

**International Musicological Conference**

***ELITES AND THEIR MUSICS***

*Music and Music-Making*

*in the 19th-Century South-Eastern Europe Salons*

**November 21-23, 2019**

**Abstracts**

**Constantin ARDELEANU**, *The Lower Danube University of Galați & New Europe College, Bucharest*

*A British Journalist on Modern Romanian "Music and Manners"*

This paper will discuss the image of Romanian music as presented by William Beatty-Kingston, a British author who served for many years as a correspondent for *The Daily Telegraph* in Central and Eastern Europe in the second half of the 19th century. Beatty-Kingston visited Romania on several occasions in the 1860s-1880s and witnessed its profound transformation in terms of infrastructure or politics. But he was equally fascinated with Romanian arts and detailed in his volumes his encounters with local music. Beatty-Kingston left us with valuable information about Romanian music, with references to types of melodic airs, their historical roots, instruments used, famous minstrels of the time or the social importance of this profession. This paper will analyse Beatty-Kingston's accounts and place his musical interest in a larger context related to the artistic heritage of peripheral nations.

**Phillip V. BOHLMAN**, University of Chicago

*"Balkan Borderlands" and "Transylvanian Transit": Cabaretique Topographies of East European Modernity*

The concept of the "cabaretique" grows from my work as both an ethnomusicologist and the Artistic Director of the cabaret ensemble, The New Budapest Orpheum Society. I employ the cabaretique theoretically in this paper to examine the ways in which diverse musical repertoires from the Eastern Europe cohere in ways that allow us to rethink the ways in which music and geography interact to narrate modern history. Critical to the perspectives opened by theories of the cabaretique are the musical

juxtapositions of lived-in worlds on the stage, turning them inside-out. The boundaries between audience and performer – symbolically between actors and agents in history – blur and disappear. Musical performance becomes a mirror for historical action. Cabaret musical repertoires are particularly abundant across Eastern Europe. Metaphor emerges from musical border, for example, in the caesurae that form the hemistiches in Balkan epic. The borders of empire – Ottoman, Austro-Hungarian, Russian – have divided musical genres during the *longue durée* of encounter. Borders run through sacred music practices, for example, separating eastern and western Christianity no less than eastern and western Ashkenazic Jewish cultures. As my title indicates, Balkan borderlands are also sites of transit, in other words, the mobility that yields the extensive multiculturalism that defines regions, nations, and musics. Borders and transit converge in the cabaret practices I have pursued for over two decades. For my Bucharest talk, I draw upon the recordings of my own cabaret ensemble, especially as these echo the work of other colleagues gathering in Bucharest, allowing diverse musics to remap East European modernity. In so doing, I hope to expand my theory of the cabaret in critical new directions.

**Nicolae GHEORGHITĂ**, National University of Music Bucharest

*Salon Music in the First Decades of the Nineteenth-Century Moldavia. Case Study: Musical MS no. 2663 (dated 1824) from the Library of the Romanian Academy in Bucharest*

Among the remarkable musical sources in the Library of the Romanian Academy in Bucharest, the Music Cabinet, is the Codex no. 2663. The manuscript is donated by mademoiselle Euphrosina Ghyka to Mrs. Elisabetta Franchini, as a gesture of friendship, on August 10th, 1824, when two ladies were in Odessa, after a significant segment of the Danubian Principalities elite, from Moldavia especially, had emigrated there, following the breakdown of the Filiki Eteria and the Ottoman's subsequent reaction to the Revolution of 1821. The anthology is ample (152 pages) and contains 177 works, piano transcriptions, and arrangements by Western and local composers, being the earliest most extensive collection of salon piano music from Moldavia discovered to date. This paper investigates the musical and semiographic contents of the anthology in the context of the musical and socio-cultural practices of the elites in the Romanian Principalities of Wallachia and Moldavia during the first decades of the 19th century.

**Vjera KATALINIĆ**, Croatian Academy of Sciences and Arts, Zagreb

*Ideology and/in Music: Music in Zagreb Salons and Gatherings in the First Half of the Nineteenth-Century Century*

At the beginning of the 19th century the palace of the Enlightened bishop Maksimilijan Vrhovac (1745-1827) was one of the important centres where music was regularly performed. By the 1830s, with the growth of the Croatian National (Illyrian) movement, it was the thin layer of influential citizens that supported the new ideas and housed regular gatherings, not with direct political, but with cultural contents in its core. That was the case with salons of the young lawyer and writer Dragutin Rakovac (1813-1854), and even more of Josipa Vancaš (1824-1910), the wife of the town physician Aleksa Vancaš (1808-1884). Inspiring poems in the national language, rousing songs and even opera arias from the first Croatian national opera *Love and Malice* by Vatroslav Lisinski

(1819-1854) were performed there. However, at the same time, some representatives of the aristocracy – like the Count Janko Drašković and the Countess Sidonija Erdödy – joined and supported the movement, participating in national balls and supporting young artists, while their opponents, the members of the pro-Hungarian party, tried to show higher artistic standards, even by bringing Franz Liszt to perform in Zagreb. The paper presents the collected (although scarce) source material and places it into the context of the cultural and political life of the capital of the Ban's Croatia during the first half of the 19th century.

