

**CENTRE FOR NINETEENTH-CENTURY MUSIC STUDIES (CNCMS)**

***MUSIC, MULTICULTURALITY AND SOCIABILITY  
IN THE 19TH-CENTURY CENTRAL AND  
SOUTH-EASTERN EUROPEAN SALONS***

**Inaugural Conference of the  
*CENTRE FOR NINETEENTH-CENTURY MUSIC STUDIES (CNCMS)***

**NATIONAL UNIVERSITY OF MUSIC BUCHAREST  
*Auditorium Hall, December 10-11, 2020***

**Abstracts**

**Dan DEDIU**, National University of Music Bucharest

*A Short Story of George Enescu's First "Unfinished Symphony" (Symphony No. 4, edited by Pascal Bentoiu)*

The presentation will tell the story of this first "unfinished" symphony (a sort of unknown sibling of the opera *Oedipe*), from the manuscript to the critical edition and graphic design of the score, highlighting also Pascal Bentoiu's contribution to the reconstruction and orchestration of the work based on sketches by the author. George Enescu's *Fourth Symphony* in E minor, which was completely composed in 1934 and then partially orchestrated, has been left in the manuscript for more than half a century.

In 1996, after several years of deciphering and orchestration, the composer Pascal Bentoiu succeeded in completing the orchestration of the symphony and offering it to the performers and the public. Enescu left 53 orchestral pages in the manuscript and ended suddenly in the first section of the second movement, where we witness an obsessive melody, a Levantine lament subtly accompanied by a funeral procession rhythm reminiscent of the atmosphere of a Fellini film. Then continues with a two-staves sketch of the entire music to the end, written in ink and dated May 4, 1934, which Bentoiu deciphered with care and complete abnegation.

One can describe the music of this symphony as a hot lava flow, which with its harmonic-melodic glow fills every corner of perception, in which the hyperpolyphony of the *Octet* and the *Third Symphony* merges and fuses in permanent transformation into a thematic amalgam.

Furthermore, I will propose and comment on a version of a formal analysis, combining several methods based on Constantin Bugeanu's notation system, as well as some interesting topics concerning the semiographical choices I had to make in my capacity as editor in charge in order to bring together the two orchestrations terminological and notational refinements and to ensure the unity of the printed score from beginning to end.

**Walter Zev FELDMAN**, Senior Research Fellow at the New York University, Abu Dhabi, and the Artistic Director of the Klezmer Institute

*Francois Rouschitzki's "Musique Orientale: 42 Chansons et Danses Moldaves, Vallaques, Grecs et Turcs" Iași, 1834 as a Source for the Interaction of Turkish, Greek, Western and Jewish Elements in the Creation of Urban Music in Moldova*

The goal of the present discussion of an early 19th century notated collection of Moldavian urban music will be to determine to what degree this repertoire functioned as a coherent whole; to see to what extent specific parts of the collection can be better elucidated by reference to Turkish musical practice; and to determine its relationship to other repertoires documented later in Moldova.

**Ralf Martin JÄGER**, Westfälische Wilhelms-Universität Münster, Institute for Musicology

*The Musical Salon in the Nineteenth-Century: A place for Art, Mediation, Discourse and Transfer in the Context of Europe*

*Salons* in France were exclusive cultural institutions supported by the nobility until well into the 18th century. They were often initiated by educated ladies and created a forum for exchange on topics of literature, philosophy or politics for both the guests and the invited artists. Apart from a few exceptions, music only had an accompanying, entertaining function. After the collapse of the *Ancien Régime*, the upper middle classes and artists began to revive the cultural institution of the *salon* after 1789. Up to the 1830s, music became increasingly important, without specific musical genres or genres being developed for the *salons*. This changed soon after 1830 with the advent of the *Concerts de Salon*, which opened the *salons* to the public, but at the same time led to a loss of exclusivity. From this time on, the concept of the *Salon* spread throughout large parts of Europe; for the first time, a distinct "salon music" was created.

The contribution follows the question of whether the music salon with its supra-regional adaptation could advance to a pan-European institution and possibly even be suitable to serve as a nucleus of a pan-European music history still to be written. First, the Salon's prehistory will be briefly outlined, and then the terminology will be discussed. A further point of study, based primarily on the discourse in German music journals of the nineteenth-century, will examine the repertoire and artistic quality of salon concerts and salon music. This will be followed by a brief search for traces in Europe, which will explore exemplary musical salons in Bohemia, Slovenia, Croatia, Serbia, Moldavia and Wallachia with regard to the question of whether and in what form the music salon as a cultural space was able to contribute to mediation, discourse and (transcultural) transfer in a local as well as in a pan-European context.

