, Anton Bruckner University Linz
Musical Stagings and Caricatural Strategies on Covers of the Viennese Periodical Der Floh *(1869–1914)*

Iván César Morales Flores, University of Oviedo
Cuba–Eastern Europe: Musical Networks of Exchange and Cultural Translation Through a Critical Reading of Bohemia Magazine *(1968–1985)*

Roland Hegedüs, Liszt Ferenc Academy of Music
The Magyar Kórus *Journal – Subscribers from Budapest*

DAY III – 5 December 2026

BARTÓK HALL

9:00–9:45 Keynote 5 – chair: Vjera Katalinić
Gábor Kecskeméti, Secretary-General of the Hungarian Academy of Sciences, Budapest
TBA

9:45–10:00 break

BARTÓK HALL
10:00–12:00
The Culture of Cities
chair: Vjera Katalinić

Barbara Boisits, Austrian Academy of Sciences, Vienna
Wiener Musikleben im Jahr 1847: eine ‚Musikstadt' am Wendepunkt

Lili Veronika Békéssy, Institute for Musicology ELTE RCH, Budapest
Listening Through Arrangements: Opera Reception Beyond Criticism in Pest, 1850s–1860s

Péter Dávidházi, Institute for Literary Studies ELTE RCH; Eötvös Loránd University, Budapest; Hungarian Academy of Sciences
The Flight and Fall of a Rebel Bird: Therese Rothauser's Carmen from Berlin to Theresienstadt

Cornelia Szabó-Knotik, mdw – University of Music and Performing Arts Vienna
Stopover in Vienna. Hungarian Contributions to Austria's Independent Film in the 1930s

DAY III – 5 December 2026

HAYDN HALL
10:00–12:00
Music Management
chair: Bianca Schumann

Marianne Betz, Hochschule für Musik und Theater 'Felix Mendelssohn Bartholdy' Leipzig
'New York on an equal plane with the great centers of music in Germany': Damrosch, Seidl, and the Metropolitan Opera

Sayuri Hatano, Nanzan University, Nagoya
Eine Gefahr für die Kunst'? Konzertagent Emil Gutmann und die Reklame

Stanislav Tuksar, University of Zagreb; Croatian Academy of Sciences and Arts, Zagreb
Balancing Between National and International: Management Strategies in Leading the Zagreb Croatian National Theatre Opera in the 1894–1898 Period Under the Intendant Stjepan Miletić

Zsolt Vizinger, Institute for Musicology ELTE RCH, Budapest
Ridley Kohne and the Introduction of a Chamber Music Subscription Series in Pest

12:00–12:15 break

DAY III – 5 December 2026

BARTÓK HALL

12:15–13:45

Music and Socialism in Hungarian-Czech-Slovakian Coordinates

chair: Tatjana Marković

Lenka Křupková, Palacký University Olomouc
From the Construction of Socialist Musical Culture to the Hungarian Revolution of 1956: Contacts between the Czechoslovak and Hungarian Musicians' Unions

Michal Ščepán, Institute for Musicology of the Slovak Academy of Sciences, Bratislava
Composer Biography in Slovakia through the Prism of Political Ideologies: From Czechoslovakism to Zhdanovism

Vladimír Zvara, Comenius University in Bratislava
'Someone Had to Do It.' Dezider Kardoš and the Role of the Individual in the History of Music under State Socialism

HAYDN HALL

12:15–13:45

Reception of Bartók

chair: Márton Kerékfy

Dilara Turan, Istanbul Bilgi University
Béla Bartók's 1936 Visit and Its Turkish Reception: The Making of an Ethnomusicologist, Cultural Relative and Musical Modernist [online]

Sandro Guédy, Université de Montréal; Université Libre de Bruxelles
Bartók in French Musical Networks: Reception and Creative Appropriation before 1945

Yusuke Nakahara, The University of Osaka; Institute for Musicology ELTE RCH, Budapest
Bartók-Related Documents in the British Library: The 1939(?) Emigration Plan and the Network of Boosey & Hawkes, Edward Dent, and Others

13:45–15:00 lunch break

DAY III – 5 December 2026

BARTÓK HALL
15:00–17:00
Musicology
chair: Anna Dalos

Bianca Schumann, mdw – University of Music and Performing Arts Vienna
Sozialismus programmieren? Die Programmgestaltung des Internationalen Johann-Sebastian-Bach-Wettbewerb Leipzig als Spiegel und Instrument gesellschaftlichen Fortschritts in der DDR

Ivana Vesić and **Vesna Sara Peno**, Serbian Academy of Sciences and Arts, Belgrade
The New Political Order and the New Hierarchy of Research from the Past: Post-WWII Controversial Practices at the Institute of Musicology of the Serbian Academy of Sciences

Lóránt Péteri, Liszt Ferenc Academy of Music, Budapest
Transnational Relations in Cold War Musicology: Gerald Abraham, Bence Szabolcsi, and The New Oxford History of Music

HAYDN HALL
15:00–17:00
Reception of Bartók and Kodály
chair: Zsombor Németh

Zsuzsanna Polyák, Liszt Ferenc Academy of Music, Budapest
Katalin Forrai and the Transnational Networks of the Kodály Concept

Kelly Ziang Zheng, The Chinese University of Hong Kong
Bartók in Mainland Chinese Musical Discourse, 1927–1992: Discursive Shifts and the 1981 Centenary [online]

Ding Hong, Shanghai Conservatory of Music
Learning to Sound Like Ourselves: Pentatonic Harmony in Modern China

István-Csaba Németh, Institute for Musicology ELTE RCH, Budapest
‚Stilistisch wird sich unsere Arbeit in erster Linie um das außergewöhnlich bedeutende Werk von Béla Bartók drehen': Der Kontrapunktkurs des Max Eisikovits an der Klausenburger Musikhochschule

17:00–17:15 break

BARTÓK HALL

17:15–17:35 Closing remarks
Tatjana Marković and **Katalin Kim**

17:35 Wine toast in honour of Tibor Tallián
Pál Richter, Director of the Institute for Musicology, ELTE Research Centre for the Humanities

Abstracts and Biographies

Keynote

Gábor Kecskeméti *(Secretary-General of the Hungarian Academy of Sciences, Budapest)*
TBA

Lawrence Kramer *(Distinguished Professor of English and Music at Fordham University)*
The Animal's Cry: Voice and Agency in 19th-Century Opera [online]
The nineteenth century began a process of objectifying the human voice that has continued into the present, though new technologies may be poised to curtail it. The singing voice, especially operatic voice, was especially affected. Writers on this topic have tended to regard outstanding musical voices in quasi-transcendental terms, as what Michel Poizat called 'the angel's cry.' As its title suggests, this talk moves in the opposite direction. It examines the possibility of treating the dissolving of speech typical of musical voice as a movement down rather than up on the traditional scale of being: to hear at the peak of song the cry we share, not with the angels, but with the animals.

Lawrence Kramer is Distinguished Professor of English and Music at Fordham University. He was editor of the journal *19th-Century Music* from 1993 to 2025. His seventeen single-author books include Experience: *A History* (2026), *Experiencing Sound: The Sensation of Being* (2024), *Music and the Forms of Life* (2022), and *The Hum of the World: A Philosophy of Listening* (2019), all from University of California Press. His *The Thought of Music* won the 2017 ASCAP Foundation Virgil Thomson Award for Outstanding Music Criticism. Kramer has been actively composing since 2006 and has enjoyed performances across the United States and Europe; his compositions have won nine composer competitions. His chamber opera *The Dreaming of the Bones* premiered in New York in September 2026. All of this work has been moved by a desire to foster a fully humanistic understanding of music, especially classical music, and in recent years to take music as a resource for understanding history and culture.

Helmut Loos *(Professor Emeritus University of Leipzig)*
Die Rezeption Felix Mendelssohn Bartholdys in Deutschland zwischen jüdisch-christlicher Tradition und Moderne
Die nach 1945 offenkundig gewordenen, ungeheuerlichen Dimensionen des Holocaust lösten in der Bundesrepublik Deutschland einen langwierigen Prozess der ‚Vergangenheitsbewältigung' aus, der sowohl materielle als auch symbolische Wiedergutmachung umfasste. In der Musik ging es um eine Rehabilitierung als ‚entartet' verfolgter jüdischer Künstler, die dem verordneten Vergessen entrissen werden sollten. So erfolgreich Theodor W. Adorno dies im Falle Schönbergs und Mahlers beförderte, so zurückhaltend

war er im Falle Felix Mendelssohn Bartholdys. Offenbar hatte Adorno ein Problem damit, Mendelssohn in seinen geschichtsphilosophischen Kategorien von Fortschritt (objektive Tendenz des Materials) und Restauration/Reaktion zu verorten oder – genauer gesagt – dem positiv konnotierten Fortschritt zuzuordnen. Carl Dahlhaus ist Adornos Philosophie auf weite Strecken gefolgt und hat sich darum bemüht, sie durch Analyse in wissenschaftliche Geschichtsschreibung umzusetzen. Dabei stieß er auf Schwierigkeiten, die er schlagkräftig mit ‚Das Problem Mendelssohn' titulierte (1974). Dies als Folge seiner geschichtsphilosophischen ‚Meistererzählung' zu erkennen und mit der Rezeptionsgeschichte Mendelssohns im 19. Jahrhundert in Beziehung zu setzen, in der die gesellschaftliche Spaltung zwischen traditionellen Offenbarungsreligionen und fortschrittlicher Moderne eine bedeutende Rolle spielte, macht sich der Beitrag zur Aufgabe.

Helmut Loos. Geboren 1950; Studium der Musikpädagogik, anschließend Musikwissenschaft, Kunstgeschichte und Philosophie in Bonn; 1980 Promotion, 1989 Habilitation. 1981 bis 1989 Wissenschaftlicher Mitarbeiter am Musikwissenschaftlichen Seminar der Universität Bonn. 1989 bis 1993 Direktor des Instituts für deutsche Musik im östlichen Europa in Bergisch Gladbach. Seit April 1993 Inhaber des Lehrstuhls für Historische Musikwissenschaft an der Technischen Universität Chemnitz, von Oktober 2001 bis März 2017 an der Universität Leipzig.

Csilla Pintér *(Research Fellow, Bartók Archives, Institute for Musicology ELTE RCH, Budapest)*

Leitmotifs in Tibor Tallián's Writings

The subject of this presentation is Tibor Tallián's musicological oeuvre up to the present day. The investigation provides an overview of the body of Tallián's works, highlighting its periods and genres, and explores its complexity, whilst focusing primarily on its coherence, as the whole lifework has its leitmotifs, which serve to preserve its inward unity. Given the thematic richness and literary significance of Tallián's writings (books, studies, critical essays, reviews, articles, and translations) included in my detailed bibliographic collection, the evaluation cannot be confined to the field of musicology, but requires an interdisciplinary approach, primarily from the perspective of literary history.

Csilla Pintér studied musicology at the Liszt Academy of Music between 1992 and 1999 and graduated with a diploma in musicology from there with a dissertation on Olivier Messiaen's *Vingt regards sur l'Enfant-Jésus* (Reflection and Contemplation in Messiaen's Music, 1999, supervisors: Sándor Kovács and Tibor Tallián). She continued her studies as a Ph.D. student at the Liszt Academy between 1999 and 2002. She wrote her Ph.D. dissertation on Bartók's rhythm (*Emblematic Stylistic Marks in Bartók's Rhythm*, 2010, supervisor: László Somfai). She received a Zoltán Kodály scholarship between 2000 and 2002 and is now a research worker of the Budapest Bartók Archives, Institute for Musicology, ELTE Research Centre for the Humanities. Together with László Somfai and Márton Kerékfy she was a contributor to the publication of *Béla Bartók Complete Critical Edition – Volume 9: Choral Works* edited by Miklós Szabó. She

served as a co-editor in the publication of Zoltán Kodály's unpublished notes: *Tudós, tanár, tanú – Kodály Zoltán hátrahagyott feljegyzései, foglamazványai* (Scholar, teacher, witness: Zoltán Kodály's posthumous drafts and notes). Selected and transcribed by Tibor Tallián. Edited by Tibor Tallián and Csilla Pintér. Budapest: Magyar Tudományos Akadémia (Hungarian Academy of Sciences), 2026.

Benjamin Walton *(University of Cambridge)*

Global Italian Opera

In this paper I argue that the category of the global, while contentious as an interpretative framework, is central for understanding the history of Italian opera over the past two centuries. In particular, it allows us to view how the movements of opera troupes, the construction of new theatres, and the circulation of repertory around the world were shaped by influential and equally well-travelled discourses about Italian opera conquering the world through its melodic power. I explore how Italian opera first spread beyond Europe, and how over time it became a part of a globalised entertainment industry, before becoming absorbed within the wider internationalisation of the opera industry in the twentieth century. Throughout this process, however, the consistent fantasy of Italian opera – rooted in a fantasy of Italy – remained intact.

Benjamin Walton is Professor of Music at the University of Cambridge, and a Fellow of Jesus College, Cambridge. His books include *Rossini in Restoration Paris: The Sound of Modern Life, The Invention of Beethoven and Rossini: Historiography, Analysis, Criticism* (co-edited with Nicholas Mathew), and *Nineteenth-Century Opera and the Scientific Imagination* (co-edited with David Trippett). Between 2014 and 2019 he also served as editor of Cambridge Opera Journal. He is co-editor, with Emanuele Senici, of the forthcoming *Cambridge History of Italian Opera Since 1800*.

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Andrea Agresti (*University of Vienna*)

Promoting *Wozzeck* in Wartime: Universal Edition in the Third Reich and Fascist Italy

During the Second World War, Universal Edition actively encouraged performances of atonal music in Fascist Italy and the Third Reich. At the heart of these efforts was Alfred Schlee, head of the publishing house's Vienna office. His role in organising the Italian premiere of *Wozzeck* in Rome in November 1942 – and in subsequently publicising the event's success in the Third Reich – offers a striking example. An analysis of Schlee's activities sheds light on how an opera absent from German theatres since 1933 could be staged in wartime Italy and how German musical life perceived the event. The paper first examines Schlee's relationship with the Italian music scene, focusing particularly on his role in supplying musical scores for the Roman production. It explores whether the cross-border circulation of these materials encountered obstacles such as censorship or other restrictions in the Third Reich or Fascist Italy, and how contemporaries interpreted such constraints. It then draws on Schlee's correspondence with conductors and artistic directors in the Third Reich to reconstruct his efforts to publicise the Italian production's success and encourage performances of *Wozzeck* in Germany despite wartime conditions and Nazi cultural policy.

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.

José Miguel Pérez Aparicio *(Lithuanian Music and Theatre Academy, Vilnius)*

Remapping Catalan Lyric Theatre as a Multi-polar Network: Institutions, Civic Initiatives and Individual Actors (1898–1923)

The period between 1898 and 1923 was a thriving moment for Catalan musical theatre as the central cultural expression of the rising national awakening. Nevertheless, the multiple stage projects that were developed by the nationalist movement have been historiographically regarded as failed attempts of institutionalization, and the historical discourse has been centralized around the Gran Teatre del Liceu (the main Catalan opera house) as the only one that remained active throughout the whole period, leaving dozens of other short-lived venues in an irrelevant place. However, as a sub-state nationalism, the promotion of Catalan lyric theatre was not an institutional matter, but a sociocultural civic movement led collectively by activist individuals that invested their personal efforts and fortunes in the promotion of national culture. Under this

methodological shift, this paper aims to remap the plurality of initiatives dedicated to musical theatre across the urban landscape of Barcelona, which will be structured through the intersection of the same individual actors in many of these different projects. This will reveal that the city did not offer only a centralized venue of Catalan opera, but a disputed multipolar landscape in which remarkable individuals led alternative offers for decades, like Morera's Catalan operetta or Graner's Symbolist 'musical visions'.

José Miguel Pérez Aparicio is a postdoctoral research fellow at the Lithuanian Academy of Music and Theatre. He focuses on the study of nationalism through musical and theatrical practices, and his current project is dedicated to the Lithuanian diaspora in South America. He studied Musicology at the Autonomous University of Madrid and earned a master's degree in History and Theory of Performing Arts by the Institute of Theatre in Barcelona. His PhD dissertation 'Catalan lyric theater (1897–1923) and the Symbolist genre of musical visions' was defended in 2026 at the Autonomous University of Barcelona and distinguished with a Cum Laude mention. ORCID: 0000-0002-8723-894

Marianne Betz *(Hochschule für Musik und Theater 'Felix Mendelssohn Bartholdy' Leipzig)*

'New York on an equal plane with the great centers of music in Germany': Damrosch, Seidl, and the Metropolitan Opera

This paper aims at investigating the early history of the Metropolitan Opera, and the roles of its musical leaders Leopold Damrosch (1831–85), and Anton Seidl (1850–98). The opening of the Metropolitan Opera House on 39th Street and Broadway in Manhattan took place in 1883. After an inaugural season with opera sung in Italian, but significant financial losses, the directors engaged the composer-conductor-violinist Leopold Damrosch, as new manager and conductor for a season of opera in German. Damrosch had been "Kapellmeister" in Breslau before coming to New York in 1871. He was well acquainted with German singers, instrumentalists, and composers, and both Franz Liszt and Richard Wagner were godfathers of two of his sons. Damrosch's advocacy for the New German School made him uniquely qualified for the development of programs that would attract New York's German community. After a successful start, Damrosch died unexpectedly in 1885 in mid-season. Before long his position was filled by the Hungarian-born Anton Seidl, who soon was hailed an 'apostle of the music of Richard Wagner.' His new performance standards created a Wagner craze among operagoers, simultaneously paving the way for the Metropolitan Opera to become a major opera venue in and outside of America.

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 RCH, Budapest)*

Listening Through Arrangements: Opera Reception Beyond Criticism in Pest, 1850s–1860s

Tibor Tallián's research has shown that in the mid-nineteenth century opera in Pest lived mainly on two stages, and that the German municipal theatre served the Hungarian National Theatre as a model as well as a rival – not least in the reception of Meyerbeer. Building on this perspective, this paper examines the opera productions of both theatres in a single season, 1857, with particular emphasis on the German stage. While the National Theatre gave over a hundred opera performances that year, the German theatre, under three successive directors (Theodor Witte, Karl Dietrich and Georg Gundy), managed far fewer, owing largely to its institutional instability. The German theatre's opera season depended largely on guests: an Italian company featuring Giuseppina Medori and Gaetanina Brambilla in July, and Babette Gundy in the new ensemble that opened with *La Juive* and *Robert le diable* in December. The paper focuses on three works that drew the most extensive press response on both stages – *Il trovatore*, *Robert le diable* and *Norma* – comparing their productions and their reception in the German- and Hungarian-language press of Pest. It then sets this repertoire against the printed arrangements of the same operas that local audiences could have known, and against military-band versions, played in Pest inns.

Lili Veronika Békéssy is a Research Fellow and Scientific Secretary at the Institute for Musicology, Research Centre for the Humanities ELTE, Budapest. She received her PhD in 2024 with a dissertation on the musical press and everyday musical life of Pest-Buda in 1857. Her research focuses on nineteenth-century entertainment music, the musical press and repertoire circulation between Vienna, Prague and Pest-Buda. She co-edited a volume of Studien zur Musikwissenschaft (Hollitzer, 2024).