**Marijana KOKANOVIĆ MARKOVIĆ**, University of Novi Sad

*Forms of Sociability and Entertainment in the Principality of Serbia: Princess Anka Obrenović's Salons*

Salons in the young Principality of Serbia (1815-1882) first appeared in Belgrade and date back to the late 1830s. The gradual repression of the Oriental lifestyle changed the appearance of the then family homes, as well as their interior design. Under the influence of Central European understanding, buildings were being built, characterized by representative salons, and instead of the Oriental system, which kept privacy in the strictly closed blocks of individual houses, the doors of the home were opened for a new form of communication, socializing and relaxation. During the second reign of Prince Mihailo Obrenović (1823-1868), in the 1860s, his cousin Princess Anka Obrenović (1821-1868) organized salons that represented significant social and cultural gatherings in the capital. Anka Obrenović was a daughter of Jevrem Obrenović (1790-1856), brother of Prince Miloš Obrenović. She studied French and German at a young age and was also musically educated. She played piano and guitar, and published translations of short stories from German in the Serbian press. In her salons, decorated in a "European way", dressed in the latest Viennese fashion, she brought together the most respectable fellow citizens and foreigners who lived in Belgrade. She organized: women's salons, women's art salons, and the so-called "mixed" art salons, attended by members of both sexes. This division was "carried out" by Anka upon the arrival of Ali Rizâ Paşa (?-1876) in Belgrade in 1862, so that his wife Meira could visit her salons. Ali Rizâ Paşa was the last Ottoman commander of the Belgrade Fortress. Social life in the salons of Anka Obrenović is a true barometer of the needs and aspirations of the emerging citizens of the time. An important segment of the salon gatherings was the musical part of the program. In addition to the favorite piano, violin, harp and guitar could also be heard in Anka's salons. Popular salon music by foreign and local authors dominated the repertoire, as well as covers of Serbian folk and civic songs. The salon gatherings ended with dancing Serbian folk dances, followed by waltzes and csárdáses, which were very modern in Belgrade in the 1860s.

**Costin MOISIL**, National University of Music Bucharest

*Orthodox Church Music and Europe in Nineteenth-Century Wallachia and Moldavia*

The nineteenth century represented a period of deep changes in Romanian Orthodox church music. As the Ottoman Empire declined and the West-European and Russian influence got stronger, Romanian cantors became open to the ideas of Enlightenment and nationalism and were tempted to get their church music close to the Western one.

The main changes took place towards the end of the nineteenth century, after the modern Romanian state was founded, but the roots of these changes could be found in the first half of the century: the use of a precise notation system, the spreading of printed chant books in Romanian, the introduction of part singing and mixed choirs, the presence of tonal lines.

**John PLEMMENOS**, Hellenic Folklore Research Centre, Academy of Athens

*Flattering chords for “faltering lords”: Music associated with the Phanariot/Romanian Nobility in the Danubian Principalities (1800-1820)*

This paper discusses a special genre of secular “art-music” produced and performed in early-19th century Wallachia and Moldavia, the two Romanian Principalities, then governed by Phanariot *hospodars*. Although Phanariots had been appointed by the Ottoman sultan since the early-18th century, their own “unique” musical creativity dates almost a century later, following the presence of the Patriarchal precentor, Petros Byzantios in Jassy (1805). Petros’ arrival was an “accident” (he had been expelled from the Istanbul Patriarchate as bigamist and fled to earn a living), yet he brought with him his rich musical experience as well as a precious manuscript of secular music written by his teacher, Petros Peloponnesios (still held in Romania). The latter was a charismatic cantor and composer who, besides his activity as church singer, had participated in Mevlevi rituals and had composed numerous “light” songs in the Ottoman style (mainly *şarkis*). This repertoire, despite Byzantios’ early death (1808), soon became a model for Greek musicians and music teachers who settled in the principalities, following a compulsory musical reform imposed by the Greek Patriarchate. Phanariot *hospodars* and local boyars welcomed these exiled musicians, the former employing them in their service, the latter profiting from their musical knowledge and abilities (Anton Pann is believed to have studied Greek music with the Phanariot physician, Dionysios Photeinos). Within a decade (1810-1820), a large corpus of secular songs was created, having unique albeit not-uniform characteristics: Ottoman modes (*makams*) and rhythms (*usuls*) alternated with European verse/rhyme schemes and popular-music formal types. Some of these songs come from Romanian dilettanti, others are dedicated to Phanariot or Romanian noblemen, and still others are “imported” songs from Istanbul that seem to have become popular. This paper will attempt to explore this rich albeit short-lived musical activity and its relevance to the Phanariot authorities and the local nobility.

**Florinela POPA**, National University of Music Bucharest

*The Framing of Romanian Cultured Music in the Late Nineteenth-Century Local Press*

The process of forming a national identity through music was evident even at the end of the 19th century. Writers for the Romanian music press, though, did not dare write openly of a “Romanian national school.” One topic though was clear for all to see: the composers of the time, later labeled mere “precursors” (to George Enescu), did not rise to the level of the “founders” of the Polish, Hungarian or Czech “national schools.” The discourse on Romanian cultured music was predominantly grounded in frustrated expectation: gazing at the achievements of other Eastern Europeans, music critics dreamt, for example, at the emergence of a Romanian Chopin. This paper proposes to

explore several aspects of Romanian music, through the prism of two late 19th century local publications: *Lyra română – foaie musicală și literară*, a weekly magazine published between 2 December 1879 and 31 October 1880, and *România musicală*, which appeared twice a month between 1 March 1890 and 28 December 1904.