Due to the limited space, only basic features of the phenomenon can be traced, but it is hoped that they will provide perspectives for future research.

**Vjera KATALINIĆ & Stanislav TUKSAR**, Croatian Academy of Sciences and Arts, Zagreb

*Music in Nineteenth-Century Croatia on the Crossroads between Central, Mediterranean and Eastern Europe*

The paper will present some case studies concerning the main issues which will be investigated within the joint project on various types of “light genre” of music, imported, locally produced and/or performed in Croatian historical province divided in 19th century between continental Central-European and Mediterranean cultural circles, with only slight touches of Orientalism. In this the role of these musics will be especially emphasized within society at large, politics included.

Their main characteristics were the efforts to catch up and update musically with mostly Central-European centres (Vienna, Milan, Prague, Budapest etc.), aligning with modernity and helping in constructing social prestige of their promoters.

In this, all musically well-trained migrants, especially those from Bohemia were received throughout Croatian lands with open hands. They participated in all models of music-making and music teaching, and they were in many cases included in the National Movement processes, raising at the same time the quality of musical performances, and thus helping in constructing regional and national socio-cultural identity.

The investigation will be directed towards the detection of the repertoire and identification of main musical personalities who marked the representation of the salon-type music, sometimes connected also with poetry and political issues. Some of these musicians were primarily engaged by various musical institutions (theatres, music schools, military bands etc.), thus contributing to their professional outcome.

In their often parallel participation in music performances in private salons the promotion of art music was often combined with more popular forms of entertainment music. This aspect will be accentuated in the above-mentioned research.

**Tatjana MARKOVIĆ**, Austrian Academy of Sciences, Vienna

*Nineteenth-Century Music Salons and Imperial Legacies: Cultural Transfer of European Musical Life to Serbian Places*

Due to the numerous migrations throughout centuries and a big diaspora, it was not unusual to detect multiplied national identities of the Balkan peoples. Serbia is one of the characteristic examples – national self-understanding was understood significantly different in the Serbian Principality/Kingdom and in the Serbian community in the Habsburg Monarchy. It is noteworthy that the main signifiers of the national identity, such as the vernacular language, first literary works in vernacular, or first publications of national music (arrangements of folk songs) appeared in Vienna. The so-called Europeanization of Serbia meant the process of institutionalization, including cultural and music institutions. Although national cultural institutions promoted Serbian culture and language, their strategies in the two empires were not identical. This is evident through socio-cultural and musical practices related to music salons. They were organized first among the Habsburg Serbs and then transferred into the Ottoman and post-Ottoman areas, that is, to the Serbian Principality and later the Serbian Kingdom. An interesting cross-cultural mixture of the two contexts and different social background of the music salons owners one can find among educated Serbian merchants in the Habsburg cities and towns, on the one hand, or among Ottoman and national rulers within Serbia proper. I am going to present these different practices through their repertoire signified by the two imperial legacies.

**Ivan MOODY**, CESEM – Universidade Nova, Lisbon

*Byzantium and Orthodoxy in the Construction of Balkan Musical Identities in the Long Nineteenth-Century*

The significance of the legacy of Byzantium, both cultural and spiritual, in the music of the Balkans during the long 19th century is of paramount importance, intersecting as it does with the challenges brought by increasing interest in modernism brought about by contacts – often through education – with countries such as France and Germany, and the establishment of the new nation states of Bulgaria, Greece, Romania and Serbia. This paper offers a broad perspective on this aspect of a singularly rich cultural crossroads, plural in ethnicities, languages and musical systems, over the course of just over a hundred years during which the profound cultural and political changes brought about by changes in the world order made possible a unique contribution to the vast cultural shifts taking place in Europe.

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

*Salon Music from Wallachia: A Short History in Six Tableaux*

My paper sheds light on parlour music from Romania's southern region, Wallachia. Eight selected pieces exemplify some typical genres: society dances and sentimental ballads, pieces inspired (or not) by the music of "lăutari", melancholic and languid, specific to south-eastern sensibilities as transitional spaces between "East" and "West"; and arranged arias with satirical overtones, derived from successfully staged comedies. All examples date from the second half of the 19th century, when "salon music" crystallised in Europe as a genre. In addition to short piano pieces of medium difficulty (bagatelles, nocturnes, ballads, barcarolles, waltzes, polonaises etc.), the repertoire also covered the promenade concert and the light-music café genre, engendering the notion of "salon orchestra". As I will show, salon repertoire was of importance in Wallachia not only quantity-wise, but occasionally also quality-wise. By its representativity, the anthology allows a glimpse into local history, compressed in six "period tableaux".

