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Abstracts

Valentina Panzanaro

“Movendo à le danze i piè festosi”. The dramaturgy of dances at the magnificent court of L. Onofrio Colonna

In the papal city, the dance took on the important dimension of entertainment and splendor as it permeated the cultural reality of mid-seventeenth-century Rome. The choreographic experience analysed in this space emerges not only from Roman theatrical production, which saw an increase in dances and balletti in intermezzi, but also from the numerous public or private occasions in which dance was often protagonist at the parties or convivial gatherings mentioned in the archival sources of Lorenzo Onofrio Colonna, who, together with his wife Maria Mancini, made ostentation a hallmark of the family.

The sources available to us, often consisting of only a hint or a nuance, suggest a multifaceted social phenomenon in which dance plays a role rich in cultural, ideological, political and religious motives, within an aristocratic context such as that of the Colonna family. In order to reconstruct the varied choreographic mosaic linked to the Colonna family, we rely on all those sources that, in various ways, account for the presence of dance in the social life of the Roman family. This helps us to better understand the role that dance played in both the domestic and theatrical spheres, keeping in mind that there are no descriptions of dance steps in any of the testimonies.

Therefore, the collatio of all the testimonies at our disposal, despite their heterogeneous nature (the libretto, the score, the archival documents such as letters and notices, and the iconographies created to accompany the opera) allows us to understand those performative and dramaturgical aspects in which the great variety of characters, situations, actions, and roles of the dancers are expressed with great freedom in style and technique. Dance seems to have been the common thread in the social life of the Colonna family, who have consistently sought to project an image of opulence and grandeur. There is no doubt that the setting of the Colonna palace was the fulcrum of all the entertainment desired by Lorenzo Onofrio Colonna.

Andreas Kammenos

“Abominable Noise” versus “Heavenly Delight of the Soul”: Reception and Social Impact of the Lübeck Abendmusiken, 1668–1705

In 1668, Dieterich Buxtehude, organist of St. Mary’s Church in Lübeck, took over the »Lübecker Abendspiele« from his predecessor Franz Tunder and developed them into the »Abendmusiken«, one of the earliest regular concert series of its kind. In doing so, he continued a tradition that »happened nowhere else« and turned Lübeck into a city of international musical renown. Held annually during Advent, the concerts attracted visitors from far and wide and were particularly distinguished by large-scale oratorios.

As enthusiastically as historical travel guides, journals, and experts reported on the performances, the Lübeck audience itself reacted very differently. Some contributed generously to the financing of musicians’ galleries in the church, while others caused disturbances and occasionally had to be disciplined by the town guard.

To understand this diversity of social reactions, I study early sources: from Lübeck reports to protocols of other German churches that commented on and reviewed the Abendmusiken. In this way, I aim to reconstruct the conditions under which Buxtehude organized and composed for these concerts—always balancing the interests of church authorities, patrons, and a heterogeneous public.

The concertgoers of late 17th-century Lübeck were participants in a musical and social experiment. The »Abendmusiken« were a concert format of superlatives that excluded no one, since no admission fees were charged, and whose novelty elicited a wide range of responses. How was the framework of an Abendmusik shaped, and how did it adapt to audience behavior? What expectations did listeners bring to this format? And how did encounters with seemingly revolutionary secular themes, pietist religious currents, or new instrumental technologies affect its reception?

The development of the Abendmusiken can also be read in comparison with concert reports from the 20th and 21st centuries: they inspire us to draw on historical experience when developing new concert formats today.

Mareike Fahr

Church and Theatre as a stage for urban dramaturgy. Testimonies from Venice travellers on the “mere pageantry” of the ritualised conditions of music in the Serenissima

Travel accounts of Venice appear as early as the late Middle Ages, owing to the city’s strategic position as a gateway to the Holy Land. By the seventeenth century, Venice—with its Renaissance artists, opera houses, religious minorities, and intricate political institutions—had become, alongside the Holy See in Rome, one of the principal destinations of the increasingly professionalized “Grand Tour” undertaken by many Northern Europeans. These tourists in the modern sense, who visited Venice primarily for sightseeing, described in great detail the processions, ceremonies, and rituals they encountered, often drawing little distinction between Carnival and Lent, casino and church, opera and mass.