**Haiganuş PREDA-SCHIMEK**, Independent Researcher, Vienna

*Salon Music Albums and the Changing Taste of the Elites in the Nineteenth-Century Danubian Principalities*

My paper will present some conclusions on the investigation of music in 19th century Romanian salons carried out within a research project based at the University of Music and Performing Arts in Vienna between 2007 and 2010. I will focus both on the heterogeneous society itself and on the coexistence of diverse musical cultures in Bucharest of the 1830s to 1860s. Besides, I will underline the contribution of professionals from Central and Western Europe to the growing urban middle class and to music making in Bucharest of this period. As historic documents of musical practice and taste, I will analyse some manuscript salon albums from the Music Collection of the Romanian Academy in relation to the music-consuming audience, i.e. the social category of the “boyars”, encompassing the nobility but also parts of the urban middle class.

**Antigona RĂDULESCU**, National University of Music Bucharest

*Beginnings of Institutional Musical Life in the Nineteenth-Century Romanian Principalities. Steps Towards a Much-Desired Modernisation*

The 19th century was, for the Romanian Principalities of Wallachia and Moldova, the time of important transformations. The temporal arch includes metamorphosis in the political, social-economic and cultural structure of this area in the East of Europe but under the influence of the Orient, which took place concurrently with a sense of waking up to a national consciousness and with factors favouring emancipation. Until around the middle of the century, the old, represented by Oriental tradition, and the new, manifest in the ineluctable process of growing European, coexist. In their turn, musical life changes, be it with regard to recreational activities, education, the private or the public environment. Openness to the West is more and more evident. The advance towards modernity starts from the ambiance of the salons, balls, social and musical evenings at the royal and boyar courts, and arrives at the first music schools and, later, at the Bucharest and Iași Conservatories. A short study of the Bucharest Conservatory mirrors the difficult evolution of Romanian higher music education, which set out, with élan and idealistic goals, on the long road to becoming truly professional.

**Speranța RĂDULESCU**, National University of Music Bucharest

*Musical MS no. 2575 from the Library of the Romanian Academy in Bucharest*

The manuscript is a collection of piano pieces on the outer cover of which is written *Des chansons Vallaques sur le Piano-Forte (sic)*, and on the title page *Chansons et danses greques / Des Postreffes et Chanson Turque (sic) / Air et danses Wallaques composees pour le Piano-Forte (sic)*. The Author-Musician, whose name is unknown, is probably an

independent pianist who provides on demand musical services at distinguished soirées enlivened by dance and music in Central Europe. His notebook consists of two sections. The first is an aide-mémoire of the musician-pianist: it may be assumed that when called to a party, he can use it to respond quickly to the orders of the employer-beneficiary or his guests. It is mostly written in black ink and consists of 72 carefully written piano pieces, of which five Greek pieces, one Albanian, another, very large, Turkish – *Postrefe Turque (sic)* –, 48 presumably Romanian popular pieces, and various other salon pieces with East European circulation: *Crakoviana*, *Ecossaise*, *Valz (sic)*, *Polonaise*, *Anglouse/Anglaise*. The author of the pieces in question is not mentioned: in some cases, it might be the Musician himself. The second part of the manuscript contains musical sketches and is written in ink and in pencil by different people. These are romances with lyrics in French and Romanian alternately; attempts at notation from hearing of some popular pieces probably performed by a popular musician; vocal pieces for two voices in parallel thirds and sixths; a few other musical fragments the pencil-writing of which is partially illegible. The end of my paper outlines the author's profile: an independent Viennese musician... It includes observations about the pieces in the manuscript as well as some hypotheses regarding the tendencies that seem to emerge in the salon music of the Wallachian elites in the 1820s.

**Laura VASILIU/Dalia RUSU-PERSIC**, *George Enescu National University of Arts, Iași*  
*Salon Music in the Nineteenth-Century Iași*

The political and cultural orientation of the Romanian Principalities towards the values of the Central and Western Europe, starting with the fourth decade of the 19th century, established a period of intense recovery of the forms of artistic manifestation and in the musical field. In agreement with the social-cultural life of the major cultural cities of Europe, especially with Paris and Vienna, in Iași, due to the existence of a large class of aristocratic boyars, the culture of the salon was developed, stimulating environment for the recovery and adaptation of Western-type chamber music for the Romanian receiver. The musicological writings and the manuscripts researched attest to the large number of living pieces created by the previous composers, who activated in Iași in the 19th century: Alexandru Flechtenmacher, Gheorghe Burada, Pietro Mezzetti, Enrico Mezzetti, Eduard Caudella et al. The genres of this compositional category can be associated with those practiced in European salon music, constituting dances (polkas, waltzes, minuets, gavotte, etc.), medleys (dance and song suites), vocal miniatures (songs, romances, patriotic hymns). The study aims to highlight some old manuscripts and prints, discovered through an applied historiographic research, based on cataloging and analysis. We will focus on the pianistic creation of Gheorghe Burada from 1848 to 1865 and on the vocal miniature of Eduard Caudella from 1872 to 1915, unknown pieces, found in the manuscript in different library collections.