**Dalia Simona RUSU-PERSIC**, George Enescu National University of Arts, Iaşi

*Salon Music in the Second Half of the Nineteenth-Century Iaşi*

In an attempt to mirror the socio-cultural life of the great cities of Europe, especially Paris and Vienna, the fourth decade of the 19th century marked the beginning of a period of intense recovery of the forms of musical and artistic manifestation in Iaşi. The existence of a whole range of aristocratic boyars accounts for the development of the salon culture – a stimulating environment for the recovery and adaptation of Western chamber music for the Romanian public. The musicological writings and the manuscripts that I have researched attest to the large number of salon pieces created by the composers who were active in Iaşi in the 19th century: Alexandru Flechtenmacher, Gheorghe Burada, Pietro Mezzetti, Enrico Mezzetti, Eduard Caudella and so on. The genres of this compositional category can be associated with those practiced in European salon music: dances (polkas, waltzes, minuets, gavottes, etc.), potpourri (dance and song suites), vocal miniatures (songs, romance songs, patriotic hymns).

The works included in this paper represent a selection from the repertoire of Iaşi boyar salons from the late 19th and early 20th centuries; they capture the climate created by these sounds, which was comparable to that of major European capitals.

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

*Nineteenth-Century Collections of Musical Manuscripts in Cluj/Kolozsvár*

The *Lucian Blaga* Central University Library in Cluj holds a great number of musical manuscripts, most of them originally part of personal or institutional collections from the 19th century (count Wesselényi, the composer Ödön Farkas, the Transylvanian Museum-Society, the National Theatre). Works by local *Kleinmeisters*, copies of well-known composers' works, colligations of salon-pieces and compositional sketch-books complete the documents held in the Special Collections Department. The lecture aims to reconstruct a thematic list of these sources by presenting their original collectors and by connecting them to other musical manuscripts found in the local National Archives, the Library of the Romanian Academy in Cluj, the Library of the *Gheorghe Dima* National Academy of Music and the Documentary Museum of the Hungarian Theatre. Identifying the musical scores in the documentary funds of the Transylvanian towns' archives, completing the first catalogue of 19th century musical manuscripts in Cluj/Kolozsvár pays an old debt of the local musical historiography.

**Erich TÜRK**, *Gheorghe Dima* National Academy of Music, Cluj-Napoca

*Philipp Caudella and Georg Ruzitska Bringing Viennese Music Culture into Transylvanian Salons*

Philipp Caudella (1771-1826) and Georg Ruzitska (1786-1869) are two examples of well-trained Viennese musicians, who moved to Transylvania, exercising a strong influence on the local music culture. Starting as tutors in noblemen's homes, they later became important public persons acting in churches and schools in Sibiu, respectively in Cluj. Both mentioned musicians had a complex activity. They composed church music (masses, cantatas), but also piano pieces and chamber music for the salons. During the social events of the high society, they played together with their pupils, but they also provided the needed repertoire either by composing own pieces or by writing customized arrangements of new popular symphonies and chamber works newly purchased from the imperial capital. As teachers, they published didactical works in a time when musical education had just started to become institutionalized. Caudella's *Tema con variazioni* show a remarkable mastery of Classical Viennese composition techniques, while Ruzitska's *Plainte, Invocation et Contentement – Esquisse harmonique pour le piano* testify already the spirit of Romanticism adopted by Beethoven's admirer in his late years.

**Avra XEPAPADAKOU**, University of Nicosia &  
**Alexandros CHARKIOLAKIS**, The Friends of Music Society

*Eight salon music pieces from nineteenth century Greece*

Ranging from light entertainment to high sophistication, from transitory fashion to eccentricity, from amateurism to rare virtuosity, from the trivial to the masterpiece, salon music was the most popular entertainment for private evening gatherings in nineteenth century Greek salons. Musical salons were a typical feature of the overall Westernizing and Europeanizing trend of Greek culture after the foundation of the Greek state in 1830 -- a trend that reflected Greece's desire to leave behind its identity from the previous Ottoman rule.