These early modern travel reports form the focus of this paper, with particular attention to the period 1674–1726. Set against the backdrop of the ubiquitous “mere pageantry” (Burnet 1686) that dominates many accounts of Venice, the paper examines the parallels and divergences in the status of theatrical-secular and ceremonial-sacred music. In a context where opera and church music were closely intertwined—through composers and performers holding overlapping positions, the dramaturgical proximity of oratorio and opera, and distinctions between sacred and secular shaped largely by the ecclesiastical calendar—the observations of outsiders take on special significance.

Protestant observers from Germany and England tended to emphasise the ritualistic character of Catholic ceremonies, while French writers often highlighted classical ideals, education, and claims to cultural pre-eminence. Through their depictions of everyday situations, both perspectives illuminate the complex dynamics of the *società spettacolo* that eventually prompted Pope Benedict XIV’s 1749 encyclical *Annus qui*, which sought to ban instruments evocative of theatrical music from church services.

Marianna Nicastro

“Per renderlo a perfezzione sonabile”: Ignazio Priori organ builder and other artisans in San Giacomo degli Spagnoli (Rome, 1789)

Musicological studies have long highlighted how the national churches present in Rome made use of religious and political anniversaries pertaining to their own nation to stage lavish celebrations aimed at strengthening their political image in the city context.

It was 1789 when, for the rites in memory of the death of Charles III, the Royal House of San Giacomo degli Spagnoli arranged for the eponymous church to be decorated with rich ornaments and furnishings. Its construction, overseen by architect and set designer Giuseppe Panini, required the investment of huge sums of money and the involvement of a multitude of artisans and workers, among whom the organ

builder Ignazio Priori stands out. He was a student of Johann Conrad Werle – tyrolean by birth but active in Rome for most of his life – and the founder of a famous Roman organ-builders family that would remain active until the early years of the last century.

Unlike other disciplines, where the craft was learned in laboratories, thus marking one's belonging to a school, the art of organ building was primarily passed down within the family. However, since Werle had no heirs, upon his death in 1777, Priori, his only known pupil, took over his equipment and commissions. Among these was the maintenance and tuning of the organs in San Giacomo degli Spagnoli. Priori, who calls himself the "organ builder of the said royal church," was commissioned to restore the pipe organ, evidently out of use, and simultaneously restore the smaller organ, known as the "organetto." Drawing on contemporary documentary sources, this study aims to explore, in addition to the complex interactions with the city's artisanal social context represented by this celebration, the working methods of a master organ builder of the late eighteenth century.

Johannes Schröder

Music for princes and citizens? The chamber music of the Mannheim court orchestra

In the second half of the 18th century, disparate social and music-historical conditions coincide in a remarkable way: on one hand, the coexistence of absolutism based on the French model and the Enlightenment, also spreading from France; on the other hand, a change in musical style, reflected in an almost incomprehensible plurality of musical trends – described by Laurenz Lütteken as a “multitude of simultaneous asynchronies”.

This complex picture can be exemplified by the Palatinate Elector Carl Theodor (reigned 1742–1799) and his legendary court music. Although the Electoral Palatinate court was generally shaped in an absolutistic way and therefore public music naturally served a representative purpose, the exceptional social status of the court musicians and the reception of Mannheim music abroad open further interpretations regarding the music's social embedding. The musical practice of the Elector, himself a skilled flutist, also provides concrete insights into the social implications of courtly entertainment music: While Frederick II of Prussia presented himself particularly in solo works (flute concertos or sonatas) by J. J. Quantz, in Mannheim it was primarily ensemble pieces such as quartets in which Carl Theodor participated. The study of the hitherto underrecognized chamber works of the so-called “Mannheim School” not only offers insights into the Elector's self-perception beyond his public representative duties but also enables a more clearly defined positioning of the Mannheim court music in the social discourse of its time. The positive reception of many works in Paris and other European cities, particularly in bourgeois circles, contributes to sharpening this image.