**Valentina SANDU-DEDIU**, *New Europe College & National University of Music Bucharest*  
*Romanian Composition in the Nineteenth-Century: some examples*

Romanian composition in the 19th century went through rapid changes, moving from a Greek-oriental sound world to a Western European one. It is interesting to examine, in

this context, the musicians' quest for a "national" sound and identity. Analysis of piano miniatures or vaudeville – the favourite genre of the Romanian audience – from the first half of the century shows eclectic combinations of urban folkmusic with sources of inspiration borrowed from popular foreign melodies. The second half of the century seems to be marked in modern scholarship by premieres: some composers are included in Romanian history just for the merit of writing the first Romanian symphony, the first string quartet, the first opera, and so forth. Their work led towards the constitution of a "national language", adapted to genres borrowed from contemporary Western European music. I will propose some examples, selected for the purpose to create an image of composers who were more amateur than professional, but who managed to achieve the critical mass necessary for a genuinely pre-eminent figure, Georges Enesco, to emerge.

**Derek B. SCOTT**, University of Leeds

*Salon Music in Nineteenth-Century London and Bucharest*

A comparative study of 19th century salon music in Bucharest and London proves as interesting for the similarities that it reveals as much as for the differences. Like Bucharest, London had no contemporary high-status national art music to draw on in the 19th century. Both cities felt themselves to be on the margins of *ernste Musik*, and it was something they imported rather than created with any international success. London's gaze fell mainly in the direction of Italy, Austria and Germany when seeking music styles that could be reworked in a manner suitable for the drawing room. Bucharest looked to Germany and France. In Bucharest, an interest in traditional music of Wallachia and Moldavia increased when imperial ties loosened and the two principalities united, but political nationalism only began to rise in the first decade of the 20th century. In London, too, an interest in English nationalism was slow to develop, although an interest in English traditional music had begun to grow in the 1890s. Until then, the folk airs and arrangements heard in London drawing rooms were almost always Scottish or Irish. In this paper, I am comparing salon music in London and Bucharest alongside the broad social topics of class, gender and identity. I begin by focusing on dance music and analyzing the manner in which traditional airs are used in two quadrilles: Ciprian Porumbescu's *Coloane Române* Op. 7 (c. 1875), and the anonymous *The Caledonian Quadrilles* (c. 1880). Then, I turn to the contribution of women to salon music-making, looking at the rise of English women composers of drawing-room ballads and, in Romania, the salon compositions of Esmeralda Athanasiu-Gardeev (including a brief analysis of her *Rumänisches Charakterstück*, Op. 44, composed around 1861). Without a knowledge of salon music, our understanding of 19th-century musical life in both Britain and Romania is inadequate. In London and Bucharest, the salon was uniquely placed to allow the public and private aspects of music-making to be observed: public, because the music was published and publicly marketed; and private, because the salon, although open to guests, was part of a domestic space.

**Emese SÓFALVI**, Babeş-Bolyai University, Cluj-Napoca

*Salon, Stage or Society? The Place of Music under Count Georg Bánffy's Reign*

Georg Bánffy, Governor of Transylvania between 1787-1822, important figure of the Austrian authority seldom undertook honorary functions in the public life of the

country. One of the few exceptions he made was assuming the protectorship of the newly founded Musical Society in Cluj. Established in 1819 with both philanthropic and utilitarian objectives, the Society's first Maecenas' Enlightened principles influenced not only the grounding but the entire history of the so-called Conservatorium. Links between its professional members and the Governor's private circles also imply a prior, quite elaborate musical culture of the aristocracy and both the civilians at the beginning of the 19th century in Cluj. Although the fast-evolving national movements perceived arts in general as a mean to promote the unique characteristics of the nation, musical events of the era in Transylvania were still mirroring Paris and of course Vienna. Permanent cultural transfers facilitated the migration of foreign musicians to the eastern part of Europe. Research of the Bánffy-documents demonstrate the same explicit presence of these links. Being brought up or born in the Habsburg capital, the Count and Countess employed a "musicus ex Austria" as their private teacher and it was natural that the artistic "Gesellschaft"-evenings at the Bánffy castle were all organized adopting the Viennese-style. Academies, allegorical theater scenes, singspiels and operas displayed in honor of the Governor and his family members promoted the works of contemporary Austrian artists as well. Manuscript compositions, theater playbills, librettos, newspapers and private memoirs connected to the first family of Transylvania widen thus the field of primary and secondary sources, presenting a more contoured picture of the era's cultural achievements in the eastern province of the Austrian Empire.

**Feza TANSUĞ**, University of Istanbul  
*Turkish-Romanian Musical Relations*

This article examines Turkish and Romanian musical relations, with a focus on makam practice in Turkey and the Balkans. Turkey holds a special importance in the study of makam practice in the Mediterranean and Balkan regions, as Turkish music constituted a musical lingua franca influencing urban musics throughout the area. We may see the modal system in Romania and Turkey as the product of shared historical and cultural ties. The extended Ottoman rule in the Balkans exerted considerable musical impact and served as a culturally unifying force. We can find Turkish instruments and musical forms in Romania, for example. On the other hand, we should keep in mind that no music arises on its own, but adopts influences from peripheral cultures and assimilates them in its identity. Evidence suggests considerable mutual influence between Romanian and Ottoman-Turkish musics. Originating from the common musical culture and heritage of the peoples who lived in the Eastern Mediterranean, the Balkans, and West Asia, Turkish and Romanian popular musics today are new lingua franca both in the Balkans and their homelands.

