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International Musicological Conference

# Transcending Traditional Roles

FEMALE MUSICIANS ON THE PATH  
TO ARTISTIC FREEDOM



ZRC SAZU  
Muzikološki  
inštitut

avstrijski kulturni forum<sup>lj</sup>



Slovenian Research and Innovation Agency

LJUBLJANA, 21–22 NOVEMBER 2024

# Transcending Traditional Roles

FEMALE MUSICIANS ON THE PATH  
TO ARTISTIC FREEDOM

International Musicological Conference  
Ljubljana, 21–22 November 2024

# Preseganje tradicionalnih vlog

GLASBENICE NA POTI  
DO UMETNIŠKE SVOBODE

Mednarodni muzikološki simpozij  
Ljubljana, 21. in 22. november 2024

PROGRAM AND ABSTRACTS  
PROGRAM IN IZVLEČKI



Založba ZRC

LJUBLJANA 2024

**Preseganje tradicionalnih vlog: glasbenice na poti do umetniške svobode**  
Mednarodna muzikološka konferenca Muzikološkega inštituta ZRC SAZU  
21. in 22. november 2024, Prešernova dvorana, Novi trg 4, Ljubljana, Slovenija  
Program in izvlečki

**Transcending Traditional Roles: Female Musicians on the Path to Artistic Freedom**  
International Musicological Conference of the Institute of Musicology ZRC SAZU  
21–22 November 2024, Prešeren Hall, Novi trg 4, Ljubljana, Slovenia  
Program and Abstracts

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# *Program*



21 and 22 November 2024  
Prešeren Hall (ground floor), Novi trg 4, Ljubljana

## *∞ Thursday, 21 November 2024*

08:30                      *Registration*  
09:10                      *Welcome Speech*



09:30–11:00

— *Social Norms* —  
Chair: MARKO MOTNIK

ALEŠ NAGODE

*Mulieres in ecclesiis taceant*: Women Musicians in Church Music in Slovenia until the Mid-Twentieth Century

JAN OVNIK

“Was a Woman Allowed to Perform Music at a Wedding Too?”:  
New Insights for the History of Female Folk Musicians in the Late Nineteenth and Twentieth Century Slovenian Lands

KATARINA ŠTER

Liturgical Chant of the Carthusian Nuns: Between Male Tradition, Transformation, and Female Identification

11:00–11:30            *Coffee Break*

11:30–13:00

— *Body and Music* —

Chair: IVANA MARIČIĆ

IVAN ČURKOVIĆ

Constructions of Gender and the Visual Imagination in Handel's  
*Il trionfo del Tempo e del Disinganno*, Its Later Reworkings,  
and Contemporary Stagings

FRANCESCA-MARIA RAFFLER

“The Sound of the Softest Sensations” or “Kindness and Purity”:  
On the Portrayal of Female Singers in Press Reviews  
in Biedermeier Vienna

JERA PETRIČEK

Gertrud Herliczka Conducting the New York Philharmonic

13:00–15:00 *Lunch Break*



15:00–16:30

— *Deconstructing Narratives* —

Chair: IVAN ČURKOVIĆ

THOMAS WOZONIG

“A Singer of the Most Remarkable Quality”: On the Two Spheres of  
Activity of the Singer Thea Linhard-Böhm

ADRIANA SABO | ANA HOFMAN

Negotiating a Professional Underclass: “Self-made” Women  
in the (Post-)Yugoslav Popular Music Industry

NATAŠA MARIČIĆ

Dora Pejačević: A National Musical Heroine on the Margins of Concert  
Life

16:30–17:00 *Coffee Break*

17:00–18:30

— *Musical Legacies and Memories* —

Chair: BIRGIT LODES

INGEBORG HARER

“Only Where *I Am Not*, There Is Happiness”: Marie Pachler in Dialogue with Her Relatives from Lower Styria and Carniola

MICHAELA STEFANIE KRUCSAY

Object(ive)s of Memory: Tracing Professionalism in Female Musicians’ Estates

MARTIN EYBL

Susanna von Wetzlar: *Salonnière*, Pianist, Cosmopolitan

19:00

Unveiling *Sophie Linhart’s Musical Career*  
with Marko Motnik, Followed by an Informal Gathering

∞ *Friday, 22 November 2024*

09:30–11:00

— *Concert Life* —

Chair: MARTIN EYBL

MARY ELIZABETH KIRCHDORFER

Exploring the Multiple Roles of Women in Viennese Concert Life  
1780–1830: Insights from Case Studies

MARUŠA ZUPANČIČ

Transcending Traditional Roles: The Emergence of Women  
Instrumentalists in Ljubljana’s Public Cultural Life until 1850



DIÁNA FUCHS

Observations from the Wiener Moderne: The Case of Johanna Müller-Hermann

11:00–11:30 *Coffee Break*



11:30–13:30

— *Pianists and Composers* —

Chair: MONIKA MARUŠIČ

MELANIE UNSELD

Being a Woman Composer in Vienna around 1800: The Agency of Marianna Martines

GUDRUN ROTTENSTEINER

Marie Baumayer: Becoming a Pianist

SARA ZUPANČIČ

Crossing Boundaries: The Case of the Pianist Lucille Tolomei Podgornik

KATHARINA LARISSA PAECH

Hortense Parent: Helping Women Build Better Lives as Piano Teachers in Paris

13:30–15:30 *Lunch Break*



15:30–17:00

— *Comparisons of Life Trajectories* —

Chair: KATARINA ŠTER

HANNA BERTEL

Between Avant-Garde and Tradition: Helene Berg and Smaragda Eger-Berg as Contrasting Artists of Viennese Modernism

**ELISABETH REISINGER**

Ways and Limits of Transcending Traditional Roles at the Harpsichord:  
Sylvia Marlowe and Antoinette Vischer

**TINA BOHAK ADAM**

The Influence of Social Developments on the Life and Work of the  
Singers Milka Gerbič and Marija Bitenc Samec: A Comparative Analysis

17:00–17:30      *Coffee Break*



17:30–18:30

— *New Prospects* —

Chair: MICHAELA STEFANIE KRUCSAY

**BIRGIT LODES**

Singing in the Face of War: Princess Charlotte and Prince Ferdinand  
Kinsky 1808/09 – A New Perspective on Beethoven’s “Rentenvertrag”

**MARIE-ANNE KOHL**

“I do Not Know What It is...”: An Intersectional Perspective on Women  
Musicians in Exile

18:30              *Concluding Thoughts*



# *Program*



21. in 22. november 2024  
Prešernova dvorana (pritličje), Novi trg 4, Ljubljana

## *☞ Četrtek, 21. november 2024*

08:30

*Registracija*

09:10

*Uvodni pozdravi*



09:30–11:00

### *— Družbene norme —*

Moderator: MARKO MOTNIK

ALEŠ NAGODE

*Mulieres in ecclesiis taceant*: glasbenice v cerkveni glasbi na Slovenskem do sredine 20. stoletja

JAN OVNIK

»Ali je smela tudi ženska gosti pri ženitovanju?«: nova spoznanja za zgodovino ljudskih glasbenic na Slovenskem v poznem 19. in 20. stoletju

KATARINA ŠTER

Liturgični spevi kartuzijank: med moško tradicijo, liturgično preobrazbo in žensko identifikacijo

11:00–11:30

*Odmor za kavo*

11:30–13:00

— *Telo in glasba* —  
Moderatorica: IVANA MARIČIĆ

IVAN ČURKOVIĆ

Konstrukcije spola in vizualna domišljija v Händlovem oratoriju  
*Il trionfo del Tempo e del Disinganno*, njegovih poznejših  
predelavah in sodobnih uprizoritvah

FRANCESCA-MARIA RAFFLER

»Zvok najnežnejših občutkov« ali »dobrota in čistost«: podobe pevka  
bidermajerskega Dunaja v časopisnih recenzijah

JERA PETRIČEK

Gertrud Herliczka kot dirigentka Newyorške filharmonije

13:00–15:00      *Odmor za kosilo*



15:00–16:30

— *Dekonstrukcija narativov* —  
Moderator: IVAN ČURKOVIĆ

THOMAS WOZONIG

»Pevka izjemnih kvalitete«: o dveh področjih delovanja  
Thee Linhard-Böhm

ADRIANA SABO | ANA HOFMAN

Razprava o poklicnem podrazredu: »samorastniške« ženske v  
(post)jugoslovanski industriji popularne glasbe

NATAŠA MARIČIĆ

Dora Pejačević: nacionalna glasbena junakinja na obrobju koncertnega  
življenja

16:30–17:00      *Odmor za kavo*

17:00–18:30

— *Glasbene zapuščine in spomini* —

Moderatorka: BIRGIT LODES

INGEBORG HARER

»Sreča je tam, kjer *mene ni*«: Marie Pachler v dialogu s sorodniki iz Spodnje Štajerske in Kranjske

MICHAELA STEFANIE KRUCSAY

Objekti(vi) spomina: sledenje profesionalizmu v zapuščini glasbenic

MARTIN EYBL

Susanna von Wetzlar: *salonnière*, pianistka, svetovljanka



19:00

Predstavitve monografije *Glasbena pot Sophie Linhart*  
Marka Motnika in družjenje

☞ *Petek, 22. november 2024*

09:30–11:00

— *Koncertno življenje* —

Moderator: MARTIN EYBL

MARY ELIZABETH KIRCHDORFER

Različne vloge žensk v dunajskem koncertnem življenju 1780–1830:  
vpogledi iz študij primerov

MARUŠA ZUPANČIČ

Preseganje tradicionalnih vlog: pojav instrumentalistk v ljubljanskem  
javnem kulturnem življenju do leta 1850

DIÁNA FUCHS

Pogledi iz dunajske moderne: primer Johanne Müller-Hermann

11:00–11:30 *Odmor za kavo*



11:30–13:30

— *Pianistke in skladateljice* —

Moderatorka: MONIKA MARUŠIČ

MELANIE UNSELD

Biti skladateljica na Dunaju okoli leta 1800: dejavnosti Marianne Martines

GUDRUN ROTTENSTEINER

Marie Baumayer: pot do pianistke

SARA ZUPANČIČ

Prestopanje mej: primer pianistke Lucille Tolomei Podgornik

KATHARINA LARISSA PAECH

Hortense Parent in njena pomoč učiteljicam klavirja v Parizu

13:30–15:30 *Odmor za kosilo*



15:30–17:00

— *Primerjave življenjskih poti* —

Moderatorka: KATARINA ŠTER

HANNA BERTEL

Med avantgardo in tradicijo: Helene Berg in Smaragda Eger-Berg kot kontrastni umetnici dunajskega modernizma

ELISABETH REISINGER

Poti in meje preseganja tradicionalnih vlog na čembalu:  
Sylvia Marlowe in Antoinette Vischer

TINA BOHAK ADAM

Vpliv družbenega dogajanja na življenje in delo pevk Milke Gerbič in  
Marije Bitenc Samec: primerjalna analiza

17:00–17:30 *Odmor za kavo*



17:30–18:30

— *Nove perspektive* —

Moderatorica: MICHAELA STEFANIE KRUCSAY

BIRGIT LODES

Petje vojni v obraz: kneginja Charlotte in knez Ferdinand Kinsky  
1808/09 – nov pogled na Beethovnovno »rentno pogodbo«

MARIE-ANNE KOHL

»Ne vem, kaj je ...«: intersekcionalna perspektiva na glasbenice v  
izgnanstvu

18:30 *Zaključne misli*





# *Abstracts*





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ALEŠ NAGODE

### ***Mulieres in ecclesiis taceant*: Women Musicians in Church Music in Slovenia until the Mid-Twentieth Century**

**T**he passage from 1 Corinthians in which Paul of Tarsus clearly and succinctly defines the role of women in the life of the Church had special resonance in church music. Time and again, it served as the basis for a series of prohibitions by which church leaders sought to bring liturgical and, implicitly, musical practice into line with the theological exegesis of the foundational biblical texts. At the normative level, the requirement that women should not participate in church singing if it conveys part of the liturgical text of the rites can be traced in the Church's regulations on church music from antiquity to the mid-twentieth century. Conversely, throughout this same period, various deviations from this regulation can be traced, either as a necessary consequence of women's participation in the religious life of the Catholic Church or driven by the intrusion of aesthetic notions of musical beauty into the practice of sacred music in different historical periods.

This paper outlines the traces and dynamics of these contradictions in the musical life of Slovenia over the past centuries. It demonstrates that adherence to ecclesiastical prescriptions varied greatly depending on the circumstances of individual ecclesiastical institutions. In Slovenia, as in other Catholic regions of the Holy Roman Empire, women's participation in church music was fairly common when financial constraints prevented churches from hiring male professional musicians. The Caecilian movement, which initially opposed this practice, failed to enforce its principles for similar reasons. This situation persisted until the twentieth century, when the traditional exclusion of women from the liturgy came under pressure from various social, political, and economic changes.

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JAN OVNIK

**“Was a Woman Allowed to Perform Music at a Wedding Too?”:  
New Insights for the History of Female Folk Musicians in the  
Late Nineteenth and Twentieth Century Slovenian Lands**

In her seminal work on folk instrumental music traditions in the Slovenian ethnic territory (*Ljudska glasbila in godci na Slovenskem*, 1983), ethnomusicologist Zmaga Kumer observed that, unlike men, women in the past were confined to playing music privately in domestic settings and “did not perform in public as folk musicians.” To support the latter, Kumer noted that “we have not yet heard of a woman performing music at weddings and village fêtes and taking on other duties of a folk musician.” The historiographical notion that women in Slovenian lands were entirely absent from adopting the traditional role of public musicians or musical entertainers has not yet been subjected to much critical examination, at least not for periods before World War II. While it is certainly true that public folk musical practices, especially instrumental ones, were predominantly a male domain, the author of this contribution will demonstrate that such historical interpretations should not be overgeneralized.

This argument draws upon a little-known ethnographic source that has not yet been used to investigate gendered social norms and constraints regarding past musical practices in the region. The source in question is a comprehensive questionnaire about the customs and beliefs constituting one of the most significant ceremonial and ritual complexes of folk life – weddings. Between 1969 and 1974, the Institute of Slovenian Ethnology ZRC SAZU distributed this questionnaire to many informants from over a hundred locations across Slovenia and its immediate surroundings, collecting their responses to the 828 questions about the local conduct of weddings. Each addressed a specific aspect of the subject matter for three distinct historical periods: the time before World War I, between the two World Wars, and the ongoing period after World War II. The same goes for the 324th question in the series, the answers to which will serve as the basis for the discussion: “Was/is a woman allowed to perform music at a wedding, too? Was/is there any known woman among the folk musicians

in your area? Provide the name and address.”

Among the nearly 250 brief responses, some mention nineteen female folk instrumentalists who were once publicly active, performing at weddings and other festive occasions. These responses also provide interesting historical information on the social and economic standing of these women within their patriarchal communities, as well as how views on women’s participation in folk music life changed from the late nineteenth century to the 1970s.

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KATARINA ŠTER

### **Liturgical Chant of the Carthusian Nuns: Between Male Tradition, Transformation, and Female Identification**

Since its foundation in 1084, the Carthusian Order has stood as one of the strictest and most historically significant monastic orders, blending a unique combination of communal monastic life with solitary eremitism. The Order’s proverbial rigor, controlled by the regular supervision of the General Chapter, and best expressed in the motto “Cartusia nunquam reformata quia nunquam deformata” (the Charterhouse has never been reformed, since it had never been deformed), has expanded to the austere and ascetic way of living as well as praying. The Carthusian liturgy, including chant, underwent reform early on, and had been cleared of most non-biblical texts. The saints’ part of its liturgical calendar has been essentially shortened, preserving only the most important saints’ proper chants.

Female communities joined the Order soon after its foundation. As women, the nuns were deemed physically less fit to follow all the rigors of eremitical life or to sing complete night offices. By some communities, they were regarded as the highly painful but necessary “five wounds in Christ’s body,” but they also had strong supporters and advocates in others. However, over the centuries, most female communities developed their

own version of Carthusian life, which was much more community-based and liturgically free than that of the male monasteries. In the liturgy, this most central and communal activity of the Carthusians, many female communities could and would demand liturgical “liberties,” especially the ones which would connect them to important female saints. The choice of these liturgical role models and their characteristics reflect how the Carthusian nuns understood and even “advertised” their specific feminine way of monastic living and how they wanted to be seen by others. As the paper will show, this—and much more—can be seen in a group of sixteenth century liturgical chant manuscripts from the Charterhouse of Gosnay, France, which are today preserved in the Charterhouse Pleterje, Slovenia.

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IVAN ĆURKOVIĆ

### **Constructions of Gender and the Visual Imagination in Handel’s *Il trionfo del Tempo e del Disinganno*, Its Later Reworkings, and Contemporary Stagings**

**G**eorge Frideric Handel’s early Italian oratorio *Il trionfo del tempo e del disinganno*, HWV 46a (1707), belongs to a long tradition of allegorical dramatic music. Its two later reworkings, *Il trionfo del Tempo e della Verità*, HWV 46b (1737), and *The Triumph of Time and Truth*, HWV 71 (1757), mark changes in the hierarchy and definition of genres, as well as Handel’s diminishing authorial contribution. As a result, some of the original music was retained, while other parts were added or heavily modified. Likewise, the way gender is musically and dramatically constructed in the four allegorical characters of the original oratorio (Bellezza, Piacere, Disinganno, and Tempo) is significantly altered, too. The voices and the roles themselves are not unequivocally coded as feminine or masculine, and the visual arts of the period also frame them diversely in terms of gender.

Due to the importance of visual imagery in the libretto, readings of its settings will be juxtaposed with case studies from the history of the visual arts, drawing on both historical and contemporary theories of emblems, allegory, and gender to highlight possible parallelisms and contrasts. Since they were not meant to be staged, Handel's oratorios relied on the power of the listeners' imagination to evoke different types of imagery, aided by the composer's music. The three works seem as open to interpretation today as they were in the eighteenth century, a point underscored by twenty-first century stagings that employ diverse visual imagery. The paper will incorporate examples of contemporary stagings of *Il trionfo del Tempo e del Disinganno* (e.g., by Calixto Bieito, and Krzysztof Warlikowski) in the light of how they construct or deconstruct gender and sexuality on stage. An interview with the singer Sonja Runje, who portrayed the role of *Il Disinganno* in several productions, will also be included in the overall analysis, contributing to the complex interdisciplinary framework.

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FRANCESCA-MARIA RAFFLER

### **“The Sound of the Softest Sensations” or “Kindness and Purity”: On the Portrayal of Female Singers in Press Reviews in Biedermeier Vienna**

**W**hen analyzing press reviews on female singers, one is struck by the prevalence of portrayals that depict them as tender and weak—terms that lie at the intersection between an aesthetic ideal and negative criticism. Modesty, softness, tenderness, charm, and shyness repeatedly take central stage. Emphasis on external appearance reflects the aesthetic expectations placed on women by both critics and the public. At the same time, critics exhibited a noticeably higher tolerance towards shaky beginnings in female singers' careers and phenomena like stage fright. Furthermore, lamentations over the end of a career due to



marriage suggest that critics were aware of the challenging circumstances faced by artistically active women and even expressed regret over them.