In our presentation we will provide an overview of salon's music course and fate in and out of the gradually expanding Greek borders throughout the nineteenth century. More specifically we will examine aspects of salon music in three different geographical areas. Firstly, the Ionian Islands, the most outstanding instance of westernized Greek-speaking area; secondly, Athens,

the capital city of the then still young independent Greek State and thirdly, the urban centers / trade ports of Patras and Hermoupolis (on the island of Syros), where a vigorous commercial ruling class grew; last but not least in importance, the cosmopolitan cities of the Near East, i.e. Constantinople, the Eye of the Orient, and Smyrna, where the local European expatriate communities, the strong presence of the Greek element and the tendency for westernization lead to a vivid musical and theatrical life.

In this framework, we will discuss eight representative Greek salon music pieces that are included in the forthcoming collective volume *Music of the Salons from the Balkans of the 19th century* (edited by Nicolae Gheorghiuță, Bucharest: National University of Music Publishing House, 2020).

**Bennett ZON**, Durham University

*Anti-Semitism and Hebrew Music in Carl Engel's Music of the Most Ancient Nations (1864)*

We know from the good work of many musicologists just how significant was the presence of musical salons across Europe in the nineteenth century. We know much about the music performed there, and we can reconstruct their discussions about music through diaries, memoirs, newspapers and many other forms of contemporary documentation. The music itself speaks volumes to us about the intellectual fabric that clothed the salon in raiment of beauty. But I would like to go beneath the surface of the nineteenth-century European salon, and focus on an often hidden, if endemic prejudicial truth – anti-Semitism. Anti-Semitism affected more than the feelings of Jewish patrons of the salon – of which there were many notable examples. It affected the way Jewish patrons, performers and participants were understood to be socially and racially constructed. It objectified every component of Jewish musical being through the agency of the salon, from performers to composers and listeners to philanthropists. Anti-Semitism was not always obvious, however – far from it, as this paper tries to show. Anti-Semitism was often a truly hidden truth – implicit, not spoken aloud, dissembled, refracted, fragmented, veiled – in the air like a fine mist. This paper aims to disclose the hidden truth of musical anti-Semitism by looking closely at one particular book and its ideological background, Carl Engel's *The Music of the Most Ancient Nations*, published in England in 1864. *The Music of the Most Ancient Nations* was just the kind of book to circulate amongst those involved in salons, and having been written by a German immigrant it comes with undeniably European ideological credentials. Those credentials not only validate the latest evolutionary science of race, they exploit science to produce an invidiously subtle, intangible, form of anti-Semitism – a hidden, intractable and untraceable prejudice. This paper traces that prejudice in Engel's work, and glimpses behind the salon's curtain of racial respectability.

## Biographies

**Alexandros CHARKIOLAKIS** studied music at the Hellenic Conservatoire and at the University of Sheffield. He has worked as a musicologist and coordinator for educational projects in the Music Library of Greece *Lilian Voudouri* of the Friends of Music Society; in 2013 became Head of the *Erol Üçer* Music Library and adjunct Lecturer in Historical Musicology at MIAM (Center for Advanced Studies in Music) of the Istanbul Technical University. In May 2017 he returned to Athens in order to take up the position of Director of the Friends of Music Society.

He edited the following books: *Manolis Kalomiris – 50 Years Afte'* (Athens, 2013, with Nikos Maliaras), *Autobiography and Archive of Alekos Xenos* (Athens, 2013), *Music Information Resources and informational Education* (Athens, 2015, with Charis Lavranos). He co-authored the book *Interspersed with musical entertainment: Music in Greek salons of the 19th century* with Avra Xepapadakou (Athens, 2017). He is currently preparing a book on Spiros Samaras' operetta *The Princess of Sazan* (Η Πριγκήπισσα της Σάσσωνος).

**Dan DEDIU** graduated composition at the Music University in Bucharest (1989) and attended post-graduate courses at HMdK in Vienna (1990/91). Among his teachers one could name the composers Ștefan Niculescu, Dan Constantinescu and Francis Burt. In 1995, he earned his PhD in Music with a thesis about *Phenomenology of Composition*. Dediu has served as artistic director of the New Music Festival in Bucharest *International Week of New Music*. In 2003 is appointed professor for composition at the National University of Music Bucharest. Between 2008-2016 he chaired the same institution as elected rector. His over 170 compositions are worldwide performed and cover all the genres. Much of his music was produced on CDs by Albany Records, Cavalli, NEOS, NM Extra, Move Records and Casa Radio. He received prizes and awards for composition in Romania and abroad. Also, he is the recipient of two honorary doctorates in Romania, at University of Arts Iași and Craiova University.