Lello Savonardo

Sociology of music. The social construction of sound from tribes to digital technology

Music sociology examines the relationships between various musical phenomena and the social contexts in which they manifest themselves. Musical languages have always played an important role in the social construction of reality and in individual and collective imaginations. Mass media and music technologies facilitate sound transitions in space and time, thus contributing to the “musical construction” of personal and collective experiences and memories. Humans are surrounded by sound; they produce it and consume it in a continuous process of redefining their identity. In the digital age, interactivity and connectivity also contribute to the definition of new forms of language and communication. Modern music sociology has the task of investigating and analyzing these processes in order to understand the dynamics that characterize the contemporary music world and its relationships to various sociocultural contexts. Based on the theories of authors such as Max Weber and Theodor W. Adorno, the lecture introduces the topics of music sociology and reflects on the complex relationship between musical languages and our social reality.

Benjamin Sturm

Sound and the City – and beyond? Theoretical and methodological challenges for urban music sociology

Throughout the history of music, it is a recurring theme that certain places and cities become associated with a distinctive »sound«. Particularly in popular music, phenomena such as the jazz of New Orleans, the blues of Chicago, or the so-called »Bristol Sound« come to mind. This challenges any urban music sociological research in many ways, particularly at methodological and theoretical levels. This paper aims to explore these issues.

Firstly, there is the ethnographic challenge: how can the musical culture and practices of an urban space be analysed (cf. Finnegan 2013, Klotz 2006 and 2016)?

Secondly, there is the sociological challenge: how can a sound transcend its origins to the extent that even individuals who have never met can »understand« the music and engage with it through unspoken yet coordinated practices (cf. Kaden 1984, Helms 2016a)?

Thirdly, there is the music analytical challenge: how can we analyse the inner musical machinations of sound as a system of signs that not only communicate sonic identities linked to a city and its musical culture but also render the sound recognisable beyond the city's boundaries (cf. Tagg 2013, Helms 2016b)? In order to illustrate and propose approaches to these challenges, I will discuss each of them in the context of my research on the aforementioned Bristol Sound.

Alenka Barber-Kersovan

Busk the city! Regulation and festivalization of street music

Although street music may be as old as the first urban settlements, it has only recently become a topic of public interest. In addition to increasing media coverage and growing research in this field, especially cultural-political discourse that highlights the ambivalent and sometimes even paradoxical relationship between street music and the city has to be mentioned. On the one hand, street music has always had considerable conflict potential due to noise pollution, complaints from residents and shopkeepers, obstruction of traffic or pedestrian flow, which justified restrictive measures or even sanctions by the city authorities. On the other hand, street music contributes significantly to the "urban atmosphere," which is why it is increasingly becoming a subject of municipal cultural policy. A good example of the political support of street music are busking days and busking festivals, in which the entire city is transformed into a large music stage. This trend must be seen in the broader context of the economically motivated culturalization and festivalization of urban policy, which aims to create potential jobs, present an attractive cityscape, and promote tourism. Whether such top-down popularization benefits this musical practice is questionable, however, as increasing regulation, professionalization, institutionalization, and commercialization seem to be causing street music to lose the essence of its uniqueness.