These observations highlight the expectations female singers navigated in the gray area between professionalism and dilettantism. The analysis examines which elements of their performance or appearance were idolized or criticized. The study focuses on female singers selected from Anton Ziegler's address list (1823) or Leopold von Sonnleithner's *Musikalische Skizzen aus Alt-Wien* who have not yet received intensive scholarly attention, such as Marie Ehnes, Therese Hefft, Jeanette Stummer, Therese Minetti, and the Goldberg sisters.

Methodologically, in addition to biographical research on these singers, the analysis centers on relevant press reviews, examining specific keywords and aesthetic value judgements. These findings are significant as they reveal how judgements about women who appeared in public as singers went far beyond their artistic expression.

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JERA PETRIČEK

### **Gertrud Herliczka Conducting the New York Philharmonic**

**C**onductor Gertrud Herliczka led a concert featuring musicians of the New York Philharmonic on March 12, 1935. This study reviews selected newspaper articles related to the concert, with a focus on two recurring themes. The sources include newspaper clippings from the private estate of the Herliczka family, serving as primary documentation.

The first theme centers on Herliczka's program choices. She selected a symphony that had never been performed in New York, repertoire in which she was considered a specialist, and a classical symphony. The reception of these choices by contemporary critics provides insights into her programming strategy.

The second theme examines Herliczka's presence on the podium. Critics described her conducting gestures in detail, highlighting the physical

elements of her performance. The analysis also explores whether and how her gender was noted in reviews, drawing on Jana Weisfeld's theory of the musician's body to contextualize the observations.

Notably, during the same week as Herliczka's concert, Antonia Brico conducted the inaugural performance of her Women's Symphony Orchestra in New York. Later, conductor Frédérique Petrides cited six additional female conductors in her article. The interwar period saw an increase in women entering this profession, yet the presence of a woman in front of a symphony orchestra continues to challenge traditional expectations. This study contributes to the understanding of the strategies employed by female conductors, questioning the persistent notion in historical musicology that they have always been rare figures in the field.

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THOMAS WOZONIG

### **“A Singer of the Most Remarkable Quality”: On the Two Spheres of Activity of the Singer Thea Linhard-Böhm**

**L**ike so many women in European cultural history, the Munich-born soprano Thea Linhard (1903–1981) is hardly recognized today as an artist in her own right but is instead primarily known as the wife of a prominent man—in her case, the conductor Karl Böhm (1894–1981). Despite her repeatedly attested musical talent, rock-solid training with Maria Ivogün (among others), and highly acclaimed reviews, she withdrew from the stage entirely after her marriage in 1927—at her husband's explicit request. Once described as “eine Sängerin von beachtenswertester Qualität” (*Neues Grazer Tagblatt*, April 13, 1927), she embraced the roles of wife and mother, conforming to the nineteenth century bourgeois conventions that both Böhm, the son of a lawyer, and Thea Linhard, the daughter of a merchant, naturally felt committed. Her “main profession as a mother” (Robert Schumann) replaced her previous life as a singer, and deference to her husband's ambitions effectively curtailed her own artistic aspirations.

This presentation examines the life and work of Thea Linhard-Böhm, whose marriage split her life into two contrasting spheres of activity. The first part of the paper focuses on her short career as a soprano, presenting for the first time a complete chronology of her performances and their reception. The singer's diary, recently made available to researchers, serves as the key source for this research. The second part of the lecture explores her life after 1927, highlighting the artistic traces of her competence and autonomy that persisted during her decades alongside her husband. In this way, the presentation brings to light an artistic personality not only documented in writing but also preserved in several sound recordings, helping to rescue her from the shadows cast by a traditionally male-dominated music historiography.

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ADRIANA SABO | ANA HOFMAN

### **Negotiating a Professional Underclass: “Self-made” Women in the (Post-)Yugoslav Popular Music Industry**

**T**his paper will focus on how the image of an independent, self-made woman has been produced and renegotiated within the local music business from a historical perspective. Despite changes in the socio-political context, the notion of female music entrepreneurs who are “self-made,” that is, who succeeded as singers in the music industry because of their specific talent, character, and perseverance, persists as one of the key features of how femininities are produced within the music industry in former Yugoslavia.

By considering the political, cultural, and economic contexts that shaped the region of former Yugoslavia, we will explore how changes in officially promoted gender equality influenced the different strategies women in the music industry used to (self)position themselves. A perspective rooted in political economy, class, and division of labor will enable us to offer a nuanced account of broader questions about the con-

struction of femininities in relation to prevailing power structures in the music market. This approach will also reveal deeper social contradictions and ambivalences marking the (post)Yugoslav context. By emphasizing the importance of historical gendered perspectives on the performance, production, and consumption of popular music, we aim to offer insight into the discourses and experiences of self-made women.

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NATAŠA MARIČIĆ

### **Dora Pejačević: A National Musical Heroine on the Margins of Concert Life**

**A**t the end of the 1970s and the beginning of the 1980s, the first wave of feminist musicology brought the work of Dora Pejačević (1885–1923) into the spotlight of Croatian musicology. As elsewhere, the primary goal was to rediscover forgotten female composers. Similarly, the musicological approach and analysis of her work employed methods drawn from the traditional, patriarchal canon. The result is two-fold. In terms of historiographic positivism, Dora Pejačević is one of the most systematically and comprehensively studied composers in Croatian music history. Yet, her works are rarely found in concert programs in her homeland. When viewed through the lens of the patriarchal canon, her work, paradoxically, reveals itself as a powerful, passionate, and original exploration, seeking her own compositional solutions relevant to her time.

The marginalization of her work in musical life stems from the still dominant—though no longer the sole and exclusive—reception of her *oeuvre* within that same objective-historiographic-patriarchal framework. In the case of Dora Pejačević, this reception was influenced by her class and family background, rooted in the music criticism of her time. This narrative extended into the analytical interpretation and evaluation of her work in the second half of the twentieth century, often describing it as

technically impeccable but eclectic. Within the patriarchal canon, her *oeuvre* is thus labeled as inauthentic and, consequently, of lesser value.

This paper examines the interpretive narrative “responsible” for the contrasts and tensions that have led to the marginalization of Dora Pejačević’s *oeuvre* in musical life. This marginalization affects not only her compositions but also the musicology and analytical approaches that frame them.

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INGEBORG HARER

### **“Only Where *I Am Not*, There Is Happiness”: Marie Pachler in Dialogue with Her Relatives from Lower Styria and Carniola**

**T**he Graz musician Marie Pachler, née Koschak (1794–1855), only superficially conformed to the typical image of a woman in the nineteenth century. Although her public appearances as a pianist ended after her marriage, she fulfilled the expected duties of a housewife and mother, while organizing musical and literary evenings and performing as a pianist in private circles. She was highly respected, particularly for her exceptional intellectual abilities, and her salon became famous far beyond the borders of Graz. Much of her posthumous fame derives from her personal relationship with Ludwig van Beethoven and Franz Schubert. However, this focus on her connection to these composers has often overshadowed her broader role in musical life, and her contributions are frequently absent from the biographies of musicians.

A study of previously neglected sources, including letters to and from Marie Pachler from Lower Styria and Carniola (present-day Slovenia), reveals that her interactions with these “great” composers did not occupy as central a place in her life as secondary literature suggests. Lower Styria and Carniola not only mark her family origins but also represent significant stages in her life. This aspect of Pachler’s life has not been thoroughly examined until now. Which places and individuals from the southern part

of what was then Styria influenced her life? As this research will show, Pachler was a lifelong seeker who shared her hopes and longings in great detail with her female relatives.

The goal of this presentation is to integrate newly discovered (music) historical data and insights from these sources into the existing biography of Marie Pachler. The central question is how a deconstruction of the previous biographical narrative might alter our understanding of her life and how to address this shift in focus—towards a previously unknown image of Marie Pachler.

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MICHAELA STEFANIE KRUCSAY

### **Object(ive)s of Memory: Tracing Professionalism in Female Musicians' Estates**

**I**n the nineteenth century, interest in the legacies of famous musicians and composers became increasingly relevant in close connection with the persistently normative conceptions of nearly exclusively male-connotated creative genius. Estates, in the narrower sense, as well as posthumously generated collections, have been an essential source for music historiography ever since, and thus also a means for creating a blueprint for suitable role models for professionals in music. Still, while temporal and spatial transfer of any estate is a process full of potential dangers of loss and metamorphosis, with traces of coincidence and third parties involved beyond its original owner, its individual composition may offer a glimpse into the last frozen moment of a dynamic and performative process of remembrance and self-fashioning.

Built on a material foundation consisting of distinct objects as media of both individual and cultural memory, estates tend to cross the line between obscure assemblage and deliberate collection, being at the same time materialised re-collections as well, following the current scholarly

agreement that memories are essential to the formation of the notion of a (professional) Self.

Drawing on selected examples from the FWF-funded musicological project “The Musician’s Estate as Memory Storage: Remembrance, Functional Memory, and the Construction of Female Professional Identity” (P 33110-G), this paper outlines not only the practical but also the semiotic importance of the material for the strategies of negotiating female musical professionalism between Romanticism and the twenty-first century. The paper also highlights the potentially cross-referencing symbolic power of “real” and literary objects, the latter found in autobiographical writings, which are understood as a consciously shaped part of a formed legacy.

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MARTIN EYBL

### **Susanna von Wetzlar: *Salonnière*, Pianist, Cosmopolitan**

**B**aroness Susanna von Wetzlar is sporadically referenced in musicological literature, often appearing as a potential candidate for being the mother of the piano virtuoso Sigismund Thalberg. Additionally, it is said that Liszt was among her extensive circle of acquaintances. By compiling scattered references and connecting them with previously unknown documents, the identity of the Baroness can be more precisely determined, revealing a portrait of a well-connected, musically knowledgeable woman who hosted salons in Vienna and Venice, supporting artists to the best of her abilities. As a wealthy woman, she utilized the freedoms afforded to her by early nineteenth century society: owning a palazzo on the Canal Grande in Venice, embarking on journeys and hosting lavish parties throughout her extended widowhood. This paper aims to shed light on the life and contributions of Baroness Susanna von Wetzlar within the musical and social landscapes of her time.

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MARY ELIZABETH KIRCHDORFER

## Exploring the Multiple Roles of Women in Viennese Concert Life 1780–1830: Insights from Case Studies

Viennese concert life around 1800, spanning from large Akademie concerts to intimate salons, featured a surprisingly high number of women in various roles. Johann Ferdinand von Schönfeld's *Jahrbuch der Tonkunst in Wien und Prag* (1796), for example, mentions over sixty notable women across a broad spectrum of activities, including patronage, performance, and hosting. However, despite pioneering research by scholars like Rebecca Cypess on women and salons, and Ruth Solie's work on the agency of young women pianists, the full extent of women's contribution to Vienna's concert life is still poorly understood.

In the ongoing WEAVE/FWF project "Concert Life in Vienna 1780–1830," which is building a comprehensive database of events, people, repertoire, and venues, it is becoming increasingly evident how women were involved as performers, organizers, hosts, patrons, and poets. New connections are emerging that have traditionally been overlooked by musicologists, who have primarily focused on their male counterparts. For example, we found Luise Brachmann's poetry being declaimed by Betty Schröder (daughter of actress Sophie Schröder and sister of singer Wilhelmine Schröder-Devrient) at the Kärntnertheater in 1821, followed by a musical program featuring Beethoven and Schubert. Women's poetry and music was performed, women themselves performed, and they also organized, hosted, and financially supported concerts during this period.

This presentation investigates how family connections and music teachers facilitated the success of both professional and dilettante female musicians. It also examines the networks (supportive or competitive) that existed among women musicians, and the institutional associations they formed. Drawing on the project's database and primary sources, the presentation uses case studies to explore women's agency and the networks they created through their various overlapping roles in these multimedia concerts.



## Transcending Traditional Roles: The Emergence of Women Instrumentalists in Ljubljana's Public Cultural Life until 1850

**A**t the end of the eighteenth century, in musical centers such as London, Paris and Vienna, public concert life flourished, with the emergence of women instrumentalists such as harpsichordists, pianists and harpists. Those who played instruments traditionally unsuitable for women, such as the violin, often faced criticism because of their gender and were forced to combine their careers with singing.

In the nineteenth century, the role of women in music began to change significantly as women began to gain recognition as professional performers on the public stage. This shift was partly visible in Ljubljana as early as the 1790s, when amateur female pianists from the upper social classes began to perform in semi-public venues such as the Redoutensaal, breaking away from the confines of traditional salon performances.

The foundation of the Philharmonic Society in 1794 opened up new opportunities for them to perform at semi-public academies and concerts. However, women could only become members of the society as active performers—primarily pianists or singers—and were often drawn from noble or prominent bourgeois families. Despite the social restrictions, by the early nineteenth century, Ljubljana's women pianists had already established themselves as performers of the virtuoso piano repertoire and regularly participated in important city events, including concerts at the Estates Theatre. Among the most notable pianists of this period were Julia Kogl, Friederike Benesch, Amalia Oblak, Marie Wagner, Anne Herzum, and Josephine Micheli. Although most pianists gave up public performances after their marriage, some defied social norms and continued their musical careers. During the 1830s and 1840s, Ljubljana's women pianists were among the first to perform the virtuoso works of Franz Liszt and Frederic Chopin. In addition to these local amateur pianists, guest musicians playing instruments such as the guitar, glass harmonica and physharmonica began to perform in Ljubljana during this period. Female violinists also

started to appear in the 1830s and 1840s, reflecting a broader European acceptance of women in traditionally male-dominated instrumental roles.

This article examines the emergence of women instrumentalists, especially amateur pianists, in the public musical life of Ljubljana up to 1850. It focuses on their transition from private salons to semi-public and public performances, describing in detail the repertoire they performed and the social challenges they faced during this period.

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DIÁNA FUCHS

### **Observations from the Wiener Moderne: The Case of Johanna Müller-Hermann**

**W**hen Johanna Müller-Hermann's (1868–1941) music is performed without attribution, people often ask, “Is it by Brahms?” or “Is the composer well known?” The Viennese composer Johanna Müller-Hermann was a sensation of her day. The musical experiences she shared with her siblings, Albert and Tona, had a particularly strong influence on their happy childhood. Education was a top priority in the family, and economic security was paramount. However, professional musical training was not considered a priority, leading her brother to pursue law, while Johanna and her sister, Tona, trained as primary school teachers. Despite the patriarchal constraints of the time, her middle-class background and talent enabled her to pursue a career as a professional musician. Her father's connections allowed her to study with renowned musicians, and the high quality of her training is evident in the reviews from the estate, calling for a deeper investigation into her historical reception.

Alongside numerous positive press reviews that forecast a promising career for the young composer, the 1930 correspondence between Johanna Müller-Hermann and Paul Wittgenstein warrants particular attention. This correspondence can be contextualized in a number of ways. Issues

such as bourgeois musical culture, evaluation of works, gender differences and the aesthetics of Viennese Modernism can be addressed. Additionally, an analysis of language provides access to the zeitgeist of Viennese Modernism.

In this paper, the approach to music and its reception—with special emphasis on the aforementioned correspondence—is analysed from three perspectives. The first perspective considers Wittgenstein’s own interpretation of the letter, viewed through a contemporary lens. The second explores Wittgenstein’s way of thinking, and the final perspective considers the viewpoints of Johanna Müller-Hermann’s contemporaries within her professional circle.

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MELANIE UNSELD

### **Being a Woman Composer in Vienna around 1800: The Agency of Marianna Martines**

**T**he lecture focuses on the Viennese composer Marianna Martines (1744–1812) and explores how specific spaces influenced women’s agency. Vienna, an important center for piano music in the second half of the eighteenth century, is pivotal to this discussion, as are Marianna Martines’ particular living environments. The study investigates how different settings enabled certain compositional developments, with a detailed examination of the Große Michaelerhaus in Vienna and the salon in Herrengasse. Both Martines’ compositions and contemporary accounts reflecting on the agency of a female composer in late eighteenth century Vienna will serve as sources.

A key aspect will be assessing the actual scope for agency against the societal expectations of a woman composer’s role. Methodologically, the lecture employs musico-sociological spatial approaches, focusing on the interrelations of gender, agency, and space. Special emphasis is placed on

Martines' piano music, particularly in light of the upcoming edition of her four harpsichord concertos (*Denkmäler der Tonkunst in Österreich*).

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GUDRUN ROTTENSTEINER

### **Marie Baumayer: Becoming a Pianist**

**T**he pianist Marie Baumayer (1851–1931) was born in Cilli (Celje, Slovenia), the daughter of a civil servant in the Imperial and Royal Mining Office. She grew up in the small provincial town of Leoben in Styria, where she made her first public appearance at the age of twelve in concerts given by the Akademischer Männergesangverein. Her first professional piano lessons were with Carl Evers in Graz, after which she entered the Conservatory of Musikfreunde in Vienna as a student of Julius Epstein. There, she became a much-admired concert pianist, chamber music partner, and distinguished interpreter of Brahms.

Marie Baumayer's career as a respected artist and esteemed teacher in Vienna is well documented, particularly through her close relationship with Johannes Brahms. However, little research has been conducted on the early years of her piano teaching and training. This is partly due to the limited and understudied source material, but also to the lack of scholarly interest in women's musical education. What opportunities for piano training were available to a girl from a wealthy family, whose home environment was not particularly music-friendly, at a time when the piano was considered the ideal instrument for the musical education of young girls—yet the primary pedagogical goal was only to perform at home? The example of Marie Baumayer's development as a pianist aims to illustrate what musical education opportunities were available to a young woman in the mid-nineteenth century, and what approaches to piano education ultimately created the conditions for a young woman to consider a career as a professional musician.

## Crossing Boundaries: The Case of the Pianist Lucille Tolomei Podgornik

During the late nineteenth century, as the citizens of the multi-ethnic Austro-Hungarian Empire were establishing their national boundaries, the Slovenian community in Trieste forged its own national consciousness, partly through the medium of music. Among the array of musicians active in Trieste at the time, Lucille Tolomei Podgornik (1854–1937), though now lesser-known, emerges as a notable figure. Born into an Italian family in Vienna, she married Slovenian journalist Fran Podgornik (1846–1904), and relocated to the Littoral. Residing in Gorizia/Gorica (1880–1890) and later Trieste/Trst (1890–1895), she distinguished herself as a preeminent pianist and music teacher, garnering acclaim that transcended gender boundaries. Despite linguistic challenges, she also engaged with the Slovenian community as a music journalist, contributing to publications such as *Ljubljanski zvon*, *Slovan*, and *Slovanski svet*.