Viola Biró *(Institute for Musicology ELTE RCH, Budapest)*

Bartók and Words: The Case of the *Colindă* Collection

Examining Bartók's relation to 'words,' Tibor Tallián refers to Bartók's extensive folk music monographs as writings predominantly made up of meticulously transcribed and classified folk songs – in other words, we might say, these are the most *telling* parts of his scholarly output. In this regard, the monograph dedicated to Romanian *colinde* – the

traditional songs of the winter-solstice ceremony – holds a special place. It is an open assertion of Bartók's particular interest in this folkloristic genre, which had a significant impact also on his artistic creation, witnessed most remarkably by the *Cantata profana*. Bartók developed a complex system of classification, adjusted to the 'distinctive character' of this particular material, which in this case required the systematization of melodies and words independently from one another. But what does Bartók's system 'tell us' about his evaluation of the genre? As the extensive literature on the *colinde* attests, there are considerable differences in approaching the genre, reflected also in a wide variety of classification systems. In my paper I propose a closer examination of some of the characteristics of Bartók's *colindă* collection (including insights that may lie behind his special metric-rhythmic system, his grouping of variant melodies, or his ordering of the *colindă* texts), while also referring to its reception by his contemporaries and later scholars. Some questions related to the ritual aspects of the genre will also be briefly addressed.

Viola Biró studied musicology in Cluj-Napoca and Budapest. Since 2013 she has been on the staff of the Budapest Bartók Archives. She wrote her PhD dissertation on Béla Bartók's research into Romanian folk music and its influence on his compositions. She was co-editor of Volume 4 of the *Bartók Béla Írásai* [Béla Bartók Writings] series, and contributed to editing of volumes of László Lajtha's writings and György Ligeti's interviews. She co-edited the online version of Vera Lampert's *Folk Music in Bartók's Compositions* and the online database of *Bartók Writings*. She was also co-editor of a volume of essays in honor of Vera Lampert and of Volume 10 of the *Béla Bartók Complete Critical Edition*.

Barbara Boisits *(Austrian Academy of Sciences, Vienna)*

Wiener Musikleben im Jahr 1847: eine ‚Musikstadt' am Wendepunkt

Ein im Hinblick nicht nur auf das folgende Revolutionsjahr eher unspektakuläres Jahr im Musikkalendarium des vormärzlichen Wien soll den Ausgangspunkt für eine Zusammenschau von unterschiedlichsten Konzertformen, Musiktheater- und Kammermusikaufführungen bilden, wie sie typisch für die Zeit war. Dabei sollen vor allem jene Argumentationsmuster der Musikkritik analysiert werden, die auch das nachrevolutionäre Musikleben bestimmen sollten: das Plädoyer für eine Professionalisierung des Musikwesens, wie sie vor allem die philharmonischen Konzerte unter Otto Nicolai so eindrucksvoll vorgeführt hat, die aber zugleich mit einer Abwertung der nach wie vor von Dilettant:innen getragenen Aufführungen der Gesellschaft der Musikfreunde und der Concerts spirituels einher ging. Zu den Kritikpunkten gehörte auch die Programmgestaltung, die – vor allem bei den Virtuosen- und Wohltätigkeitskonzerten – ein buntes Nebeneinander verschiedener Gattungen und ‚Stilhöhen' aufwies, wobei Werke oft nicht vollständig erklangen. Nationale Spannungen wurden insbesondere über die Oper ausgetragen. So stand die italienische Stagione an der Hofoper regelmäßig in der Kritik, auf die dann im Revolutionsjahr aufgrund der politischen Situation in verschärfter Form aufgebaut wurde. Diese Gemengelage wurde in der Folgezeit, stark befördert von der Musikkritik, der Ausgangspunkt für eine Reihe von Veränderungen.

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.

Enikő Bollobás *(Eötvös Loránd University, Budapest; Hungarian Academy of Sciences)*

'Making It New': Ezra Pound, Olga Rudge, and the Inventionof the Vivaldi Revival

The rediscovery of Vivaldi's music did not immediately follow the recovery of his manuscripts. Although substantial collections of his works had surfaced in Dresden around 1860 and Turin in 1926, these remarkable archival discoveries did little to restore the Venetian composer to the musical repertoire. It was not until the 1930s, through the initiative of two Americans – poet and composer Ezra Pound and violinist Olga Rudge – that the forgotten manuscripts began to find their way from the archives to the concert stage. This lecture examines Pound's largely overlooked contribution to the Vivaldi revival of the 1930s, tracing his collaboration with Rudge in cataloguing manuscripts, promoting their reproduction and dissemination, founding Vivaldi societies in Italy, and organizing Vivaldi performances at the Rapallo and Siena music festivals. Drawing on Pound's correspondence, his music criticism for the journals *The New Age* and *The Musical Times, and Guide to Kulchur*, I argue that his campaign to bring Vivaldi 'into date' exemplifies a central paradox of modernism: the recovery of the forgotten past as an act of artistic innovation. Pound's musical archaeology thus emerges as another manifestation of his lifelong imperative to 'make it new.'

Enikő Bollobás is professor emeritus at Eötvös Loránd University, Budapest, full member of the Hungarian Academy of Sciences, and editor-in-chief of the Academy's monthly journal *Magyar Tudomány* (*Hungarian Science*). She has written monographs on American free verse and non-lyric poetries (Akadémiai, 1986 and 2020), as well as on the poets Charles Olson (Twayne, 1992), Emily Dickinson (Balassi, 2015), and Géza Szőcs (Balassi, 2025); two histories of American literature (Osiris, 2005 and 2015); and theoretical inquiries into poetics, subjectivity, and performativity (Eötvös 2021; Balassi, 2020; Balassi, 2015; Peter Lang, 2010). Her scholarly essays, totaling over 250, have appeared in international and Hungarian scholarly journals, among them, *American Quarterly, Arcade, Emily Dickinson Journal, Estetica, Hungarian Cultural Studies, Journal of Pragmatics, Language and Style, Modern Philology, Paideuma, Word and Image, Alföld, Americana, Filológiai Közlöny, Holmi, HJEAS, IT, ItK, Jelenkor, Kalligram, Magyar Tudomány, Műút, Nagyvilág, Pompeji, Rubicon, TNTeF*.

Virág Büky *(Institute for Musicology ELTE RCH, Budapest)*

The Brotherhood of Peoples and a Wooden Prince? On Possible Interpretations of the *Dance Suite*'s General Narrative

Several studies have already examined the Dance Suite from a variety of perspectives. As one of the earliest expressions of the concept of the 'brotherhood of peoples', an idea that was particularly important to Bartók, a considerable number of these essays focus on the work's political content. Other elements of the piece that have been examined include the presence of Hungarian, Romanian and Arabic folk music, or the *ritornello* melody, which is usually interpreted as a symbol of the Hungarian nation. Tibor Tallián's studies also follow this line of interpretation, arguing that this melody belongs to a family of melodies in Bartók's *oeuvre*, ranging from the *parlando* melody in 'Evening in the Country' to the lugubrious melody of the 'Elegy' in the 'Concerto for Orchestra'. Tallián also highlights the melody's warm, nostalgic tone, suggesting that, besides symbolising the nation, it can represent something very personal and 'ideal'. A further element nonetheless requires closer investigation: the barbaric and the grotesque musical components, especially those that appear in the first, second and last movements of the Dance Suite. Some of them bear a striking resemblance to certain parts of *The Miraculous Mandarin*, such as the 'Chase' (see the beginning of the second movement), or the 'noise of the city' (see the opening of the *Dance Suite*'s finale). While some of these similarities are widely recognised, one musical element has apparently gone unnoticed: the less threatening counterpart of the Mandarin – the Wooden Puppet from *The Wooden Prince*, although the comic gesture of the Puppet can already be discerned right at the beginning of the first movement. Analysts have usually paid little attention to the grotesque elements of the work, and even less to their influence on the general narrative. The following paper attempts to examine this influence more closely, exploring how it modifies the work's main message: the brotherhood of peoples.

Virág Büky graduated in musicology from the Liszt Academy of Music in Budapest in 2002 with the thesis *A vokális moresca. Egy népszerű műfaj a 16. század végi Itáliában*. [The moresca vocale: A Popular Genre in Late 16th-Century Italy]. She earned her PhD in 2021 with a thesis on *Ditta Pásztory, 'Különleges tanítványa voltam' – Bartók Béláné Pásztory Ditta, zongoraművész és művésztárs*. ['I was an Exceptional Pupil of Him' – Ditta Pásztory Bartók, the Pianist and the Fellow Artist.] Since 2000, she has been working in the Budapest Bartók Archives of the Institute for Musicology.

Teresa Cascudo García-Villaraco *(University of La Rioja)*

Teaching the Ear: José Parada y Barreto (1834–1886) and the Doctrine of Listening in Madrid

What counted as legitimate listening for what might be called a nineteenth-century *musicógrafo*? This paper examines José Parada y Barreto, editor of the *Revista y Gaceta Musical de Madrid* and author of the *Diccionario técnico, histórico y biográfico de la música*, whose complete output for 1867–68 (some 2,300 dictionary entries and fifty editorials) allows the semantics of listening to be traced across lexicography, doctrine,

and criticism within a single voice. Combining computationally assisted lexical mapping with contextual close reading, the paper reconstructs three interlocking operations. Firstly, the lexicographic codification of the listener (the ear as 'supreme judge', the antimusical as objective type). Secondly, a melodist doctrine that defines melody as what the cultivated ear can follow and the 'piling up of harmonic complications' (from 'superficial harmonists' to Wagner) as what defeats it, playing Haydn's 'seductive tranquillity' for the ear' against Beethoven's 'strange modulations'. Thirdly, a pedagogical apparatus premised on the learnability of listening: in Parada's own words, reason was 'as supreme a judge as the ear'. The target of that apparatus was a public that had to be taught to hear and whose incapacity grounded the critic's authority. Continuing recent work on the modern aural regime in the Madrid press, the paper argues that, in a musical culture looking to foreign musical centres, 'classical musis' was constituted as much by prescriptions about ears as by judgements about performances and works. Those prescriptions had implications that extended beyond aesthetics into the politics of musical modernity.

Teresa Cascudo García-Villaraco is Professor of Musicology at the University of La Rioja (Spain), where she is also a researcher at the Scientific Computation Research Institute (SCRIUR). She holds a PhD in Musicology from the Universidade Nova de Lisboa (2002) with a dissertation on Portuguese composer Fernando Lopes-Graça. Her research examines music historiography, criticism, and the periodical press in Spain and Portugal across the long nineteenth century, focusing on cultural transfer, canon formation, and the construction of national and Iberian modernities. She chairs the 'Music and Press' working group of the Spanish Society of Musicology (SEdeM). Her recent edited volumes include *Un Beethoven ibérico: Dos siglos de transferencia cultural* (Comares, 2021) and *Remapping the Classics: Haydn, Mozart and Beethoven in Spain* (Brepols, 2024).

Damien Colas Gallet *(French National Centre for Scientific Research, Paris)*

The Philippe-Éboli Love Affair in Verdi's *Don Carlos* [online]

In Verdi's *Don Carlos* (1867), the character of Princess Eboli is marked by a psychological complexity that makes her elusive. Driven by her love for the Infante, she positions herself as a rival to Queen Elisabeth de Valois, even though the latter categorically denies her own feelings for Don Carlos. Furthermore, Eboli's status as King Philip II's mistress remains largely imperceptible in the definitive version premiered on March 11, 1867. Indeed, the 'pardon scene' (No. 17bis in Act IV, placed between the quartet and Eboli's second aria), which explicitly reveals her affair with the King, was cut before the opening night. While this musical number was already documented through pages extracted from the Paris Opéra production copy, recent access to the archives of the baule verdiano opens new scholarly perspectives. The examination of the libretto booklets for Act IV reveals the original – unset to music – version of this duet, unveiling a significantly different dramatic exchange between the Queen and her lady-in-waiting. This paper aims to analyze these complementary sources to reassess Verdi's creative process. We will demonstrate that the composer's revisions, though forced by the

practical contingencies of the Paris Opéra, go far beyond mere theatrical time management. Instead, they reflect a profound consideration of characterization and psychology, which ultimately underpin and reshape the development of the entire dramatic action.

Damien Colas Gallet is a musicologist and a Director of Research at the French National Centre for Scientific Research (CNRS, Institute of Research in Musicology, Paris). An alumnus of the École Normale Supérieure (Paris, rue d'Ulm), his research focuses on the activity of Italian composers in Paris, spanning from Cherubini to Verdi. He recently prepared the critical editions of Rossini's *Le Comte Ory* and *Le Siège de Corinthe*, in which he discovered a substantial amount of previously unknown music. He is currently working on the critical editions of Verdi's *Don Carlos* (in collaboration with Anders Wiklund, University of Gothenburg) and Bellini's *Zaira*.

Thomas Cousin *(Université libre de Bruxelles; IReMus, Sorbonne Université, Paris)*

Reconstructing Political Intention: Pauline Viardot's *La Jeaune République* in Revolutionary Paris, 1848

In March 1848, in the aftermath of the February Revolution, Pauline Viardot composed *La Jeaune République*, a cantata on a text by the socialist chansonnier Pierre Dupont. Drawing on Viardot's correspondence with George Sand, press reports, and newly identified archival documents, this paper reconstructs the political circumstances surrounding the work's creation and reception. The correspondence reveals that La Jeune République was commissioned for the inaugural festivities of the Théâtre de la République, entrusted to Viardot through George Sand's intervention with Interior Minister Ledru-Rollin and conceived to assume the role of a 'new Marseillaise'. Its orchestral performance and circulation in piano reduction demonstrate the effort to bring the work into the public sphere at a crucial moment in the political life of the Second Republic. The paper also examines its submission to the Ministry of Public Instruction's composition competition, culminating in the award of a bronze medal in July 1848. By confronting archival sources and ego-documents with the rapidly changing political context, the paper argues that *La Jeaune République* emerged not simply from Viardot's political engagement, but from the interaction between individual agency and institutional networks through which the work acquired political meaning, public visibility, and institutional recognition in revolutionary Paris.

Thomas Cousin is a PhD candidate at the Laboratory of Musicology (LaM) at Université libre de Bruxelles, where he is pursuing a joint international doctoral degree in cotutelle with the Institut de recherche en musicologie (IReMus) at Sorbonne Université. His research focuseson Pauline Viardot's political agency in nineteenth-century musical life, particularly the networks through which she navigated the political and cultural spheres of her time. In 2025, he was awarded a Houghton Library Visiting Fellowship at Harvard University, where he conducted archival research on Viardot's correspondence and political networks.

Anna Dalos *(Institute for Musicology ELTE RCH, Budapest)*

Early Efforts to Promote Hungarian Folk Song: Bartók, Kodály, and the *Hungarian Folk Songs* of 1906

In 1906, Béla Bartók and Zoltán Kodály published twenty Hungarian folk songs with piano accompaniment at their own expense as a joint project. Their aim in publishing these folk song arrangements was to popularize Hungarian folk songs and to fund their research trips, but they attracted almost no attention from the public. The songs were selected for the collection from the collections of Béla Vikár, as well as from those of Bartók and Kodály, who had already gained some experience in collecting folk songs by then. In my presentation, I will demonstrate that this series of folk song arrangements–10 each from both composers–was created from a very different aesthetic starting point to the two composer's later cycles of folk song arrangements. The selection of the folk songs, the harmonization method and numerous characteristics of the piano accompaniment rely heavily on the practices of folk song publication practices popular during that era, whether Hungarian (István Bartalus, Gusztáv Nyizsnay, Gusztáv Szénfy) or international, such as Brahms's *Deutsche Volkslieder*. When interpreting these Hungarian folk song arrangements and determining their place in music history, I argue that one must start not from Bartók's and Kodály's experiments in the same genre of subsequent decades, but rather from their predecessors, and based on the knowledge they both possessed at that early stage. The presentation will also highlight the forward-looking, 'modernist' traits that are already evident in these arrangements.

Anna Dalos (1973) is Head of the Archives for 20th–21st-Century Hungarian Music at the Institute for Musicology ELTE RCH. The Archives was founded on her initiative in 2012 as part of the 'Momentum' Program of the Hungarian Academy of Sciences. Her research focuses on the history of 20th- and 21st-century composition, musicology and music life in Hungary. Her most important publications are related to the œuvres of Zoltán Kodály and György Kurtág, and their Hungarian contemporaries: *Forma, harmónia, ellenpont. Vázlatok Kodály Zoltán poétikájához* (Form, Harmony, Counterpoint. Essays on Zoltán Kodály's Poetics), 2007, which, in 2005, earned her a PhD at the Liszt Academy of Music, Budapest, *Zoltán Kodály's World of Music* (University of California Press, 2020) and *Ajtón lakattal. Zeneszerzés a Kádár-kori Magyarországon* (With a Lock on the Door. Composition in Hungary in the Kádár Era), which earned her the degree 'Doctor of Sciences' (DSc) at the Hungarian Academy of Sciences in 2020, and which was published in English by Peter Lang Verlag in 2025. In 2026 she published a collection of essays on the music life between the two World Wars: *Zene, nemzet, politika. Négy tanulmány a Horthy-korszak zeneéletéről* (Music, Nation, Politics. Four Studies on the Musical Life of the Horthy Era), and edited the volume, *Music & Politics in Hungary Between the Two World Wars*.

Péter Dávidházi *(Institute for Literary Studies ELTE RCH; Eötvös Loránd University, Budapest; Hungarian Academy of Sciences)*

The Flight and Fall of a Rebel Bird: Therese Rothauser's Carmen from Berlin to Theresienstadt

Kindly responding to my request in 2022, the distinguished music historian Tibor Tallián analysed the only extant solo recording of Therese Rothauser, Carmen's Habanera. His letter outlined the technical aspects of her singing and explored the deeper implications of both her own style and that of the comic opera in Germany, to conclude that there was an ominous latent contradiction between her pleasant, indeed *gemütlich* tone and Carmen's 'fateful life expenctancy', i.e. the gruesome end such a defiant heroine as Carmen was to have in the end. My lecture tries to demonstrate that Tallián's musical insight provides a precious clue for the literary historian when tracing a wider literary genealogy of Carmen and reinterpreting the biography of Therese Rothauser herself in the light of some unexpected data from the private archive of her family and some recently published documents about Wilhelm II.

Péter Dávidházi, MHAS, MAE, is Professor Emeritus at the Institute for Literary Studies and at Eötvös Loránd University, Budapest. Author of *The Romantic Cult of Shakespeare: Literary Reception in Anthropological Perspective*, Macmillan, 1998, has published monographs on nineteenth-century Hungarian literature, and edited *New Publication Cultures in the Humanities: Exploring the Paradigm Shift*, Amsterdam University Press, 2014. His recent work focuses on biblical allusions in Shakespeare, biblical patterns in Hungarian poetry, and a new approach to the life of Therese Rothauser (1865–1943).

Alessandro Di Profio *(Université Sorbonne Nouvelle, Paris)*

The Other Risorgimento. Italian Exiles in Paris before 1848 [online]

In the nineteenth century, Paris served as a meeting place for Italians who left the peninsula for political reasons, professional ambitions or personal choices. Within this diverse milieu, the experience of exile intersected with the cultural life of the French capital, fostering relationships and initiatives that transcended the borders of the Italian states. While opera's contribution to the political debates of the Risorgimento has generated an extensive body of scholarship, little attention has been paid to operatic works written for centers such as Paris and London and their connections with revolutionary circles. This paper offers a preliminary mapping of Italian presences in Paris during the 1830s and 1840s, focusing on the relationships between exiles, writers and musicians, and on the role of opera as a space for encounters and the development of cultural and political ideas. From this perspective, Donizetti's *Marino Faliero*, performed at the Théâtre-Italien in 1835, will provide one point of departure for exploring the connections between operatic production and Italian émigré circles. Drawing on selected testimonies and illustrative cases, the paper examines how this Italy beyond Italy contributed to the formation of a national imaginary, reconsidering the Risorgimento through experiences shaped outside the peninsula in the years preceding 1848.