**Stanislav TUKSAR**, Croatian Academy of Sciences and Arts, Zagreb  
*"The Darker Side of the Moon"? Zagreb Salon Music in the Second Half of the Nineteenth-Century*

In the second half of the 19th century Zagreb has definitely established itself as a political, social, economic and cultural centre of Croatian lands. In this – all of them making still part of the Habsburg Monarchy – Civil (or stricter) Croatia and Slavonia

were administrated from Budapest, and Dalmatia with Istria were directly subdued to the Viennese authorities, what later happened with Bosnia and Herzegovina too. While in the first half of the 19th century salons and salon-type of music were greatly making part of the newly emerging Croatian national movement, aiming at high and noble emotional strivings and political aspirations, in the second half of the century the situation has changed because of several reasons. The two “Ausgleichs” – in 1867 between Austria and Hungary, and in 1868 between Croatia and Hungary – have consolidated in a considerable measure all three correlative social and ethnical groups, enabling a rather stable and prosperous economic development towards mature bourgeois societies. At the same time cultural processes (including music composing and performing) developed into a modern Central-European type of musical culture, where the entertainment music started a predominantly separate life in relation to the sphere of so-called art or high-brow music. In this first area two things have to be distinguished: the aristocratic and bourgeois salons as private social institution with their specific music repertoire and the salon-type of music, which was a much broader phenomenon covering also the public performances. To the contrary of, for example, Vienna, where since 1840s the Lanner and Strauss dynasty went their way different from the mainstream art music, in Zagreb – concerning local production – both outstanding (I. Zajc) and minor composers (Gj. Eisenhuth and others) often composed music which was more an old-style mixture of intellectual and entertainment elements (sometimes also intended for salons), and it was only at the turn of the centuries when composers emerged (S. Albin) who would completely incline to musical entertainment in their compositional output. Outstanding intellectuals (A. Šenoa) had often expressed negative attitudes to that type of music, hence the formulation “the darker side of the moon” in the title of the suggested paper, which will investigate in details the proposed matter.

**Erich TÜRK**, *Gheorghe Dima* National Academy of Music, Cluj-Napoca  
*Cluj's Music Culture Emerging during the First Half of the Nineteenth-Century*

The presentation focuses on the developing music culture of Cluj, one of the important cities in Transylvania, the easternmost province of Austria-Hungary. Important events and personalities which influenced the city's music culture during the first half of the 19th century are presented in chronological order. It is the time when the growing influence of the bourgeoisie helps developing musical life on a much larger scale than before, when it was cultivated only by the aristocracy. The brisk exchanges with Budapest and Vienna brought the music of Mozart, Beethoven, Cramer, Clementi etc. to the churches, saloons and theatres of Cluj. One of the most essential happenings was the founding of the local conservatory as early as 1819, which provided during the following years trained musicians for church music, theatre and chamber music performances. Georg Ruzitska (1789-1869), a dominant personality of the city's musical culture, interfered with almost every scope of the field: education, church music, organ building, opera, chamber music soirees and extraordinary concerts (as Carl Filtsch's or Franz Liszt's performances). Other mentioned personalities, who contributed significantly to the music culture of Cluj are Count György Bánffy of Losonc (Governor of Transylvania), János Lavotta (conductor, composer), Philipp Caudella (pianist, composer), Ferenc Erkel (pianist, conductor, composer), Andreas Eitel and Heinrich Maywald (organ builders), Martin Konnerth (piano builder).

**Avra XEPAPADAKOU**, Independent Researcher, Athens  
*Salon Music in Nineteenth-Century Greece*

This paper aims to give an overview of musical salons in Greece over the course of the 19th century. Musical salons formed part of the general Westernizing and Europeanizing trend of Greek culture after the foundation of the Greek state around 1830 – a trend that reflected the Greek' wish to distantiate their identity from their Ottoman past. Most Greek salons of the 19th century followed the fashion of the European salons of the period: they were held by cosmopolitan elites; Italian opera excerpts and light dance music were the key repertory; the piano functioned as a bourgeois status symbol; women enjoyed a certain prominence in them. However here we will focus on the particularities of the Greek 19th century as well as on the aspects of musical hybridization that reflect the cultural amalgamation between Greece and Europe that was taking place in salons. Within this frame, I will attempt to present the main factors that influenced the growth of this domestic type of music entertainment, the locations and occasions of private and semi-private salon events, the protagonists of Greek salon music, namely the composers, performers (amateur or professional) and the various audiences, the wide range of salon repertory, the special role of 19th-century magazines and the most popular music instruments in Greek salons of the 19th century.