**Walter Zev FELDMAN** is a leading researcher in both Ottoman Turkish and Jewish music. During the 1970s he spearheaded the revival of klezmer music. Today he is a performer on the klezmer dulcimer, the *cimbal*, and on the Ottoman lute, the *tanbur*.

His book, *Music of the Ottoman Court: Makam, Composition, and the Early Ottoman Instrumental Repertoire* (Berlin, 1996) is taught as a basic text worldwide. His recent book *Klezmer: Music, History and Memory*, was published by Oxford University Press (2016). Between 2011 and 2015 he researched the Jewish, Gypsy and Greek musical traditions of Moldova/Bessarabia, sponsored by NYU Abu Dhabi.

Feldman is also an authority on Ashkenazic dance, forming part of his current research on the role of gesture in the performing arts, which he taught in the NYU Abu Dhabi core course "Gesture" (2013-15) and in NYU on the Square (2018). In 2017 he gave a series of workshops on this topic in Tokyo and in Moscow.

In 2004 he co-directed the successful application of the Mevlevi Dervishes of Turkey as a Masterpiece of the Oral and Intangible Heritage of Humanity for UNESCO. His new book *From Rumi to the Whirling Dervishes: Music, Poetry and Mysticism in the Ottoman Empire* is sponsored by the Agha Khan University and will be published by Edinburgh University Press.

Feldman is currently a Senior Research Fellow affiliated with New York University, Abu Dhabi, and the Artistic Director of the Klezmer Institute.

**Ralf Martin JÄGER** is Professor of Ethnomusicology and European Music History at the Westfälische Wilhelms-Universität Münster (WWU).

In 1999 Ralf Martin Jäger started his academic career as visiting professor of Musicology at the Rheinische Friedrich-Wilhelms-Universität Bonn. From 2000 until 2004 he deputized the chair of Musicology at the WWU Münster and from 2005 to 2009 he was Lecturer and Senior Researcher both at the Musicological Department of WWU Münster (since 2008 Professor) and University of Music *Franz Liszt* in Weimar. From 2009 to 2011 Ralf Jäger held the Chair of

Ethnomusicology at the Department of Music Research, Julius-Maximilians-Universität Würzburg.

Since 2015 Ralf Jäger is director of the international and interdisciplinary DFG (German Research Foundation) long-term project “Corpus Musicae Ottomanicae (CMO): Critical Editions of Music Manuscripts from the Middle East” which is based in Münster, Bonn, and Istanbul (<https://www.uni-muenster.de/CMO-Edition/index.html>).

In 2005 he was awarded with the “Hendrik Casimir-Karl Ziegler Research Grant” by the North-Rhine-Westphalian Academy of Sciences and Humanities and the Royal Dutch Academy of Sciences. Since 1995 Ralf Jäger is head of the Dissertationsmeldestelle (Doctoral Dissertations in Musicology) of Gesellschaft für Musikforschung (GfM); 2000 to 2004 he was vice-president of the German national committee of the ICTM; 2002 to 2005 Jäger acted as deputy chair of the study group *Ethnomusicology* (German Musicological Society).

**Vjera KATALINIĆ** is scientific advisor and director at the Department for the History of Croatian Music, Croatian Academy of Sciences and Arts in Zagreb; full professor at the University of Zagreb, Music Academy. Her fields of interest: musical culture in the 18th and 19th centuries, the mobility of music and musicians and their networks; music archives in Croatia. Leader of the HERA project “Music migrations in the early modern age” (MusMig, 2013-2016); leader of the Croatian Research Foundation project “Networking through Music: changes of paradigms in the ‘long 19th century’” (NETMUS19, 2017-2021). Recent book: *The Sorkočevićs: Aristocratic musicians from Dubrovnik* (2014).

**Tatjana MARKOVIĆ** is a chair of a project on the musical life at the military border in the Banat and Slavonia at the Austrian Academy of Sciences in Vienna. She was teaching at the universities in Belgrade, Graz, Ljubljana, and Vienna. She is a chief of the IMS Study group *Music and Cultural Studies*, the editor or a member of editorial board of four international journals, the book series “Studies in History and Sociology of Music” of the Academic Studies Press (Brighton MA, US and London, UK), as well as of MGG for South-eastern Europe. Marković was a chair of numerous international research projects. She has published on the 18th-20th-century music (Balkan, Russian, German opera; music historiography, musicology, gender studies). She wrote 3 books and is the editor of eleven books.