Alessandro Di Profio is Professor of Music at the Université Sorbonne Nouvelle, where he teaches the history of opera. He was a pensionnaire at the Académie de France à Rome – Villa Medici (1999–2000), a research fellow at Yale University's Beinecke Library (2003), and an Alexander von Humboldt Foundation Fellow in Berlin (2013–2015). His research focuses on eighteenth- and nineteenth-century opera, with particular attention to cultural relations between Italy and France and the relationships between opera, society and politics. For the Istituto nazionale di studi verdiani in Parma, he is editing the Verdi–Escudier correspondence, scheduled for publication in 2027.

Zsuzsanna Domokos *(Liszt Ferenc Memorial Museum and Research Centre of the Liszt Ferenc Academy of Music, Budapest)*

Two Hamlet-Portrayals in the 19th-Century Music Literature

Compared with the approach of the early 19th century generation, the character of Hamlet, and Shakespeare's oeuvre as a whole, underwent a revolutionary change in the mid 19th century, as a result of a new approach of Romanticism, originated in France. At early 19th century, Goethe's portrayal of Hamlet was still regarded throughout Europe as a topos, following his novel *Wilhelm Meisters Lehrjahre* (1796) Goethe considers the protagonist to have a strong moral character, but hesitant to take revenge. The turning point in theatrical adaptations and works of visual art came after the middle of the century, Hamlet is portrayed primarily as a heroic figure, alongside his characterisation as a philosophical soul who reflects on the vanity of life. In the music history, this turning point is represented by Liszt's symphonic poem *Hamlet* in 1858, followed five years later by the French opera *Hamlet* by Ambroise Thomas, which was premiered in 1868. The latter quickly became known throughout Europe and was frequently performed in Hungary from 1870 onwards, as well. This paper focuses on the musical characteristics to portray Hamlet's dual character in the context of the composers' life's work.

Zsuzsanna Domokos PhD graduated from the Liszt Ferenc Academy of Music in Budapest in 1987. Since 1986 she worked as a researcher at the at the Liszt Ferenc Memorial Museum and Research Centre at the Academy of Music, from 2002 also as vice director, from 2009 to December 2024 as director. In 1993 she earned her university doctorate on her dissertation about Borodin's opera Prince Igor, and her PhD dissertation with the title *The influence of the 19th century Roman Palestrina reception on Liszt's music* was defended in 2009. With Hungarian State scholarships she has worked in Moskow, St. Petersbourg, Vienna and Rome. She has delivered lectures at domestic and international conferences in Hungary, Austria, Germany, Italy, Finnland, France and Slovenia. She organized exhibitions and historical concerts in Budapest and abroad, she was the organizer of the week Liszt Birthday Festivals in 2011, 2016 and in 2021 at the Liszt Ferenc Memorial Museum, Academy of Music, Budapest. In 2020 and 2021 she was responsible for launching publications of Liszt's unknown manuscripts in the museum's holdings. In 2022 she delivered a lecture at the Cardiff University, in 2023 she held a masterclass for doctoral school in Paris, École Pratiques des Hautes Études.

Max Erwin *(University of Malta)*

'Das Kulturwerk Deutsches Ordensland': New Opera in the German East, 1933–1944

Johannes Bobrowski's novel *Litauischen Claviere* describes the attempts of two intellectuals working in Memel (now Klaipėda) in 1936 to create an opera that synthesises German and Lithuanian identity. But as rival German and Lithuanian folk festivals descend into mob violence between ethnic Germans and Lithuanians, the intellectuals determine that they must abandon their idealistic project: 'Das hier, das ist keine Oper, das kann man nicht spielen.' This novelistic-operatic renunciation of high art in the face of fascist exploitation of ethnic difference gestures towards a complex historical reality: opera was instrumental for National Socialist designs on Eastern Europe. This paper explores the uses of opera and opera houses in German-speaking Eastern Europe in supporting *Ostseidlung*, focussing on a case study of Ernst Schliepe's *Marienburg*, premièred in January 1942 in Danzig. Using the historical defence of the Teutonic Knights' eponymous fortress as its source, Schliepe's opera not only attempted to foster a ritual, militaristic, and environmental German identity in Eastern Europe but further aimed 'den großen völkischen Reinigungsprozeß dieses Landes zu beschleunigen'. Like Bobrowski's naïve protagonists, musicians like Schliepe turned to operatic conventions to represent a new community and negotiate the contingencies of contemporary political policy.

Max Erwin is senior lecturer and Head of the Department of Music Studies at the University of Malta. His research is primarily focused on musical avant-gardes and their institutional networks. His writing has been published in *Tempo, Music & Literature, Twentieth-Century Music, Perspectives of New Music, Notes, Revue belge de Musicologie,* and *Nuove Musiche*, among others. His first monograph, *Herbert Eimert and the Darmstadt School*, was published in 2020; a second monograph, *Opera, Community, and the Avant-Garde in Germany, 1932–1944*, is forthcoming in early 2027.

Francesco Finocchiaro *('G. Rossini' Conservatoire of Pesaro)*

The Thin Line Between Music and Politics [online]

The intersection of music and politics is a growing area of discussion in musicology. In the context of contemporary global tensions, a considerable number of conferences and publications have recently explored the relationship between art and propaganda, political theory and aesthetic discourse, state censorship, cultural policies, and related topics. The temptation to link music history with political history, however, conflicts with the fact that artistic creations are an anomalous source for historical reconstruction. Works of art, as well as the products of cultural entertainment, possess an intrinsic ambiguity that renders them incomparable to verbal historical sources. This leads to the danger of deterministic interpretations, i.e. the risk of establishing overly simplistic and unprovable connections between artistic works and historical-political situations. To avoid circular interpretations in art, a middle term in the relationship is required: an unambiguous, objectively verifiable mediating element. Can this element reside in musical immanent structures? Can an element of musical syntax (a motif, a chord, a

melody, etc.) be anchored to political-ideological meanings in and of itself, or is it rather its interaction with a universe of discourse that confers political meaning upon that structural element? This paper intends to critically examine the main methodological issues surrounding the relationship between music and the realm of politics.

Francesco Finocchiaro (PhD 2006) is a Full Professor of music history at the 'G. Rossini' Conservatoire of Pesaro and habilitated Lecturer 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, Florence, 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 more than 70 studies in three languages and given around 120 conference papers in many countries. He edited the Italian edition of Arnold Schoenberg'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 M*usical Modernism and German cinema* (Palgrave Macmillan, 2017). His latest monograph – *Durch einen Gazeschleier* (et+k, 2026) – 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 *Music, Aesthetics, and Politics in the 20th Century* (2026) for the book series 'Biblioteca di Athena Musica' published by Accademia University Press in Turin. He is the Chair of the 'Music and Politics: Past and Present' IMS Study Group. Demonstrating a lifelong dedication to the civil rights cause, he also employs professional initiatives to combat racist prejudices and discriminations on ethnic, cultural, and regional grounds.

Robert Fleitz *(Sibelius Academy of the University of the Arts, Helsinki)*

Irreconcilable Contrasts: Musical Hybridity and Fragments in Peter Schat's *Anathema* (1969)

Peter Schat's *Anathema*, written in 1969, is a surreal solo piano piece which uses a play of style and genre as its fundamental compositional conceit. Schat was a deeply politically engaged composer whose work is characterised by an inner paradox: his desire to experiment with political ideals in his works, while also convinced that could carry no substantive extramusical meaning. *Anathema* is a demonstration of Schat's compositional and political goals explored in their full complexity and contradiction. In the work Schat sought to 'break taboos' of the time by referring to music from the past: 'Baroque', 'Romantic', and 'Impressionist' idioms appear throughout the work in complex and surprising ways. I contextualise Anathema through the lens of musical hybridity as defined by Bruno Alcalde (2017), in which 'identity categories' and 'idealized boundaries' are combined through a variety of techniques (2017, 71). I will examine how hybridity functions in Schat's work, how his musical material parallels his political activism, and how fragmentation opens up a multiplicity of possible interpretations for listeners and performers. I also consider how *Anathema* is one example of many of composers in the 60s and 70s using techniques of hybridity to reckon with the rapidly changing world around them.

Robert Fleitz is a pianist, composer and researcher. He is currently pursuing his Doctorate at the Sibelius Academy of the University of the Arts in Helsinki. His research focuses on the embodied experience of hybrid musical environments and interpretative strategies therein. He holds degrees from the Juilliard School and the Latvian Music Academy and also publishes YouTube video essays on the tonebase Piano channel which have reached millions of viewers.

Iván César Morales Flores *(University of Oviedo)*

Cuba–Eastern Europe: Musical Networks of Exchange and Cultural Translation Through a Critical Reading of *Bohemia Magazine* (1968–1985)

In Cuban music historiography after 1959, scant attention has been devoted to the networks of exchange that connected musical activity in Cuba with the socialist countries of Eastern Europe during the Cold War. Nevertheless, the sociopolitical and cultural records preserved in *Bohemia*, a periodical with broad social reach in Cuba at the time, provide an opportunity to reconstruct this unprecedented musical-cultural network in the history of the island. Drawing on critical discourse analysis (Van Dijk, 2003, 2009), we examine the modes of reception and dissemination through which Bohemia addressed musical activity within the framework of the cultural policies and ideological discourses of the period. At the same time, from the perspective of cultural translation (Campbell and Milner, 2004; Bohlman, 2011), we propose a preliminary analysis of the processes of circulation, mediation, appropriation, and resignification that accompanied, in both academic and popular contexts, the exchanges of repertoires, practices, performances, compositional techniques, aesthetics, pedagogical models, recordings, discourses, and musical identities between Cuba and Eastern Europe. The period under consideration encompasses an intense phase of activity, from the historic Cultural Congress of Havana (1968) to the final Festival of Contemporary Music of the Socialist Countries held in the Caribbean city in 1985.

Iván César Morales Flores PhD in Musicology from the University of Oviedo (2015). He is the author of *Identidades en proceso. Cinco compositores cubanos de la diáspora (1990–2013)*, which received the Casa de las Américas Musicology Prize in 2016. In 2006, he was awarded the 'Argeliers León' Musicology Prize by the Union of Writers and Artists of Cuba (UNEAC). From 2005 to 2009, he served as a professor and Head of the Department of Musicology at the Instituto Superior de Arte in Havana. He is currently an Associate Professor in the Department of Art History and Musicology at the University of Oviedo, where he is also a member of the GIMCEL research group and the *Trayectorias* international research network. His research has been published in a range of academic journals and scholarly publications, including *DEUMM* (Turin/New York), *Acta Musicologica* (Kassel), *Twentieth-Century Music* (Cambridge), *Resonancias* (Santiago, Chile), *Revista de Musicología* (Madrid), *Lithuanian Musicology* (Vilnius), and *Boletín Música* (Havana).

Eleonóra Géra *(Eötvös Loránd University, Budapest)*

‚Es gibt viele schöne Mädchen auf der Welt, aber keine Cellistinnen!' Musikerinnen im Pest des 19. Jahrhunderts anhand des Tagebuchs von Rosa Szuk (Suck)

Rosa Suck, eine international bekannte Cellistin, wurde 1844 in Ungarn als Tochter von Lipót (Leopold) Suck geboren, der selbst Cellist, Komponist und Musiklehrer war. Ihr Vater spielte zusammen mit seinen drei Brüdern im Orchester des Nationaltheaters. Lipót Suck kam dem Wunsch seiner kleinen Tochter nach und begann, ihr das Cello beizubringen, obwohl die vorherrschende öffentliche Meinung der Ansicht war, dass dieses Instrument für Frauen ungeeignet sei. Das außergewöhnlich begabte und schöne junge Mädchen gab am 7. März 1858 vor großem Publikum ihr erstes Solokonzert. Bei der Veranstaltung im Hotel Europa in Pest feierte sie einen durchschlagenden Erfolg, und die Presse feierte sie als Wunderkind. Die vierzehnjährige Künstlerin begann am Tag ihres ersten Konzerts, ein Tagebuch zu führen, und hielt darin bis Ende 1866, als sie sich verlobte, gewissenhaft Einzelheiten ihrer Auftritte fest. Diese einzigartige Quelle gibt Aufschluss über die familiäre Zusammenarbeit, Lobbyarbeit, Medienpräsenz, soziale Netzwerke und finanzielle Unterstützung, die für den Erfolg einer Künstlerin erforderlich waren. Zwar wurden Musikerinnen häufig zu Auftritten eingeladen, doch galten für sie ganz eigene Regeln – von der Wahl des Instruments über das geeignete Repertoire bis hin zur Bühnenkleidung. Das Tagebuch enthält eine bemerkenswert große Anzahl von Musikerinnen – meist aus Pest –, mit denen Rosa Suck regelmäßig probte und auftrat. Die Beispiele dieser Musikerkolleginnen zeigen, dass Töchter aus Musikerfamilien oder aus Familien, die ihren Lebensunterhalt mit Musik verdienten, – sofern sie über ausreichendes Talent verfügten – zumindest für eine gewisse Zeit eine professionelle künstlerische Laufbahn einschlagen konnten. Gleichzeitig war die Stellung der Musikerinnen paradox: Sie konnten die Musikakademie besuchen und als Solistinnen in Konzerten auftreten, doch trotz ihres Erfolgs wurden sie nicht als Vollmitglieder in Orchester aufgenommen. Ganz gleich, wie talentiert oder gut ausgebildet sie waren – und selbst Rosa Suck, die internationalen Erfolg erzielte, bildete da keine Ausnahme –, konnten Frauen nicht vollständig in die Welt der professionellen Musiker vordringen; sie blieben Gelegenheitsmusikerinnen und beliebte Gäste bei Benefizkonzerten.

Eleonóra Géra, Dsc., Univ. Prof. an der Eötvös-Loránd-Universität in Budapest, Historisches Institut, am Lehrstuhl für Kulturgeschichte. Forschungsschwerpunkte: Stadtgeschichte, Frauengeschichte und die Alltags-, Mentalitäts- und Gesellschaftsgeschichte mit besonderem Blick auf das Bürgertum in Pest-Buda im 18. und 19. Jahrhundert. Zahlreiche einschlägige Publikationen, Monographien und Quellenausgaben aus diesen Themenkreisen, zuletzt: *Neuanfang in Buda. Deutsche Familien in der ehemaligen ungarischen Hauptstadt nach der osmanischen Herrschaft 1686–1736*. Paderborn: Brill–Schöningh, 2026.

Márta Grabócz *(Univesity of Strasbourg; Hungarian Academy of Sciences)*

Music, Dramatic Aspects, Worldview: Reading Tibor Tallián's Early and Later Writings

In some of his musicological writings, Tibor Tallián is fond of superimposing several dimensions when analyzing musical works, whether the subject is the historical and stylistic context of the operas of Monteverdi and his contemporaries, Mozart's operas, Schubert's *Mass in E-flat major*, Bartók's ballet, or Pál Járdányi's symphonic works. His individual essays link distant levels, ranging from formal analysis through dramatic and psychological close-ups to a presentation of the genre, the historical context, and even, at times, the worldview – sometimes proceeding in the opposite direction. The aim of this multi-layered analysis is to uncover the 'spirituality' of the work, its message and its expressive function. This approach makes possible, for example 1) the 'revaluation' of certain works, such as the unique place of Monteverdi's *Orfeo* amongst the 17th-century 'Orfeo-Euridice' librettos and operas, the role of *The Wooden Prince* in Bartók's oeuvre, Pál Járdányi's orchestral work *Along the Tisza* (*Tisza mentén*), composed during a politically turbulent period, seen from the perspective of the stance the work itself takes; 2) the understanding of the cultural-historical, mythological or psychological (or Freudian) background can shed new light on great works such as *The Magic Flut*e, *Cantata profana*; 3) the detailed analysis of the history of a musical genre or that of intertextuality in the case of 19th-century masses and Mozart arias, enables the author to draw attention to key works (i.e. the exceptional works within a given genre), such as the 'sonata-aria' (or 'Lied-aria') within the hierarchy of forms in Mozart's arias, or Schubert's *Mass in E-flat major* within the romantic ecclesiastic style. This way of seeing or proceeding, which 'zooms in' from a great distance, yields a highly exceptional hermeneutic analysis of musical works, applicable to any period in the history of music.

Márta Grabócz Professor emerita, University of Strasbourg (France), honorary member of the French Academic Institute (IUF), external member of HAS (Hungarian Academy of Sciences). Between 1977–1990 she was scientific researcher at the Institute for Musicology of the Hungarian Academy of Sciences. 1995: professor of musicology at Strasbourg University. Between 1997 and 2010 she was responsible for the research group of 'Arts' (ACCRA) at Strasbourg University. Her main publications concern musical signification and narrativity in eighteenth- and nineteenth- twentieth-century instrumental music on the one hand, and contemporary music (mostly electroacoustic and computer) music on the other hand.

Sandro Guédy *(Université de Montréal; Université Libre de Bruxelles)*

Bartók in French Musical Networks: Reception and Creative Appropriation before 1945

Béla Bartók now occupies a central place in narratives of 20th century musical modernism. Yet the history of his reception in France calls for reassessment, as his presence in French musical *milieu* before 1945 has been characterized as limited (Alten 2004; Boukobza 2025). Archival sources, correspondence, and periodics reveal that, despite the uneven dissemination of his music among broader audiences, Bartók was already a significant presence within French networks of composition, performance, criticism, and musical institutions before 1945. This paper focuses on this circulation and how it fostered forms of creative appropriation among French composers, focusing on Olivier Messiaen while situating his case alongside Maurice Ravel, Francis Poulenc, and André Jolivet. Messiaen's compositional sketches archived at the *Bibliothèque nationale de France* reveal recurrent borrowings from Bartók from the 1930s to the mid-1940s, contrasting with Bartók's more limited visibility in Messiaen's public accounts of his musical models (Balmer et al. 2017). By connecting documented access to Bartók's music with identifiable processes of borrowing, allusion, and stylistic transformation (Burkholder 2001), the paper reconstructs Bartók's place within these composers' creative networks. It thereby contributes to the conference's broader inquiry into musical networks, individual agency, and the historiographical construction of Bartók's reception and legacy.

Sandro Guédy is a composer and PhD candidate in musicology at the Université de Montréal and the Université Libre de Bruxelles. His research interests include the historiography of French musical modernity, film music, and Holocaust cinema. A member of the *Équipe Musique en France aux 19ème et 20ème siècles* (RCMS-ÉMF), his PhD focuses on the creative appropriation of Bartók in France, particularly through the compositional drafts of figures influenced by the Hungarian composer. In parallel, Sandro is a lecturer at the Université du Québec à Montréal and at Sorbonne Université.

Rudolf Gusztin *(Institute for Musicology ELTE RCH, Budapest)*

Open Source in Music-Historical Research: Reassessing the Narrative of the Hungarian Choral Movement Through Primary Sources

Researchers are often called upon to demystify figures or events in history – or, in our case, music history – for, in Tibor Tallián's words, nineteenth-century Hungarian music historiography is often more mythography than historiography. The history of the Hungarian choral movement is no exception: a particular image of the movement has taken shape over the decades and continues to influence its interpretation, an image that thorough source research can nuance, correct, and partly reinterpret. Drawing on the examples of three cities – Sopron, Pécs, and Pest-Buda – I examine how primary sources can reassess the established narrative of the Hungarian choral movement, particularly concerning Hungarian identity and the political tensions surrounding it in the period preceding the Compromise of 1867, especially under the so-called Bach regime. Contemporary sources bring the history of

everyday practices into view: How did choral singers relate to the emperor in the late 1850s? Did they sing *Gott erhalte*? Was Kölcsey's *Himnusz* really prohibited? And what did Hungarian identity mean in a politically tense atmosphere? Based on the contemporary press, association records, and other primary sources, this paper examines the Hungarian choral movement from the perspective of nineteenth-century everyday practices and historical actors, rather than through the lens of later national narratives.