While the life and career of Lucille Tolomei Podgornik have been extensively explored by the late musicologist Primož Kuret, the archives of the Civico Museo Teatrale Carlo Schmidl in Trieste/Trst unveil fresh perspectives on her role within the city's musical landscape. Concert programs, photographs, and correspondence reveal her conscientious efforts to present a diverse repertoire to a culturally heterogeneous audience. Her programming choices held significance in a city fraught with nationalist tensions, as she introduced audiences to chamber works by prominent Slavic composers, which were further explored after her return to Vienna.

This paper delves into Lucille Tolomei Podgornik's concert programs and writings, offering deeper insights into her musical legacy. Engaging with Slavic, German, and Italian musical circles throughout her life, she demonstrated an affinity for diverse cultural milieus, challenging the notion of rigid cultural divides. Her presence in Trieste/Trst left an enduring imprint on its cultural fabric, transcending national boundaries and enriching all cultural spheres she touched.

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KATHARINA LARISSA PAECH

## Hortense Parent: Helping Women Build Better Lives as Piano Teachers in Paris

**H**ortense Parent (1837–1929) initially followed a traditional path of pianistic training in Paris. After taking private piano lessons with Félix Le Couppey in her youth, she studied at the Conservatoire under Louise Farrenc. However, even during her studies, she showed a clear inclination towards teaching. After several years of teaching at Félix Le Couppey’s private music school and working as a self-employed piano teacher, Parent gained an excellent reputation. In 1872, she published *L’Etude du piano*, a piano practice textbook, one of the first of its kind. Her idea to establish a school for women piano teachers in 1882 was revolutionary.

Parent had observed that elementary piano lessons were often given by unqualified women who, for example after the death of a husband or father, were forced to support themselves. By providing proper training, Parent wanted to raise the standards of teaching, while enabling women to secure their future. In addition to piano lessons, the women received instruction in music theory and piano pedagogy, observed Parent’s piano lessons, and completed a one-year teaching internship. The training was nearly free of charge, with numerous sponsors and patrons covering the costs. The school quickly earned an excellent reputation.

Parent also wrote educational textbooks used in her classes. Particularly important among these writings are *Exposition de ma méthode d’enseignement*, which outlines her pedagogical method, and a textbook on reading music using colors. By 1900, the school had up to 300 students. Hortense Parent remained active at the school well into her old age. Through her publications and work, she promoted a new, rational, highly systematic, and child-friendly pedagogical approach.

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HANNA BERTEL

## Between Avant-Garde and Tradition: Helene Berg and Smaragda Eger-Berg as Contrasting Artists of Viennese Modernism

Two women—two artists—sisters-in-law: Helene Berg and Smaragda Eger-Berg were both linked to the modern composer Alban Berg, as his wife and his sister, respectively. Only recently has their artistic work gained more attention, thanks to dedicated research by Anna Ricke and Melanie Unseld. Exploring the lives of these two women brings up the problematic of female emancipation in Viennese Modernism and highlights an intriguing contrast between the more conservative Helene Berg and the more modern-thinking Smaragda Eger-Berg.

Helene was an artist and talented singer who gave up her career as a musician shortly before marrying Alban Berg. In contrast, his freedom-loving sister, Smaragda, remained devoted to her profession as a pianist and *répétiteur*. After a failed marriage, she embraced her homosexuality through multiple relationships with female artists. Both women were musically active, yet they followed two completely divergent life concepts. While Smaragda shaped her own path in life as a free spirit, Helene valued her role as the wife of a composer, fully integrating herself into her husband's artistic circles.

This presentation aims to examine the relationship between the sisters-in-law and outline their different life plans in relation to social changes in the early twentieth century, with a particular focus on music-making practices and the development of cultural networks during this respective period. In addition to the “musical liaison” between the still unmarried Helene and Paul Kammerer and the artistic relationship between Smaragda and Arnold Schönberg, the intensive correspondence that Peter Altenberg maintained with both women will also be discussed. Numerous images, letter excerpts, and other historical documents by and about Helene Berg and Smaragda Eger-Berg from the Alban Berg Foundation, the music collection of the National Library, and the Wienbibliothek provide

an intensive insight into the lives of both women, making their zeitgeist more tangible.

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ELISABETH REISINGER

### **Ways and Limits of Transcending Traditional Roles at the Harpsichord: Sylvia Marlowe and Antoinette Vischer**

**S**ylvia Marlowe (New York, 1908–1981) was born into a middle-class Brooklyn family, while Antoinette Vischer (Basel, 1909–1973) came from Basel's upper class. Marlowe studied at the Juilliard School, whereas Vischer was educated at home. The subsequent careers of the two musicians were as distinct as this brief comparison of their geographical and social backgrounds suggests. Although they never met, several significant similarities justify a combined analysis of these two figures: both began their careers as pianists before switching to the harpsichord in the 1930s; both conceptualized the harpsichord as a medium for contemporary music; and both actively created a new repertoire for the instrument by commissioning new works. In doing so, they challenged traditional role concepts—both as harpsichordists focusing on twentieth century music, as performer-commissioners who disrupted the established hierarchy between the composer as creative genius and the performer as mere reproducer, and as empowered women artists with their own distinct visions.

This paper compares and connects Marlowe and Vischer based on extensive primary source material preserved (largely untouched until this research) in archives in New York and Basel. The research examines the impact of factors such as gender and class on their artistry, how they navigated external expectations and constructed their self-image, and how they sometimes struggled with both. In particular, the research draws on scholarship about gender inscriptions in instruments (e.g., Hoffmann, 1991) and studies on women's musical career trajectories (e.g., Fauser, 2006). Furthermore, the presentation embeds these aspects within a broader dis-



cussion of intersectionality (Hill Collins and Bilge, 2016). In this sense, the study of the two harpsichordists not only illuminates the general tensions between conservative and progressive gender concepts of their time but also contextualizes these tensions in relation to their distinct socio-cultural environments.

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TINA BOHAK ADAM

### **The Influence of Social Development on the Life and Work of the Singers Milka Gerbič and Marija Bitenc Samec: A Comparative Analysis**

Soprano Milka Gerbič and alto Marija Bitenc Samec have left an indelible mark on Slovenian opera and concert history. Gerbič, a naturalized Slovene of Czech origin, was one of the most important Slovenian opera and concert figures of the nineteenth century. At the same time, Bitenc Samec was an outstanding concert singer in the second half of the twentieth century. Both artists moved frequently due to their professional and family situations. Gerbič's path led her from her native Tuhoměřice to Prague for her education and later to Zagreb, where she met her future husband, the tenor Fran Gerbič, a conscientious Slovene, at the local opera. They spent two years in Gerbič's hometown of Cerknica and later moved to Ulm and Lviv for his opera engagements. In 1886, they returned to Ljubljana, where they finally settled at the invitation of the Glasbena matica society. Bitenc Samec felt the influence of social events at an early age, as her family faced challenges due to her father, Vinko Bitenc's literary status. During World War II, they emigrated from their native Vižmarje (Ljubljana) to Vienna. After the war, Vinko Bitenc was falsely accused of collaborating with the occupying forces upon his return to his homeland. The family moved first to Štore and then to Maribor and Ljubljana. After her marriage to the architect and designer Dušan Samec, Marija Bitenc Samec lived in Celje from the late 1950s until her death.

Both women can be defined as possessing highly versatile personalities. Gerbič, a professionally trained singer, had an excellent operatic career, played a key role in laying the foundations of Slovenian theatre, and was a member of the National Reading Society and other associations. This multifaceted approach is also evident in the case of Bitenc Samec, who, in 1963, was granted the status of a freelance artist due to her outstanding artistic career and, in addition to her solo career, was active as a chamber musician. In the 1980s, she became a politically independent social and cultural worker.

Gerbič and Bitenc Samec were artists with rich careers who maintained high professional standards. As wives and mothers, they placed their families on an untouchable pedestal. Though active at different times as conscious patriots, their knowledge, versatile personalities, modesty, and self-sacrifice significantly influenced Slovenian musical culture.

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BIRGIT LODES

### **Singing in the Face of War: Princess Charlotte and Prince Ferdinand Kinsky 1808/09 – A New Perspective on Beethoven’s “Rentenvertrag”**

**F**erdinand, Prince Kinsky (1781–1812), a hero of the Napoleonic Wars, is known in music history as one of Beethoven’s “pension providers.” In contrast to his financial support for music, it is less well-known that his wife, Princess Charlotte Kinsky, née Kerpen (1782–1841), was an accomplished musician with a well-trained soprano voice. Her collection of sheet music reflects a broad repertoire, including excerpts from Italian and German operas (with piano or orchestral accompaniment), Italian ariettas and songonettas (with piano and guitar accompaniment), as well as German songs and various piano pieces. Several composers dedicated works to her.

This presentation aims to explore the musical activities of the princess during a time when war was imminent, and her husband was occupied with raising his own battalion for the Austrian Landwehr. On one hand, the presentation focuses on the summer of 1808, which the couple spent together at their country estate in Budenitz. During this time, Charlotte performed various vocal works, which had been specially written and composed by Giovanni Liverati for the occasion, including a *Serenata* as a surprise for her husband and an *Addio a Budenitz*. On the other hand, the lecture examines a concert evening in January 1809 at the home of Prince and Princess Lobkowitz in Vienna, which, according to my thesis, was intended as a commemoration of the hero of both battle and music, Prince Louis Ferdinand. On that evening, Charlotte Kinsky performed the third act of Niccolò Antonio Zingarelli's *Giulietta e Romeo*, and Archduke Rudolph played piano music by Ludwig van Beethoven and Prince Louis Ferdinand. Amidst the increasingly intense preparations for war, the so-called "pension agreement" was signed on March 1, 1809, between Kinsky, Lobkowitz, Archduke Rudolph, and Beethoven. The war officially began on April 10, 1809.

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MARIE-ANNE KOHL

### **"I Do Not Know What It Is...": An Intersectional Perspective on Women Musicians in Exile**

**E**xile music research has historically focused on male composers, often neglecting the contributions of women. Female composers and highly respected performers frequently vanished behind male relatives, reflecting a broader musicological bias rooted in discourses of genius. Musicological gender research highlights that recognizing women's musical agency requires expanding the field with alternative perspectives, adjusting what is deemed historically relevant. In this broader view, ele-

ments like performance, patronage, space, and networks gain significance alongside composition.

This paper adopts this expanded framework to address the exclusions and biases shaping music history, focusing on the ways in which certain figures and activities were marginalized or erased. Particularly within exile music research, understanding ruptures in biographies and archives—often inflicted violently—reveals gaps that make it challenging to ask who and what remains absent, but necessitates questions on how these erasures occurred and why they should never recur.

Women affected by exile and migration often face a compounded erasure, in which “making them disappear” through omission, as Ilse Korotin describes, remains only the surface of a deeper historical neglect. At the Vienna Exilarte Centre for Banned Music, only a few documents, such as compositions by Gerty Landsberger and Anita Spiegel, and Maria Ley-Piscator’s correspondence, provide glimpses into women’s musical activities disrupted by Nazi persecution and exile. This paper employs historical-critical source criticism, music analysis, and gender and cultural studies to examine how these documents illuminate the intersectional impacts on these women’s lives.

“Ich weiß nicht, was es ist...”—a song by Landsberger composed at age twenty—serves as a fitting title for the challenges inherent in researching these lives, representing both a quest for and confrontation with the unknown in women’s exile music history.



# *Izvečki*





## ***Mulieres in ecclesiis taceant*: glasbenice v cerkveni glasbi na Slovenskem do sredine 20. stoletja**

**D**robec iz Prvega pisma Korinčanom, v katerem je Pavel iz Tarza nedvoumno in strnjeno zamejil vlogo žensk v cerkvenem življenju, je na svojstvene načine odmeval v cerkveni glasbi. Vedno znova je bil podlaga za vrsto prepovedi, s katerimi je cerkveno vodstvo želelo doseči skladnost liturgične, implicitno pa tudi cerkvenoglasbene prakse s teološko eksegezo temeljnih svetopisemskih besedil. Na normativni ravni lahko v cerkvenih predpisih, ki urejajo cerkveno glasbo, od antike do sredine 20. stoletja sledimo vedno znova uveljavljeni zahtevi, da ženske ne sodelujejo pri cerkvenem petju, če to posreduje del liturgičnega besedila obredov. Na drugi strani pa lahko v enakem časovnem razponu sledimo številnim odstopanjem od zapovedane ureditve, ki so bila nujna posledica sodelovanja žensk v verskem življenju Katoliške cerkve, ali pa so bila motivirana z vdiranjem estetskih predstav o glasbeno lepem v cerkvenoglasbeno prakso različnih zgodovinskih obdobj.

Prispevek bo poskušal orisati sledove in dinamiko teh nasprotij v glasbenem življenju na Slovenskem v preteklih stoletjih. Pokazal bo, da je bila praksa spoštovanja cerkvenih določil zelo odvisna od okoliščin delovanja posamezne cerkvene ustanove. Na Slovenskem je bilo podobno kot v drugih katoliških deželah Svetega rimskega cesarstva sodelovanje žensk v cerkveni glasbi dokaj pogosto takrat, ko so se posamezne cerkve srečevale s finančnimi omejitvami, ki so onemogočale plačevanje moških poklicnih glasbenikov. Proti tej praksi je ob svojem nastanku nastopilo tudi cecilijansko gibanje, ki pa je bilo pri uveljavljanju svojih načel iz enakih razlogov neuspešno. Tako stanje je ostalo nespremenjeno vse do 20. stoletja, ko se je tradicionalno izključevanje žensk iz liturgije znašlo pod pritiskom različnih družbenih sprememb in politično-ekonomskih okoliščin.



**»Ali je smela tudi ženska gosti pri ženitovanju?«:  
nova spoznanja za zgodovino ljudskih glasbenic  
na Slovenskem v poznem 19. in 20. stoletju**

**E**tnomuzikologinja Zmaga Kumer je v svojem temeljnem delu o inštrumentalnih ljudskoglasbenih tradicijah na slovenskem etničnem ozemlju (*Ljudska glasbila in godci na Slovenskem*, 1983) ugotavljala, da so bile ženske v preteklosti za razliko od moških omejene na zasebno muziciranje v domačem okolju in »kot godci v javnosti niso nastopale«. To je podkrepila z naslednjimi besedami: »Da bi [ženska] hodila gost po svatbah in veselicah ter prevzemala druge godčevske naloge, pa vendar še nismo slišali«. V zgodovinopisju uveljavljena predstava, da ženske na Slovenskem nikoli niso prevzemale tradicionalne vloge javnih glasbenikov ali glasbenih zabavljačev, doslej še ni bila deležna poglobljene kritične obravnave, vsaj ne za obdobja pred drugo svetovno vojno. Čeprav je vsakakor res, da so bile javne ljudskoglasbene prakse, zlasti inštrumentalne, v preteklosti pretežno v domeni moških, bo avtor tega prispevka pokazal, da s tovrstnimi zgodovinskimi interpretacijami ne gre pretirano posploševati.

Avtorjevo stališče je osnovano na malo znanem etnografskem viru, ki doslej še ni bil uporabljen za raziskovanje spolno zaznamovanih družbenih norm in omejitev v zvezi s preteklimi glasbenimi praksami na tem območju. Obravnavani vir je obsežen vprašalnik o šegah in verovanjih, ki tvorijo enega najpomembnejših slavnostnih in obrednih kompleksov v ljudskem življenju – ženitovanje. Vprašalnik je pripravil Inštitut za slovensko narodopisje ZRC SAZU in ga med letoma 1969 in 1974 razposlal številnim informatorjem iz več kot sto krajev v Sloveniji in njeni neposredni okolici ter zbiral njihove pisno podane odgovore na 828 vprašanj o lokalnem izvajanju ženitovanj. Vsako vprašanje se je nanašalo na specifičen vidik obravnavane tematike v treh različnih zgodovinskih obdobjih: v času pred prvo svetovno vojno, med obema svetovnima vojnama in v obdobju po drugi svetovni vojni. Enako velja za 324. vprašanje v nizu, odgovori nanj pa bodo podlaga za pričujočo razpravo: »Ali (je) sme(la) tudi

ženska gosti pri ženitovanju? Ali je (bila) znana kaka ženska med godci v vašem kraju? Ime in naslov!«

Med skoraj 250 kratkimi odgovori na to vprašanje prinašajo nekateri imena devetnajstih nekoč javno dejavnih ljudskih inštrumentalistk, ki so nastopale na svatbah in ob drugih praznovanjih. Odgovori razkrivajo tudi nekaj zanimivih zgodovinskih podatkov o družbenem in ekonomskem položaju teh žensk v njihovih patriarhalnih skupnostih ter o tem, kako so se od poznega 19. stoletja do sedemdesetih let 20. stoletja spreminjali pogledi na participacijo žensk v ljudskem glasbenem življenju.

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KATARINA ŠTER

### **Liturgični spevi kartuzijank: med moško tradicijo, liturgično preobrazbo in žensko identifikacijo**

**K**artuzijanski red že vse od svoje ustanovitve leta 1084 velja za enega najstrožjih, obenem pa zgodovinsko najpomembnejših monastičnih redov, ki na poseben način združuje meniško skupnostno življenje s puščavniškim samotarstvom. Nepopustljivo vnemo kartuzijanov za redovno strogost, ki jo je skozi stoletja nadzoroval Generalni kapitelj, najbolje izraža redovni moto »Cartusia nunquam reformata, quia nunquam deformata« (kartuzija nikoli ni bila reformirana, ker nikoli ni bila deformirana). Ta rigoroznost je zaznamovala tudi njihov asketski način življenja in molitve. Pomembno mesto v kartuzijanski liturgiji ima značilni gregorijanski koral, ki je sicer izšel iz drugih tradicij, a je bil že v samem začetku prilagojen kartuzijanski rabi: večina spevov z nebibličnimi besedili je bila iz liturgije izključena, liturgični koledar pa močno okleščen, tako da so lastne praznične speve ohranili le še najpomembnejši svetniki.

Ženske skupnosti so se redu priključile kmalu po ustanovitvi. Ker naj bi bile nune kot ženske fizično šibkejše, jim vseh strogih pravil eremitskega življenja ni bilo treba upoštevati, prav tako jim zaradi domnevno manjše vzdržljivost ni bilo potrebno peti celotnega nočnega oficija. Med-

tem ko so jih nekatere moške kartuzijanske skupnosti obravnavale kot »petero Kristusovih ran«, so imele v drugih močne podpornike in zagovornike. Skozi stoletja je večina ženskih kartuzijanskih skupnosti razvila svoje različice kartuzijanskega načina življenja, ki je bilo večinoma bolj skupnostno in liturgično svobodnejše kakor v moških hišah. V liturgiji, tej najbolj središčni in skupnostni dejavnosti kartuzijanov, so si kartuzijanke izborile precejšnje »svoboščine«, zlasti takšne, ki so njih same povezovale s pomembnimi svetnicami. Izbira liturgičnih vzornic in njihove značilnosti kažejo na to, kako so kartuzijanke razumele in celo »oglaševale« svoj značilni ženski način monastičnega življenja, pa tudi, kako so želele biti videne same. Vse to je med drugim mogoče videti v skupini liturgičnoglasbenih rokopisov iz 16. stoletja, ki so bili v rabi v francoskem Gosnayu, danes pa se hranijo v Kartuziji Pleterje in bodo osrednji vir predstavitve.