**Ivan MOODY** studied music and theology at the Universities of London, Joensuu and York (where he took his doctorate). He studied composition with Brian Dennis, Sir John Tavener and William Brooks. His music has been performed, broadcast and recorded all over the world. His largest works to date are *Passion and Resurrection* (1992), the *Akathistos Hymn* (1998) and *Qohelet* (2013). He is also a conductor and a musicologist (currently a research fellow at CESEM – Universidade Nova, Lisbon), and a protopresbyter of the Orthodox Church (Ecumenical Patriarchate of Constantinople). His research has concentrated on intersections between Orthodox Church music and contemporary music, music of the Balkans and music of the Mediterranean. He has contributed to *Grove’s Dictionary*, *MGG*, the *Canterbury Dictionary of Hymnology*, the *Cambridge Stravinsky Companion*, and published many articles in peer-reviewed journals. His book *Modernism and Orthodox Spirituality in Contemporary Music* was published in 2014.

**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 University of Music Bucharest, in 2002. As a researcher she has been working at musicology projects funded by the *Austrian Scientific Community*, the *Federal Ministry of Science and Research* (Austria), and the *City of Vienna*. Her work appeared in various international journals, anthologies and volumes of conference proceedings. She is author of the volume *Form and melody between Classicism and Romanticism* (Bucharest, Editura Muzicală, 2003), guest editor and co-author of “Music in Nineteenth-Century Romania”, Special Issue 3 of *Nineteenth-Century Music Review*, Cambridge University Press (2017). Currently Preda-Schimek is working at the



Research project “Romanian Folklore in Viennese Editing Houses (ca. 1850)” granted by the City of Vienna (Cultural Section).

**Dalia Simona RUSU-PERSIC** is the Director of the Library of the *George Enescu* National University of Arts Iași and Doctor of Music with the thesis *Compozitori ieșeni din a doua jumătate a secolului al XIX-lea în fonduri de bibliotecă și în presa vremii* [Iași Composers from the Second Half of the 19th Century in Library Collections and the Press of the Time]. She graduated with a bachelor’s and master’s degree in the Faculty of Composition, Musicology, Music Pedagogy and Theatre, specializing in Music Pedagogy and Musicology, respectively. She published the volume *Ghid Bibliografic al Revistei Muzica (anii 2000-2012)* [Bibliographic Guide of the Magazine *Music* (2000-2012)], Artes Publishing House, Iași, 2013. She was also part of the editorial team for the *155 de ani de învățământ artistic modern la Iași* [155 Years of Modern Art Education in Iași], two volumes, coordinator Atena Elena Simionescu, Iași, Artes Publishing House, 2015, chapter *Musical Arts* – in collaboration with Laura Vasiliu and Carmen Chelaru. She has published articles on music criticism in different Romanian cultural magazines, as well as specialized studies indexed on the De Gruyter platform, such as “Critical reception of late 19th century Iași-based music. Alexandru Flechtenmacher” in *Artes Magazine. Journal of Musicology*, vols. 17-18, 2018. The double specialty of a musicologist librarian has made her from 2016 a member of the Board of Directors of the Association of Universities, Research and Development Institutes and Central University Libraries of Romania – *Anelis Plus*, in the field of Art and Architecture.

**Emese SÓFALVI** is currently assistant professor in the Musical Pedagogy Department of the *Babeș-Bolyai* University in Cluj. Her main field of research is the Biedermeier and Romantic musical culture in Transylvania. Her publications include papers presenting the history of the first Musical Society in Cluj and its Conservatoire, the development of the musical stage of the city, 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.

**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 Radulescu. He also studied the harpsichord with Ilton Wjuniski (Paris) and Gordon Murray (Vienna). He participated at several master-classes for organ, harpsichord and basso continuo across Europe. He is teaching organ, harpsichord, organology and chamber music at the *Gheorghe Dima* Music Academy of Cluj (RO). As a soloist and as a member of the Baroque Ensemble *Transylvania* and other chamber music ensembles he performed in most of the European countries, Israel and the USA, making also radio, TV and CD recordings. He is involved in early music revival and period instrument research and he founded the *TransylvANTIQs*- label dedicated to local music culture. He also premiered several contemporary music pieces by Romanian composers. At the international *J. S. Bach* Organ Contest in Bruges 2000 he has been awarded the 2nd prize and the public’s prize.

**Avra XEPAPADAKOU** is a researcher of performing arts, currently affiliated to the University of Nicosia. 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) on the Zakyntian opera composer, 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.

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