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 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 18th-Century Music History]) as well as at the Department's activity of data processing, 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.

Sayuri Hatano *(Nanzan University, Nagoya)*

Eine ‚Gefahr für die Kunst'? Konzertagent Emil Gutmann und die Reklame

Durch seine Tätigkeit als Konzertagent erwarb sich Emil Gutmann (1877–1938) um 1910 große Verdienste, den Ruf Münchens als Musikstadt zu verbreiten und das Musikleben der Stadt zu bereichern. Zu seinen bekannten Verdiensten zählen die Organisation bedeutender Musikveranstaltungen für die Ausstellung ‚München 1910' sowie die Einführung des Münchner Publikums in die zeitgenössische Musik von Komponisten wie Gustav Mahler und Arnold Schönberg. Als er 1914 seinen Rücktritt aus dem Musikgeschäft erklärte, beklagte ein Berichterstatter des *Prager Tagblatts* das Schicksal des ‚Impresarios der Moderne' und betonte, dass Gutmann neue Propagandamethoden eingeführt hatte. In diesem Referat werde ich der Frage nachgehen, wie dieser Konzertagent mit den damaligen Diskussionen um die Reklame umging und welche Werbemaßnahmen er für die Künstler durchführte. Im Rahmen des von ihm selbst herausgegebenen *Konzert-Taschenbuchs* für 1910/11 veranstaltete er eine Umfrage zum Thema ‚Musik und Reklame' und veröffentlichte unterschiedliche Meinungen zu diesem Thema, die er von 21 Musikern sammeln konnte. Mit diesem Umfrage-Artikel wollte er offensichtlich zeigen, dass Reklame – sofern sie nicht gegen ‚guten Geschmack' verstößt – für das moderne Musikleben unentbehrlich ist und der Kunst nicht schadet. Das Referat zeigt, dass sich dieses Ideal auch in seinen in der Gestaltung seiner Werbemaßnahmen widerspiegelt. Die Betrachtung kommt schließlich zu dem Ergebnis, dass Emil Gutmann als Konzertagent nicht nur auf Gewinn aus war, sondern auch versuchte, Diskussionsforen im Musikleben zu schaffen, in einer Zeit, in der der Gegensatz zwischen Kunst und Kommerz besonders stark wahrgenommen wurde.

Sayuri Hatano promovierte 2018 an der Universität der Künste Berlin mit einer Dissertation über die Konzertdirektion Hermann Wolff. Derzeit ist sie Associate Professorin an der Nanzan-Universität in Nagoya, Japan, und befindet sich bis Februar 2028 im Sabbatical zu einem Forschungsaufenthalt in München.

Roland Hegedüs *(Liszt Ferenc Academy of Music, Budapest)*

The *Magyar Kórus* Journal – Subscribers from Budapest

The *Magyar Kórus Lap- és Zeneműkiadó Kft.* (operated from 1930 to 1950) was a cornerstone of the choral movement in Hungary which flourished under the interwar period. Zoltán Kodály was one of the key figures in this movement. His pupil, Lajos Bárdos, founded the publishing company together with his friend Gyula Kertész. The company ran the *Magyar Kórus* (that was the journal for church musicians) and the *Énekszó* (other journal for secular choirs), and it had a crucial role in the revival of church music as well as it published numerous choral works, pedagogical and musicological writings. A notebook was found in the heritage of Bárdos, which registered the purchasers of the *Magyar Kórus* journal. This paper would like to answer the following question: which social groups and which areas of Budapest were represented among the journal's subscribers? To address this question, it is important to examine the handwritings in the notebook and to draw on methods from related disciplines for interpreting and contextualizing the findings of this research.

Roland Hegedüs was born in Budapest in 1997 and currently lives in Göd. After his Matura examination, he studied composition and organ at the Bartók Béla Conservatory in Budapest. He continued his studies at the Liszt Academy of Music in Budapest, where he earned a degree in musicology. Since 2023, he is a doctoral student at the same institution. His main research fields are liturgical and choral music from the twentieth-century as well as the music of Béla Bartók.

Thomas Hochradner *(Universität Mozarteum Salzburg)*

‚Ein jeder Engel ist schrecklich.' Cesar Bresgens Oper *Der Engel von Prag* (1978)

Nach dem Roman *Nachts unter der Steinernen Brücke* des österreichisch-jüdischen Schriftstellers Leo Perutz (veröffentlicht 1953) komponierte Cesar Bresgen (1913–1988) eine abendfüllende Oper mit dem Titel *Der Engel von Prag*. Ihre Uraufführung fand am Weihnachtstag 1978 im damaligen Kleinen Festspielhaus als Produktion des Salzburger Landestheaters statt, sieben Jahre später kam eine überarbeitete Wiederaufführung am Tiroler Landestheater in Innsbruck zustande. Das Libretto zur Oper hatte der Komponist selbst verfasst. Aus zugänglichen Quellen wird nicht klar, ob Bresgen schon damals seitens seines Biographen Rudolf Lück über Erkundigungen des deutschen Musikwissenschaftlers Fred K. Prieberg bezüglich seiner Laufbahn im Nationalsozialismus unterrichtet worden war. Spätestens kurz darauf kam es gewiss dazu. In Priebergs 1982 erschienenem Buch *Musik im NS-Staat* entwirft der Autor

nach Vorlage einer ‚Gegendarstellung' des Komponisten das Bild des uneinsichtigen, dem Vergessen verfallenen Bresgen. Doch schon 1978 scheinen sich Inhalt und Tonsprache seiner Oper *Der Engel von Prag* in einen – wenn auch indiziellen – biographischen Bezug setzen zu lassen, deuten die Wahl des Sujets, die Musikalisierung der handelnden Personen und vice versa die zeitlich distanziert im Prag Kaiser Rudolf II. angesiedelte Handlung an, dass der Komponist eine persönlich gefärbte Auseinandersetzung mit der eigenen Vergangenheit bewusst oder auch unbewusst intendierte. Bresgens Oper wurde so zu einem Mahnmal der Selbstverantwortung im historischen Kontext; damit stellt sie ein symptomatisches Zeugnis der Nachkriegszeit in ihrer Zuwendung zum Gestern dar.

Thomas Hochradner Ao. Univ.-Prof. für Historische Musikwissenschaft an der Universität Mozarteum Salzburg, forscht und publiziert vor allem in den Bereichen Musikphilologie, Barockmusik und Alpenländische Volksmusik. Er ist Mitglied des Instituts für Musikalische Rezeptions- und Interpretationsgeschichte und des Instituts für Europäische Regionalmusikforschung, Autor zahlreicher Beiträge in Fachzeitschriften und Sammelbänden, tätig in diversen Editorial Boards und Herausgeber einer Reihe von Tagungsbänden, zuletzt *Wegzeichen Neue Musik* (gemeinsam mit Matthew Werley, 2025). Unter seiner Verantwortung standen das Thematische Verzeichnis der Werke von Johann Joseph Fux (Band 1, 2016) und die Anthologie *Stille Nacht. Das Buch zum Lied* (gemeinsam mit Michael Neureiter, 2018) sowie über zwanzig Symposien, darunter als Conference Chair die 16th Biennial International Conference on Baroque Music (Salzburg, 9. bis 13. Juli 2014). Augenblicklich ist er, gemeinsam mit Jana Perutková und Matthias J. Pernerstorfer, mit der Durchführung des FWF-Projektes ‚Sepolcri in 18th Century Hapsburg Monarchy' betraut.

Ding Hong *(Shanghai Conservatory of Music)*

Learning to Sound Like Ourselves: Pentatonic Harmony in Modern China

The music of Bartók and Kodály offered Chinese musicians reference points for developing national musical languages from folk materials. This paper considers their reception and ideas alongside Chinese theoretical writings and conservatory pedagogy, examining debates over pentatonic harmony from the 1940s to 1980. It asks how the pursuit of national distinctiveness accommodated different understandings of musical organization and universal knowledge. Some approaches derived vertical structures from pentatonic materials; others accommodated these materials within functional harmony. A 1959 treatise on *Han* modality and its harmony exemplifies this complexity: its project of national differentiation depended on functional principles regarded as scientifically valid within Soviet-influenced pedagogy. Kodály's attribution of both national and universal significance to pentatonicism offers a comparative perspective on this tension. Across these discussions, the paper examines how composers and teachers selected and adapted compositional models and theoretical principles under changing institutional conditions. It argues that the pursuit of national harmony involved choices about which musical relationships could be retained, altered, or newly systematized.

These choices reflected educational demands and cultural aspirations as well as compositional possibilities, making national style an ongoing negotiation rather than a property guaranteed by indigenous materials.

Ding Hong is Associate Professor of Musicology at the Shanghai Conservatory of Music. His research explores theoretical and aesthetic questions in twentieth-century music. His publications address functional harmony, twelve-tone music, and works by Debussy, Bartók, Messiaen, and Chen Qigang. He co-edited a volume on theories and methods for the cultural study of music performance (2023) and co-translated Volume II of Messiaen's *Traité de rythme, de couleur et d'ornithologie* (2021). He holds a Ph.D. in music theory from the Chinese University of Hong Kong and degrees in clarinet performance from the Shanghai Conservatory of Music and the Hartt School, University of Hartford.

Adrienne Kaczmarczyk *(Institute for Musicology ELTE RCH, Budapest)*

Génie oblige! – A New interpretation of Liszt's Motto

As is well known, Franz Liszt first coined his motto, 'Génie oblige!', in the obituary he wrote on the occasion of Paganini's death in 1840. In his writing, he expressed his sincere admiration for Paganini's artistry, but also his criticism of it, and ultimately distilled his own *ars poetica* into this new motto. As his motto is a variation on the 18th-century phrase 'Noblesse oblige', Liszt also used it to express his stance towards the nobility of his time – a stance that was partly appreciative and partly critical. Overall, it can be said that in it he reiterated and reaffirmed the principles he had published in 1835 in his series of articles entitled 'De la situation des artistes et de leur condition dans la société'. However, upon examining the circumstances surrounding the motto's origin within a broader context, a further, hitherto unrecognised layer of meaning also comes to light. This is none other than Liszt's relationship with Beethoven. This presentation aims to shed light on this layer of meaning, which, in addition to the performing arts, also touches upon composition and reflects Liszt's critical stance.

Adrienne Kaczmarczyk graduated from the Ferenc Liszt 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, Institute 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.

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

The Concept of Opera Organization by Franjo Ks. Kuhač: From Private Opinion to Public Declaration

Franjo Ks. Kuhač (1834–1911), the founder of Croatian musicology and ethnomusicology, published in 1882 in Zagreb an essay 'O preustrojstvu opere Hrvata' [On the reformation of the Croatian opera]. The impulse for his public intervention was 'that in the land budget committee, a proposal was made to abolish the opera, since the opera cannot be maintained with the existing land subsidy, and the land is not capable of giving a bigger yield.' Kuhač believes that opera has to be preserved, yet argues against insisting on grand, expensive productions; instead, as a temporary measure, he advocates the staging of selected 'small operas' and operettas until funding for grand opera can be secured. Furthermore, he champions the performance of Croatian operas abroad and supports the creation of operas rooted in national art music. This article presents Kuhač's ideas on the subject, as well as his views on opera gleaned from his numerous theatre reviews, in which he pursued to reconcile his preference for Slavic musical style with the intrinsic quality of individual works and the quality of the performance. He also occasionally touched upon this topic in his correspondence with musicians in Croatia and abroad, where he expressed himself more directly and decisively than in his rather cautiously conceived newspaper articles. Finally, Kuhač's views on opera in Croatia have to be observed in the context of his fundamental ideas regarding Slavic music.

Vjera Katalinić, musicologist, since 2025 scientist-emerita of the Croatian Academy of Sciences and Arts in Zagreb; full professor at the University of Zagreb, Music Academy. Fields of her interest: musical culture, mobility and networks of music and musicians in the 18th–19th centuries, music archives in Croatia. She published five books, some 260 articles in Croatia, European countries and the USA. She edited 13 proceedings, eight monograph editions and eight music scores. She founded (2025) and chairs the study group 'Music Migrations and Networking' within the IMS.

Márton Kerékfy *(Institute for Musicology ELTE RCH, Budapest)*

***Duke Bluebeard's Castle* in the Weimar Republic**

Surprisingly little is known about the performance history and reception of Béla Bartók's only opera outside of Hungary. While preparing a critical edition of *Duke Bluebeard's Castle*, I discovered three stagings in Germany during the composer's lifetime that have not yet been documented in Bartók literature. Thanks to newspapers and periodicals recently made available online, we can now learn much more about the reception of these performances than was previously possible. The picture emerging of the work's reception in Germany also offers a different perspective on the reception of the two Hungarian premieres during Bartók's lifetime: the 1918 world premiere and the 1936 revival. Although Bartók's music attracted considerable interest in the Weimar Republic, *Bluebeard's Castle* – and with it, Bartók as a stage composer – failed to achieve an international success. This did not occur until after Bartók's death.

Márton Kerékfy is Senior Research Fellow at the Budapest Bartók Archives, Editor of the *Béla Bartók Complete Critical Edition*, and Editor-in-Chief of Editio Musica Budapest Zeneműkiadó. He has widely published on 20th-century Hungarian music with a special focus on Bartók and Ligeti. From 2019 to 2025, he served as President of the Hungarian Musicological Society.

Katalin Kim *(Institute for Musicology ELTE RCH, Budapest)*

Collaborative Composition and Authorship in Ferenc Erkel's Operas: Perspectives from the Critical Edition of *Erzsébet*

When composing his operas, Ferenc Erkel worked with assistants. The way the Erkel Workshop actually operated changed over time and so did the composition method as an endeavor conducted by a sole individual, and with these changes, the boundaries of authorship in Erkel's body of work also shifted. The aging composer seems to have become increasingly permissive over the time: his assistants played a permanent role in the composition of his operas, including their orchestrations, the independent elaboration of his drafts, up until the composition of individual interludes – with the exception of *Hunyadi László* (1844), his second opera. The inclusion of compositions by other hands was tolerated within the operatic routine of the time, and even in the eyes of the audience, the insertion of external interludes did not necessarily compromise the artistic unity and authenticity of the works in question written for the musical stage. As the first conductor of the National Theatre, Erkel did rely on these possibilities even during the performances of his own operas he conducted himself. Drawing on the authorial manuscripts and the National Theatre's performance materials of the opera "Erzsébet" (first performed in 1857 on the occasion of Franz Joseph and Elisabeth's first joint visit to Pest and Buda), this lecture will provide insight into what compositional workshop work meant in the Hungarian operatic industry. This kind of compositional process did not come to a halt with the première, but continued through revisions and adaptations that responded to changes in operatic taste and, not least, to the (cap)abilities of the ensemble. For us, these modifications also raise the question: where did the ultimate limit of authorship lie for Erkel himself – a thorough orchestra conductor and opera composer, who was passionate about the theatre? For fact is, that he never relinquished his authoritative control over his works.

Katalin Kim is Senior Research Fellow and Deputy Director of the Institute of Musicology, Research Centre for the Humanities, HUN-REN, 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 (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 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)*

One Composer, Both Camps: Spyros Kaisaris (1857–1946), Musical Agency, and the Limits of Authorial Intention in Greece's National Schism

In Greece's National Schism each camp had its anthem, and one man wrote both. Spyros Kaisaris, Inspector of the military bands from 1916, composed 'O aetós' (The eagle), the royalist hymn from the 1916 revue Xifír Falér, dedicated to the Crown Prince, and 'O yiós tou Psiloríti' (The son of Psiloritis), the Venizelist march dedicated 'to the Great Leader'. In July 1917 he directed the march's first public performance, while singing the royalist hymn could bring nine to thirteen months in prison. In 1918 his post passed to Manolis Kalomoiris, who lost it with Venizelos in 1920 and regained it in 1922. Building on my reconstruction of the Schism's political hymnography (Kokoris 2026), this paper takes up the composer as actor. Reading Kaisaris against Kalomoiris, a committed Venizelist, it distinguishes two models of musical agency in civil conflict, conviction and service. Press, scores, diaries and discography suggest that partisanship lay in commission, performance, prohibition and advertising more than in the composing hand. Singers were prosecuted, and I have found no prosecution of the composer under any regime. The case tests the limits of intention-centred hermeneutics and asks why Greek musical memory kept both anthems while forgetting their shared author.

Argyrios Kokoris is a postdoctoral researcher in the School of History and Archaeology, Aristotle University of Thessaloniki, working on song and soundscape in Greece's National Schism. He holds a PhD in ethnomusicology with Distinction (AUTh, 2024; Hellenic Musicological Society's Apostolos Kostios Award, 2026) and degrees in music, law and Black Sea studies. His study of its hymnography appears in the Journal of Greek Media and Culture 12.1 (2026); also in the Journal of Modern Greek Studies, Traditions of Music and Dance and Nationalities Papers. He belongs to the IMS Study Group 'Auditory History' and performs Greek urban and traditional repertoires.

Ágnes Kőry *(Béla Bartók Centre for Musicianship, London)*

The Response of Bartók, Kodály and Endre Szervánszky to the Nazi Jewish Laws and Their Implementation in Hungary

Bartók, Kodály and Endre Szervánszky openly reacted to these laws and did their best to protect individual musicians by providing work opportunities for them and, crucially, by trying to save their lives. Bartók employed Jenő Deutsch and also supported OMIKE's work by cooperating with Sándor Frigyes in bringing about the Budapest (possibly Hungarian) premiere of Bartók's Divertimento at OMIKE. (OMIKE was an organisation which was set up to support Jewish musicians who were deprived of work by the Nazi Jewish laws). Kodály, too, supported OMIKE's work and tried to obtain work for pianist Jenő Deutsch as well as composer László Weiner, furthermore later he tried to rescue both of them from labour camps. It is of note, in particular for this conference in honour of Tibor Tallián, that it was Tibor Tallián who produced an

invaluable monograph on László Weiner (1994). The composer Endre Szervánszky also protected Jews and managed to save several Jewish lives. His courage was acknowledged first by Yad Vashem (1998) and then a year later (1999) by the Hungarian State.

Ágnes Kőry is the founder/director of the Béla Bartók Centre for Musicianship of London where musicianship training, based on the philosophy of Béla Bartók and Zoltán Kodály, is offered to students of all ages. Kőry studied at the Béla Bartók Conservatoire in Budapest and later at the Royal Academy of Music of London where, as a cellist, she obtained the top artist diploma (DipRAM, 1969). After twenty years as a professional cellist (Royal Ballet, English National Opera), Ágnes Kőry embarked on academic studies which culminated in an MPhil degree on 'Bartók and Ethnomusicology' at the University of London (2004), followed by a PhD degree on 'Tenor Violin or Tenor Cello? Problems of Identification and Repertoire' at the University of Manchester (2018). Ágnes Kőry's extensive research fields include the impact of the Holocaust on musicians.

Katalin Kroó *(Eötvös Loránd University, Budapest)*

From Kodály's Reference to Dostoevsky towards the Poetics of the Novel *Poor Folk*

The presentation departs from Kodály's reference to Dostoevsky included in the book *Tudós, tanár, tanú. Kodály Zoltán hátrahagyott fogalmazványai, feljegyzései* [Scholar, Teacher, Witness: Zoltán Kodály's Unpublished Drafts and Notes], recently published by Tibor Tallián (also selecting and transcribing the material) and Csilla Pintér (Budapest: MTA, ELTE HTK, 2026). Dostoevsky's name there (p. 152) is linked to the existential condition of poverty considered by Kodály as a motivational force for the writer to create artistic work. Turning to Dostoevsky's first novel, *Poor Folk*, mentioned in the relevant note in this given context, it proves a challenging literary project to explore, through a poetological close reading, in which ways this work goes beyond the thematics of poverty, conveying literary *ars poetica*. In a broad sense, this is the credo of *creation* and *creative spirit* that is also important for Kodály in the chapter 'School for Composers', where Dostoevsky's name appears. Kodály makes a distinction between 'production' and 'reproduction', which is a pivotal idea in Dostoevsky's novel. There, it is developed in a literary historical context and within the semantic model of spiritual growth that is capable of reaching the utmost achievement of the human soul.