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IVAN ČURKOVIĆ

### **Konstrukcije spola in vizualna domišljija v Händlovem oratoriju *Il trionfo del Tempo e del Disinganno*, njegovih poznejših predelavah in sodobnih uprizoritvah**

Zgodnji italijanski oratorij *Il trionfo del Tempo e del Disinganno* (Zmagoslavje Časa in Razočaranja, HWV 46a, 1707) Georga Friedricha Händla sodi v dolgo tradicijo alegorične dramske glasbe. Njegovi poznejši predelavi *Il trionfo del Tempo e della Verità* (Zmagoslavje Časa in Resnice, HWV 46b, 1737) in *The Triumph of Time and Truth* (HWV 71, 1757) zaznamujeta spremembe v hierarhiji in opredelitvi žanrov ter zmanjševanje Händlovega avtorskega prispevka. Predelavi sta namreč ohranili le del izvorne glasbe, drugi deli pa so bili dodani ali močno spremenjeni. Bistveno se je spremenil tudi način glasbene in dramaturške konstrukcije spola v štirih alegoričnih likih izvirnega oratorija: Bellezza (Lepota), Piacere (Užitek), Disinganno (Razočaranje) in Tempo (Čas). Glasovi in same vloge

niso nedvoumno označeni kot ženski ali moški in tudi likovna umetnost tega obdobja jih glede na spol predstavlja povsem različno.

Ker so prav vizualne podobe v uglasbitvah libretov izjemno pomembne, bodo v prispevku postavljene v primerjavo s študijami primerov iz zgodovine likovne umetnosti. Pri tem se bo avtor opiral na zgodovinske in sodobne teorije emblemov, alegorije in spola, da bi na ta način med njimi lahko izpostavil morebitne vzporednice in nasprotja. Ker Händlovi oratoriji niso bili namenjeni uprizoritvi, je bila domišljija tista, ki je s pomočjo glasbe poslušalcem pred oči lahko priklicala najrazličnejše vrste podob. Zdi se, da so omenjena tri dela danes enako odprta za interpretacijo kot v 18. stoletju, kar poudarjajo tudi uprizoritve 21. stoletja, ki uporabljajo različne vizualne podobe. Prispevek bo predstavil tudi primere sodobnih uprizoritev *Il trionfo del Tempo e del Disinganno* (npr. Calixta Bieita in Krzysztofa Warlikowskega) glede na to, kako konstruirajo ali dekonstruirajo spol in spolnost na odru. Kompleksni interdisciplinarni okvir bo še dodatno obogatil intervju s pevko Sonjo Runje, ki je vlogo *Il Disinganno* pela v več predstavah.

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FRANCESCA-MARIA RAFFLER

### **»Zvok najnežnejših občutkov« ali »dobrota in čistost«: podobe pevk bidermajerskega Dunaja v časopisnih recenzijah**

**P**ri analizi časopisnih kritik o pevkah pade v oči dejstvo, da prevladujejo predstavitev, ki jih prikazujejo kot nežne in šibke – pojma, ki ležita na stičišču med estetskim idealom in negativno kritiko. Pogosto so v ospredju skromnost, mehkoča, nežnost, očarljivost in sramežljivost. Poudarek na zunanjem videzu odraža estetska pričakovanja, ki so jih glede žensk imeli tako kritiki kot občinstvo. Hkrati so kritiki pokazali opazno večjo strpnost do negotovih začetkov ženskih pevskih karier in pojavov, kot je na primer trema. Poleg tega tožbe ob koncih kariere zaradi porok

kažejo, da so se kritiki zavedali zahtevnih okoliščin, s katerimi so se soočale umetniško dejavne ženske, in so jih nemalokrat tudi obžalovali.

Ta opažanja poudarjajo pričakovanja, po katerih so pevke krmarile na sivem polju med profesionalizmom in diletantizmom. Analiza preučuje, kateri elementi njihovega nastopanja ali videza so bili deležni idealiziranja ali kritike. Študija se osredotoča na pevke, ki še niso bile deležne intenzivnejše znanstvene pozornosti in so izbrane s seznama naslovov Antona Zieglerja (1823) ali iz spisov *Musikalische Skizzen aus Alt-Wien (Glasbene skice iz časov starega Dunaja)* Leopolda von Sonnleithnerja; to so npr. Marie Ehnes, Therese Hefft, Jeanette Stummer, Therese Minetti in sestre Goldberg.

Metodološko se analiza poleg biografskih raziskav o omenjenih pevkah osredotoča tudi na kritike v časopisih, pri čemer obravnava izbrane ključne besede in estetske vrednostne sodbe. Te ugotovitve so pomembne, ker razkrivajo, v kolikšni meri so sodbe žensk, ki so v javnosti nastopale kot pevke, daleč presegle zgolj ocenjevanje njihovega umetniškega izražanja.

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JERA PETRIČEK

## Gertrud Herliczka kot dirigentka Newyorške filharmonije

**D**irigentka Gertrud Herliczka je 12. marca 1935 vodila koncert z glasbeniki Newyorškega Filharmoničnega orkestra. V prispevku bodo s poudarkom na dveh ponavljajočih se temah analizirani izbrani časopisni članki v povezavi s koncertom; med najpomembnejšimi viri raziskave so tudi časopisni izrezki iz zasebne zapuščine družine Herliczka.

Najprej bo na vrsti analiza izbora dirigentkinega programa. Izbrala je simfonijo, ki v New Yorku še ni bila izvedena, glasbo, za katero se je lahko predstavljala kot strokovnjakinja, in klasično simfonijo. Kaj so kritiki napisali o izboru programa in kako so Gertrud Herliczka videli na dirigentskem podiju? Ker so natančno opisali njene dirigentske sposobnosti, nam to omogoča pogled na telesne prvine pri opisovanju dirigitiranja. Kako so

opisali njene dirigentske geste? So omenili njen spol? Izhajala bom predvsem iz teorije telesa glasbenikov, kot jo podaja Jana Weißenfeld.

V istem tednu je v New Yorku prvič dirigirala svojemu Ženskemu simfoničnemu orkestru Antonia Brico. Pozneje je mlada dirigentka Frédérique Petrides objavila članek, v katerem omenja še šest dirigentk. V tem poklicu je število žensk med obema vojnama naraščalo, vendar stanje še danes ni nevtralnno. Ženska, ki stoji pred simfoničnim orkestrom, še vedno čuti, da presega tradicionalne vloge. Kakšni so razlogi za to? Historična muzikologija pogosto izhaja iz premise, da je bilo dirigentk vedno malo (tako na primer Cornelia Bartsch), vendar so obstajale tudi ženske z uspešnimi kariernimi strategijami, ki jih danes ne poznamo. Ta predstavitev predstavlja majhen prispevek k boljšemu poznavanju dirigentk.

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THOMAS WOZONIG

### »Pevka izjemnih kvalitet«: o dveh področjih delovanja Thee Linhard-Böhm

**K**ot številne ženske v evropski kulturni zgodovini nam tudi v Münchnu rojena sopranistka Thea Linhard (1903–1981) danes skoraj ni več znana kot samostojna umetnica, temveč predvsem kot žena uglednega moškega, v njenem primeru dirigenta Karla Böhma (1894–1981). Kljub svojim neizpodbitnim in mnogokrat potrjenim glasbenim sposobnostim, temeljitemu šolanju – med drugimi pri Marii Ivogün – in nadvse pohvalnim kritikam se je na moževo izrecno željo po poroki leta 1927 popolnoma umaknila z odrov. Čeprav so jo nekdanj opisovali kot »pevko kar najbolj občudovanja vredne kvalitete« (*Neues Grazer Tagblatt* oz. *Novi graški dnevni list*, 13. april 1927), je sprejela vlogo žene in matere ter se prilagodila meščanskim normam 19. stoletja, ki jih je kot hči trgovca skupaj z možem, sinom odvetnika, seveda še vedno spoštovala. Njeno prejšnje pevsko delovanje je nadomestil »glavni poklic matere« (Robert Schumann),

predanost moževim ambicijam pa je močno omejila njene lastne umetniške težnje.

Predstavitev obravnava življenje in delo Thee Linhard-Böhm, ki je s poroko razdelila svoje življenje na dve nasprotujoči si področji delovanja. Prvi del predavanja se osredotoča na njeno kratko kariero sopranistke in prvič predstavlja popolno kronologijo njenih nastopov in njihove recepcije. Ključni vir za raziskavo je pevkin dnevnik, ki je od nedavnega na voljo raziskovalcem. Drugi del predavanja obravnava njeno življenje po letu 1927 in izpostavlja umetniške sledi njenih sposobnosti in avtonomije, ki jih v desetletjih ob svojem možu še ohranjala. Na ta način predstavitev osvetljuje umetniško osebnost, ki ni bila dokumentirana le pisno, temveč je sledi zapustila tudi na zvočnih posnetkih, in jo rešuje iz senc tradicionalno moško prevladujočega glasbenega zgodovinopisja.

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ADRIANA SABO | ANA HOFMAN

## **Razprava o poklicnem podrazredu: »samorastniške« ženske v (post)jugoslovanski industriji popularne glasbe**

**P**rispevek se bo osredotočil na to, kako se je v lokalnem glasbenem poslu z zgodovinske perspektive ustvarjala in preobrazala podoba neodvisne, samozadostne ženske. Kljub spremembam v družbenopolitičnem kontekstu se predstava o samorastniških, *self-made* glasbenih podjetnicah, ki so kot pevke v glasbeni industriji uspele zaradi posebnega talenta, značaja in vztrajnosti, ohranja kot ena od ključnih značilnosti tega, kako se v glasbeni industriji na območju nekdanje Jugoslavije ustvarjajo ženskosti.

Z upoštevanjem političnih, kulturnih in gospodarskih kontekstov, ki so oblikovali regijo nekdanje Jugoslavije, bova raziskali, kako so spremembe v uradno spodbujani enakosti spolov vplivale na različne strategije, ki so jih ženske v glasbeni industriji uporabljale za (samo)pozicioniranje. Perspektiva, ki temelji na politični ekonomiji, razredu in delitvi dela,

nama bo omogočila, da ponudiva niansiran opis širših vprašanj o konstrukciji ženskosti v odnosu do prevladujočih struktur moči na glasbenem trgu. Ta pristop bo razkril tudi globlja družbena protislovja in ambivalen- ce, ki zaznamujejo (post)jugoslovanski kontekst. S poudarjanjem pomena zgodovinske spolno zaznamovane perspektive na izvajanje, produkcijo in potrošnjo popularne glasbe želiva ponuditi vpogled v diskurze in izkušnje teh samoraslih žensk.

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NATAŠA MARIČIĆ

### **Dora Pejačević: nacionalna glasbena junakinja na obrobju koncertnega življenja**

**K**onec sedemdesetih in v začetku osemdesetih let prejšnjega stoletja je prvi val feministične muzikologije v ospredje hrvaške muziko- logije postavil delo Dore Pejačević (1885–1923). Tako kot v dru- gih podobnih primerih je bil glavni cilj ponovno odkrivanje pozabljenih skladateljic. Podobno sta muzikološki pristop in analiza njenega dela upo- rabljala metode, ki so izhajale iz tradicionalnega, patriarhalnega kanona. Rezultat je dvojen. V smislu historiografskega pozitivizma je Dora Pejače- vić ena najbolj sistematično in celovito raziskanih skladateljic v hrvaški glasbeni zgodovini. Vendar se njena dela na Hrvaškem le redko izvajajo na koncertih. Ko ga motrimo skozi prizmo patriarhalnega kanona, se njeno delo paradoksalno razkriva kot močno, strastno in izvirno raziskovanje, v katerem išče za svoj čas relevantne, a samosvoje kompozicijske rešitve.

Marginalizacija njenega dela v glasbenem življenju izvira iz še vedno prevladujoče – čeprav nikakor ne več edine in ekskluzivne – recepcije njenega opusa znotraj taistega objektivno-historiografsko-patriarhalnega okvira. V primeru Dore Pejačević sta na recepcijo njenega dela, ki je sicer temeljila na glasbeni kritiki njenega časa, vplivala tudi njena razredna pri- padnost in družinsko ozadje. V drugi polovici 20. stoletja se je ta narativ razširil na analitično interpretacijo in vrednotenje njenega dela, ki je bilo



pogosto opisano kot tehnično brezhibno, a eklektično. Znotraj patriarhalnega kanona je tako njen opus označen kot neavtentičen in posledično manjvreden.

Prispevek obravnava interpretativni narativ, »odgovoren« za nasprotja in napetosti, ki so vodile v marginalizacijo dela Dore Pejačević v glasbenem življenju. Ta marginalizacija pa ne vpliva le na njene skladbe, temveč tudi na muzikologijo in analitične pristope, ki se z njimi ukvarjajo.

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INGEBORG HARER

### »Sreča je le tam, kjer *mene ni*«: Marie Pachler v dialogu s sorodniki iz Spodnje Štajerske in Kranjske

**G**raška glasbenica Marie Pachler, rojena Koschak (Gradec, 1794 – Gradec, 1855), je le na prvi pogled ustrezala tipični podobi ženske v 19. stoletju. Čeprav se je njeno javno pianistično nastopanje s poroko končalo, je še vedno prirejala glasbene in literarne večere ter nastopala kot pianistka v zasebnih krogih, ob tem pa opravljala pričakovane dolžnosti gospodinje in matere. Predvsem zaradi svojih izjemnih intelektualnih sposobnosti je bila zelo cenjena, njen salon pa je slovel daleč preko graških meja. Njena posmrtna slava je v veliki meri posledica njenih osebnih odnosov z Ludwigom van Beethovnom in Franzem Schubertom. Vendar je prav osredotočenost na njeno povezavo s tema skladateljema pogosto zasenčila njeno širšo vlogo v glasbenem življenju, zato njen prispevek v biografijah glasbenikov pogosto ostaja neopažen.

Študija doslej spregledanih virov, med katerimi so tudi pisma Marie Pachler iz Spodnje Štajerske in Kranjske (današnja Slovenija), razkriva, da njeni stiki z »velikimi« skladatelji v njenem življenju niso imeli tako pomembnega mesta, kot bi bilo mogoče sklepati iz sekundarne literature. Spodnja Štajerska in Kranjska ne zaznamujeta le njenega družinskega porekla, temveč sta povezani tudi s pomembnimi obdobji v njenem življenju. Ta vidik življenja Marie Pachler doslej še ni bil temeljito raziskan. Kateri

kraji in posamezniki iz južnega dela takratne Štajerske so vplivali na njeno življenje? Raziskava je pokazala, da je bila Pachlerjeva vse življenje iskalka, ki je svoje upe in hrepenenja podrobno delila s svojimi sorodnicami.

Namen pričujočega prispevka je vključiti novo odkrite (glasbene) zgodovinske podatke in spoznanja iz teh virov v obstoječo biografijo Marie Pachler. Osrednje vprašanje je, kako lahko dekonstrukcija prejšnjega biografskega narativa spremeni naše razumevanje njenega življenja in kako preusmeriti pozornost k novi, prej neznani podobi Marie Pachler.

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MICHAELA STEFANIE KRUCSAY

## **Objekti(vi) spomina: sledenje profesionalizmu v zapuščini glasbenic**

V 19. stoletju je zanimanje za zapuščine slavnih glasbenikov in skladateljev postajalo vse bolj aktualno v tesni povezavi z vztrajnim normativnim pojmovanjem skoraj izključno moško konotiranega ustvarjalnega genija. Zapuščine v ožjem smislu in posmrtno nastale zbirke so vse od takrat pomemben vir za glasbeno zgodovinopisje, s tem pa so postale tudi sredstvo oblikovanja vzorčnih modelov za to, kakšni naj bi profesionalni glasbeniki bili. Čeprav je časovni in prostorski prenos vsake zapuščine proces, v katerem se vedno kaj lahko izgubi ali spremeni, obenem pa je podvržen spletu naključij in vpletanju tretjih oseb, ki z izvirnim lastnikom niso nujno povezane, lahko sestava posamezne zapuščine ponudi vpogled v zadnji zamrznjeni trenutek dinamičnega in performativnega procesa spominjanja in ustvarjanja lastne identitete oz. javne persone.

Zapuščine, katerih materialno osnovo sestavljajo značilni predmeti kot nosilci individualnega in kulturnega spomina, običajno prestopajo mejo med naključnim zbiranjem in namernim izborom. Obenem so to tudi zbrana materializirana spominjanja, kar sledi trenutnemu znanstvenemu konsenzu o tem, da so spomini bistveni za oblikovanje pojma (poklicnega) Jaza.

Na podlagi izbranih primerov iz muzikološkega projekta, ki ga financira Avstrijski znanstveni sklad (»Glasbeniška zapuščina kot shramba spomina: spominjanje, funkcionalni spomin in konstrukcija ženske poklicne identitete«, FWF, P33110-G) prispevek poleg praktičnega opisuje tudi semiotični pomen materialnega za strategije razprav o ženskem glasbenem profesionalizmu od obdobja romantike do 21. stoletja. Prav tako izpostavlja potencialno navzkrižno simbolno moč »realnih« in literarnih predmetov (slednje najdemo v avtobiografskih zapisih), ki jih razumemo kot zavestno oblikovan del izoblikovane zapuščine.

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MARTIN EYBL

### Susanna von Wetzlar: *salonnière*, pianistka, svetovljanka

V muzikološki literaturi se baronica Susanna von Wetzlar le občasno omenja, pa še tedaj se najpogosteje navaja kot potencialna mati klavirskega virtuozu Sigismunda Thalberga. Poleg tega naj bi bil v širokem krogu njenih znancev tudi Franz Liszt. Z zbiranjem razpršenih omemb in njihovim povezovanjem s prej neznanimi dokumenti je mogoče natančneje določiti baroničino identiteto. Slika, ki se razkriva, je portret družbeno dobro povezane, glasbeno izobražene ženske, ki je gostila salone na Dunaju in v Benetkah ter po svojih najboljših močeh podpirala umetnike. Kot bogata ženska je izkoristila vse svoboščine, ki ji jih je omogočala družba zgodnjega 19. stoletja: imela je palačo ob beneškem Velikem kanalu (Canal Grande), se podajala na potovanja in v času svojega dolgega vdovstva prirejala razkošne zabave. Namen tega prispevka je osvetliti življenje baronice Susanne von Wetzlar in njen prispevek k družbenemu in glasbenemu okolju njenega časa.