**Bennett ZON**, Durham University

*Teaching children interdisciplinarity: Ekphrasis and The Child's Pianoforte Book (1888)*

It goes without saying that any performance – in the salon, or not – usually represents the culmination of many years of practice and study. In the Victorian period musical study was dominated by a range of instrumental and vocal primers designed to prepare children for more advanced performance. Often these primers are entirely bereft of visual imagery, but in some instances, they are lavishly illustrated with pictures designed to encapsulate the meaning of the music they represent. Amongst these is a little piano primer called *The Child's Pianoforte Book* (1888) by Henry Keatley Moore, a librarian by day but serious amateur musician by night. *The Child's Pianoforte Book* is important because it gives us insight into the way the Victorians trained children to think interdisciplinarily. Indeed, Keatley Moore's piano primer is a prime example of musical ekphrasis – a method for uniting words, music and visual images, and it is a discussion of Keatley Moore's ekphrasis which forms the basis of my paper. Exploring, as an example, the integral relationship of words, song texts and visual imagery in both the inside contents and outside cover of *The Child's Pianoforte Book*, I argue that children never just learnt music; they learnt how to use music to think metaphorically. They learnt how to play music visually, if you will. Music trained performers not simply how to read music, but how to read and interpret the signals of their experiential world – a valuable commodity in the ultimately competitive environment of the salon. I begin by defining ekphrasis, and then examining one of its most acclaimed Victorian examples – Walter Pater's discussion of Titian's painting *The Concert* (1510-1512). From Pater's art criticism I turn to the ekphrastic exemplar of Keatley Moore's primer. A conclusion speculates on the significance of *The Child's Pianoforte Book* for interdisciplinary musicology today.

## Biographies

**Constantin ARDELEANU** is professor of modern Romanian history at the Department of History, Philosophy and Sociology of *The Lower Danube* University of Galați, where he teaches courses on Romanian history and the economic development of the Danubian, Black Sea and South-Eastern European areas during the 19th and 20th centuries. During the past years, Constantin Ardeleanu has been a Long-Term Fellow of the New Europe College, an Institute for Advanced Study in Bucharest, where he coordinates the “Pontica Magna” Fellowship Program. He has recently been a research fellow at Utrecht University, within the ERC project “Securing Europe, Fighting its Enemies. The Making of a Security Culture in Europe and Beyond, 1815-1914”, where he studied the European Commission of the Danube and focused on its contribution towards the establishment of a European security culture. This interest resulted in the completion of the monograph, now in print: *The European Commission of the Danube. ‘An Experiment in International Administration’, 1856-1948*, Brill, 2020.

**Philip V. BOHLMAN** is Ludwig Rosenberger Distinguished Service Professor in Jewish History in the Department of Music at the University of Chicago, where he is also Artistic Director of the New Budapest Orpheum Society, and he is Honorarprofessor at the Hochschule für Musik, Theater und Medien Hannover. He took his MM and PhD in ethnomusicology from the University of Illinois (1984). His research addresses issues at the intersections of music with race, nationalism, and colonial encounter; the ontological and ethical dimensions of music; and the social agency of aesthetics and performance. Among his recent publications are *Hanns Eisler – In der Musik ist es anders* (with Andrea F. Bohlman, 2012), *Song Loves the Masses: Herder on Music and Nationalism* (with Johann Gottfried Herder, 2017), *Wie sängen wir Seinen Gesang auf dem Boden der Fremde!* (Lit, 2019), and with the New Budapest Orpheum Society the 2015 Grammy Award-nominated CD, *As Dreams Fall Apart: The Golden Age of Jewish Stage and Film Music, 1925-1955* (Cedille, 2014). For his recordings of music from the Holocaust Philip Bohlman received the Noah Greenberg Prize from the American Musicological Society and, with Christine Bohlman, the Donald Tovey Memorial Prize of Oxford University. For his books he has received the Derek Allen Prize from the British Academy, the Bruno Nettl Prize from the Society for Ethnomusicology, and the Ruth Solie Prize from the American Musicological Society. He is a Fellow of the American Academy of Arts and Sciences, and a Corresponding Fellow of the British Academy.

**Nicolae GHEORGHITĂ** is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of Music Bucharest, as well as a conductor and performer with the *Psalmodia* Choir of Byzantine music. A graduate of the National University of Bucharest (with a BA in Byzantine Music [1996] and Musicology [1998], an MA [1997], and a PhD [2005]), he pursued postgraduate studies in Athens and Thessaloniki. He has been the recipient of research grants from the universities of Cambridge, Saint Petersburg, and Venice. He has been a member of the Union of Romanian Composers and Musicologists since 2001. His writings, which include over forty articles and nine books, and edited volumes, have been published in Romania, Greece, Finland, Italy, the US, Canada, the Netherlands, Germany, Austria, and the UK.

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journals worldwide (including the *British Journal of Ethnomusicology*, *Acta Musicae Byzantinae*, *Papers in Ethnology and Anthropology*, *Ashgate*, *ICTM*, and *ISFNR* publications), he has edited three volumes in the Academy of Athens series (2010, 2011, 2014), and has published a version of his PhD thesis (Berlin, 2010). He is a member of the Greek Folklore Society, the Advisory Board of the Journal of Interdisciplinary Music Studies and other societies, and has contributed to *Grove Music Online*. He has been a member of the Greek Byzantine Choir (led by the late Lygoyrcos Angelopoulos).