Katalin Kroó (Budapest, 1961) is Professor Emeritus at Eötvös Loránd University (ELTE, Budapest, Institute of Slavonic and Baltic Philology, Department of Russian Language and Literature). She is a research director of the International Semiotics MA programme at ELTE (initiator: 2011), working and supervising in the doctoral programme in comparative Russian literary studies (director: 1997–2026; managing editor of the programme's book series, started in 2010 with Tünde Szabó). Her research areas are Russian classical literature (seven monographs, one of which is co-authored), literary theory and semiotics. In semiotics, she has published papers in international journals and book chapters; in her Lermontov monograph (Budapest, L'Harmattan, 2020), she contextualized the interpretation of the writer's novel poetics within a search for the disciplinary identification of literary semiotics. Her (co)edited books include *The Book Phenomenon in Cultural Space* (2019, Budapest–Tartu), the 'Dialogue Books' (*Párbeszéd-kötetek*, Budapest, launched in 2004 with Attila Ferenczi) on literary theory and history, and two

volumes of *New Perspectives in Reading 19th-Century Russian Literature* (with Peeter Torop). She is the founder and director of the *Intersemiotics & Cultural Transfer Research Group*, the editor-in-chief of its eponymous book series (created in 2024 together with Kata Juracsek) and the journal of the International Dostoevsky Society, *Dostoevsky Studies*.

Lenka Křupková *(Palacký University Olomouc)*

From the Construction of Socialist Musical Culture to the Hungarian Revolution of 1956: Contacts between the Czechoslovak and Hungarian Musicians' Unions

This paper examines the contacts between the Union of Czechoslovak Composers and the Union of Hungarian Musicians in the 1950s, a period in which the institutional structures and ideological and aesthetic foundations of musical culture in state socialist countries were being established. Particular attention is devoted to the Hungarian composer and prominent figure in cultural policy Ferenc Szabó, who played a key role in developing contacts between the two organisations and whose political and artistic authority was highly respected in Czechoslovak musical circles. Drawing on contemporary sources, particularly the Czechoslovak Union's journal *Hudební rozhledy*, the paper explores how these contacts facilitated the exchange of experiences in promoting socialist realism and provided opportunities for the mutual assessment of contemporary compositional output. The reception of Czechoslovak and Hungarian music in the respective countries reveals not only shared ideological foundations but also the differing dynamics of aesthetic development in the two musical cultures. Special attention is paid to the responses of the Union of Czechoslovak Composers to the Hungarian Revolution in the autumn of 1956 and to Ferenc Szabó's role in maintaining mutual contacts during the subsequent institutional crisis of Hungarian musical life. The paper thus also commemorates the seventieth anniversary of the Hungarian Revolution of 1956 from the relatively underexplored perspective of musical relations and cultural policy.

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.

Veronika Kusz *(Institute for Musicology ELTE RCH, Budapest)*

Individual Agency or Personal Loyalty? Andrew Schulhof as Impresario and Friend

Andrew Schulhof (1885–1960), a Hungarian-born Jewish impresario, established his music management office in New York in the early 1940s and represented such renowned musicians as Béla Bartók, Thomas Beecham, or Leopold Stokowski. His relationship with Ernst von Dohnányi (1877–1960), however, went far beyond professional representation. Their friendship was rooted in the years before World War

II, when Schulhof, forced to leave his position in Berlin and later Hungary because of anti-Jewish legislation, was helped by Dohnányi himself to emigrate to the United States. After the war, when Dohnányi was accused in Hungary of political collaboration, Schulhof assumed an unusual degree of personal responsibility for his reputation and career. Although Dohnányi was cleared by the Hungarian authorities in 1949, rumors and press allegations followed him to the United States and complicated his return to concert life. Schulhof responded through a combination of personal advocacy and professional strategies: he persuaded Dohnányi to make an official statement, gathered testimonies from prominent musicians in his defense, approached organizations that remained skeptical of him. Also, he secured commissions for new works, and helped arrange new recording opportunities for Dohnányi. Drawing partly on previously unknown sources, this paper explores Schulhof as an individual musical actor whose professional network, personal loyalty, and sense of responsibility became closely intertwined. It examines how friendship could shape professional practice and individual agency within the politically charged musical life of post-war America.

Veronika Kusz (*1980), musicologist; senior research fellow at the Institute for Musicology, Budapest, curator of the Ernst von Dohnányi Collection. She earned her PhD in musicology at the Liszt Academy of Music, Budapest (2010). She was a Fulbright 'visiting scholar' in 2005/06 conducting research in the American Dohnányi Estate in Tallahassee, Fl. She is the author of the monograph *A Wayfaring Stranger: Ernst von Dohnányi's American Years (1949–1960)* published by University of California Press in 2020, and co- editor with James A. Grymes of the volume *The Last Romantic in His Own Words: Ernst von Dohnányi's Selected Writings and Interviews* published by Oxford University Press in 2024. She has also published several volumes in Hungarian: *Járdányi Pál* (2003/2016), *Dohnányi amerikai évei* [Dohnányi's American years] (2015), *Dohnányi Ernő: Válogatott írások és nyilatkozatok* [Selected writings and interviews...] (2020), *Mesterem emlékének. Vázsonyi Bálint és az első Dohnányi- monográfia* [To the memory of my master. Bálint Vázsonyi and the first monograph on Dohnányi] (2022), *Weiner Leó* (2025), *Dohnányi Ernő válogatott levelei* [Selected letters...] (with Anna Laskai, 2026).

Péter Laki (Bard College, Annandale-on-Hudson, New York)

Menyhért Lengyel, Tivadar Szántó, and Another 'Miraculous' Asian

Menyhért Lengyel's Japanese-themed drama *Tájfun* opened in Budapest on October 30, 1909, with the celebrated Gyula Hegedűs in the principal role. The piece received rave reviews from some of the leading Hungarian literary figures of the time, and became a huge international success, with performances in many European cities, as well as in the United States and Canada. It was turned into a movie, and even into an opera. The composer of the latter was Tivadar (Theodor) Szántó (1877–1934), a piano virtuoso and composer who had also written some Japanese-inspired piano works earlier. The opera received its first performance in Mannheim, and had a seven-night run at the Budapest Opera in the spring of 1926. The vocal score was published by Universal Edition in Vienna. The opera affords a glimpse into the way some Westerners perceived

Japanese society, culture and music at the beginning of the 20th century, showing their fascination as well as their prejudices. Lengyel and Szántó saw some irreconcilable differences between East and West – a gulf that even love was unable to bridge. Szántó used a number of original Japanese melodies in his opera, frequently harmonizing them with superimposed thirds, fourths or fifths spanning the entire circle of fifths. He thus created a peculiar sound world of his own, to give expression to what was seen as the 'harshness' of the Asian island nation.

Péter Laki graduated from the Franz Liszt Academy (now University) of Music, Budapest, in 1979. After further studies in Paris in 1981-82, he received his Ph. D. from the University of Pennsylvania in 1989. He served as Program Annotator of the Cleveland Orchestra from 1990 to 2005. From 2007 to 2024, he was on the faculty of Bard College as Visiting Associate Professor of Music. Dr. Laki has published numerous musicological articles in Hungarian, German, English and French. He served as the editor of *Bartók and His World*, a collection of essays and documents published for the Bard Music Festival by Princeton University Press in 1995. He writes program notes for many orchestras and performing arts organizations and has lectured at numerous international conferences.

Jana Lasláviková *(Slovak Academy of Sciences, Bratislava)*

Letters and Memories: Bruno Walter as a Musical Actor in Pressburg, 1897/98

This paper examines the work of the conductor Bruno Walter in Pressburg (now Bratislava) during the 1897/98 season, when he served as Kapellmeister at the Municipal Theatre. It draws on three interrelated strands: the operas he conducted, his family correspondence from October 1897 to January 1898, and his memoirs of 1946. Rather than listing productions, the paper uses the repertoire as a point of departure for reading letters written in the moment against an account composed nearly five decades later. Approached as ego-documents, the two sources reveal how Walter, as an individual actor within a provincial theatre's institutional and professional networks, experienced everyday musical practice and how he later narrated it. The paper asks how memory and local identity shaped both the experience and the retrospective construction of theatrical life in Pressburg, and what this means for the source-critical use of memoirs in music historiography.

Jana Lasláviková, Mgr., PhD., is a musicologist and theatre historian and a senior research fellow at the Institute of History of the Slovak Academy of Sciences (SAV) in Bratislava. She received her PhD in musicology from Comenius University in Bratislava with a dissertation on the Municipal Theatre in Pressburg, 1886–1920. Her research focuses on theatrical and cultural life in Central and South-Eastern Europe during the 'long 19th century,' in the context of political, social, and ethnic changes in urban centres. She is the author of the monograph *The Municipal Theatre in Pressburg at the Turn of the 19th Century: Between Province and Metropolis* (Bratislava, 2020), editor of the special issue of *Forum Historiae* 2/2025 *Theatre as a Venue and Tool of Social Change in the 'Long' 19th Century*. She gives seminars on cultural history and digital humanities and on the history of musical theatre at Palacký University Olomouc, Faculty of Arts.

Olha Lihus *(Ukrainian National Academy of Music, Kyiv)*

Ukrainian Identity as a Marker of Self-Presentation in the Émigré Composer Fedir Yakymenko (1876–1945) [online]

Fedir Yakymenko (1876–1945) was a Ukrainian modernist who embraced cosmogenic ideas in his music. Born in Kharkiv, he built his career in Saint Petersburg. Nevertheless, as the Ukrainian liberation movement intensified during 1917–1920, he increasingly identified with Ukrainian culture. Refusing to accept Soviet rule, Yakymenko emigrated to Prague, where he taught Ukrainians, published the first Ukrainian-language textbook on harmony, and composed works with Ukrainian themes. He then moved to France in the hope of furthering his creative work. However, the rise of Nazism, the economic crisis, and the Second World War thwarted his ambitions. Yakymenko died in Paris shortly before the end of the war. During the Soviet era, the composer's work was banned, and later Russian musicologists regarded him as a national phenomenon. However, his life and work in the 1920s–1940s show that his self-presentation as a Ukrainian composer was deliberate. The inscription on his gravestone, 'Fedir Yakymenko – Ukrainian composer', confirms this. Yakymenko revealed the national distinctiveness of Ukrainian musical modernism and its resonance with European art. A scholarly focus on his creativity and its global promotion is crucial for restoring historical justice. As part of the report, several of Yakymenko's works are planned for discussion.

Olha Lihus is a musicologist, a Ph.D. in Art Studies, and an Associate Professor in the Department of World Music History at the Ukrainian National Academy of Music (Kyiv, Ukraine). She is the author of the books (in Ukrainian): 'Ukrainian Piano Music of the 19th – early 20th centuries in the context of European Romanticism' (2017); 'Music in Choreography' (2021). Research interests: Ukrainian Romanticism within the European cultural context; Ukrainian music of the first half of the 20th century: modernistic discourse; and issues of Music Style and Genre. In 2023, Olha was a research fellow at the Institute for Human Sciences in Vienna (Austria). In 2024, she was a visiting scholar at FernUniversität in Hagen (Germany).

Lukas Mantovan *(Bruckner University Linz)*

Musical Stagings and Caricatural Strategies on Covers of the Viennese Periodical *Der Floh* (1869–1914)

This paper examines musical images and audible objects on the covers of the Viennese satirical periodical *Der Floh* between 1869 and 1914. Drawing on a corpus of approximately 170 title-page caricatures, it investigates strategies for staging musical gestures, instruments, and popular artists, conductors, or composers, as well as their potential for public recognition. The design of the covers and their explanatory texts underwent a process of development over this period as well, providing an additional framework for the analysis. The study also considers cases in which musical attributes were used to parody non-musical subjects: a political figure might appear as an incompetent musician or an institution as a discordant and chaotic ensemble. These examples show that musical props can operate as translations of

caricatured bodies and explicit signs of authority, vanity, discipline, or noise. In my paper, I argue that *Der Floh*, as a silent medium, suggested sonic images and invited readers to imagine who was playing, conducting, or making too much noise. As a result, the covers emerge not simply as amusing illustrations of musical culture, but as a serial site where music constitutes a flexible visual language for negotiating political and social identities.

Lukas Mantovan, born 1996 in St. Pölten, is a musicologist and classical violinist from Austria. He is currently pursuing his PhD in Historical Musicology at 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, musical press, and music analytical methodologies within Historical Musicology. Since 2026 he is part of the editorial team of the *Anton Bruckner Urtext Gesamtausgabe*.

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

Rebuilding the Nation in the Post-1989 Period. Reinventing 'First' National Operas for New Self-Interpretations: Bosnia and Herzegovina

'Without opera, there is no nation': thus a Sarajevo critic epitomised the official cultural ideology in 2000. After 1989, geopolitical upheaval in southeastern Europe revived the nation-building mechanisms of the nineteenth century and, with them, the question of the 'first' national opera, which was variously corrected, contested, rediscovered, or invented anew. This paper examines twenty-first-century projections of a paradigm inherited from the nineteenth and twentieth centuries. Bosnia and Herzegovina offers the most striking case: within sixteen years, each of its three constituent peoples acquired its own 'first' opera. Asim Horozić's *Hasanaginica* (2000), a lavish state-sponsored spectacle that eclipsed Vlado Milošević's modest *Jazavac pred sudo* (The Badger on Trial, 1975), forged Bosniak identity through self-orientalisation, its *sevdalink* and *ilahij* recasting the Ottoman past as Self rather than Other; its performances in Istanbul, in turn, staged a neo-Ottoman alliance. Don Dragan Filipović's *Diva Grabovčeva*, promoted by the HDZ (Croatian Democratic Union), responded with a Catholic martyr defying an Ottoman suitor. Finally, *Safikada* (2011), 'the first opera of Banja Luka' in Republika Srpska, alone eschews national heroism, celebrating cross-confessional romance and multinational authorship, while the concurrent revival of Serbia's own 'first' national opera, Stanislav Binički's *Na uranku* (At Dawn), affirmed the entity's allegiance to the Serbian national canon. These newly invented operas reveal how contested and entangled heritage continues to shape cultural self-interpretation across the Balkan mesoregion.

Tatjana Marković is a senior researcher and project chair at the Austrian Academy of Sciences, Vienna. She holds a PhD in musicology from the University of Arts in Belgrade and a Habilitation from the University of Music and Performing Arts Vienna. She was professor of

musicology at the University of Arts in Belgrade (1993–2015) and has taught in Vienna, Graz, and Ljubljana. She chairs the IMS Study Group Music and Cultural Studies, (co-)edits *TheMA*, and serves on the editorial boards of *Studia Musicologica* (Budapest), *Glasbeno-pedagoški zbornik* (Ljubljana), *Culture and Arts* (Blagoevgrad), and *MGG* (southeast Europe). Her research encompasses southeast European opera, post/socialist culture, music historiography, disciplinary history, gender and memory studies, and imperial legacies. She is the author of four monographs and the editor of fourteen volumes.

Ivana Medić *(Serbian Academy of Sciences and Arts, Belgrade)*

Individual Agency, Institutional Networks, and Methodological Innovation: Jovan Mokranjac and the Margins of Cello Historiography (1888–1956)

This paper explores the multifaceted agency and overlooked legacy of cellist, pedagogue, and orchestra founder Jovan Mokranjac (1888–1956), a lesser-known member of the renowned Serbian musical family Mokranjac. As Serbia's first university-trained cellist, principal cellist of the Belgrade Philharmonic and National Theatre Opera, co-founder of the Belgrade String Quartet, and an early professor at the Belgrade Music Academy, Jovan Mokranjac was a pivotal institution-builder in early twentieth-century Yugoslav musical life. Drawing on archival sources and performance analysis, this study evaluates Mokranjac's landmark, self-published pedagogical monograph, *Cellometodica* (1953). Long before similar ergonomic paradigms gained traction in European string pedagogy, Mokranjac developed a revolutionary methodology that abandoned the traditional linear progression from the first position downwards, placing the "central" fourth position at the core of early instruction. Using a rare surviving copy of this edition, I examined *Cellometodica* through a joint musicological and practice-led investigation alongside cellist Nemanja Stanković. Despite enthusiastic endorsements from international cello virtuosos such as Pierre Fournier and Sergei Khrushevitsky, geopolitical challenges and Mokranjac's sudden death prevented *Cellometodica* from entering standard curricula. By contextualizing Jovan Mokranjac's professional networks, instructional compositions, and career across major political shifts, this paper examines how institutional historiography can marginalize original pedagogical innovations and proposes a critical re-evaluation of Mokranjac's contribution to European cello pedagogy.

Ivana Medić is a Principal Research Fellow at the Institute of Musicology of the Serbian Academy of Sciences and Arts, Professor in the Department of Multimedia Design of the Faculty of Computing, University Union in Belgrade, and President of the Serbian Musicological Society. An alumna of the University of Manchester, she has led many international and national projects and served as an expert for the European Commission. She has published five monographs and more than 100 articles and chapters, and edited 13 collections of essays. She has won several awards for her outstanding contributions to Serbian musicology. Website: ivanamedic.com.

Klára Móricz *(Amherst College)*

The Anatomy of a Fallen Hero: The Siegfried Problem

Shockingly for those unfamiliar with Hitler's adoration of Wagner, toward the end of Reni Riefenstahl's Nazi propaganda film The *Triumph of the Will* (1935) a potpourri of brass music features Siegfried's principal motif from Wagner's Ring. How seriously should we take Hitler's identification with Wagner's Siegfried suggested by the music? And should Siegfried, and by extension Wagner, be blamed for Hitler's mad apocalypse? The debate is still ongoing, swinging between extremes, some arguing that Siegfried is a proto fascist, if not an explicitly fascist prototype and Wagner's opera (and by extension the entire *Ring*) prefigured or even enabled the Nazi takeover; some defending Wagner by distancing his work from his antisemitism, or making awkward excuses even for Wagner's most unappealing views. Those who believe in Siegfried's culpability have justifiable moral outrage on their side; those who defend Wagner have usually knowledge of Wagner's complex oeuvre to back up their argument. Navigating the territory in between and putting both moral outrage and meticulous historical methods aside I aim to let Siegfried (or more precisely his most important motif) tell the story of failed dreams and the desire to keep hope alive even at perilous times.

Klára Móricz is Henry S. Poler '58 Presidential Teaching Professor at Amherst College. Her book *Jewish Identities: Nationalism, Racism, and Utopianism in Twentieth-Century Music* was published by University of California Press in 2008, *Funeral Games in Honor of Arthur Lourié*, co-edited with Simon Morrison, by Oxford University Press in 2014. She edited volume 42 (*Concerto for Orchestra*) of the *Béla Bartók Complete Critical Edition* (Henle Verlag, 2017). Her articles appeared in *Journal of American Musicological Society, Cambridge Opera Journal, American Music, Journal of Jewish Identities, Pushkin Review, Vienna Slavic Yearbook,* and *Twentieth-century music*. She co-edited the *Journal of Musicology* in 2009–2015 and served on the board of the *Journal of the American Musicological Society, Jewish Music Forum, AMS Jewish Studies,* and the *Béla Bartók Complete Critical Edition*. Her book, *In Stravinsky's Orbit: Responses to Modernism in Russian Paris* (University of California Press in 2020) is translated into Russian (Academic Studies Press, 2022). Her newest book, *The Life and Work of Arthur Vincent Lourié, Volume 1, European Years – From St. Petersburg to Paris* is forthcoming from University of Rochester Press in January 2027.