Katharina Sophie Diestel

Maria Camati as singer-impresario – “female agency” in 18th-century Italian opera

Despite women's presence in the opera world and emerging societal debates about gender roles in the 18th century, the field was predominantly male-dominated, with women appearing primarily as singers. Their participation and contributions behind the scenes have only recently begun to receive scholarly attention. Maria Camati was one of the few female opera impresarias of the period, making her an exceptional case for examining female presence, influence, self-determination and agency in a leading position within the administrative sphere of Italian opera. This study focuses on the productions of Metastasio's *L'Antigono* in Rovigo (1752) and Vicenza (1753), whose dedications were signed by Camati as impresaria – a remarkable rarity for a woman in such a position at the time. It investigates her dual function as singer-impresaria in these productions, in which she also performed as prima donna, as well as in the context of her international artistic career. A source-critical analysis of the libretti sheds light on the extent of her influence and the nature of her agency, particularly regarding cast, aria selection, and other managerial decisions, offering new insights into female leadership in 18th-century opera. By highlighting Camati's role in shaping networks, repertoire transfer and cultural exchange, this study contributes to ongoing interdisciplinary research on gender with the aim of deepening our understanding of women's roles and agency in the historical operatic sphere.

Christina Monschau

MUSIC–POWER–DESIRE: Cross-connections between eros, power and music in Opera buffa

The 18th century is often viewed as a time of artificiality, masquerade, nobility, and the excessive pomp and splendor associated with courtly power. During this era, human nature — including aspects such as sexuality and desire — was in constant tension with these norms. The Baroque period is characterized by ambivalence and by subtle as well as overt power dynamics. It is therefore an ideal context for examining the intricate relationships between music, power, and lust.

While this topic has been touched upon in music-historical gender research, it remains to be studied in greater detail within specific genres against the historical backdrop of the prevailing power structures in Europe, as well as the underlying economic and political contexts. Sexuality, music, and power are three elements closely intertwined with human nature and the pursuit of pleasure. Their frequent intersections are not surprising, representing a vast field that must be narrowed if we want to delve deeper rather than remain superficial. This project aims to explore how power structures and "sexual scripts" (Simon and Gagnon: 1973) shaped society during this time and how these elements are reflected in the scenic, linguistic, and musical representations of musical stage works.

Insights into various musical genres reveal that each genre, through its occasions, compositions, themes, and execution, can provide a unique perspective on recurring topoi or conventions connected with sexuality and gender roles. However, during the 18th century, strict censorship significantly limited some genres. In contrast, Opera buffa — which emerged from the intermezzi, initially a relatively minor form — was able to circumvent restrictions to a certain extent through the use of satirical devices, comic exaggeration, and coded or ambiguous representations. Across Venice, Naples, or Rome, composers such as Baldassarre Galuppi, Gioacchino Cocchi, or Niccolò Piccinni portrayed everyday life, social taboos, and social or political topics under the guise of comedy.

Sarah Chaker, Raphaela Viehböck

"A rare case of simultaneity of ideas": Current findings on the working marriage of Herta and Kurt Blaukopf

Between 2020 and 2024, an exploratory research project, which strove to reconstruct the 'scientific partnership' of Herta Blaukopf, née Singer (1924–2005) and Kurt Blaukopf (1914–1999), was carried out at the Department of Music Sociology at the mdw – University of Music and Performing Arts Vienna. While Kurt Blaukopf's biography and work are relatively well documented due to the existence of the Kurt Blaukopf Archive, which was established at the mdw in 2004, the extraordinary academic achievements of his wife are on the verge of being left behind. Despite the fact that Herta Blaukopf was known as the

‘grande dame’ of Gustav Mahler research during her lifetime, her legacy is in imminent danger of falling into oblivion, not least because of her ever-changing institutional affiliations. Our project strives to prevent Herta Blaukopf from being forgotten by utilizing extensive archival research as well as biographical interviews with contemporary witnesses in order to piece together Herta Blaukopf’s life and work and analyse the couple’s collaborative practices.

In our presentation, we would like to present selected results of our project, with a particular focus on verifiable practices of concealment and the intentional act of rendering invisible women’s scientific achievements in music research, using the example of Herta Blaukopf and her gradual disappearance from (subsequent) reception. Drawing on sociological theory on couples and the family, we also intend to demonstrate how even in this happy (working) marriage that was characterised by mutual intellectual appreciation and recognition, traditional-conservative relationship norms and patterns took effect – most notably with regard to the organisation of domestic and paid work –, which points to the influence and power of socially acquired, androcentric paradigms.