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MARY ELIZABETH KIRCHDORFER

## Raziskovanje različnih vlog žensk v dunajskem koncertnem življenju 1780–1830: vpogledi iz študij primerov

Dunajsko koncertno življenje so okoli leta 1800 oblikovali tako različni dogodki, kot so bile velike koncertne akademije in intimne salonske prireditve, v njem pa je v najrazličnejših vlogah delovalo tudi presenetljivo veliko žensk. Johann Ferdinand von Schönfeld v svojem *Letopisu glasbene umetnosti na Dunaju in v Pragi (Jahrbuch der Tonkunst in Wien und Prag, 1796)* tako omenja več kakor 60 pomembnih žensk, ki so bile dejavne na najrazličnejše načine, tako npr. kot pokroviteljice, izvajalke ali gostiteljice prireditev. A celotni obseg prispevka žensk k dunajskemu koncertnemu življenju kljub pionirskim raziskavam, kot sta študija Rebecca Cypess o ženskah in salonih in delo Ruth Solie o delovanju mladih pianistik, ostaja slabo znan in nerazumljen.

V okviru trenutno potekajočega raziskovalnega projekta »Koncertno življenje na Dunaju 1780–1830« nastaja obsežna zbirka podatkov o dogodkih, osebah, repertoarju in prizoriščih, z zbiranjem podatkov pa postaja vse bolj očitno, kako so ženske sodelovale kot izvajalke, prirediteljice dogodkov, gostiteljice, pokroviteljice in pesnice. Pojavljajo se nove povezave, ki so jih muzikologi do sedaj večinoma spregledali, saj so se osredotočali predvsem na moške ustvarjalce. Tako smo na primer odkrili, da je poezijo Luise Brachmann leta 1821 v gledališču Kärntnertheater deklamirala Betty Schröder (hči igralko Sophie Schröder in sestra pevke Wilhelmine Schröder-Devrient), sledil pa je glasbeni program z Beethovnom in Schubertom. Spored je vključeval poezijo in glasbo ženskih avtoric, nastopale so ženske same, v tem obdobju pa so tudi organizirale, vodile in finančno podpirale koncerte.

Prispevek raziskuje, kako so družinske vezi in glasbeni učitelji omogočili uspeh tako profesionalnim kot ljubiteljskim glasbenicam. Obravnava tudi (podporne ali konkurenčne) mreže, ki so obstajale med glasbenicami, in institucionalna združenja, ki so jih oblikovale. Na podlagi podatkovne baze projekta in primarnih virov s pomočjo študij primerov proučuje de-

lovanje žensk in mreže, ki so jih ustvarile z različnimi prekrivajočimi se vlogami na teh »multimedijskih« koncertih.

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MARUŠA ZUPANČIČ

### **Preseganje tradicionalnih vlog: pojav inštrumentalistk v ljubljanskem javnem kulturnem življenju do leta 1850**

**K**onec 18. stoletja se je v glasbenih središčih, kot so London, Pariz in Dunaj, razmahnilo javno koncertno življenje, v okviru katerega so se začele uveljavljati inštrumentalistke, kot so čembalistke, pianistke in harfistke. Tiste, ki so igrale za ženske tradicionalno neprimerne inštrumente, kot je npr. violina, so se pogosto soočale s kritikami zaradi svojega spola in so bile primorane kariero inštrumentalistke združevati s petjem. V 19. stoletju se je vloga žensk v glasbi začela pomembno spremenjati, saj so ženske začele pridobivati priznanje kot poklicne izvajalke na javnih odrih.

Ta premik je bil delno opazen tudi v Ljubljani že v devetdesetih letih 18. stoletja, ko so ljubiteljske pianistke iz višjih družbenih slojev začele nastopati na poljavnih prizoriščih, kot je Redutna dvorana (Redoutensaal), s čimer so presegle tradicionalno salonsko muziciranje. Z ustanovitvijo Filharmonične družbe leta 1794 so se ženskam odprle nove priložnosti za nastopanje na poljavnih akademijah in koncertih; njene članice, ki so pogosto prihajale iz plemiških in uglednih meščanskih družin, pa so lahko postale le kot aktivne izvajalke, pianistke ali pevke. Kljub družbenim omejitvam so se ljubljanske pianistke že v zgodnjem 19. stoletju uveljavile kot izvajalke virtuoznega klavirskega repertoarja in so nastopale na pomembnih mestnih dogodkih, vključno s koncerti v Stanovskem gledališču. Med najvidnejšimi pianistkami tega obdobja so bile Julia Kogl, Friederike Benesch, Amalia Oblak, Marie Wagner, Anne Herzum in Josephine Micheli. Čeprav je večina pianistk po poroki opustila javne nastope, so nekatere kljubovale družbenim normam in nadaljevale s svojo glasbeno kariero.

Ljubljanske pianistke so v tridesetih in štiridesetih letih 19. stoletja prve izvajale virtuozna dela Franza Liszta in Frederica Chopina.

Poleg lokalnih ljubiteljskih pianistk so v tem obdobju v Ljubljani začele nastopati tudi gostujoče glasbenice na inštrumentih, kot so kitara, steklena harmonika in fizharmonika. V tridesetih in štiridesetih letih 19. stoletja so se kot posledica širšega evropskega sprejemanja inštrumentalistk, ki so igrale tradicionalna moška glasbila, pojavile tudi violinistke. Pri spevek obravnava pojav inštrumentalistk, predvsem ljubiteljskih pianistk, v javnem glasbenem življenju Ljubljane do leta 1850. Osredotoča se na njihov prehod iz zasebnih salonov na poljavne in javne nastope, podrobno opisuje izvajani repertoar ter družbene izzive, s katerimi so se soočale v tem obdobju.

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DIÁNA FUCHS

### **Pogledi iz dunajske moderne: primer Johanne Müller-Hermann**

**K**adar glasba Johanne Müller-Hermann (1868–1941) zazveni na koncertih brez navedbe avtorstva, ljudje pogosto vprašajo: »Je to napisal Brahms?« Ali pa: »Ali je to zelo znan skladatelj?« Dunajska skladateljica Johanna Müller-Hermann je bila v svojem času prava senzacija. Glasbene izkušnje, ki jih je delila s svojima sorojencema, Albertom in Tono, so še posebej močno vplivale na njeno srečno otroštvo. Izobrazba je v družini veljala za pomembno, še pomembnejša pa je bila ekonomska varnost. Poklicno glasbeno izobraževanje tako ni bilo najbolj zaželeno, zaradi česar se je brat odločil za študij prava, medtem ko sta se sestri Johanna in Tona izšolali za učiteljici. Johanna Müller-Hermann se je, zahvaljujoč svojemu meščanskemu poreklu in talentu, lahko vsem omejitvam patriarhalne družbe navkljub posvetila glasbeni karieri. Očetove zveze so ji omogočile študij pri priznanih glasbenikih, visoka kakovost njenega izobraže-

vanja pa je razvidna nenazadnje iz ocen, ohranjenih v njeni zapuščini, kar vse kliče po poglobljeni raziskavi njene recepcije.

Ob številnih pozitivnih ocenah v tisku, ki so mladi skladateljici napovedovale obetavno kariero, si posebno pozornost zasluži tudi korespondenca med Johanno Müller-Hermann in Paulom Wittgensteinom iz leta 1930. Korespondenca odpira različne možnosti analize. V zvezi z njo je mogoče zastavljati vprašanja v zvezi z meščansko glasbeno kulturo, vrednotenjem del, razlikami med spoloma in z estetiko dunajskega modernizma, obenem pa analiza jezika odpira vrata v svet dunajske moderne. S posebnim poudarkom na omenjeni korespondenci bo prispevek obravnaval pristop k skladateljicini glasbi in recepciji slednje s treh vidikov. Prvi bo skozi prizmo tistega časa obravnaval Wittgensteinovo lastno interpretacijo pisem. Drugi bo osvetlil njegov način razmišljanja, zaključna perspektiva pa bo vključila mnenja poklicnih sodobnikov o Johanni Müller-Hermann in njenih delih.

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MELANIE UNSELD

### **Biti skladateljica na Dunaju okoli leta 1800: dejavnosti Marianne Martines**

**P**redavanje se osredotoča na dunajsko skladateljico Marianne Martines (1744–1812) in želi osvetliti vprašanje, kako so določeni prostori vplivali na možnosti delovanja žensk. Odločilna za to razpravo sta Dunaj, pomembno središče klavirske glasbe v drugi polovici 18. stoletja, in posebno življenjsko okolje Marianne Martines. Predavanje se bo osredotočilo na vprašanje, kako so različna okolja botrovala določenemu skladateljskemu razvoju, pri čemer bosta podrobno obravnavana hiša Großes Michaelerhaus in salon v ulici Herrengasse. Kot viri bodo služili skladateljska dela Marianne Martines, hkrati pa tudi sodobni pisni viri, ki obravnavajo delovanje skladateljice na Dunaju ob koncu 18. stoletja.

Bistveni vidik predavanja je ocena dejanskih možnosti delovanja glede na pričakovanja o družbeni vlogi skladateljic. Predstavljena bo uporaba glasbeno-socioloških metod in pristopov k prostorom, pri čemer ima pomembno vlogo tudi prepletanje spola, delovanja in prostora. Posebna pozornost bo namenjena klavirski glasbi Marianne Martines, še posebej zaradi skorajšnje izdaje njenih štirih koncertov za čembalo v seriji Denkmäler der Tonkunst in Österreich (Spomeniki glasbene umetnosti v Avstriji).

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GUDRUN ROTTENSTEINER

### Marie Baumayer: pot do pianistke

**P**ianistka Marie Baumayer (1851–1931) se je kot hči uradnika v Cesar-sko-kraljevem rudarskem uradu rodila v Celju. Odraščala je v majhnem deželnem mestu Leoben na Štajerskem, kjer je pri dvanajstih letih prvič javno nastopila na koncertih Moškega akademskega pevskega združenja (Akademischer Männergesangverein). Njen prvi profesionalni učitelj klavirja je bil Carl Evers v Gradcu, nato pa se je kot učenka vpisala na Konservatorij za glasbo na Dunaju v razred Juliusa Epsteina. Na Dunaju je kmalu postala iskana koncertna pianistka, komorna glasbenica in ugledna poustvarjalka del Johannesa Brahmsa.

Kariera Marie Baumayer kot ugledne umetnice in cenjene dunajske učiteljice je dobro dokumentirana, zlasti zaradi njenega tesnega odnosa z Brahmsom. Vendar pa so raziskave o zgodnjih letih njenega pianističnega razvoja in usposabljanja doslej še redke. To je deloma posledica omejenega in premalo raziskanega izvirnega gradiva, pa tudi pomanjkanja znanstvenega zanimanja za glasbeno izobraževanje žensk. Kakšne možnosti za učenje klavirja je imelo dekle iz premožne družine, katere domače okolje ni bilo posebej naklonjeno glasbi? Govorimo o času, ko je klavir veljal za idealno glasbilo za glasbeno izobraževanje mladih deklet, a je bil glavni pedagoški cilj zgolj njihovo muziciranje v domačem krogu. S primerom pianističnega izobraževanja Marie Baumayer je mogoče ponazoriti, kakšne



možnosti glasbenega izobraževanja so bile na voljo mladi ženski sredi 19. stoletja in kakšni pristopi k poučevanju klavirja so nazadnje ustvarili pogoje, da je ta sploh lahko razmišljala o poklicni glasbeni poti.

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SARA ZUPANČIČ

### **Prestopanje mej: primer pianistke Lucille Tolomei Podgornik**

**P**roti koncu 19. stoletja, ko so državljani multietničnega avstro-ogrskega cesarstva opredelili medsebojne nacionalne razlike, se je slovenska skupnost v Trstu narodno ozaveščala tudi s pomočjo glasbe. Med številnimi glasbeniki, ki so takrat gravitirali okrog tržaških društev, izstopa ime danes manj znane pianistke Lucille Tolomei Podgornik (1854–1937). Glasbenica se je rodila v družini italijanskega porekla na Dunaju, vendar se je po poroki s slovenskim časnikiarjem Francem Podgornikom (1846–1904) preselila na Primorsko. Med bivanjem v Gorici (1880–1890) in Trstu (1890–1895) so ji brez obotavljanja priznavali primat nad drugimi pianisti (in to ne glede na njihov spol), tako da se je kmalu uveljavila kot vrhunska interpretka in profesorica klavirja. V slovenskem okolju je bila dejavna tudi kot glasbena publicistka: svoje prispevke, v katerih je delila glasbene nasvete in izkušnje, je kljub jezikovni pregradi objavljala v slovenskih revijah *Ljubljanski zvon*, *Slovan* in *Slovanski svet*.

Z življenjem in delom pianistke Lucille Tolomei Podgornik se je doslej obširneje ukvarjal muzikolog Primož Kuret, vendar nas gradivo, ki ga hrani Mestni gledališki muzej Carla Schmidla v Trstu, sili k ponovnemu ovrednotenju njene vloge v tržaškem prostoru. Ohranjeni koncertni sporedi, fotografije in pisma pričajo namreč o izjemno preudarni glasbenici, ki si je zelo prizadevala, da bi etnično mešani publiki predstavila raznolik repertoar, v katerega je uvrstila tudi najnovejša dela pomembnih slovenskih skladateljev. V mestu, kjer so bile nacional(istič)ne napetosti skoraj na dnevnem redu, so imele njene izvajalske odločitve dolgoročne posledice, saj se je omenjeni repertoar širil tudi po njeni vrnitvi na Dunaj.

Avtorica v svojem prispevku, ki temelji na primerjavi med koncertno in publicistično dejavnostjo Lucille Tolomei Podgornik, želi ponuditi globlji vpogled v pianistkino glasbeno angažiranost. Njena vpetost v slovanske, nemške in italijanske kroge po eni strani priča o glasbeničini doveznosti za različne kulturne vplive, po drugi pa dokazuje, da omenjeni krogi med seboj niso bili vedno strogo ločeni. Njena prisotnost v obmorskem mestu je namreč pustila neizbrisljivo sled v vseh ambientih tržaškega glasbenega življenja, ne glede na njihov narodnostni predznak.

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KATHARINA LARISSA PAECH

## Hortense Parent in njena pomoč učiteljicam klavirja v Parizu

**H**ortense Parent (1837–1929) je v Parizu sprva sledila ustaljeni pianistični izobraževalni poti. V mladosti je obiskovala zasebne ure klavirja pri Félixu Le Coupepeyu, nato pa je študirala na konservatoriju pri Louise Farrenc in že med študijem pokazala veliko nagnjenost do pedagoškega dela. Po več letih poučevanja v zasebni glasbeni šoli Félixa Le Coupepeya in samostojnega dela kot učiteljica klavirja si je Hortense Parent pridobila velik ugled. Leta 1872 je izdala priročnik *L'Etude du piano* (*Klavirska šola*), ki je bil eden prvih učbenikov klavirske igre, povsem revolucionarna pa je bila njena zamisel o ustanovitvi šole za učiteljice klavirja leta 1882.

Hortense Parent je opazila, da so klavir na osnovni ravni pogosto poučevale nekvalificirane ženske, ki so bile na primer po smrti moža ali očeta primorane same skrbeti zase. Z možnostjo ustreznega usposabljanja je tako želela dvigniti raven poučevanja, obenem pa ženskam omogočiti, da si zagotovijo boljšo prihodnost. Poleg pouka klavirja so se ženske učile glasbene teorije in klavirske pedagogike, opazovale Hortense Parent pri poučevanju in opravile tudi enoletno pedagoško prakso. Usposabljanje je bilo praktično brezplačno, saj so stroške krili številni sponzorji in meceni. Šola si je hitro pridobila odličen ugled.

Hortense Parent je pisala tudi didaktične učbenike, ki jih je uporabljala pri pouku. Med temi sta še posebej pomembna *Exposition de ma méthode d'enseignement* (*Razlaga moje metode poučevanja*), ki opisuje njeno pedagoško metodo, in učbenik o branju not z uporabo barv. Do leta 1900 je njena šola štela malo manj kakor 300 učencev. Hortense Parent je bila v njej dejavna vse do pozne starosti. S svojimi objavami in delom je spodbujala nov, racionalen, izjemno sistematičen in obenem otrokom prijazen pedagoški pristop.

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HANNA BERTEL

### **Med avantgardo in tradicijo: Helene Berg in Smaragda Eger-Berg kot kontrastni umetnici dunajskega modernizma**

**D**ve ženski – dve umetnici – svakinji: tako Helene Berg kakor Smaragda Eger-Berg sta bili povezani z modernističnim skladateljem Albanom Bergom, prva kot njegova žena, druga kot sestra. Po za-  
slugi tehtnih raziskav Anne Ricke in Melanie Unseld je njuno umetniško delo v zadnjem času dobilo več pozornosti. Raziskovanje življenja teh dveh žensk odpira problematiko ženske emancipacije v dunajskem modernizmu in izpostavlja zanimivo nasprotje med konservativnejšo Helene Berg in bolj svobodomiselnno Smaragdo Eger-Berg.

Helene je bila umetnica in nadarjena pevka, ki je tik pred poroko z Albanom Bergom opustila glasbeno kariero. Njegova svobodoljubna sestra Smaragda pa je ostala predana svojemu poklicu pianistke in korepetitorke in je po propadlem zakonu svojo homoseksualnost izživela v razmerjih s številnimi umetnicami. Obe ženski sta bili glasbeno dejavni, vendar sta sledili dvema popolnoma različnima življenjskima konceptoma. Medtem ko je Smaragda oblikovala svojo življenjsko pot kot svobodna umetnica, je Helene cenila svojo vlogo žene skladatelja in se popolnoma vključila v moževe umetniške kroge.

Namen referata je preučiti odnos med svakinjama in orisati njune različne življenjske načrte v povezavi z družbenimi spremembami v začetku 20. stoletja; posebej bodo izpostavljeni predvsem različne glasbene prakse in razvoj kulturnih mrež v tem času. Poleg »glasbene zveze« med še neporočeno Helene in Paulom Kammererjem ter umetniškega odnosa med Smaragdo in Arnoldom Schönbergom bo obravnavana tudi intenzivna korespondenca Petra Altenberga z obema ženskama. Številne slike, odlomki pisem in drugi zgodovinski dokumenti tako samih Helene Berg in Smaragde Eger-Berg kakor o njiju iz Fundacije Albana Berga, Glasbene zbirke Avstrijske narodne knjižnice in Dunajske mestne knjižnice omogočajo intenziven vpogled v življenje obeh žensk in nam na ta način lahko približajo duha njunega časa.