Yusuke Nakahara *(The University of Osaka; Institute for Musicology ELTE RCH, Budapest)*

Bartók-Related Documents in the British Library: The 1939(?) Emigration Plan and the Network of Boosey & Hawkes, Edward Dent, and Others

The Budapest Bartók Archives hold an undated Hungarian draft concerning Bartók's plan to emigrate to the United States. Tibor Tallián quotes it in his Bartók biography in connection with the composer's departure from Europe in 1940, while prudently refraining from dating it. Its opening sentence, "Things with us are getting more and more chaotical – since last September I must apply the term 'with us' to all Europe",

would seem to refer to the outbreak of war in September 1939. However, the English text quoted here comes from a contemporary translation that I have recently discovered in the British Library, among Edward Dent's correspondence with Boosey & Hawkes from April–May 1939. The draft thus predates the war, and 'last September' points to the Munich Agreement of 1938. The correspondence further shows that Bartók's move to America, finally realised in October 1940, involved many more people than previously assumed. Although not everyone played an equally important role, the very fact of Dent's hitherto unknown involvement shows that anyone seeking to understand how Bartók came to leave Nazi-threatened Europe must look beyond the composer's own papers.

Yusuke Nakahara (PhD) has been working at the Budapest Bartók Archives since September 2015 and has been working as a JSPS postdoctoral fellow at the University of Osaka since April 2024. His primary research interests include the analysis of the creative process and the composer's secret concepts. He has been contributing to various volumes of the *Béla Bartók Complete Critical Edition*, especially Volumes 10, 30, and 40–41.

István-Csaba Németh *(Institute for Musicology ELTE RCH, Budapest)*

‚Stilistisch wird sich unsere Arbeit in erster Linie um das außergewöhnlich bedeutende Werk von Béla Bartók drehen': Der Kontrapunktkurs des Max Eisikovits an der Klausenburger Musikhochschule

Zwar hat *Miksa* bzw. *Mihály* Eisikovits (1908–1983) keine eigenen Artikel verdient entweder in *The Oxford Dictionary of Music* (das digitale Interface des *New Grove 2*), noch in der *MGG*, doch zeigen die insgesamt neun, sich teilweise überschneidende Artikel beider Nachschlagewerke, wo er doch erwähnt und ausführlich besprochen wird, ganz deutlich, dass es u.a. um einen Gründer einer eigenen Kompositionsschule und insofern eine wichtige musikalische Persönlichkeit seiner Region handelt. (Fünf NGr-Artikeln – über ‚Orbán, György; ‚Cluj-Napoca' [Kolozsvár, Klausenburg]; ‚Angi Ştefan' [István]; Olah, Tiberiu' [Oláh Tibor]; bzw. ‚Kurtág, György', wo Eisikivits erwähnt wird, stehen vier MGG-Artikeln – über ‚Olah, Tiberiu (1928–2002)'; ‚Kurtág, György (*1926)' ‚Rumänien', bzw. ‚Iranyi, Gabriel (*1946)' gegenüber.) Aus Eisikovits' theoretischen Reihe von – an den Verlag des Komponistenverbandes aus Rumänien publizierten – drei Abhandlungen über den Kontrapunkt der Renaissance (1966), des Barocks (1973) und des 20. Jahrhunderts (1976) widmet sich dieses Referat dem Letzteren, um eine kontextualisierte Deutung mit besonderer Hinsicht auf lokalspezifische Aspekte der ansonsten (und normalerweise) standardisierten Komponistenausbildung bieten zu können. Einerseits werden die institutionellen Rahmenbedingungen in Betracht genommen, andrerseits wird die hochsensible Frage der kompositorischen Bartók-Rezeption siebenbürgischen Herkunft anhand brandneuer Forschungsergebnisse (inkl. *Oral History*-Interviews und in den rumänischen und US-amerikanischen Archiven neulich geführten Grundlagenrecherchen) diskutiert.

István-Csaba Németh. Erstes Diplom in Musikwissenschaft an der Klausenburger Gh. Dima Musikakademie (2003), zweites Diplom in Musikwissenschaft an der Budapester Ferenc Liszt Musikhochschule (2004). Klavier- und Orgelnebenfach, bzw. -Diplomlehrer. PhD-Studium in Budapest mit u.a. Prof. Tallián als Doktorvater. Seit 2003 Mitarbeitender der Abteilung für Ungarische Musikgeschichte (MZO) am Institut für Musikwissenschaft der Ungarischen Akademie der Wissenschaften (MTA ZTI), seitdem (gerade) Geisteswissenschaftliches Forschungszentrum der Universität Budapest (ELTE BTK.) Monografien auf Ungarisch und Englisch über *Boldizsár Csíky* (2003) und *Péter Vermesy* (2006, MGG-Artikel in 2008). Seit 2012 Redaktionsassistent (2022: Redaktionssekretär) der internationalen Zeitschrift für Musikwissenschaft der Ungarischen Akademie der Wissenschaften: *Studia Musicologica Academiae Scientiarum Hungaricae* (seit 2017: *Studia Musicologica. An International Journal of Musicology of the Hungarian Academy of Sciences*). Neben Textredaktions- und Übersetzungsaufträge für die Erkel GA und NLA, zuständig auch für das zweisprachige Forschungsprojekt *Georg Ruzitska (1789, Wien – 1865, Klausenburg)* in Rahmen der *MZOnline*. Seit April 2025 Chefredakteur und Moderator der RePrÍse, die Internationale VideoCast-Reihe des Budapester Instituts für Musikwissenschaft (*BMI*).

Zsombor Németh *(Institute for Musicology ELTE RCH, Budapest)*

A Forgotten First: Quatuor Gertler and the 1946 Premiere Recording of Béla Bartók's String Quartet No. 6

Although professional sound recording was well established during the period in which Béla Bartók composed his six string quartets, only four studio recordings of his quartets were made before 1945 (two of String Quartet No. 2, and one each of String Quartets Nos. 1 and 5), from which only three were made public at the time. A major watershed in the discographic history of these works came with the Juilliard String Quartet's pioneering 1949–1950 LP cycle, which contained all six works and established a global benchmark not just for Bartók interpretation, but for modern chamber performance in general. This release overshadowed all the earlier issues, including the premiere recordings of String Quartets Nos. 3, 4, and 6, all produced in the years following the composer's death. This paper investigates the forgotten premiere recording of String Quartet No. 6, made in 1946 – coincidentally, in the same year the conference honoree was born. Beyond analyzing the musical performance and setting its place in the reception history of Bartók's string quartets, this paper illuminates the artistic and personal relationship between violinist André (Endre) Gertler, the leader of the Brussels-based Quatuor Gertler, and composer-pianist Béla Bartók.

Zsombor Németh pursued his studies at the Ferenc Liszt Academy of Music in Budapest. He embarked on his doctoral studies in the same institute and defended his dissertation on selected works of Ferenc Farkas (advisor: Tibor Tallián.) Since September 2017, he has been associated with the Budapest Bartók Archives. He is the editor of volumes 29, 30, and 31 of the *Béla Bartók Complete Critical Edition*. His further research interests lie in Hungarian music of the 20th century (especially the life and work of Béla Bartók, Ferenc Farkas, and Imre Waldbauer), and music for violin family instruments from the 17th and 18th centuries. In addition to his scholarly pursuits, he is also an active musician, primarily performing on period instruments, pursuing an

MA in Historical Violins at the University of Music and Arts of the City of Vienna (MUK). Since 2012, he has been the artistic leader of the Simplicissimus Ensemble. Zsombor Németh is currently a grantee of the Art Scholarship Program of the Hungarian Academy of Arts and was awarded with the György Kroó-plaque of the Hungarian Musicological Society in 2025.

João Miguel Nogueira *(NOVA University Lisbon)*

Choral Singing in Lisbon's Late Nineteenth-Century: Guilherme Ribeiro's Agency in the Orpheonic Movement (1876–1918)

The first endeavours to materialise the Orpheonic Movement in Portugal occurred only during the late nineteenth-century. As in other European cities, this amateur musical practice became a powerful tool for social and cultural renewal. Within a changing musical scene, Guilherme Ribeiro (1851–1921) stood out as an agent of the institutionalisation of the Orpheonic Movement. His work with prominent institutions, such as the Conservatório Nacional, Academia de Amadores de Música, Real Instituto de Lisboa, Sociedade de Concertos e Escola de Música, and the Orfeão Académico de Lisboa, attests to his dynamic agency. Nevertheless, his efforts, though highly praised by critics, faced a persistent socio-cultural inertia regarding musical renovation. Drawing on archival sources, such as institutional records, official correspondence, and concert programs, from Conservatório Nacional, the Academia de Amadores de Música, and the National Library of Portugal, alongside other sources from the Portuguese periodical press, this communication examines Ribeiro's agency as an orpheon conductor and composer.And, ultimately, it is demonstrated how his individual trajectory bridged musical education, choral singing, and the symphonic endeavours of amateur music associations.

João Miguel Nogueira completed his master's degree in Musicology at the School of Social Sciences and Humanities of NOVA University Lisbon (2026), where his dissertation, supervised by Rui Magno Pinto, focused on Guilherme Ribeiro's agency in Portuguese choral and orpheonic movements. He also holds an undergraduate degree in Musicology from the same institution (2023). Beyond his academic research, he has an active career as a choral conductor and pianist, alongside his practical experience in archival work. He was a research fellow for the project 'History, Memory, and Heritage of the Teatro Nacional de S. Carlos', and has collaborated on several documentary description projects at the National Library of Portugal, where he currently continues to volunteer cataloguing different music collections.

Vesna Sara Peno *(Serbian Academy of Sciences and Arts, Belgrade)* see **Ivana Vesić**

Lóránt Péteri (Liszt Ferenc Academy of Music, Budapest)

Transnational Relations in Cold War Musicology: Gerald Abraham, Bence Szabolcsi, and *The New Oxford History of Music*

As head of the Musicology Department of the Liszt Academy of Music, director of the Budapest Bartók Archives and president of the Committee of Musicology at the Hungarian Academy of Music, Bence Szabolcsi became the single most influential Hungarian actor of his professional field by the late 1960s. My main focus is on the destiny of a single text by Szabolcsi, which had been commissioned, but was finally rejected by the editorial board of *The New Oxford History of Music* ('The Decline of Romanticism: The Fin de siècle and Turn of the Century in Central Europe', 1968). The invitation to join to the team of authors was sent to him by the English musicologist Gerald Abraham, a member of the editorial board of the gigantic undertaking of the Oxford University Press. Abraham repeatedly visited Hungary during the first half of the 1960s, and became acquainted with Szabolcsi meanwhile. By outlining the historiographical, cultural political, and biographical context of the commission and of the relationship between the two musicologists, I wish to identify some broader phenomena of 'transsystemic' relations between East and West during the Cold War on the one hand, and of the post-Stalinist cultural politics of Hungary, on the other.

Lóránt Péteri is University Professor, Head of the Musicology Department, and Research Director at the Liszt Ferenc Academy of Music (State University), Budapest. He is a member of the Advisory Board of the Gustav Mahler Research Centre, Toblach (Italy). His main research areas are Gustav Mahler, music signification, the music culture of 20th-century Hungary, and musical life under state socialism. He is the author of two books, numerous book chapters and journal articles, and also co-editor of three edited volumes and a special issue of the journal *Studia Musicologica* (2024/1–2: *Rethinking Central European Music*). Among his latest contributions is his chapter in *Gustav Mahlers Klang / Gustav Mahler's Sound*, edited by T. Janz and C. Utz (Hollitzer, 2026).

Zsuzsanna Polyák *(Liszt Ferenc Academy of Music, Budapest)*

Katalin Forrai and the Transnational Networks of the Kodály Concept

The paper explores the international professional network of Hungarian music educator Katalin Forrai (1926–2004) and its role in the dissemination of the Kodály Concept. As a close collaborator of Zoltán Kodály and a prominent representative of his pedagogical ideas abroad, Forrai maintained extensive relationships with music educators across different national, institutional, and political contexts. Drawing on correspondence sent to Forrai by foreign educators, Hungarian expatriates, and Hungarian professionals working abroad for an extented period, the study reconstructs the network of people and relationships through which Kodály based music education was communicated, adapted, and given professional legitimacy internationally. Historical network analysis is combined with qualitative content analysis informed by Everett M. Rogers' Diffusion of Innovations theory. Treating the Kodály Concept as an educational innovation, the

analysis examines how correspondents understood its relative advantage, compatibility, complexity, trialability, and observability, and how these perceptions shaped local adaptations. The paper considers both the structure of Forrai's transnational network and what circulated through it, highlighting the role of personal relationships and individual agency in the international reception of Kodály's pedagogical legacy.

Zsuzsanna Polyák is a research fellow at the Kodály Institute of the Liszt Ferenc Academy of Music. She earned her doctorate in education in 2024 in the Theoretical and Historical Pedagogy Doctoral Program at the Faculty of Education and Psychology of Eötvös Loránd University. The title of her dissertation is 'The History of the International Kodály Society from 1975 to the Present.' Her main research areas are the history and philosophy of music education, with a special focus on the international dissemination of the Kodály Concept. She is a member of the History Standing Committee of the International Society for Music Education (ISME) and serves as Vice-President of the International Kodály Society since 2024.

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

Reconsidering the Theory of Algorithmic Music: New Facts about the First Experiments in Lithuanian Computer Music

The concept of an algorithm began to be actively linked to the field of musical creation in the second half of the 20th century, using terms such as *Computer Aided, Computer Assisted, Computer-Generated Music*, and son on. According to Kristine Burns, the interpretation of a medical algorithm in establishing a clinical diagnosis comes closest to the concept of a musical algorithm – it is a step-by-step process, where the answer to one question determines the next question. However, Adam Alpern's view that the process of algorithmic music composition is the use of formal processes to create music with *minimal human involvement* encourages a focus on computer-aided composition, which has become increasingly prevalent in the modern world. And although Gerhard Nierhaus cites Bach's 'The Art of Fugue' and Schoenberg's dodecaphonic system as examples of algorithmic music, he also discusses innovations in contemporary musical composition related to genetic algorithms, cellular automata, artificial neural networks, and artificial intelligence. What is now considered the first attempt at algorithmic computer composition was an experiment conducted at the University of Chicago in 1957 – Lejaren Hiller and Leonard Isaacson created the 'Illiac Suite' for string quartet, whose sequence of intervals was programmed by a Markov chain algorithm. Right at that time, Vytautas Jančys – a composer, violist, violinist, and pianist who had emigrated from Lithuania – had already been living in Chicago for several years; incidentally, he had studied mathematics in the United States and was engaged in computer programming. The presentation brings to light a recent archival discovery – the 'Audiopiece' for computer, which Jančys composed in 1969, more than twenty years before the Lithuanian computer music movement gained momentum (as seen, for example, in the works of composers Gintas Kraptavičius, Šarūnas Nakas, Ričardas Kabelis, Vytautas V. Jurgutis etc.).

Rima Povilionienė holds a PhD in Art Research/Musicology. She is the member at the Lithuanian Research Council, a professor at the Lithuanian Academy of Music and Theatre, the head of Musicology Section at the Lithuanian Composers' Union, and assistant editor-in-chief of the Lithuanian Musicology journal. She has held internships at the Leipzig University and IRCAM/Paris, and in October 2025–March 2026, was a Fulbright visiting scholar at CUNY/New York. Her monograph *Musica Mathematica* (2013) was awarded the Professor Vytautas Landsbergis Foundation Prize (2016 published in English, Peter Lang). Other monographs *Vox Humana Craftsmanship, with Povilionis and Cannizzaro* (Springer, 2022) and *Sonic Utopias. Trajectories and Contexts in Lithuanian Music Modernization, with Stanevičiūtė, Gruodytė and Katkus* (Vilnius, 2023).

Pál Richter *(Institute for Musicology ELTE RCH, Budapest)*

Schumann's *Kreisleriana* – the Mysterious Kapellmeister Revisited

While listening to the works of Schumann, one is often struck – perhaps not only me, but others as well – by a strange feeling. It is, as if I have heard it before, as if I have lived this moment once already, as if I recognized this melody or that particular detail from somewhere else. This is fundamentally due to Schumann's unique approach to thematic material and form. The themes, the thematic processes themselves and the various quotations – as well as the motifs that share melodic or rhythmic affinities, or possess a similar tone, orchestration, and character – naturally evoke the impression of having been heard before. Schumann possessed a remarkable gift for crafting subtle, intricate connections between motifs and themes, developing them through various transformations, both on a large and small scale. Thus, the world of Schumann – full with intertextual echoes – is complex and somewhat shrouded in mystery. It encompasses character pieces interwoven with musical and literary allusions (the latter being cloaked in music), as well as large-format sonata movements, symphonies and songs – all of which frequently carry meanings that extend beyond the music itself. For those who analyze Schumann's art – musicians and connoisseurs alike – the exploration and uncovering of these underlying meanings have remained one of the most compelling and significant challenges for the past 150 years. Which is even more true in the case of *Kreisleriana*. Moreover, existing analyses and the known facts regarding the work's genesis fail to provide a complete and convincing interpretation. It is a truly enigmatic piece – a nut that, in my view, still awaits cracking.

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.

Elisabeth Reisinger *(mdw – University of Music and Performing Arts Vienna)*
Schubert on a Ship, Brahms for One Activist, a Te deum for Another: Escape, Networks, and Politics in the Musical Archive of Erich Simon (1907–1994)
Tibor Tallián's *Béla Bartók's Reception in the United States* (2017) is not only a key resource for following Bartók's transatlantic paths: through Contrasts, one arrives at Benny Goodman's ventures into classical music and, furthermore, at the versatile activities of the Viennese musician Erich Simon, Goodman's teacher and the second clarinetist, after Goodman, to perform *Contrasts* (in New York in 1942, with Bartók and Rudolf Kolisch). Starting from there, I have located rich archival sources on Simon's life and career. Among them are two boxes of mostly manuscript sheet music at Yale University – the scarce remains of Simon's musical archive. They contain, among others, orchestrations of Schubert, documenting Simon's escape from Nazism by ship in 1938, and of Brahms, performed by singer and civil rights activist William Warfield, as well as a *Te deum*, composed by Simon himself in memory of Martin Luther King Jr. Through these examples, supported by other archival sources, I illustrate Simon's strategies within the professional music field in the US and his involvement in networks, within which his own artistic as well as political views found new forms of expression. In this regard, this case speaks to the wider dynamics and complexity of cultural mobility among musicians experiencing persecution and expulsion.

Elisabeth Reisinger studied musicology and history at the University of Vienna, where she contributed to several research projects. In 2019, she was a research fellow at the Austrian Historical Institute in Rome, and subsequently a visiting scholar at Harvard University. In 2021, she received a fellowship from the Paul Sacher Foundation in Basel. From 2017 to 2025, she was Secretary General of the Austrian Society for Musicology. Since 2021, she has worked at the University of Music and Performing Arts Vienna, where she currently holds a position as a senior scientist.