Roxane Lindlacher

“Staging the body.” Representations of gender, ethnicity, age, and ability in music publications, 1930–1950

The research project “PopPrints” focuses on the production of popular music in Germany and Austria between 1930 and 1950. The high status of popular music in everyday life in the societies of the Weimar Republic and the (Austrian) First Republic continued even after the Nazis seized power in Germany and Austrofascism took hold in Austria. Decision-makers quickly recognized the propaganda and entertainment opportunities that were opened up by influencing the production of popular music—but to what extent can such influence by the regimes be traced in the production processes of popular music, and how does it manifest itself?

One aspect addressed in the research project is the staging of the human body in sheet music editions of popular music. This sub-area of music production offers a wide range of opportunities to negotiate body images, for example as illustrations, in song lyrics, or in the dance genres associated with Schlager music. For the Nazi government, the body was a central element in its ideological program, which was used to convey discourses on race policy, community, and gender roles. Thus, a large number of sheet music editions stand at the interface between ideology and the music industry.

In my dissertation project, sheet music editions of popular music are viewed as media combinations that reveal representations, stagings, and negotiations of bodies in contemporary discourses between 1930 and 1950. With regard to gender, ethnicity, age, and ability, I analyze examples of the extent to which

cultural figurations and stereotyping become apparent, and I examine in particular the question of the extent to which bodies were staged under ideological influences and the extent to which the music industry was able to continue to operate freely on the market. The source material includes several pieces of music, which are evaluated quantitatively and qualitatively.

Penelope Braune

“Ich bin nicht Deutsch, wenn du mich fragst”: Transopian spaces in German rap and the negotiation of post-migrant identities

Since the late 1980s and early 1990s, German-language rap in particular has developed into a polarizing and at the same time progressive artistic space within this post-migrant society, functioning as a dynamic platform for belonging and exclusion, community building, and resistance. Artists such as Ebow, Apsilon, and Nashi44 rigorously challenge the notion of Germany as a unified nation or society through their music: more than ever, contemporary rappers are committed to placing post-migrant experiences and stories at the center of their work, making hybrid identities visible, and reflecting on the experiences of marginalization of Black and People of Colour (BPOC) in Germany. This talk examines how these artists navigate the field of tension between national identity, social marginalization, and cultural resistance, using rap as a transopian space in which established norms are questioned and alternative perspectives on “being German” are articulated.

Drawing on Erol Yıldız’s concept of transopia (Yıldız 2014), I will examine how rap, as an artistic practice, opens up social tactics of self-empowerment and community building. Particular attention is paid to enhancing the visibility of marginalized and intersectionally ignored stories, perspectives, and forms of knowledge (“ways of knowing,” Henriques 2011) within German rap. This is exemplified in biographical lyrics that deal with topics such as racism, criticism of capitalism, and intersectional discrimination, as well as in subversive strategies that aim at reclaiming visibility and narrative authority.

The talk positions German rap as an influential musical practice that redefines cultural belonging and community in a transforming society. In doing so, it raises questions of inclusion, exclusion, and the social dynamics of marginalization and resistance, thereby making an important contribution to musicological and sociological research.

Lorenz Adamer

“German depth and Italian grace”: Eugenio Pirani's Reflections on the Influence and Correlation between Italian and German Music

Eugenio Pirani (1852–1939), the Italian-German composer and music journalist, navigated the musical worlds of both Italy and Germany with remarkable ease, dedicating particular attention to the reciprocal influences of the two countries from both a music-historical and music-publicistic perspective. Beyond his role as chairman of the German committee for the Bologna Music Exhibition (1888), his article in the *Deutsche Revue* (1889) offers particularly valuable insights into his reflections on the impact of German music in Italy. Contemporary press responses emphasized Pirani's cultural aim, understood as an attempt to “unite serious German music with the sweet and mild Italian music, as it were like man and woman into one whole” (*Österreichische Musik- und Theaterzeitung*, 1892).