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ELISABETH REISINGER

### **Poti in meje preseganja tradicionalnih vlog na čembalu: Sylvia Marlowe in Antoinette Vischer**

**S**ylvia Marlowe (New York, 1908–1981) se je rodila v brooklynski družini srednjega razreda, Antoinette Vischer (Basel, 1909–1973) pa je izšla iz baselskega višjega razreda. Prva je študirala na šoli Juilliard, druga pa se je izobraževala doma. Nadaljnji kariieri obeh glasbenic sta bili tako različni, kot kaže že ta kratka primerjava njunega geografskega in družbenega ozadja. Čeprav se nista nikoli srečali, nekaj pomembnih podobnosti upravičuje skupno analizo obeh osebnosti: obe sta začeli svojo kariero kot pianistki, preden sta v tridesetih letih 20. stoletja nadaljevali z igranjem na čembalo; obe sta čembalo pojmovali kot medij za sodobno glasbo; obe sta z naročanjem novih del aktivno ustvarjali nov repertoar za to glasbilo. Pri tem sta izpodbijali tradicionalne koncepte vlog: na prvem mestu kot čembalistki, ki sta se osredotočali na glasbo 20. stoletja, nadalje kot izvajalki naročnici, ki sta rušili ustaljeno hierarhijo med skladateljem

kot ustvarjalnim genijem in izvajalcem kot zgolj poustvarjalcem, nenazadnje pa tudi kot opolnomočeni umetnici z izrazitimi lastnimi vizijami.

Predavanje primerja in povezuje obe umetnici na podlagi obsežnega arhivskega gradiva, ohranjenega (in do te raziskave večinoma nedotaknjene) v New Yorku in Baslu. Raziskava preučuje vpliv dejavnikov, kot sta spol in družbeni razred, na umetniško delovanje čembalistk. Zastavlja si vprašanja o uravnoveženosti med zunanjimi pričakovanji in oblikovanjem samopodobe ter ponazarja, kako sta se čembalistki včasih spopadali z obojim. Raziskava se opira zlasti na znanstvene raziskave o zaznamovanosti spola v povezavi z glasbili (npr. Hoffmann, 1991) in študije o glasbenih karierah žensk (npr. Fauser, 2006). Obenem predstavitev te vidike vključuje v širšo razpravo o interseksionalnosti (Hill Collins in Bilge, 2016). V tem smislu analiza obeh čembalistk ne osvetljuje le splošnih napetosti med konservativnimi in progresivnimi koncepti spola v njunem času, temveč te napetosti tudi kontekstualizira v povezavi z njunima različnima družbeno-kulturnima okoljema.

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TINA BOHAK ADAM

## **Vpliv družbenega dogajanja na življenje in delo pevk Milke Gerbič in Marije Bitenc Samec: primerjalna analiza**

**S**opranistka Milka Gerbič in altistka Marija Bitenc Samec sta na področju zgodovine operne in koncertne poustvarjalnosti v slovenskem prostoru pustili neizbrisen pečat. Milka Gerbič, sicer čeških korenin, sodi med najpomembnejše slovenske operne in koncertne poustvarjalke 19. stoletja, Marijo Bitenc Samec pa uvrščamo med najizrazitejše koncertne interpretke druge polovice 20. stoletja. Obe umetnici so zaznamovale pogoste s poklicnim ali družinskim statusom povezane selitve. Milko Gerbič je pot iz rodnih Tuchoměřic vodila na šolanje v Prago in pozneje v Zagreb, kjer je v tamkajšnji Operi spoznala bodočega soproga, nosilca tenorskih vlog in zavednega Slovenca Frana Gerbiča. Po dveh letih v Gerbi-

čevi rodni Cerknici sta se zaradi njegovih opernih angažmajev preselila v Ulm in Lvov, leta 1886 pa sta se na povabilo ljubljanske Glasbene matice vrnila v Ljubljano in se tam dokončno ustalila.

Marija Bitenc Samec je vpliv družbenega dogajanja občutila predvsem v mladih letih, ko je družina zaradi literarnega udejstvovanja očeta Vinka Bitenca doživela marsikatero bridko izkušnjo. Med drugo svetovno vojno so se bili primorani izseliti iz rodni Vižmarij (Ljubljana) na Dunaj, po vojni pa je bil njen oče ob vrnitvi v domovino lažno ovaden sodelovanja z okupatorjem in posledično so ostali brez doma na Ježici. Sledile so selitve v Štore, v Maribor in v Ljubljano. Po poroki z arhitektom in oblikovalcem Dušanom Samcem je do svoje smrti živela v Celju.

Obe pevki sta bili izrazito vsestransko delujoči osebnosti. Milka Gerbič je imela kot profesionalno šolana pevka odlično operno kariero ter ključno vlogo pri postavljanju temeljev slovenskega gledališča, bila pa je tudi aktivna članica ljubljanske Narodne čitalnice in drugih društev. Večplastnost se kaže tudi pri Mariji Bitenc Samec, ki je leta 1963 na podlagi izjemne umetniške kariere pridobila status svobodne umetnice in bila poleg solistične kariere dejavna tudi kot komorna glasbenica, v osemdesetih letih pa je aktivno delovala kot politično neodvisna družbeno kulturna delavka. Obe glasbenici sta bili pevki z bogato operno oziroma koncertno kariero, ki sta vselej sledili visokim umetniškim merilom, obenem pa tudi zakonski ženi in materi, ki sta družino vselej postavljali na nedotakljiv piedestal. Čeprav sta delovali v različnih časovnih obdobjih, sta kot zavedni rodoljubki s svojim znanjem in angažmajem pomembno zaznamovali slovensko glasbeno kulturo.

## **Petje vojni v obraz: kneginja Charlotte in knez Ferdinand Kinsky 1808/09 – nov pogled na Beethovnovo »rentno pogodbo«**

**F**erdinand, knez Kinsky (1781–1812), junak napoleonskih vojn, je v glasbeni zgodovini znan kot eden od Beethovnovih »pokojninskih skrbnikov«. V nasprotju z njegovo finančno podporo glasbi je manj znano, da je bila njegova žena, kneginja Charlotte Kinsky, rojena Kerpen (1782–1841), izvrstno izšolana sopranistka in nasploh odlična glasbenica. Njena zbirka muzikalij odraža širok repertoar, ki vključuje izvlečke italijanskih in nemških oper (s klavirsko ali orkestrsko spremljavo), italijanske ariette in canzonette (s klavirsko in kitarško spremljavo), pa tudi nemške pesmi in različne klavirske skladbe. Več skladateljev ji je tudi posvetilo svoja dela.

Namen prispevka je proučiti kneginjine glasbene dejavnosti v času, ko je bila vojna neizbežna in se je njen mož ukvarjal z zbiranjem lastnega bataljona za avstrijsko deželno obrambo oz. *Landwehr*. Predstavitve se najprej osredotoča na poletje 1808, ki sta ga zakonca skupaj preživela na podeželskem posestvu v Budenicah (Budenitz). V tem času je Charlotte izvajala različna vokalna dela, ki jih je posebej za to priložnost napisal Giovanni Liverati, med drugim *Serenato* kot presenečenje za moža in *Addio a Budenitz (Slovo od Budenic)*. Nadalje referat obravnava koncertni večer na domu kneza in kneginje Lobkowitz na Dunaju januarja 1809; avtorica prispevka domneva, da je bil posvečen spominu na junaka tako bitke kakor glasbe, pruskega princa Ludvika Ferdinanda. Tistega večera je Charlotte Kinsky izvedla tretje dejanje opere *Giulietta in Romeo (Julija in Romeo)* Niccolòja Antonia Zingarellija, nadvojvoda Rudolf pa je igral klavirsko glasbo Ludwiga van Beethovna in princa Ludvika Ferdinanda. Med vse intenzivnejšimi pripravami na vojno so Kinsky, Lobkowitz, nadvojvoda Rudolf in Beethoven 1. marca 1809 podpisali tako imenovani »sporazum o pokojnini«. Vojna se je uradno začela 10. aprila 1809.

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MARIE-ANNE KOHL

## »Ne vem, kaj je ...«: intersekcionalna perspektiva na glasbenice v izgnanstvu

Raziskave o glasbi v izgnanstvu so se v preteklosti osredotočale na skladateljke in zanemarjale prispevke žensk. Skladateljice in priznane izvajalke so ostajale v ozadju moških sorodnikov, kar odraža širšo muzikološko pristranskost, zakoreninjeno v diskurzih o genialnosti. Za prepoznavanje glasbenega delovanja žensk je potrebno razširiti muzikološke obravnave z dodatnimi vidiki in prilagoditi pogled na kategorijo zgodovinske relevantnosti. V tem kontekstu so poleg skladanja pomembni dejavniki tudi izvajanje, mecenstvo, prostor in družbene povezave. V prispevku je ta razširjeni okvir uporabljen za obravnavo izključitev in pristranskosti, ki oblikujejo glasbeno zgodovino. Predvsem se osredotoča na načine, s katerimi so bile določene osebe in dejavnosti marginalizirane ali izbrisane. Zlasti v okviru raziskav o glasbi v izgnanstvu razumevanje prekinitev v pisnih biografijah in arhivih – nastalih pogosto zaradi nasilja – razkriva vrzeli, zaradi katerih se je težko vprašati, kdo in kaj ostaja odsotno, hkrati pa zahteva postavljanje vprašanj o tem, kako je do teh izbrisov prišlo in zakaj se ne bi smeli nikoli več ponoviti.

Izganke in migrantke se pogosto soočajo z večplastnim izbrisom, pri katerem »izginjanje« z zamolčanjem, kot ga opisuje Ilse Korotin, ostaja le na površju globljega zgodovinskega zanemarjanja. V dunajskem centru za prepovedano glasbo Exilarte le nekaj dokumentov, kot so skladbe Gerty Landsberger in Anite Spiegel ter korespondenca Marie Ley-Piscator, omogoča vpoglede v glasbene dejavnosti žensk, ki sta jih prekinila nacistično preganjanje in izgnanstvo. Prispevek s pomočjo metod kritične obravnave virov, glasbene analize ter študije spolov in kulture preučuje, kako ti dokumenti osvetljujejo presečne vplive na življenja teh žensk. »Ne vem, kaj je ...« je pesem, ki jo je Landsberger zložila pri dvajsetih. Zdi se primeren naslov za izzive, povezane z raziskovanjem teh življenjskih zgodb, saj predstavlja tako iskanje neznanega v zgodovini glasbe žensk v izgnanstvu kakor tudi soočanje z njim.





# *Speakers*





**HANNA BERTEL** has been studying musicology at the University of Vienna since October 2018 and completed her Master of Arts in the fall of 2024. She further enhanced her academic qualifications during an Erasmus year abroad at Maynooth University in Ireland and through presentations at various international scientific conferences. Hanna Bertel has worked in the music archive of the Vienna State Opera and, since 2022, has been employed at the Alban Berg Foundation as an academic assistant. For her master's thesis, she is researching Smaragda Eger-Berg and Helene Berg as examples of female cultural networkers in the first half of the twentieth century. In addition to her studies, she has organized intercultural music projects, co-founded the DVSM-podcast *Rubato* as an editorial member, and has hosted her own radio show *Opus Campus* on Ö1 Campus, featuring young musicians, since spring 2023.

**TINA BOHAK ADAM**, PhD, is an assistant professor in the Department of Music Education at the Academy of Music, University of Ljubljana. Her research focuses on the integration of ICT in education-related academic programs and the history of opera and concert performance. Since 2020, she has been the National Coordinator for the European Association for Music in Schools (EAS) in Slovenia. She is the author of scientific and technical articles, as well as the monographs *Julij Betetto (1885–1963): Nestor of Opera and Concert Singers* (2015) and *I Want to Become a Singer: A Portrait of Concert Singer, Alto Marija Bitenc Samec* (2018). She is also the editor of the expert monograph *Jas sn čüja fliča peti: A Portrait of Tone Žuraj* (2022).

**IVAN ĆURKOVIĆ** is an Associate Professor at the University of Zagreb, Academy of Music, where he served as Head of the Department of Musicology from 2018 to 2021. He studied musicology, comparative literature, and Hungarian studies at the University of Zagreb and received his PhD in 2017 from Heidelberg University. He is the author of *The Vocal Duets of G. F. Handel and His Italian Contemporaries (1706–1724)* (2017). His research focuses on eighteenth century vocal music, with an emphasis on the works of G. F. Handel and his contemporaries, historical and contemporary performance practice, and the application of cultural theories in historical

musicology. He is a member of the network Music@Alpe Adria, initiated by the Private Music University Gustav Mahler in Klagenfurt, and a member of the management committee of the international project “A New Ecosystem of Early Music Studies,” financed from 2022 to 2026 by COST (European Cooperation in Science and Technology).

**MARTIN EYBL** is a Professor of Music History at the University of Music and Performing Arts Vienna. From 2013 to 2017, he served as President of the Austrian Musicological Society. He was the chief editor of the edition series *Denkmäler der Tonkunst in Österreich* (2007–2023) and is currently the chief editor of Alban Berg’s *Collected Works*. Many of his writings are oriented towards cultural studies, philology, or music analysis, sometimes combining these different approaches. His research focuses on editions of early music, music dissemination and material culture, musical practices in eighteenth and early nineteenth century Vienna, as well as aesthetics and music theory in the early twentieth century. He is currently leading two research projects funded by the Austrian Science Fund FWF: “Paper and Copyists in Viennese Opera Scores, 1760–1770” (2021–2024) and “Composing | Publishing | Performing: The Making of Alban Berg’s *Wozzeck* and *Lulu*” (2023–2026).

**DIÁNA FUCHS** is a Hungarian pianist and pedagogue based in Vienna. She began her academic training as a concert pianist at the Music and Art University of the City of Vienna. After graduating, she pursued further studies in piano pedagogy at the University of Music and Performing Arts in Vienna (mdw). During her master’s program, she developed a deeper interest in women in music, which sparked her curiosity in further studies. She is now a PhD candidate in musicology at mdw, where she is researching the Viennese composer Johanna Müller-Hermann. She currently teaches piano at the Music School of the City of Vienna and at the University of Music and Performing Arts in Vienna.

**INGEBORG HARER** studied Music Education at the University of Music and Performing Arts in Graz, as well as English/American Studies and Musicology at the University of Graz. As part of her doctoral studies, she con-

ducted research at the Universities of Oxford (UK) and St. Louis (USA). She earned her doctorate in 1987 with a dissertation in musicology titled “Ragtime: Versuch einer Typologie,” published in 1989. In 1980, she began working as a research assistant at the present Institute for Early Music and Performance Practice at the University of Music and Performing Arts in Graz, where she served as an associate professor from 2000 to 2022. She was a visiting lecturer in Women’s and Gender Studies at the University of Klagenfurt. Her work focuses on historically informed performance practice, popular music around 1900, and women’s and gender studies in music, with a particular emphasis on musical events in Vienna and Graz. Her most recent publication is *Drehscheibe Graz: Musikkulturelle Verbindungen im 19. Jahrhundert* (2022).

**ANA HOFMAN** is a senior research associate at the Institute of Culture and Memory Studies at the Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana. Her research interests include music, sound, and politics in socialist and post-socialist societies, emphasizing memory, affect, and activism in the present-day conjuncture of neoliberalism and post-socialism in the area of former Yugoslavia. She has published numerous articles and book chapters, including two monographs, *Staging Socialist Femininity: Gender Politics and Folklore Performances in Serbia* (2011) and *Music, Affect, Politics: New Lives of Partisan Songs in Slovenia* (2015). Her latest book *Socialism Now: Singing Activism after Yugoslavia* on strategic amateurism, the politics of leisure, and musical afterlives of socialism after Yugoslavia is forthcoming at the Oxford University Press.

**MARY ELIZABETH KIRCHDORFER** studied harp at the University of Augsburg (2016) before obtaining an assistantship at the University of Minnesota, where she completed her MA in Musicology (2018). Mary moved to Austria on a Fulbright Teaching Assistantship (2018–2020). During the pandemic, she taught harp in her studio in Vienna and worked as a musicological assistant for the project “The Young Beethoven, or Beethoven the Younger” with John Wilson at the Austrian Academy of Sciences. In 2022, she began her doctoral studies at the University of Vienna, and is contributing to the FWF/WEAVE project “Concert Life in Vienna 1780–1830”

Her research interests include gender studies, music iconography, women's history, and harp pedagogy. Her PhD dissertation focuses on the roles and networks of women in Viennese concert life.

**MARIE-ANNE KOHL** holds a tenure-track position in Historical Musicology (with a special focus on mobility, (forced) migration and cultural transfer, including exile and remigration) at the mdw. Previous positions include responsibilities at the *fimt* (Bayreuth University) and the feminist art space alpha nova & galerie futura in Berlin. Kohl studied musicology, gender studies, and media and communication studies in Berlin, and Voice and Music Theatre in Essen. She later pursued a doctorate in Cologne and New York, focusing on vocal performance art as a feminist praxis in the Downtown New York scene of the 1960s and 1970s, with an emphasis on the work of Meredith Monk. Her interdisciplinary research focuses on music and diversity, performance, voice, cultural mobility, media, popular culture, and globalisation. Kohl is a member of the academic boards of *Jahrbuch Musik und Gender*, *European Journal of Musicology* and INMM Darmstadt and a member of Plattform Gender\_mdw and the Cluster of Excellence "Africa Multiple."

**MICHAELA STEFANIE KRUCSAY** obtained her PhD in musicology in 2012. She has published the following monographs: *Katharina Cibbini-Koželuch: Musikerin und Mäzenin* (2008) and *Zwischen Aufklärung und barocker Prachtentfaltung: Anna Bon di Venezia und ihre Familie von "Operisten"* (2015). She first lectured at the University of Music and Performing Arts Graz, and later at the Leopold-Franzens University of Innsbruck, Department of Musicology, where she held the position of University Assistant (post-doc) from 2013 to 2017. In 2019, she became a Senior Scientist at the University of Music and Performing Arts Graz. Since May 2020, she has been the project leader and principal researcher of "The Musician's Estate as Memory Storage: Remembrance, Functional Memory, and the Construction of Female Professional Identity" (FWF, P33110-G) at the Centre for Gender Studies and Diversity (ZfGD). Her research interests include music from the seventeenth to the "long" nineteenth century, music and literature, cultural studies, and music and gender.

**BIRGIT LODES** studied in Munich, at UCLA, and at Harvard University. She has been a Full Professor at the University of Vienna since 2005 and a corresponding member of the Austrian Academy of Sciences since 2008. Since 2020, she has served as the general editor of the *Denkmäler der Tonkunst in Österreich*. Her research focuses on Beethoven, Schubert, and music from around 1500. Together with Reinhard Strohm, she edits and curates the multimedia research platform “Musical Life of the Late Middle Ages in the Austrian Region.” Her latest book is *Beethoven-Geflechte / A Beethoven Tapestry: Networks and Cultures of Memory* (2024), co-edited with Melanie Unseld.