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**Haiganuş PREDA-SCHIMEK** was born in Bucharest and she has been living since 1997 as a free musicologist in Vienna (Austria). She completed her PhD in musicology at the *National Music University* in Bucharest, in 2002. As a researcher she has been working at projects funded by the *Austrian Scientific Community* (2004, 2005-2006, 2011), the *City of Vienna* (2007) and the *Ministry of Science and Research, Austria* (2007-2010); in 2008, she was visiting fellow at the *Centre Interdisciplinaire de Recherche Centre-Européene* (Paris, Université IV, Sorbonne). Her work was published in *Muzica* (Bucharest), *Musicology Papers* (Cluj-Napoca, Romania), *Musurgia* (Paris, Ed. ESKA), *Cultures d'Europe Centrale* (Université Sorbonne, Paris IV), *Österreichische Musikzeitschrift* (Vienna), *Musicologica Austriaca* (Vienna), *Spiegelungen* (München), *Musikgeschichte in Mittel- und Osteuropa* (Leipzig), etc. She is the guest editor and co-author of *Music in Nineteenth-Century Romania*, Special Issue 3 of the *Nineteenth-Century Music Review*, Volume 14, Cambridge University Press, December 2017.

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**Speranța RĂDULESCU** is a graduate of musical composition with a doctor's degree in musicology (1983). Ethnomusicological activity with the Ethnography and Folklore Institute and later with Peasant Museum and with the National University of Music in

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Professor **Valentina SANDU-DEDIU** graduated in musicology from the National Music University of Bucharest in 1990. She has been teaching at the same institution since 1993 (professor of musicology and stylistics). She wrote over 30 studies, 300 articles, and 10 books (see *Rumänische Musik nach 1944*, Pfau Verlag, Saarbrücken, 2006; *Alegeri, atitudini, afecte. Despre stil și retorică în muzică*, Ed. Didactică și Pedagogică, București, 2010; *Octave paralele*, Humanitas, București, 2014; *În căutarea consonanțelor*, Humanitas, București, 2017). She also plays the piano in chamber music (CDs released in Romania with Aurelian Octav Popa, in Germany/ *Neos* with Dan Dedi, and in Boston / Albany with Ray Jackendoff). Valentina Sandu-Dediu was a fellow of *Wissenschaftskolleg zu Berlin*, she is Rector of *New Europe College*, Bucharest, and received the *Peregrinus-Stiftung Prize* of Berlin-Brandenburg Akademie der Wissenschaften in 2008.

**Derek B. SCOTT** is Professor of Critical Musicology and former Head of the School of Music at the University of Leeds. His research field is music, cultural history, and ideology, and his books include *The Singing Bourgeois: Songs of the Nineteenth-Century Drawing Room and Parlour* (1989), *Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna* (2008), and *Musical Style and Social Meaning* (2010). He has published numerous articles, and among his edited books is *The Ashgate Research Companion to Popular Musicology* (2009). As the General Editor

of Ashgate's Popular and Folk Music Series from 2000 to 2016, he oversaw the publication of more than 140 books. His musical compositions range from music theatre and film to symphonies for brass band and a concerto for Highland Bagpipe. He has also worked professionally as a singer, pianist, and presenter on radio and TV, and in concert hall and theatre. In 2015, he was asked to be the source music consultant for Ubisoft's video game *Assassin's Creed Syndicate* set in 19th-century London. His most recent book is *German Operetta on Broadway and in the West End, 1900-1940*, which came out of a five-year study of cultural transfer funded by the European Research Council.

**Emese SÓFALVI** (1984, Cluj-Napoca, Romania) is currently assistant professor at the Musical Pedagogy Department of the *Babeş-Bolyai* University in Cluj. Her main field of research is the Bedermeier and Romantic musical culture in Transylvania. Her publications include papers presenting the history of the first Musical Society in Cluj and its Conservatoire, development of the musical stage of the town, prominent figures of the local musical life (count Georg Bánffy, countess Jozefa Palm, the composer Georg Ruzitska, the singer Rosalia Schodel), reception of the Viennese Triad's compositions by contemporary *kleinmeisters* and thus the emerge of the national school in Transylvania at the beginning of the long 19th century.

**Feza TANSUĞ** is professor of anthropology and music in Istanbul and he is one of the leading music experts in Turkey. He was raised and educated in Izmir, and graduated from Dokuz Eylül University's Department of Musicology and the State Conservatory of Music. He later studied anthropology and ethnomusicology at the University of Washington in Seattle, and he attended the University of Maryland in Baltimore for his doctoral studies. A past president of the International Association for Turkic Music Studies (Kyrgyzstan) and the Society for Musicology (Turkey), he was also the editor of the *International Journal of Music in Turkey*. He is the author of several books and dozens of scholarly articles on the various traditions of Turkish and Central Asian music. He has carried out field research on Turkish folk music and culture in Central Asia and primarily in Istanbul. He is the author of *Novyi vzgliad na muzyku tiurkskikh narodov Evrazii* [New perspectives on the Turkic music of Eurasia]. He has been the recipient of numerous fellowships and grants from the Wenner-Gren Foundation for Anthropological Research and the Social Science Research Council. He previously taught for many years at Yeditepe University in Istanbul and served as chair of the Department of Anthropology there. He also taught in Ankara and served as Dean of the Faculty of Art and Design and as Director of the Conservatory of Music. He has gained a worldwide reputation for his discovery of a Turkish hymn that inspired the famous composer Ludwig van Beethoven.