Although Pirani's approaches have largely been neglected in contemporary musicological discourse, they offer significant starting points for the study of Italian-German musical relations. In a historical overview, he demonstrates that musical-dramatic composition in Italy was often overlooked in favor of “singers' pieces” and held an uncertain status. In addition to aesthetic reflections, he particularly praises Cherubini and Spontini, who “were both already under the influence of German art at the time.” Moreover, he distinguishes regional differences among Italy's major musical centers: Milan is identified as the most important hub, Bologna as a formative musical city, while Rome is seen as lagging behind. Cities such as Venice, Turin, and Genoa, he argues, contributed little independently to the musical movement.

This paper offers a close examination of these comparative relations between Italy and Germany. Pirani does not adopt a polarized perspective; rather, as an Italian who lived for an extended period in Germany, he expresses his appreciation for German music while simultaneously highlighting the flourishing of Italian musical culture at the end of the 19th century, a development that allowed positive German influences to mature and further advance Italian music.

Saverio Beccaccioli

Twenty years of social and political history (1994-2014) in the lyrics of Lo Stato Sociale's early albums

Social sciences and cultural history have long examined how vehicles of public history, particularly through mass media in the second half of the 20th century, became part of the collective imagination. Among these, the song form is certainly prominent. There are well-known studies on how singer-songwriters from the mid-1960s to the early 1990s depicted republican history in their lyrics. Around the time of the March 1994 political elections, singer-songwriters appeared to be, for the last time, able to engage with a key issue in public debate: the new government. Italian independent musicians are finding new ways to

express themselves through different languages, structures, and styles, from CCCP to Cani, including Modena City Ramblers, Tre Allegri Ragazzi Morti, Offlaga Disco Pax, and Iosonouncane. In the 2010s, a band from Bologna called Lo Stato Sociale stood out, aiming to create a lively clash with the new generation, driven by strong resentment toward Italy's political and social issues. With releases like "Welfare Pop" (2010), "Turisti della democrazia" (2012), and "L'Italia peggiore" (2014) — all produced by Garrincha Dischi — the band highlights Italy's problems and the struggles of the new generation. Songs like "626" criticize the law of the same name from 1994, while "Mi sono rotto il cazzo" expresses society's self-satisfied frustration, feeling exempt from progress. Tracks such as "La rivoluzione non passerà in TV" and "Questo è un grande paese" satirize typical Italian stereotypes. In a musical climate where image is increasingly prioritized over music itself, a small group of indie artists still manages to connect with young people of the Second Republic.

Cecilia Vendrasco

The Venice Biennale: A possible analysis of its social impact

Founded in 1895 by the Municipal Administration of Venice as a response to the city's historical and cultural decline, the International Art Exhibition was conceived as a means of cultural and economic revitalization. Over the years, the exhibition space in the Giardini area was expanded with the construction of national pavilions for participating countries, gradually forming a geopolitical map of the world through the lens of artistic expression.

In 1930, under the presidency of Count Volpi di Misurata, a section dedicated to contemporary music was established, marking the beginning of what would become one of the most prominent international music festivals. The Biennale Musica has since evolved into a space of social growth, fostering encounters among artists, scholars, critics, and music enthusiasts. It also became a platform where new musical languages are legitimized, and the symbolic value of artists is constructed.

This paper proposes a concise historical overview of the Biennale Musica's artistic developments, with the aim of highlighting the social role of music both within the institutional framework of the Biennale and in terms of its broader impact on the local community and the educational system in Venice.

Mateusz Kawa

In music salon circles. The influence of patronage on the survival of national consciousness

The 19th century music salons and the individuals who ran them exerted a significant influence on the development of artists and trends in music. Their activities shaped the cultural life by organising artistic events or commissioning and giving an impulse to the creation of new works.