**NATAŠA MARIČIĆ** completed her studies in musicology at the Faculty of Arts in Ljubljana. She teaches courses in musicology at the Music School in Varaždin and also works as a music writer and concert producer. Additionally, she occasionally participates in musicological conferences, contributing to specialized journals. As a music writer, she has published in various periodicals and daily newspapers, as well as on the Third Program of the Croatian Radio. Her contributions have appeared in *Musicological Annual* (Ljubljana), *Works* of the Croatian Academy of Sciences and Arts, *Problemi* (Ljubljana), *Matica hrvatska*, the *Biographical Lexicon* of the Croatian Lexicographical Institute in Zagreb, and in a several monographs related to the musical life of Varaždin.

**ALEŠ NAGODE** holds a PhD in Musicology from the Department of Musicology, Faculty of Arts, University of Ljubljana. After a brief tenure with the Slovenian Chamber Choir, he became a young researcher in 1993 at the Institute of Musicology, part of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts. Since 1995, he has worked at the Department of Musicology of the Faculty of Arts, University of Ljubljana – initially as an assistant and, since 1998, as an associate professor. His research primarily focuses on the history of music in Slovenia in pre-history and antiquity, church music in Slovenia during the second half of the eighteenth and nineteenth centuries, and the influence of Slovenian ethnogenesis on the musical life of late eighteenth and nineteenth century Slovenia.



**JAN OVNIK** is a young assistant researcher at the Institute of Ethnomusicology of the Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana. He holds a master's degree in musicology from the Faculty of Arts at the University of Ljubljana. Currently, he is in the final stages of completing his second master's degree in cultural and social history at the same institution, where he is also a PhD candidate in ethnology, and cultural and social anthropology. Over the course of his studies, he also spent a semester at the University of Padua in Italy. His past and current research focuses on various issues within the fields of cultural history, (historical) ethnomusicology, the epistemology of musicology, and economic anthropology of music.

**KATHARINA LARISSA PAECH** comes from Germany and studied musicology, instrumental pedagogy, church music, organ and harpsichord in Berlin, Würzburg and Graz. She is a member of the faculty of the Institute for Church Music and Organ at the University of Music and Performing Arts in Graz and also works independently as a piano and organ teacher. Her dissertation focused on the sacred music of Johann Pachelbel. Katharina L. Paech was also co-editor of the complete edition of Pachelbel's vocal music, published by Bärenreiter. Another area of her research is nineteenth century French piano pedagogy. In this context, she rediscovered the long-forgotten Parisian piano teacher Hortense Parent, whose personality and pedagogical ideas continue to fascinate her. Katharina L. Paech is dedicated to bringing Parent's legacy back into the spotlight.

**JERA PETRIČEK** is a conductor currently writing her doctoral thesis in historical musicology under the mentorship of Melanie Unseld. As a musicologist, Petriček specializes in the study of female conductors. Her thesis is titled "The Conductor Gertrud Herliczka: Viennese Traces of an International Career." In Ljubljana, Petriček completed her studies in French and Russian languages and literatures at the Faculty of Arts, University of Ljubljana, as well as music theory at the Conservatory and orchestral conducting at the Academy of Music. She holds a master's degree in orchestral conducting from the University of Music and Performing Arts Vienna (2018), where she also started her PhD in musicology in 2021. Petriček is

currently attending a postgraduate course in orchestral conducting with Sian Edwards. Since 2023, she has been employed as *maestra suggeritrice* (prompter-conductor) at the Vienna State Opera, becoming the first woman in this position in the history of that institution.

**FRANCESCA-MARIA RAFFLER** is pursuing Master's degrees in Musicology and in Austrian Studies – Cultures, Literatures, Languages at the University of Vienna. Since March 2023, she has been working as a student research assistant in the FWF/WEAVE project “Concert Life in Vienna 1780–1830.” Prior to this, she worked for the *Austrian Encyclopedia of Music (OEML)* at the Austrian Academy of Sciences, where she wrote and revised articles. Additionally, she is part of the editorial team of the musicological magazine *StiMMe* and is a recipient of the Pro Scientia scholarship. She is currently writing her master's thesis on vocal training in Vienna during the Vormärz period. Her research interests include medical humanities, various forms of music theatre, film music, and synesthesia. Alongside these pursuits, she has worked as an assistant director, possesses classical vocal training, writes for program booklets, and publishes short stories as well as poetry.

**ELISABETH REISINGER** studied musicology and history at the University of Vienna, where she also participated in several research projects. Her monograph, based on her dissertation on Elector Maximilian Franz of Cologne as a patron of music, was published by Beethoven-Haus Verlag in 2020. In 2019, she was a postdoctoral fellow at the Austrian Historical Institute in Rome, followed by a position at Harvard University's Department of Music. In 2021, she received a fellowship from the Paul Sacher Stiftung in Basel. Since 2017, Reisinger has served as Secretary General of the Austrian Society for Musicology (ÖGMw). She has published internationally, including in *Acta Musicologica*, *Studia Musicologica*, and the *Journal of the Society for American Music*. Her current work at the University of Music and Performing Arts Vienna focuses on musical patronage and sponsorship by performers in the twentieth century.

**GUDRUN ROTTENSTEINER** completed recorder studies with Hans Florey at the University of Music and Performing Arts in Graz. In 1978, she passed her teacher's examination and received her concert diploma in 1979. She studied musicology, and art history at the University of Graz, and took a supplementary course in performance practice at the University of Music in Graz. As a member of the Paul Hofhaimer Consort Salzburg, founded in 1976, she performed extensively in Austria and abroad. The performances of Renaissance dance music led her to an intensive study of historical dance, which culminated in her dissertation, "Tanz am Grazer Hof 1564–1619." From 1978 to 2020, she was a Senior Scientist at the Institute for Early Music and Performance Practice at the Kunstuniversität in Graz, where she taught historical dance at the University and at the Johann Joseph Fux Conservatory. Her research fields include dance and dancing masters in the Habsburg territories, women in Styrian musical life in the nineteenth century, and intermediality studies in cooperation with the Karl-Franzens-Universität Graz.

**ADRIANA SABO** is a PhD candidate at the Postgraduate School ZRC SAZU in Ljubljana, Slovenia, working on a thesis dedicated to the production of empowered femininities within the Balkan music industry. She was a PhD candidate at the Department of Musicology, Faculty of Music in Belgrade (2014–2020), and employed as a Junior Researcher and a Research Associate at the same institution. She holds a master's degrees in Musicology (2012) and Gender Studies (2015). She is a member of the Serbian Musicological Society, the International Association for the Study of Popular Music, and a former contributor to the Center for Popular Music Research (Belgrade). She is one of the founders of the Association for the Study of Popular Music based in Belgrade.

**KATARINA ŠTER** is a Research Associate at the Institute of Musicology ZRC SAZU. After studying comparative literature and musicology in Ljubljana and Regensburg, she earned her PhD with a thesis on the medieval Carthusian chant. Her research focuses primarily on the musical traditions of the monastic orders, the history of liturgical plainchant, and the relationship between words and music in early vocal music. Her work

has been published in various publications and presented at international conferences. She has participated in several national projects, leading two of them, and served as co-leader of a short SNSF project. She was also a recipient of the ESKAS postdoctoral scholarship at the Schola Cantorum Basiliensis. She lectures on the Word—Music—Ritual course at the Postgraduate School ZRC SAZU and is a member of specialized societies and various editorial boards. She has served as the editor-in-chief of *De musica disserenda* and *Musicological Annual* journals, and has edited several monographs. In addition, she obtained a Specialised Master's degree from the Schola Cantorum Basiliensis and is active as an early music performer.

**MELANIE UNSELD** studied historical musicology, German language and literature, philosophy, and applied cultural studies in Karlsruhe and Hamburg. From 2008 to 2016, she held the professorship for Cultural History of Music at Carl von Ossietzky University Oldenburg, where, between 2009 and 2015, she also served as director of the Interdisciplinary Centre for Women's and Gender Studies (ZFG). In 2013, she received her Habilitation from the Hanover University of Music, Drama and Media. Since 2016, Melanie Unselde has been Professor of Musicology at the University of Music and Performing Arts Vienna. Her research interests include biography, music historiography, and gender and cultural studies approaches to musicology. The edition of Marianna Martines' harpsichord concertos is forthcoming in *Denkmäler der Tonkunst in Österreich*.

**THOMAS WOZONIG** studied musicology, music theory, and music education in Graz. He is a university assistant and project staff member for the FWF-funded project "Multiple Dimensions in Performances of Mahler's Symphonies" at the University of Music and Performing Arts Graz. His dissertation, planned for completion in spring 2025, focuses on Herbert von Karajan as a conductor of Jean Sibelius's works. He has published several articles and (co-)edited volumes on performance research, particularly on the history of conducting, including recent works on Karajan (2023) and Karl Böhm (2024). He is the founder and (co-)editor of the student journal of the Austrian Musicological Society, *AN:klang* (2023–). Wozonig is also a board member of both the Society for Music Theory (GMTH) and

the Austrian Musicological Society, and serves as the artistic director of the concert series Schlosskonzerte Gleinstätten.

**MARUŠA ZUPANČIČ** graduated in musicology from the University of Ljubljana (2007) and in the same year became a junior researcher at the Institute of Musicology ZRC SAZU. In 2012, she received her PhD with a dissertation on the development of violin playing in the Slovene Lands. She has also studied at the Masaryk University in Brno (2006/07) and Charles University in Prague (2008/09), where she also completed an internship at the Institute of the Academy of Sciences of the Czech Republic. Between 2010 and 2011, she was on research and study visits to Boston and New York in the United States and to Leuven in Belgium. In 2017, she completed a month-long research stay in Zagreb at the Croatian Academy of Sciences and Arts and the Croatian Music Institute. She has participated in several national and international (HERA) research projects, taking a leadership role in two of them. Her research focuses on nineteenth century music, musical migration and networking, violin virtuosos, bourgeois musical culture, women musicians, and imported music trends of the nineteenth century, using the latest computational methods in digital humanities.

**SARA ZUPANČIČ** pursued her studies at the Music Conservatory “Giuseppe Tartini” in Trieste (Italy), where she graduated as pianist. She subsequently earned her bachelor’s and master’s degrees at the Department for Musicology at the Faculty of Arts in Ljubljana (Slovenia), culminating with her master’s thesis in 2016 on the bilingual opera *Kačji pastir / La Libellula*, composed by Pavle Merkù. Her extensive research garnered recognition from the University of Ljubljana and the Government Office for Slovenians Abroad, leading to its publication by the Ljubljana University Press, Faculty of Arts, in 2018. In recent years, she has deepened her expertise in operatic dramaturgy through further studies at the Universities of Bologna and Venice. Additionally, she contributes her knowledge to various Slovenian and Italian cultural organizations as a freelancer. Sara Zupančič is currently enrolled in the PhD program at the Department for Musicology at the University of Ljubljana.

*Predavateljice | predavatelji*





**HANNA BERTEL** je v tem letu zaključila magistrski študij muzikologije na Univerzi na Dunaju. Akademsko se je dodatno izpopolnjevala v okviru programa Erasmus na Univerzi Maynooth na Irskem in s predstavitvami na različnih mednarodnih znanstvenih konferencah. Delala je tudi v glasbenem arhivu Dunajske državne opere, od leta 2022 pa je kot akademska asistentka zaposlena na Fundaciji Albana Berga. V magistrski nalogi raziskuje Smaragdo Eger-Berg in Helene Berg kot primera ženskih kulturnih mrež v prvi polovici 20. stoletja. Ob študiju prireja medkulturne glasbene dogodke, kot urednica soustvarja podkast *Rubato* Krovne zveze študentov muzikologije (DVSM) in od pomladi 2023 na Radiu Avstrija 1 vodi lastno radijsko oddajo *Opus Campus* (Ö1 Campus), v kateri nastopajo mladi glasbeniki.

**TINA BOHAK ADAM** je docentka na Oddelku za glasbeno pedagogiko Akademije za glasbo Univerze v Ljubljani. Raziskovalno se ukvarja z uvajanjem informacijsko-komunikacijske tehnologije v pedagoške študijske programe ter zgodovino operne in koncertne poustvarjalnosti. Od leta 2020 je nacionalna predstavnica Evropske zveze za glasbo v šoli (EAS). Je avtorica znanstvenih in strokovnih člankov ter monografij *Julij Betetto (1885–1963): nestor opernih in koncertnih pevcev* (2015), *Hočem postati pevka: portret koncertne pevke, altistke Marije Bitenc Samec* (2018) ter urednica strokovne monografije *Jas sn čüja ftiča peti: portret Toneta Žuraja* (2022).

**IVAN ĆURKOVIĆ** je redni profesor na Akademiji za glasbo Univerze v Zagrebu, kjer je bil med letoma 2018 in 2021 predstojnik Oddelka za muzikologijo. Na Univerzi v Zagrebu je študiral muzikologijo, primerjalno književnost in hungaristiko, leta 2017 pa je doktoriral na Univerzi v Heidelbergu. Je avtor monografije *The Vocal Duets of G. F. Handel and His Italian Contemporaries (1706–1724) (Vokalni dueti G. F. Händla in njegovih italijanskih sodobnikov (1706–1724))*, (2017). Raziskovalno se ukvarja z vokalno glasbo 18. stoletja s poudarkom na delih G. F. Händla in njegovih sodobnikov, historično in sodobno izvajalsko prakso ter apliciranjem kulturnih teorij na historično muzikologijo. Ivan Ćurković je tudi član mreže Music@Alpe Adria, katere pobudnik je Zasebna glasbena univerza Gustava Mahlerja v Celovcu, in član upravnega odbora mednarodnega projekta »EarlyMuse: novi ekosistem preučevanj stare glasbe«, ki ga od leta 2022 do 2026 financira COST (European



Cooperation in Science and Technology oz. Evropsko sodelovanje v znanosti in tehnologiji).

**MARTIN EYBL** je profesor glasbene zgodovine na Univerzi za glasbo in uprizarjajoče umetnosti na Dunaju. Med letoma 2013 in 2017 je bil predsednik Avstrijskega muzikološkega društva. Bil je glavni urednik serije izdaj *Denkmäler der Tonkunst in Österreich* (Spomeniki glasbene umetnosti v Avstriji, 2007–2023), trenutno pa je glavni urednik zbirke zbranih del Albana Berga (*Alban-Berg-Gesamtausgabe*). Številni njegovi prispevki so usmerjeni v kulturne študije, filologijo ali glasbeno analizo, včasih pa te različne pristope združuje. Njegove raziskave se osredotočajo na izdaje stare glasbe, razširjanje in materialno kulturo glasbe, glasbene prakse na Dunaju 18. in zgodnjega 19. stoletja ter estetiko in glasbeno teorijo v začetku 20. stoletja. Trenutno vodi dva raziskovalna projekta, ki ju financira Avstrijski znanstveni sklad (FWF): »Papir in kopisti v dunajskih opernih partiturah, 1760–1770« (2021–2024) in »Komponiranje | izdajanje | izvajanje: nastajanje oper *Wozzeck* in *Lulu* Albana Berga« (2023–2026).

**DIÁNA FUCHS** je madžarska pianistka in pedagoginja, ki živi na Dunaju. Svoje akademsko izobraževanje je začela kot koncertna pianistka na Univerzi za glasbo in umetnost mesta Dunaj. Po diplomi je nadaljevala študij klavirske pedagogike na Univerzi za glasbo in uprizarjajoče umetnosti na Dunaju. Med magistrskim študijem se je začela zanimati za ženske v svetu glasbe, kar je vzbudilo njeno zanimanje za nadaljevanje študija. Tako je trenutno študentka na doktorskem študiju muzikologije na Univerzi za glasbo in uprizarjajoče umetnosti na Dunaju, kjer se ukvarja z dunajsko skladateljico Johanno Müller-Hermann in tudi predava, uči pa tudi klavir na Glasbeni šoli mesta Dunaj.

**INGEBORG HARER** je študirala glasbeno pedagogiko na Univerzi za glasbo in uprizarjajoče umetnosti (oz. Umetniški univerzi) v Gradcu ter anglistiko z amerikanistiko in muzikologijo na Univerzi v Gradcu. V okviru doktorskega študija je raziskovala na univerzah v Oxfordu (Velika Britanija) in St. Louisu (ZDA). Leta 1987 je na področju muzikologije doktorirala z disertacijo »Ragtime: Versuch einer Typologie« (»Ragtime: poskus tipologije«), ki je bila objavljena leta 1989. Leta 1980 je začela delati kot raziskovalna asistentka

na sedanjem Inštitutu za staro glasbo in izvajalsko prakso na Umetniški univerzi v Gradcu, kjer je bila med letoma 2000 in 2022 izredna profesorica. Bila je gostujoča predavateljica za ženske študije in študije spolov na Univerzi v Celovcu. Pri svojem delu se osredotoča na historično utemeljeno izvajalsko prakso, popularno glasbo okoli leta 1900 ter ženske študije in študije spola v glasbi, s posebnim poudarkom na glasbenem dogajanju na Dunaju in v Gradcu. Njena najnovejša publikacija je *Drehscheibe Graz: Musikkulturelle Verbindungen im 19. Jahrhundert* (*Vozlišče Gradec: glasbenokulturne povezave v 19. stoletju*, 2022).

**ANA HOFMAN** je višja znanstvena sodelavka na Inštitutu za kulturne in spominske študije Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti v Ljubljani. Raziskovalno se ukvarja predvsem z glasbo, zvokom in politiko v socialističnih in postsocialističnih družbah, s poudarkom na spominu, afektu in aktivizmu v sedanji spojitvi neoliberalizma in postsocializma na območju nekdanje Jugoslavije. Objavila je številne članke in poglavja v knjigah ter izdala monografiji *Staging Socialist Femininity: Gender Politics and Folklore Performance in Serbia* (*Uprizarjanje socialistične ženskosti: politika spola in folklorno izvajanje v Srbiji*, 2011) in *Glasba, politika, afekt: novo življenje partizanskih pesmi v Sloveniji* (2015). Njena najnovejša knjiga *Socialism Now: Singing Activism after Yugoslavia* (*Socializem sedaj: petje aktivizma po Jugoslaviji*) o strateškem amaterizmu, politiki prostega časa in glasbenem preporodu socializma po Jugoslaviji bo izšla pri založbi Oxford University Press.

**MARY ELIZABETH KIRCHDORFER** je študirala harfo na Univerzi v Augsburgu (2016), nato pa delala kot asistentka na Univerzi v Minnesoti, kjer je leta 2018 zaključila magistrski študij muzikologije. V okviru Fulbrightovega asistentskega programa za poučevanje (2018–2020) se je preselila v Avstrijo. Med pandemijo je v svojem dunajskem studiu poučevala harfo in delala kot muzikološka asistentka pri projektu »Mladi Beethoven ali Beethoven mlajši« z Johnom Wilsonom na Avstrijski akademiji znanosti. Leta 2022 je začela z doktorskim študijem na Univerzi na Dunaju, sodeluje pa tudi pri projektu Avstrijskega znanstvenega sklada (FWF) in sheme WEAVE »Koncertno življenje na Dunaju 1780–1830«. Raziskovalno se posveča študijam spolov, glasbeni

ikonografiji, zgodovini žensk in pedagogiki harfe. Njena doktorska disertacija se posveča vlogam in mreženju žensk v dunajskem koncertnem življenju.