Ivana Rentsch *(Universität Hamburg)*
Komponieren für die tschechische Bühne: Antonín Dvořáks letzte Opern [online]
Auf dem Höhepunkt seines internationalen Ruhms setzte Antonín Dvořák einen radikalen Entschluss um: bis zu seinem Tod nur noch tschechische Opern zu schreiben. Das künstlerische Interesse des gefeierten Komponisten galt ab 1896 ausschließlich dem Musiktheater und damit ausgerechnet der einzigen Gattung, mit der er bis anhin keinen internationalen Erfolg verbuchen konnte. Die konsequente Hinwendung zur Oper wurde keineswegs einhellig begrüßt, sondern stieß insbesondere im Kreis um den Prager Ästhetikprofessor Otakar Hostinský auf erhebliche Kritik. Der polemische Vorwurf im theoretischen Diskus bestand darin, dass Dvořáks Bühnenwerke ‚untschechisch' und ‚undramatisch' seien. Tatsächlich zielt die politisch konnotierte Verkennung weit am ästhetischen Kern der späten Opern (*Čert a Káča*, *Rusalka* und *Armida*) vorbei. Diese für das Prager Národní divadlo konzipierten Werke tragen den unverkennbaren Stempel

einer musikalischen Dramatik, die zum Inbegriff von Dvořáks Personalstil gehört. Inwiefern dabei von einer kohärenten Ästhetik die Rede sein kann, gilt es im Rahmen des Vortrags exemplarisch zu diskutieren.

Ivana Rentsch ist seit 2013 Professorin für Historische Musikwissenschaft an der Universität Hamburg. Publikationen zu Musik, Musiktheorie und Musiktheater, u.a. mit Schwerpunkten auf der Frühen Neuzeit und der tschechischen Musikgeschichte des 19. und frühen 20. Jahrhundert. Sie ist Mitherausgeberin der Zeitschriften *Musiktheorie* und *wagnerspectrum* und Mitglied in den wissenschaftlichen Beiräten u. a. des Staatlichen Instituts für Musik Preußischer Kulturbesitz Berlin und der Gesellschaft für Musikforschung (GfM). An der Universität Hamburg ist sie Co-Sprecherin des Exzellenzclusters *Understanding Written Artefacts*, wo sie derzeit ein Projekt zu Georg Friedrich Händels Direktionspartituren durchführt. Sie ist Mitglied der DFG-Forschungsgruppe *Geistliche Intermedialität der Frühen Neuzeit* und leitet dort gemeinsam mit Bernhard Jahn ein Teilprojekt zur geistlichen Dramatik des 18. Jahrhunderts. Seit 2023 leitet sie außerdem gemeinsam mit Juliane Pöche das DFG-Langfristvorhaben *Digitale Musikedition: Offene Werkgestalt im 17. Jahrhundert*.

Hugues Seress *(Institut de Recherche en Musicologie [IReMus, UMR 8223], Sorbonne Université, Paris)*

Hungarian Identity and Viennese Culture: Ernő Dohnányi's Chamber Music (1895–1914)

From 1867, Hungary was marked by an economic, social, cultural and artistic boom paving the way to a new nation. Thirty years later (1896), the millennial state had not succeeded reducing social and ethnic fragmentation: a young generation (*második Magyar reformnemzedék*) rushed into protest. Hungarian artists aimed to give birth to a national art. In music, two options were available: first, more or less cleanly sweeping Western romantic tradition and borrowing from folk music tradition; second, going beyond forms inherited from a past transnational culture. Among these, Ernő Dohnányi revisited the emblematic genres of Viennese Romantic culture between 1895 and 1914. However, no one would consider his work not typically Hungarian. The conjunction of historical evolution and traditional references makes it difficult to evaluate the identity part of a musical work. My presentation tries to demonstrate the Hungarian character of Dohnányi's chamber music, emerging from distancing itself of formal isotopies specific to Germanic sonata form. Music analysis tools and concepts from the rhetoric of the Group μ enlighten correlations between musical expression and content. Analyzing excerpts of Ady's poems allow comparing musical and linguistic structures revealing Hungarian identity schemes.

Hugues Seress Master in music history, analysis, writing, Finno-Ugric language and linguistics (INALCO), and musicology, with a Master's thesis (2005) on Aspects of tonality and modality in Bartók and Slavenski: harmonization of folk melodies between Carpathians and Balkans, and a PhD in Music and Musicology, with a PhD dissertation (2012) on Béla Bartók's 'folkloric' music for piano (1903–1920): symbolic borrowing, combinatorial material (Sorbonne

University), Hugues Seress is Associate Professor in Music Theory and Analysis in the Conservatoires of Vitré and Châtellerault. As researcher at the IReMus (Institute for Research in Musicology), he devoted himself to the study of expanded tonality, particularly in Central Eastern Europe (1890–1914), and developed tools of theoretical description and analysis of neo-Riemannian inspiration.

Michal Ščepán *(Institute for the Slovak Academy of Sciences, Bratislava)*

Composer Biography in Slovakia through the Prism of Political Ideologies: From Czechoslovakism to Zhdanovism

Biography constitutes a distinctive genre of music historiography in which the account of an individual can become a source of a different kind. Beyond its primary subject, it is indeed capable of bearing witness to the cultural, social, and political circumstances in which it was written, as refracted through its author's standpoint and degree of involvement. Building on this premise, the paper traces such writing in Slovakia across two contrasting political and ideological settings, with particular reference to monographs on domestic composers. The first part focuses on the beginnings of musicological research in the interwar period, which coincided with a new cultural and political environment in Czechoslovakia. Within this context, biographical contributions acquired an important role in shaping and affirming a national identity. The second part turns to the period after 1948, when growing Soviet influence on domestic musical life brought a more direct form of intervention. This is evident not only in the rapid expansion of publishing but also in how composers and their artistic development were interpreted and presented. By examining selected publications and the approaches adopted by their authors, I demonstrate how ideological and aesthetic priorities determined which aspects of a composer's life and work were emphasised, marginalised, or even omitted.

Michal Ščepán completed his doctoral studies in musicology at Comenius University in Bratislava in 2018. He is currently working at the Institute of Musicology of the Slovak Academy of Sciences. His research interests include biographical accounts of Slovak composers and new perspectives on the development of domestic musical culture in the twentieth century, explored in various contexts. He has published extensively on these topics, with regular contributions to scholarly journals and international conferences. In 2021–2022, he was a visiting scholar at the exil.arte Center of the mdw – University of Music and Performing Arts Vienna.

David E. Schneider *(Amherst College)*

Finding Common Ground in the Love Duets of *La traviata* and *La bohème*

Although similarities between Verdi's *La traviata* and Puccini's *La bohème* are often noted – higher-class tenor falls for a less respectable soprano dying of tuberculosis – this paper deals with an under-studied aspect of these operas: the musical process by which the male leads gradually come to an understanding of the women of their affections and the love

duets that result. In *Traviata*, Alfredo's understanding of Violetta matures over the course of the opera. His initial attempts at love duets with Violetta fail to achieve a convincing unified utterance, but in act three he shows he has learned from Violetta by picking a tempo and key that allows her to join him in true intimacy. In *Bohème*, the progression takes place in the second half of act one. In the exchanges that precede the love duet that ends the act, Mimi communicates her vocal range and preference for sharp keys. Rodolfo responds with music that shows he has understood her vocal style. By examining the musical and emotional trajectories that lead to the love duets in *Traviata* and *Bohème*, I argue that these couples serve as models for love duets in which the lovers hear each other, perceiving not only each other's words, but the vocality that carries the essence of their being.

David E. Schneider is the Georges Lurcy Professor of Music at Amherst College, where he has taught music history, theory, and chamber music since 1997. Author of *Bartók, Hungary, and the Renewal of Tradition* (University of CA Press, 2006), his work has appeared in *Studia Musicologica*, *The Bartók Companion*, *The Cambridge Companion to the Concerto, Music and Letters, Musiktheorie: Zeitschrift für Musikwissenschaft*, and *The Journal of the American Musicological Society*. His critical edition of Heinrich Baermann's Clarinet Concerto op. 28 will be published by Ries & Erler Musikverlag. Recently his essays on opera have appeared in the *Wall Street Journal*.

Bianca Schumann *(mdw – University of Music and Performing Arts Vienna)*

Sozialismus programmieren? Die Programmgestaltung des Internationalen Johann-Sebastian-Bach-Wettbewerb Leipzig als Spiegel und Instrument gesellschaftlichen Fortschritts in der DDR

Der Internationale Johann-Sebastian-Bach Wettbewerb Leipzig wurde von den Spitzenfunktionären der Sozialistischen Einheitspartei Deutschlands seit jeher als Teil einer kulturpolitischen Gesamtkonzeption der DDR begriffen. 1950 als Bestandteil der Feierlichkeiten zum 200. Todestages Johann Sebastian Bachs aus der Taufe gehoben, diente der ab 1964 im vierjährigen Turnus ausgetragene und mit der Zeit an internationaler Strahlkraft gewinnende Wettbewerb bis zum Untergang der DDR als Instrument zur Sicherung ihres staatlichen Fortbestandes. Er spielte eine tragende Rolle in der Selbstinszenierung der DDR als Erfolgsgeschichte des Sozialismus, die angesichts fehlender demokratischer Legitimation sowie begrenzter wirtschaftlicher Leistungsfähigkeit für ihre innenpolitische Akzeptanz und außenpolitische Anerkennung von zentraler Bedeutung war. In meinem Vortrag richte ich mein Augenmerk darauf, wie das Johann-Sebastian-Bach-Komitee der DDR im Heft 5 der Reihe ‚Johann Sebastian Bach. Lebendiges Erbe' (1977) eine Rückschau auf die Programmgestaltungen und Interpretationsauffassungen der bisherigen fünf Wettbewerbsausgaben für eine propagandistische Erfolgserzählung fruchtbar macht, die die Errungenschaften der DDR-Erbpflege als Ausdruck der voranschreitenden Entwicklung der sozialistischen Gesellschaft deutet. In diesem Zuge werde ich aufzeigen, inwiefern dabei nicht nur die Person Johann Sebastian Bach, sondern auch sein Werk zu Chiffren sozialistischer Propaganda überformt wird.

Bianca Schumann studierte Musikwissenschaft, Philosophie, Klavier sowie Kunst- und

Kulturmanagement in Düsseldorf, Wien und Lüneburg. Ihr musikwissenschaftliches Promotionsstudium, gefördert von der Studienstiftung des deutschen Volkes und vom österreichischen Förderwerk Pro Scientia, schloss sie mit einer Arbeit zur Rezeption symphonischer Programmmusik in Wien (1857–1900) mit Auszeichnung ab. Die Arbeit wurde mit dem Dissertationspreis des Instituts für Musikwissenschaft der Universität Wien ausgezeichnet. Sie erscheint im Dezember 2026 im Hollitzer Wissenschaftsverlag als Monographie. Nach zwei von der Stadt Wien geförderten Forschungsprojekten zum Briefnachlass Eduard Hanslicks ist Bianca Schumann seit August 2025 mit ihrem Habilitationsprojekt zu Klavierwettbewerben im Kalten Krieg an der Universität für Musik und darstellende Kunst Wien tätig. Das Projekt wird sowohl von der Deutschen Forschungsgemeinschaft (DFG, Walter-Benjamin-Stipendium) als auch vom Österreichischen Wissenschaftsfonds (FWF, ESPRIT-Programm) gefördert.

Anastasia Siopsi *(Ionian University, Corfu)*

Musical Responses to the Congress of Vienna (1814) and the Congress of Verona (1822): Ludwig van Beethoven and Gioachino Antonio Rossini

The broader question addressed in this presentation concerns the stance composers sometimes adopted regarding the political events of their time. The case under examination brings us to the political landscape of the 19th century – specifically, to the Congress of Vienna (1814) and the fourth and final Congress of Verona (1822). These events gave rise to the Holy Alliance, which aimed to restore the old regimes, acting as a reactionary force against any revolution that might disrupt the prevailing balance of power and threaten the interests of the era's Great Powers. These two congresses were accompanied by musical works from the two most important composers of the first half of the 19th century: Ludwig van Beethoven (1770–1827) and Gioachino Antonio Rossini (1792–1868), respectively. The works written belong to a genre that flourished in the 18th century but became rare in the 19th: the 'pièce d'occasion' (commissioned work), written to mark a significant political, military, or other event. The composers' attitudes, adopted toward important political events of their era such as the ones mentioned above, allow us to examine them from the perspective of the broader historical-political context in which they lived and were active as prominent figures.

Anastasia Siopsi is a Professor in 'Aesthetics of Music', Music Department, School of Music and Audiovisual Arts, Ionian University, Corfu, Greece. She is also a tutor of a course entitled 'History of the Arts in Europe' (degree in 'European Culture'), Greek Open University. Apart from her studies in music, she has studied Architecture (Aristotle University of Thessaloniki, Department of Architecture, Thessaloniki, Greece). She is a founder member of the Greek Musicological Society (established in 2011) and coordinator of the team of the Society on 'Philosophy and Aesthetics of Music'. Her main research interests include issues on philosophy and aesthetics of music, mainly focused on aesthetic theories of nineteenth century up to the first decades of the twentieth century, music and the other arts (especially painting and architecture), opera (mainly nineteenth-century opera), German romantic music (especially Richard Wagner's music dramas), Greek art music (especially works by Manolis Kalomiris and, also, aesthetic and ideological issues of the period of the Greek National School of Music), music in revivals of

ancient Greek drama in modern Greece, and contribution of women to music (Gender Studies). Her books include (1) *Three Essays on MANOLIS KALOMIRIS* [Greek] (Athens: Greek Musicological Publications 4, Music Publishing House Papagrigoriou-Nakas, 2003), (2) *Music in Nineteenth-Century Europe* [Greek] (Athens: George Dardanos Publications (Gutenberg), 2005), (3) *Aspects of modern Greek identity through the looking glass of music in revivals of ancient drama in modern Greece* [Greek], (Athens: George Dardanos Publications (Gutenberg), 2012), (4) *On the 200th year of Richard Wagner's anniversary (1813-1883): Essays on the aesthetics of his theory and work* [Greek], (Athens: Greek Musicological Publications, Music Publishing House Papagrigoriou-Nakas, 2013), and (5) *Through the looking glass of 'emotion': Cultural readings of music, painting and opera* [Greek], (Kallipos+, Open Academic Textbooks, 2023). She is Head of the Music Department, School of Music and Audiovisual Arts, Ionian University, since 2020.

Leon Stefanija *(University of Ljubljana)*

Slovene Music Policies Through Creating and Performing Symphonic Music Since 1945

This paper examines the relationship between cultural policy and the development of Slovenian symphonic music from 1945 to the present. In the immediate post-war period, musical production was shaped by socialist cultural policy, officially maintained until 1952 despite Yugoslavia's political break with the Soviet Union in 1948. The establishment of the Slovene Philharmonic in 1948 provided a crucial institutional framework for the expansion of orchestral composition, resulting in a substantial symphonic repertoire by composers such as Marijan Kozina, Blaž Arnič, Lucijan Marija Škerjanc, Marijan Lipovšek, Dane Škerl, Primož Ramovš, Zvonimir Cigliè, and Uroš Krek. A major aesthetic shift occurred during the 1960s through the activities of the Pro musica viva group, whose members embraced contemporary European modernism, particularly the influence of Polish sonorism and the avant-garde. During the 1970s and 1980s, the perceived crisis of modernist musical language encouraged increasingly pluralistic and individualized compositional approaches aligned with broader postmodern tendencies. Since Slovenian independence, culture has been promoted as a cornerstone of national identity, although music policy has remained fragmented across classical, popular, choral, brass-band, and alternative music traditions. Combining historical contextualization with statistical analysis, the paper surveys Slovenian symphonic production since 1945, highlighting institutional frameworks, generational developments, and the contributions of twenty-first-century composers.

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).

Arne Stollberg *(Institut für Musikwissenschaft der Humboldt-Universität, Berlin)*
‚Bartok gilt als der magyarische Schönberg': Musikgeschichte nach Korngold-Art zwischen Polemik, Satire und Selbstironie [online]

Für den Komponisten Erich Wolfgang Korngold war es eine Art familiäre Verpflichtung, den publizistischen Kampf seines Vaters, des Musikkritikers Julius Korngold, gegen die „Ausschreitungen der ‚Neu- und Zeitmusik'" zu unterstützen. Ein Feind jedweder Avantgarde, wurde Julius Korngold nicht müde, jene missliebigen Komponisten, die er nach Gründung der Internationalen Gesellschaft für Neue Musik 1923 unter dem Label ‚Interatonale' subsumierte, in zahlreichen Artikeln anzugreifen. Entsprechende Gegenreaktionen blieben nicht aus, so dass Julius Korngold für die 1920er und frühen 1930er Jahre regelrecht von einem ‚Musikkrieg' sprach, in den nolens volens auch sein Sohn verwickelt wurde. Erich Wolfgang Korngold leistete dadurch einen kompositorischen Beitrag, dass er in den ‚Vier kleinen Karikaturen für Kinder' op. 19 die Musik verschiedener Protagonisten der Gegenseite aufs Korn nahm (Schönberg, Strawinsky, Bartók, Hindemith). Zugleich reflektierte er seinen eigenen musikgeschichtlichen Standort Ende der 1920er Jahre in dem erst kürzlich als Autograph wiederentdeckten Klavierstück ‚Drei Generationen!', das an die ‚Vier kleinen Karikaturen' anschließt, sie aber ins Selbstironische, partiell sogar ins Melancholische wendet – Zeugnis eines ‚Musikkriegs', der bei allen Grobheiten zuweilen auch mit feiner Klinge geführt werden konnte.

Arne Stollberg ist Professor für Historische Musikwissenschaft am Institut für Musikwissenschaft der Humboldt-Universität zu Berlin. Seine Forschungsschwerpunkte liegen in der Musikgeschichte ab dem 18. Jahrhundert, vor allem im Bereich des Musiktheaters. Jüngste Buchpublikationen: *Figuren der Resonanz. Das 18. Jahrhundert und seine musikalische Anthropologie*, Berlin und Kassel 2021; *Musik und das Unheimliche*, hrsg. gem. mit Christoph Hust und Ivana Rentsch, München 2023. Neben dem von der Deutschen Forschungsgemeinschaft getragenen Projekt *Berliner Opernkultur 1925–1944* leitet er seit 2021 zusammen mit Friederike Wißmann die *Erich Wolfgang Korngold Werkausgabe*, ein auf 25 Jahre angelegtes Editionsvorhaben der Berlin-Brandenburgischen Akademie der Wissenschaften sowie der Akademie der Wissenschaften und der Literatur Mainz. Derzeit arbeitet er an einer Monographie über Korngold, deren Erscheinen für 2027 geplant ist (*Erich Wolfgang Korngold. Eine Musik- und Kulturgeschichte des 20. Jahrhunderts*).

Cornelia Szabó-Knotik *(mdw – University of Music and Performing Arts Vienna)*

Stopover in Vienna. Hungarian Contributions to Austria's Independent Film in the 1930s

When in Germany the Third Reich was established, also film production banned all persons of jewish descent. Therefore many were turning to Austria instead because it still provided work in the german language. As it turned out all too soon, this was no long-term solution: the need to sell films on the much bigger german market was also for the austrian film production an argument to openly follow the anti-semitic trend. At the same time some companies tried to oppose this development, producing a small amount of so-called 'independent' films, often providing the last option to continue filming before the Anschluss of 1938 forced them to an even bigger step of emigration. In many cases this was the end of a successful career in this field – as for instance for Franziska Gaal, the most well known star of hungarian and especially german movie whose success in Hollywood ended after just three more films and who today is almost forgotten. In some cases the career was at least disrupted, as for Szőke Szakáll or Rozsy Bársonyi. Based on these facts this paper will analyse two films – *Ball im Savoy* (1935, dir.: István Székely) and *Fräulein Lilli* (1936, dir.: Hans Behrendt, Max Neufeld, Robert Wohlmut) – describing the patterns of their design – in which songs were an integral part – from the perspectives of continuity or rupture with contemporary cinematic conventions.