A composition which allows to discuss the patron-artist-relationship, as well as the commissioner-performer-level, is the Polish song collection – Historic Songs. It describes the history of Poland from its legendary beginnings to the contemporary times of its authors (ca. 840–1813). Its aim was to familiarise the Poles with the past of a country that disappeared from the European maps after 1795. The work is distinguished by a poetic historiographical record, Polish-European elements of musical cultural core encoded in the score. A characteristic element is the collaboration of professional and amateur composers in the creation of the Songs.

The purpose of this presentation is to investigate the commissioner-artist-relationship, in particular to characterise their roles in shaping and creating the composition. The motivations behind those involved in the project and the influence of the above factors on the past and contemporary reception of the work are also explored.

Bianca Schumann

Piano Competitions in the Cold War: Institutional Logics in Cultural-Political Contexts

Art indisputably serves not only as a medium for the constitution of cultural, national, or individual identities but also as a means of maintaining power in the service of political propaganda and public representation. This leads to the assumption that the institutional domains of art and cultural organizations are inevitably shaped by societal and state-political interests.

Based on these premises, the project aims to investigate the influence of the Cold War on three piano competitions held between 1950 and 1990 in the different political systems of the German-speaking area (FRG, GDR, Austria). In response to several significant historical-political events that changed the dynamics between the systems and thus the political context in which the competitions took place, the project seeks to clarify how the politically mediated political interests influenced the development of institutional logics as well as how these influences became recognizable in the action potentials and decisions of the competition actors.

To meet the objectives of the project a method is needed to determine the influence of the prevailing political agendas of the three host countries on the development of institutional logics and the resulting actions of the individual competitions. This will be achieved by employing a cultural studies and gender-sensitive source criticism, using a context-sensitive as well as indication- and evidence-based approach. For this purpose, the key source material for the project will undergo exploratory and open-ended qualitative content analysis, in

which the methodological core concepts of both gender studies and the Institutional Logics Perspective from New Institutionalism Theory will be used as instrumental tools.

Particularly due to the distinctive interdisciplinary approach required, the project exhibits a high degree of scholarly innovation in the field of historical musicology. It combines musicological with political, contemporary historical, music sociological, and gender-focused approaches.

Carolyn Stahrenberg / Sean Prieske

PopPrints. The Production of Popular Music in Austria and Germany 1930-1950

This project examines artistic agency in the production of popular music during the Nazi regime and Austrofascism, looking at a time range from 1930-1950. The focus is on all actors involved in the production process, i.e. not only composers and lyricists but also arrangers, performers, publishers, etc. It is the first project that comprehensively analyses the popular music and musical theatre scene during this period and that draws on such a broad range of sources, and focuses on the production of printed material. Since we also want to draw conclusions about cultural-historical continuities and discontinuities, we include the years before 1933 and after 1945 in our investigation and thereby avoid the impression of a historically closed period. In contrast to earlier research on this period of music history, we also take a comparative look at the trends in the domain of popular music abroad.

Martina Brandorff

Stresses within the contemporary music scene – A study with qualitative interviews in Rome and Berlin

To what extent do contemporary musicians experience social, physical, and psychological stress in their profession? And what coping strategies do they develop in response to this stress? Martina Brandorff examines these questions in her dissertation from a musicological perspective. With her inductive approach, the work is methodologically based on Glaser and Strauss's Grounded Theory, using qualitative interviews as material. A special feature of the work is that the interviews are conducted with musicians from the contemporary music scenes in Berlin and Rome. The research results from both communities serve as samples from different fields, which stand side by side and address questions such as the following: To what extent do musicians experience support or competition within their contemporary music scene? What role do state subsidies for culture and the health system play in the stresses mentioned? What are the prevailing images of artists that shape local musicians and how does this manifest itself? Initial results of the work will be presented using coded core categories from the material as examples.