**Stanislav TUKSAR**, Professor Emeritus of the University of Zagreb, BA in philosophy, English and violoncello, MA and PhD in musicology. Advanced studies at Université de Paris IV-Sorbonne and Staatliches Institut für Musikforschung in West Berlin. Participated in 131 scholarly symposia, lectured at 24 universities worldwide. Published 27 books and 230 articles. Editor-in-Chief of the *International Review of the Aesthetics and Sociology of Music*. Member (past and present) of the editorial boards of international journals: *Acta musicologica* (Basle), *Current Musicology* (New York), etc. Co-founder, Secretary and President of the Croatian Musicological Society, fellow of the Croatian Academy of Sciences and Arts.

**Erich TÜRK** studied organ in Cluj with Ursula Philippi and in Vienna with Michael Rădulescu. He also studied harpsichord with Ilton Wjuniski and Gordon Murray. Erich TÜRK participated at several masterclasses for organ, harpsichord and basso continuo in Portugal, France, Germany, Switzerland and Moscow. Since 1995 he is teaching organ, harpsichord, organology and chamber music at the *Gheorghe Dima* Music Academy of Cluj-Napoca. As soloist and as a member of the *Transylvania* Baroque Ensemble and other chamber music ensembles he performed in Romania as well as most of the European countries, Israel and the USA. He made radio, TV and CD recordings, and realized a documentary DVD on Transylvanian music. Erich Türk is involved in early music revival and period instrument research and founded the *TransylvANTIQs*- label dedicated to local music culture. At the international *J. S. Bach* Organ Contest in Bruges 2000 he received the 2nd prize and the public's prize.

**Otilia Laura VASILIU** is a professor at the "George Enescu" National University of Arts in Iași and a researcher specializing in the analysis of modern musical works, as well as in the general musicology of that period. Her published activity includes books, including *Articularea și dramaturgia formei muzicale în perioada modernă. 1900-1920* (Articulation and dramaturgy of the musical form in the modern era 1900-1920), *Muzicologia și jurnalismul. Prezența muzicii clasice în media românească după 1989* (Musicology and journalism. The presence of classical music in the Romanian media after 1989), musicological studies published in academic journals and works presented at numerous national and international symposia. She is editor-in-chief of the peer-reviewed journal *Artes. Journal of Musicology*.

**Dr. Avra XEPAPADAKOU** is an independent researcher of opera and theatre. She has worked as a faculty member at the University of Crete (2009-2016), and as an affiliated lecturer at several other academic institutions. She is the author of the books *Pavlos Carrer* (Athens: Fagotto Editions, 2013) and "*Interspersed with musical entertainment*". *Music in Greek Salons of the Nineteenth Century* (Athens, Hellenic Music Centre, 2017), co-authored with Alexandros Charkiolakis. She has widely published and has given numerous lectures on topics related to her research interests. She has worked intensively on cultural documentation and participated in a number of EU funded Research Projects. From 2012 she has worked on the processing of the archive of the Italian theatre director Romeo Castellucci and his team, the Societàs Raffaello Sanzio, and from 2016 she is documentation consultant and curator of the above-mentioned archive. She has conducted research as a grantee visiting scholar at California State University–Sacramento (2015). In 2016 she was awarded a research grant and research visitorship as part of the Balzan Prize in Musicology *Towards a global history of music*. Within this framework, she has curated the session "Greece: A cultural crossroads between East and West" at the University of Oxford (2016), and has conducted research at the Musikwissenschaftliches Institut, Universität Zürich (2017).

**Bennett ZON** is professor of music, founder and Director of the Centre for Nineteenth-Century Studies and a co-founder and Director of the International Network for Music Theology. He is founder and General Editor of the Cambridge journal, *Nineteenth-Century Music Review* and the Routledge Book series *Music in Nineteenth-Century Britain*, as well as co-founder and co-owner of Nineteenth-Century JISCmail. He is also an Editor of the *Yale Journal of Music and Religion*; the Congregational Music Studies book series (Routledge); *Nineteenth-Century Contexts*; and the *Hellenic Journal of Music, Education*

*and Culture*. Zon researches the relationship of music, religion and science in the long 19th-century. Recent publications include the monograph *Evolution and Victorian Musical Culture* (Cambridge University Press, 2017) and edited volumes *Victorian Culture and the Origin of Disciplines* (Routledge, 2019) and *Evolution and Victorian Culture* (Cambridge University Press, 2014), both co-edited with historian of science Bernard Lightman. With theologian Steve Guthrie, Zon is co-editing the biblically proportioned five-volume set of *The Oxford Handbook of Music and Christian Theology* (Oxford University Press, forthcoming 2024), and is writing his latest book *No God, No Science, No Music*, a history using music to explore the complex relationship between religion and science from the Big Bang to the present.

FONDUL DE DEZVOLTARE INSTITUȚIONALĂ: CNFIS-FDI-2019-0171

UNIVERSITATEA NAȚIONALĂ DE MUZICĂ DIN BUCUREȘTI

Domeniul vizat: 6. Susținerea cercetării de excelență din universități

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