Cornelia Szabó-Knotik is a retired associate professor of musicology at the University of Music and Performing Arts Vienna (mdw*). Research interests: media studies and contemporary music history, particularly the impact of audiovisual digitization and dissemination on the construction of contemporary music history. Publications: Continuities or 'Practical Constraints'? Entries in the Encyclopedia of Jews in Music in the mdw* Library after 1945, in: Severin Matiasovits, Anita Mayer-Hirzberger, Fritz Trümpi (eds): *Klingende Zeitgeschichte in Objekten. Die mdw* im Austrofaschismus, Nationalsozialismus und Postnazismus, Anklaenge 2024*, Vienna: Hollitzer, 2025, 95–105. Kriegsgefangene kehren heim, in: *Hearing is Believing. Radio(-Programme) als strategisches Propagandainstrument*, Karin Moser (ed), Göttingen: Brill | V&R Unipress 2023, 195–205.

Christiane Tewinkel *(Musikhochschule Lübeck)*

Hanslick and I. Writing about Piano Recitals in 19th-Century Vienna and 21th-Century Berlin

Reading historic concert reviews means addressing some of the most fundamental aspects that musicology is dealing with today. Besides the basic question of how music and language relate, or how canonization processes have long shaped the 'Classical' music scene as well as the academic universe, there are many other questions to discuss: What role did critics play in helping new protagonists and repertoires along the way, and how exactly did they communicate ideas of 'new' versus 'established' to a general readership? How did textual genres and media strategies interfere with what critics had to say, and how much trust can historians of music put in concert reviews? Finally, how did a critic like Eduard Hanslick navigate between his roles as a public writer on music and a musicologist? In my talk, I will highlight such issues by re-reading Hanslick's texts on piano recitals in Vienna in the latter 19th century through the lens of my own experiences as a music critic in Berlin in the early 2000s through 2010s. By combining textual and praxeological approaches I hope to be able to show how and to what ends key concepts in music-critical work have changed massively over time.

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 Ph.D. from 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 at the Institute for Advanced Study at CEU Budapest, and she has held guest professorships at the Universität Paderborn / Musikhochschule Detmold and at the Universität der Künste Berlin.

Gábor Tolcsvai Nagy *(Etövös Loránd University, Budapest; Hungarian Academy of Sciences)*

The Complex Harmony of Text and Music in Kodály's Choirs

Kodály's entire oeuvre was defined by aesthetic and cultural determination. An outstanding component of this oeuvre is the choral music. Kodály set Hungarian texts to music and adapted Hungarian (or Hungarian-language) songs. The perspectives and construction methods of folk songs, psalms, and literary lyrics harmonize linguistically and musically in a complex way in his entire oeuvre. The presentation demonstrates this synthesis with a few examples. The language of Kodály's choirs is an authentic summary of historical ways of speaking. The ancient Hungarian folk knowledge and culture, the earlier Christian (mainly Protestant) speech are brought into harmony with 20th-century modernity, the experience of the worldly domain is intertwined with the transcendent divine, as the national with the universal in the search for salvation. Kodály's original texts, innovative in their time, simultaneously result in a poetics of experiential expression,

biblical parable and folk metaphor. Kodály's choral world is a synthesis of the simultaneity of different temporalities in linguistic terms, coherently with musical formation. The choir is the act of singing together, the realization and living of the common in-being (*In-Sein*), that is, one's own existence experienced together with others. The (unsurpassable) sung musical harmony is exceptionally strengthened by Kodály's choral texts.

Gábor Tolcsvai Nagy (1953) professor emeritus at ELTE Eötvös Loránd University, full member of the Hungarian Academy of Sciences; professor at the University of Helsinki (1996–2000); Constantine the Philosopher University in Nitra (2009–2026). Main fields of interest: cognitive linguistics, semantics, stylistics, poetics, the sociocultural history of language. Important publications: *Nyelvtan* (a cognitive grammar of Hungarian, 2017, 1152 p., editor and author of Introduction and the Semantics chapter); *A Cognitive Theory of Style* (2005, 162 p.); *Bevezetés a kognitív nyelvészetbe* (Introduction to cognitive linguistics, 2013, 392 p.); *Alkotás és befogadás a magyar nyelv 18. század utáni történetében* (Creativity and reception in the history of the Hungarian language in modernity, 2023, 145 p.); *Az élő Akadémia kétszáz éve: a nyelvtudomány és az MTA* (Twohundred years of living Academy: linguistics and the MTA, 2025, 1000p.; editor and author of eight chapters).

Dilara Turan *(Istanbul Bilgi University)*

Béla Bartók's 1936 Visit and Its Turkish Reception: The Making of an Ethnomusicologist, Cultural Relative and Musical Modernist [online]

Inspired by Tibor Tallián's reception-historical studies of Bartók, particularly his account of the composer's reception in the United States, this paper examines the production and institutionalisation of Bartók's image in Turkish musical culture following his 1936 visit. Rather than treating reception as a stable body of interpretations or a direct reflection of Bartók's activities, it approaches reception as a situated process through which meanings and forms of authority are mediated by cultural institutions and actors. The paper situates Bartók's visit within Republican cultural policy, debates on national music and the institutionalisation of Turkish folk-music research, with particular attention to Ahmet Adnan Saygun as Bartók's collaborator, interpreter and cultural mediator. His later writings, editorial practices and representations of the expedition are considered both as documentary sources and as sites in the formation of its historical meaning. The paper examines three interrelated configurations of Bartók in Turkey: the ethnomusicologist, the cultural relative and the modernist composer. The first concerns the authority attributed to his fieldwork and its positioning within the scientific study of Turkish folk music. The second addresses his representation as an external yet culturally proximate authority supporting narratives of Turkish–Hungarian affinity. The third considers Bartók as a model for transforming local materials into an autonomous modernist language, particularly in relation to Saygun's position in Turkish national composition. Drawing on written, musical and audiovisual sources, the paper asks how the 1936 encounter became a recurring reference point in Turkish musical culture.

Dilara Turan is a musicologist based in Istanbul. She studied Western classical violin at Bilkent University and completed her MA and PhD in musicology at Istanbul Technical University. Her doctoral research explored Turkey's contemporary composition scene, its social and institutional history, and the place of Western art music in peripheral contexts. She currently teaches music history at Istanbul Bilgi University. Alongside her research on contemporary composition in Turkey, her current work explores the syncretic musical histories of the Ottoman Empire and ancient Anatolia.

Stanislav Tuksar *(University of Zagreb; Croatian Academy of Sciences and Arts, Zagreb)*

Balancing Between National and International: Management Strategies in Leading the Zagreb Croatian National Theatre Opera in the 1894–1898 Period Under the Intendant Stjepan Miletić

Twenty-nine years after the establishing of the Opera Department of the Croatian National Theatre in Zagreb (1870) and in the fifth year of its first closure since 1889, the theatre critic Stjepan Miletić (Zagreb, 1868 – Munich, 1908) was appointed the theatre intendant. This brilliant young man – the graduate (with PhD) of the Vienna University in philosophy, aesthetics and German studies, and member of a well-to-do Zagreb aristocratic family – started a four-years' (1894–1898) service, during which he accomplished remarkable organizational, structural and aesthetical achievements. He introduced modern rehearsals for actors and singers, fixed the ten-months' season, moved the theatre in a new representative facilities (Helmer & Fellner 1895 building), intensified guest performances by foreign ensembles and acting and singing individuals, modernized the scenic equipment, organized the first Croatian acting school, financed translators and authors, re-established the Opera and introduced symphonic concerts. In this, Miletić absorbed and applied influences from such diverse theatrical concepts as Meiningen acting school, A. Antoine's Paris Théâtre libre and Adolphe Appia's ideas on staging Wagnerian dramas. He often visited the Bayreuth festival, which he held in highest esteem, and Comédie Française in Paris. He also travelled a lot, repeatedly visiting Italy, Germany, Prague and south-Slavic countries, collection there information on theatre and building individual and institutional networks. Beside administrative and organizational activities, Miletić also practiced stage direction, among others of some operas by V. Lisinski, R. Wagner, J. Massenet, etc. He understood his intendancy as a work in which balance should be respected between presenting national and international drama and opera repertoire, between domestic, west-European and Slavic works, between domestic and foreign actors and singers.

Stanislav Tuksar is Professor emeritus of the University of Zagreb, Croatia, being awarded BA in philosophy, English and violoncello, MA and PhD in musicology, all at the University of Zagreb, where he taught musicology from 1993 to 2015. He also made advanced studies at the Université de Paris IV-Sorbonne (1974–76) and was research fellow at Staatliches Institut für Musikforschung in West Berlin (1986–88). He participated in some 160 scholarly symposia in Croatia and abroad and lectured at 26 universities worldwide. He published as author, editor and translator 30 books, and has authored more than 270 articles. Since 2000 he has been Editor-in-

Chief of the *International Review of the Aesthetics and Sociology of Music*. He was co-founder (1992), Secretary (1992–1997) and President (2001–2006, 2013–2018) of the Croatian Musicological Society, and he has been fellow of the Croatian Academy of Sciences and Arts (since 2012), both in Zagreb. His research focuses on the aesthetics of music and the history of Croatian music culture from the 16th to the 19th centuries.

Imola V. Szűcs *(Institute for Musicology ELTE RCH, Budapest)*

'The Songs Were Composed from Folk Songs' – The Songs of *Garabonciás deák* in Folk Memory

János Munkácsy's play *Garabonciás deák* [*Enchanted Student*], first performed in 1834, occupies a pioneering position in the history of Hungarian theatre. On the one hand, contemporaries regarded it as 'the first of its kind within the realm of Hungarian dramaturgy,' on the other, the author selected the musical material of the play from what were understood at the time as 'folk songs.' This presentation examines the songs of the Enchanted Student in order to determine to what extent the melodies – which contemporaries regarded as 'compiled from folk songs' – can be considered genuine folk songs, to what extent they were about to get folklorized later, and what exactly were the melody types that nineteenth-century audiences understood as 'folk songs.' The research is based on a manuscript preserved in the Music Collection of the National Széchényi Library, as well as materials from the Budapest Musicology Institute's Archives and Department for Folk Music and Folk Dance Research as well as the Hungarian Folk Music Typology preserved at the same facility.

Imola V. Szűcs earned her first degree in the cantor program at the Baptist Theological Academy while simultaneously studying solfège, music theory and choral conducting at the Miskolc College of Music. Her thesis there examined the interplay between folk songs and folk singing traditions. As a musicology student at Budapest's Liszt Academy of Music, she wrote her thesis on the performance history of *Duke Bluebeard's Castle*. Her research interests include opera history, the influence of folk singing styles on folk songs and the use of folk music sources in later art music. In 2026, she defended her doctoral dissertation *Reformkori kéziratos kottás énekeskönyvek dallamai a színpadon és a néphagyományban: Dallami rétegek, színházi és népzenei kapcsolatok* [Melodies from Hungarian Reform Era – Manuscript songbooks on stage and in folk tradition, their melodic layers and theatrical connections]. Currently, she is on the staff of the Institute for Musicology of the ELTE Research Centre for the Humanities and teaches music history and folk music at the Weiner Leó Secondary School of Music.

Ivana Vesić *(Serbian Academy of Sciences and Arts, Belgrade)*

The New Political Order and the New Hierarchy of Research from the Past: Post-WWII Controversial Practices at the Institute of Musicology of the Serbian Academy of Sciences

The socialist transformation of Yugoslav society after World War II reshaped the epistemic and methodological foundations of numerous scientific disciplines, including the emerging field of musicology. Since late 1944 and early 1945, aesthetic and ideological principles grounded in concepts of socially engaged and socially relevant art – art as a site where social antagonisms are exposed and a means of mitigating social inequalities – deeply permeated music criticism and musicological discourse. These shifts resulted in the systematic marginalization of pre war scholarship and its authors – including not only ideological opponents but also prominent leftist and Communist intellectuals from the interwar period – effectively creating a post WWII 'purging' of earlier musicological work. In addition to examining the reframing and reevaluation of fellow Communist music scholars in the late 1940s, this paper focuses on the case of Vladimir R. Đorđević (1869–1938) – composer, pedagogue, music historiographer, and collector of folk melodies – particularly his pioneering contributions to music lexicography and bibliography and their reception at the Institute of Musicology, founded in 1947 within the Serbian Academy of Sciences. By analyzing the tepid interest shown by the Institute's at the time junior researcher Stana Đurić Klajn and reconstructing the decades long efforts of Đorđević's cousins, Ljubica and Danica Janković, to make his work accessible to the broader public, we explore the mechanisms of rewriting scholarly history and their broader implications during the formative decades of Yugoslav socialism.

Ivana Vesić holds a PhD in Sociology and MAs in Sociology and Musicology. She is a Senior Research Associate at the Institute of Musicology SASA (Belgrade, Serbia). Her research is focused on the sociohistorical dimensions of art and popular music practices in Serbia and Yugoslavia from the 1850s to the early 21st century, with an emphasis on the issues of music and ideology, music and cultural policies, and music taste and consumption. She has authored and co-authored two books and more than thirty-five articles and book chapters in scientific journals and collective volumes. Ivana has edited and co-edited three collective volumes.

Vesna Sara Peno holds a PhD in History (Faculty of Philosophy, University of Belgrade), MPhil in Musicology (Academy of Arts, University of Novi Sad), degrees in Musicology and Serbian Literature with South Slavic Literatures (Faculty of Music and Faculty of Philology, University of Belgrade). She is a Senior Research Fellow at the Institute of Musicology of the Serbian Academy of Sciences and Arts. Her academic background encompasses roles as a Teaching Assistant at the Department of Liturgics (Faculty of Orthodox Theology, University of Belgrade) and as an Associate Professor at the Department of Music (Academy of Fine Arts and Multimedia). Dr. Peno has authored three books and and co-authored one monograph, as well as more than 100 studies and book chapters in scientific journals and collective volumes. Her research has primarily focused on the status of Serbian church music within the context of Orthodox national chanting traditions in recent history (15th–19th centuries), with a particular emphasis on the interplay between ideology and ecclesiastical music, as well as the impact of cultural policies on canon-shaping within church music practices. Her more recent scholarly inquiries examine the formation of scientific stereotype.

László Vikárius *(Institute for Musicology ELTE RCH, Budapest)*

Bartók Portraits by Kodály

During Bartók's lifetime, Zoltán Kodály published a few highly interesting and informative articles about Béla Bartók. As a man of letters and key witness, Kodály unavoidably continued to write about Bartók during the more than two decades with which he survived his friend. These texts, which include early reviews and essays, as well as later lectures and articles, are essential for understanding the two composers and their unique relationship. All of them are collected in Ferenc Bónis's three-volume edition of Kodály's writings, *Visszatekintés* [Looking Back]. When Lajos Vargyas published two more volumes presenting Kodály's posthumous writings, previously unknown exciting passages on Bartók, preserved in drafts or as occasional notes, saw print for the first time, putting even the well-known corpus of writings in a partially new light. Most recently, Tibor Tallián has contributed to the growing body of previously undetected written records with a substantial new collection of Kodály's posthumous drafts and notes. The elegantly produced and meticulously annotated new volume, prepared with the assistance of Csilla Mária Pintér (*Tudós, tanár, tanú: Kodály Zoltán hátrahagyott fogalmazványai, feljegyzései* [Scholar, Teacher and Witness: Zoltán Kodály's Posthumous Drafts and Notes]), luckily, if unsurprisingly, presents a further collection of 'Bartókiana' in a separate subchapter and thus invites researchers once again to reconsider Kodály's texts on Bartók. The paper will not only chart all Kodály's different texts, known by now, according to their topic, character, origin and publication history but also tries to grasp the writer's attitude (whether changing or constant) to the extraordinary subject of his verbal portraits.

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 RCH, Budapest)*

Ridley Kohne and the Introduction of a Chamber Music Subscription Series in Pest

Dávid Ridley Kohne was born in 1812 in Veszprém, Hungary. Following his early education in his native town, he continued his studies at the Vienna Conservatory, where he received one of the finest musical educations of his time from Georg Hellmesberger and Joseph Böhm. From 1839 onwards, he was active in Pest, where he may still have encountered Johann Táborsky, the Czech violin virtuoso whose position he effectively took over in the city's musical life. Ridley Kohne was not only a violin

virtuoso, but also a quartet founder, professor, orchestra leader, and composer. In one of Europe's most dynamically developing city, this was a period of institution-building: musical institutions had to be established and developed, the next generation of musicians trained, and an audience for concerts cultivated. This paper focuses on Ridley Kohne's chamber-music activities and examines how he introduced the format of Johann Hellmesberger's Viennese subscription-based quartet series in Pest where opportunities and resources were considerably more limited.

Zsolt Vizinger graduated in 2020 from the Musicology Department of the Liszt Ferenc University 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.

Kelly Ziang Zheng *(The Chinese University of Hong Kong)*

Bartók in Mainland Chinese Musical Discourse, 1927–1992: Discursive Shifts and the 1981 Centenary [online]

This paper examines the trajectory of Béla Bartók in mainland Chinese musical discourse from 1927 to 1992, taking the 1981 centenary of his birth as its principal focus. It first traces how Bartók was presented before 1981: as a modern composer in Republican-era journals, and later as a 'progressive' and 'people's' musician within early PRC discourse and Sino-Hungarian cultural relations. It then turns to the centenary and the scholarly activities that surrounded and followed it. Translations, commemorative writings, conferences, research groups, and publications gave greater scope to technical analysis, ethnomusicological comparison, and historical reflection, while earlier political and cultural meanings remained active. Drawing on periodicals, translated writings, conference proceedings, and related historical materials, I argue that the centenary did not replace earlier constructions of Bartók with a more 'scholarly' image. Rather, it reconfigured three existing dimensions of discourse – technical analysis, narratives of Sino-Hungarian cultural kinship, and the political and cultural framing of Bartók – enabling him to function simultaneously as a commemorative figure, an analytical and pedagogical resource, and a point of reference in writings on modern Chinese music history.

Kelly Ziang Zheng is a musicologist whose research focuses on twentieth-century Chinese art music, musical modernism, music analysis, and composers' manuscripts and sketches. She received her PhD in music theory from The Chinese University of Hong Kong in 2026. Her doctoral thesis, *Entangled Modernity: Bartókian Modernism and Twentieth-Century Chinese Art Music*, examines the trajectories of Bartók and Bartók-related modernist resources in twentieth-century China, with particular attention to Chinese scholarly discourse and compositional practice.

Vladimír Zvara *(Comenius University in Bratislava)*

'Someone Had to Do It.' Dezider Kardoš and the Role of the Individual in the History of Music under State Socialism

Dezider Kardoš (1914–1991) belonged to the first composers to emerge in the wake of the 'Big Three' of modern Slovak music – Eugen Suchoò, Alexander Moyzes, and Ján Cikker – while his own compositional style also bore the influence of Béla Bartók. Although Kardoš did not occupy a position of prominence as a composer, he pursued a highly successful career within musical institutions. During World War II, he served as editor-in-chief of music programming at the Prešov/Eperjes radio station. After the war, he went on to become director of the Slovak Philharmonic, chairman of the Union of Slovak Composers, and professor and head of the composition department at the Bratislava music academy (VŠMU). Particularly revealing are Kardoš's statements at composers' congresses and conferences. His pronouncements evolved significantly during the 1960s, reflecting changes in the social and cultural climate. At the same time, much like his compositions, they reveal a strong commitment to continuity of Slovak music, as well as an effort to mediate between older traditionalists and younger composers advocating Western musical trends. Thus, Kardoš linked the nationalist conception of Slovak culture and the corporatist cultural framework of centralized artistic organizations under state socialism, lending them a moderate, 'human face'.

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