**MARIE-ANNE KOHL** je zaposlena na Univerzi za glasbo in uprizarjajoče umetnosti na Dunaju, kjer se na področju historične muzikologije ukvarja z vprašanji mobilnosti, (prisilnih) migracij in kulturnih transferjev, vključno z izgnanstvom in remigracijo. Pred tem je delovala na Inštitutu za glasbenogledališke študije Univerze v Bayreuthu (*fimt*) in v feminističnem umetniškem prostoru alpha nova & galerie futura v Berlinu. Študirala je muzikologijo, študije spolov, medijske in komunikacijske študije v Berlinu ter petje in glasbeno gledališče v Essnu. Zatem je v Kölnu in New Yorku doktorirala na temo vokalne performativne umetnosti kot feministične prakse v središču New Yorka šestdesetih in sedemdesetih let 20. stoletja, poseben poudarek pa je veljal delu Meredith Monk. Njene interdisciplinarne raziskave se osredotočajo na glasbo in raznolikost, performans, glas, kulturno mobilnost, medije, popularno kulturo in globalizacijo. Marie-Anne Kohl je članica akademskih odborov revij *Jahrbuch Musik und Gender*, *European Journal of Musicology*, članica Inštituta za novo glasbo in glasbeno vzgojo (INMM) Darmstadt ter članica platform Plattform Gender\_mdw (Univerza za glasbo in uprizarjajoče umetnosti na Dunaju) in Cluster of Excellence »Africa Multiple« (Univerza v Bayreuthu).

**MICHAELA STEFANIE KRUCSAY** je leta 2012 doktorirala iz muzikologije. Najprej je predavala na Univerzi za glasbo in uprizarjajoče umetnosti v Gradcu, pozneje pa na Oddelku za muzikologijo Univerze Leopolda Franza v Innsbrucku, kjer je bila med letoma 2013 in 2017 univerzitetna asistentka – postdoktorandka. Leta 2019 je postala višja raziskovalka na Univerzi za glasbo in uprizarjajoče umetnosti v Gradcu. Je avtorica dveh monografij: *Katharina Cibbini-Koželuch: Musikerin und Mäzenin* (*Katharina Cibbini-Koželuch: glasbenica in pokroviteljica*, 2008) in *Zwischen Aufklärung und barocker Prachtentfaltung: Anna Bon di Venezia und ihre Familie von »Operisten«* (*Med razsvetljenstvom in baročnim razkošjem: Anna Bon di Venezia in njena družina »operistov«*, 2015). Od maja 2020 je vodja in glavna raziskovalka projekta »Glasbeniška zapuščina kot shramba spomina«, FWF, P33110-G, ki ga na Centru za študije spolov in raznolikosti (ZfGD) financira Avstrijski znan-

stveni sklad (FWF). Raziskovalno se ukvarja z glasbo od 17. do »dolgega« 19. stoletja, glasbo in literaturo, kulturnimi študijami ter glasbo in spolom.

**BIRGIT LODES** je študirala v Münchnu, na Univerzi Kalifornije (UCLA) in Univerzi Harvard. Od leta 2005 je redna profesorica na Univerzi na Dunaju, od leta 2008 pa dopisna članica Avstrijske akademije znanosti. Od leta 2020 je glavna urednica zbirke *Denkmäler der Tonkunst in Österreich* (Spomeniki glasbene umetnosti v Avstriji). Njeno raziskovalno delo se osredotoča na Beethovna, Schuberta in glasbo iz obdobja okoli leta 1500. Skupaj z Reinhardom Strohmom ureja in skrbi za multimedijsko raziskovalno platformo »Musical Life of the Late Middle Ages in the Austrian Region« (»Glasbeno življenje poznega srednjega veka na Avstrijskem«). Njena najnovejša knjiga je *Beethoven-Geflechte / A Beethoven Tapestry: Networks and Cultures of Memory* (*Beethovnova tapiserija: omrežja in kulture spomina*, 2024), ki jo je uredila skupaj z Melanie Unseld.

**NATAŠA MARIČIĆ** je končala študij muzikologije na Filozofski fakulteti Univerze v Ljubljani. Na Glasbeni šoli v Varaždinu poučuje muzikološke predmete, piše prispevke o glasbi in je dejavna tudi kot koncertna producentka. Ob tem občasno sodeluje na muzikoloških konferencah in piše članke za strokovne revije. Kot piska o glasbi je objavila prispevke v različnih revijah in dnevnih časopisih ter na Tretjem programu Hrvaškega radia. Njeni prispevki so bili objavljeni v *Muzikološkem zborniku* in *Problemih* (Ljubljana), *Delih* Hrvaške akademije znanosti in umetnosti, *Matici hrvatski*, *Biografskem leksikonu* Hrvaškega leksikografskega inštituta v Zagrebu in v različnih monografijah, povezanih z varaždinskim glasbenim življenjem.

**ALEŠ NAGODE** je diplomiral, magistriral in doktoriral iz muzikologije na Oddelku za muzikologijo Filozofske fakultete Univerze v Ljubljani. Po kratkem delovanju v Slovenskem komornem zboru je leta 1993 postal mladi raziskovalec na Muzikološkem inštitutu Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti. Od 1995 deluje najprej kot asistent, od 1998 kot docent na Oddelku za muzikologijo Filozofske fakultete Univerze v Ljubljani. Pri raziskovalnem delu se posveča predvsem zgodovini glasbe na Slovenskem v predzgodovini in antiki, cerkveni glasbi na Slovenskem v drugi

polovici 18. in 19. stoletja ter vprašanjem odmeva etnogeneze Slovencev v glasbenem življenju poznega 18. in 19. stoletja na Slovenskem.

**JAN OVNIK** je asistent – mladi raziskovalec na Glasbenonarodopisnem inštitutu Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti v Ljubljani. Magistriral je iz muzikologije na Filozofski fakulteti Univerze v Ljubljani. Trenutno je v zaključni fazi drugega magistrskega študija s področja kulturne in socialne zgodovine na isti ustanovi, kjer je tudi doktorski študent etnologije ter kulturne in socialne antropologije. Med študijem se je en semester izpopolnjeval še na Univerzi v Padovi v Italiji. Njegove pretekle in sedanje raziskave se osredotočajo na različna vprašanja s področij kulturne zgodovine, (historične) etnomuzikologije, epistemologije glasboslovja in ekonomske antropologije glasbe.

**KATHARINA LARISSA PAECH** prihaja iz Nemčije in je študirala muzikologijo, instrumentalno pedagogiko, cerkveno glasbo, orgle in čembalo v Berlinu, Würzburgu in Gradcu. Je članica katedre Inštituta za cerkveno glasbo in orgle na Univerzi za glasbo in uprizarjajoče umetnosti v Gradcu ter obenem samostojno deluje kot učiteljica klavirja in orgel. V svoji doktorski disertaciji se je posvetila sakralni glasbi Johanna Pachelbela, bila pa je tudi sourednica izdaje zbranih del Pachelbelove vokalne glasbe, ki je izšla pri založbi Bärenreiter. Drugo osrednje področje njenega raziskovanja je francoska klavirska pedagogika 19. stoletja. V tem okviru je ponovno odkrila dolgo pozabljeno pariško učiteljico klavirja Hortense Parent, katere osebnost in pedagoške ideje jo vedno znova navdušujejo, zato si tudi prizadeva, da bi zapuščino te pedagoginje ponovno postavila v središče pozornosti širše javnosti.

**JERA PETRIČEK** je dirigentka, ki trenutno piše doktorat iz historične muzikologije pod mentorstvom Melanie Unseld. Kot muzikologinja se osredotoča na preučevanje dirigentk, naslov njene doktorske naloge pa je »Dirigentka Gertrud Herliczka: dunajske sledi mednarodne kariere«. V Ljubljani je Jera Petriček zaključila šolanje v glasbeni teoriji na Konservatoriju za glasbo in balet, študij francoskega in ruskega jezika in literature na Filozofski fakulteti ter orkestrskega dirigiranja na Akademiji za glasbo. Leta 2018 je pridobila naziv magistre orkestrskega dirigiranja na Univerzi za glasbo in upodabljaljoče

umetnosti na Dunaju, kjer je leta 2021 začela z doktorskim študijem, trenutno pa podiplomsko študira še orkestrsko dirigiranje pri Sian Edwards. Jera Petriček je od leta 2023 zaposlena kot *maestra suggeritrice* (dirigentka-šepetalka) v Dunajski državni operi in je v zgodovini institucije prva ženska na tej poziciji.

**FRANCESCA-MARIA RAFFLER** je vpisana na magistrski študij muzikologije in avstrijskih študij – kultura, literatura, jeziki – na Univerzi na Dunaju. Od marca 2023 sodeluje kot asistentka pri projektu Avstrijskega znanstvenega sklada (FWF) in sheme WEAVE »Koncertno življenje na Dunaju 1780–1830«. Pred tem je pri Avstrijski akademiji znanosti delala kot avtorica in urednica prispevkov za *Avstrijski glasbeni leksikon* (OEML oz. *Österreichisches Musiklexikon*). Je tudi članica uredniškega odbora muzikološke revije *Stimme* in prejemnica štipendije Pro Scientia. Trenutno pripravlja magistrsko nalogo o vokalnem izobraževanju na Dunaju v predmarčni dobi. Med njenimi raziskovalnimi področji so medicinska humanistika, različne oblike glasbenega gledališča, filmska glasba in sinestezijska. Ob teh dejavnostih je opravljala še delo asistentke režiserja, ima klasično vokalno izobrazbo, piše programske knjižice koncertov ter objavlja kratke zgodbe in poezijo.

**ELISABETH REISINGER** je študirala muzikologijo in zgodovino na Univerzi na Dunaju, kjer je sodelovala tudi pri več raziskovalnih projektih. Leta 2020 je pri založbi Beethoven-Haus izšla monografija, ki temelji na njeni disertaciji o kölnskem volilnem knezu Maksimilijanu Francu kot glasbenem mecenu. Leta 2019 je bila podoktorska štipendistka na Avstrijskem zgodovinskem inštitutu v Rimu, nato pa se je zaposlila na Oddelku za glasbo Univerze Harvard. Leta 2021 je prejela štipendijo sklada Paul Sacher Stiftung v Baslu. Od leta 2017 je generalna tajnica Avstrijskega muzikološkega društva (ÖGMw). Objavila je številne prispevke v mednarodnih publikacijah, med drugim v revijah *Acta Musicologica*, *Studia Musicologica* in *Journal of the Society for American Music*. Njeno trenutno delo na Univerzi za glasbo in uprizorjajoče umetnosti na Dunaju se osredotoča na glasbeno pokroviteljstvo in sponzorstvo izvajalcev v 20. stoletju.

**GUDRUN ROTTENSTEINER** je zaključila študij kljunaste flavte pri Hansu Floreyu na Univerzi za glasbo in uprizorjajoče umetnosti v Gradcu. Leta 1978 je

opravila pedagoški izpit in leta 1979 prejela koncertno diplomu. Na Univerzi v Gradcu je študirala muzikologijo in umetnostno zgodovino, na Univerzi za glasbo pa je opravila še dopolnilni tečaj izvajalske prakse. Kot članica ansambla Paul Hofhaimer Consort Salzburg, ustanovljenega leta 1976, je veliko nastopala v Avstriji in tujini. Izvedbe renesančne plesne glasbe so jo pripeljale do poglobljenega študija historičnih plesov, ki je vodil do doktorske disertacije »Tanz am Grazer Hof 1564–1619« (»Ples na graškem dvoru 1564–1619«). Med letoma 1978 in 2020 je bila višja znanstvena sodelavka na Inštitutu za staro glasbo in izvajalsko prakso na Umetniški univerzi v Gradcu. Na univerzi in na Konservatoriju Johann Joseph Fux je poučevala historični ples. Njena raziskovalna področja vključujejo ples in plesne mojstre na habsburškem ozemlju, ženske v štajerskem glasbenem življenju v 19. stoletju in študije intermedialnosti v sodelovanju z Univerzo Karla Franca v Gradcu.

**ADRIANA SABO** je doktorska kandidatka na Podiplomski šoli ZRC SAZU v Ljubljani in pripravlja disertacijo, posvečeno produkciji opolnomočenih ženskosti v balkanski glasbeni industriji. Med letoma 2014 in 2020 je bila doktorska kandidatka na Oddelku za muzikologijo na Fakulteti za glasbo v Beogradu, kjer je bila zaposlena tudi kot mlada raziskovalka in raziskovalna sodelavka. Leta 2012 je magistrirala iz muzikologije, leta 2015 pa iz študij spolov. Je članica Srbskega muzikološkega društva, Mednarodnega združenja za preučevanje popularne glasbe in nekdanja sodelavka Centra za raziskovanje popularne glasbe v Beogradu. Je tudi soustanoviteljica Združenja za preučevanje popularne glasbe s sedežem v Beogradu.

**KATARINA ŠTER** je znanstvena sodelavka na Muzikološkem inštitutu Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti. Po študiju primerjalne književnosti in muzikologije v Ljubljani in Regensburgu je doktorirala z disertacijo o srednjeveškem kartuzijanskem koralu. Posveča se predvsem raziskavam monastičnih redov, zgodovini liturgičnega enoglasja in razmerju med besedilom in glasbo v starejši vokalni glasbi. Njeno delo je izšlo v različnih publikacijah in bilo predstavljeno na mednarodnih konferencah. Vključena je bila v več nacionalnih projektov, od katerih je dva vodila, poleg tega je bila sovoditeljica kratkega projekta Švicarske nacionalne znanstvene fundacije (SNSF) ter prejemnica Štipendije odličnosti Švicarske

vlade (ESKAS) za podoktorski projekt na Scholi Cantorum v Baslu. Katarina Šter predava predmet Beseda – glasba – ritual na Podiplomski šoli ZRC SAZU in je članica specializiranih društev in različnih uredniških odborov. Med drugim je bila glavna in odgovorna urednica revij *De musica disserenda* in *Muzikološki zbornik*, uredila pa je tudi več monografij. Na Scholi Cantorum Basiliensis je magistrirala iz historične izvajalske prakse in je dejavna kot izvajalka stare glasbe.

**MELANIE UNSELD** je študirala historično muzikologijo, nemški jezik in književnost, filozofijo in aplikativne kulturne vede v Karlsruheju in Hamburgu. Med letoma 2008 in 2016 je bila profesorica za kulturno zgodovino glasbe na Univerzi Carl von Ossietzky v Oldenburgu, kjer je med letoma 2009 in 2015 opravljala tudi delo direktorice Interdisciplinarnega centra za ženske študije in študije spolov (ZFG). Leta 2013 se je habilitirala na Univerzi za glasbo, dramo in medije v Hannoveru. Od leta 2016 je Melanie Unselde profesorica muzikologije na Univerzi za glasbo in uprizarjajoče umetnosti na Dunaju. Njeni raziskovalni interesi vključujejo biografiko, glasbeno historiografijo ter pristope študij spolov in kulturnih študij k muzikologiji. Izdaja čembalskih koncertov Marianne Martines v uredništvu Melanie Unselde je v pripravi in zbirki *Denkmäler der Tonkunst in Österreich* (Spomeniki glasbene umetnosti v Avstriji).

**THOMAS WOZONIG** je študiral muzikologijo, glasbeno teorijo in glasbeno pedagogiko v Gradcu. Na tamkajšnji Univerzi za glasbo in uprizarjajoče umetnosti je univerzitetni asistent in znanstveni sodelavec pri projektu »Mnogotere dimenzije v izvajanju Mahlerjevih simfonij«, ki ga financira Avstrijski znanstveni sklad (FWF). V svoji doktorski disertaciji, ki bo predvidoma končana spomladi 2025, se posveča Herbertu von Karajanu kot dirigentu Sibeliusovih del. Objavil je več člankov in (so)uredil več zbornikov o raziskovanju izvajalske prakse, zlasti zgodovine dirigiranja, vključno z nedavnimi deli o Karajanu (2023) in Karlu Böhmju (2024). Je ustanovitelj in (so)urednik študentske revije Avstrijskega muzikološkega društva *AN:klang (OD:zven)*, ki izhaja od leta 2023. Wozonig je tudi član upravnega odbora Društva za glas-



beno teorijo (GMTH) in Avstrijskega muzikološkega društva ter umetniški vodja koncertnega cikla Grajskih koncertov Gleinstätten.

**MARUŠA ZUPANČIČ** je leta 2007 diplomirala na Oddelku za muzikologijo Filozofske fakultete Univerze v Ljubljani. Istega leta je postala mlada raziskovalka na Muzikološkem inštitutu Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti. Leta 2012 je doktorirala z disertacijo o razvoju violinske igre na Slovenskem. V akademskem letu 2006/07 je študirala na Masarykovi univerzi v Brnu, v letu 2008/09 pa na Karlovi univerzi v Pragi, kjer je bila tudi stažistka na Etnološkem inštitutu Češke akademije znanosti. Študijsko se je več mesecev izpolnjevala v Bostonu in New Yorku v Združenih državah Amerike in v Leuvnu v Belgiji. Leta 2017 je bila na enomesečnem raziskovalnem obisku na Hrvaški akademiji znanosti in umetnosti ter na Hrvaškem glasbenem zavodu v Zagrebu. Sodelovala je v več nacionalnih in mednarodnih raziskovalnih projektih (HERA) ter dva projekta tudi vodila. Maruša Zupančič pri svojem delu uporablja najnovejše računalniške metode digitalne humanistike, njene raziskave pa se osredotočajo na glasbo 19. stoletja, glasbene migracije in mreženje, violinske virtuoze, meščansko glasbeno kulturo, ženske glasbenice in uvožene glasbene trende 19. stoletja.

**SARA ZUPANČIČ** je diplomirala iz klavirja na Glasbenem konservatoriju Giuseppeja Tartinija v Trstu (Italija). Kasneje se je posvetila študiju muzikologije na Filozofski fakulteti v Ljubljani, kjer je ob zaključku študija leta 2016 predstavila magistrsko delo o dvojezični operi *Kačji pastir / La Libellula* skladatelja Pavleta Merkušja. Za svoje obširne raziskave v okviru magistrske naloge je prejela študentsko Prešernovo nagrado in prvo nagrado na nagradnem natečaju Urada Vlade RS za Slovence v zamejstvu in po svetu, leta 2018 pa je delo v knjižni obliki izdala pri Znanstveni založbi Filozofske fakultete. Svoje zanimanje za glasbeno dramaturgijo je izpopolnila na univerzah v Bologni in Benetkah, kot strokovna glasbena sodelavka pa je dejavna na raznih slovenskih in italijanskih kulturnih ustanovah. Trenutno je vpisana na doktorski študij muzikologije na Univerzi v Ljubljani.