

# **EXOTICISM, ORIENTALISM AND NATIONAL IDENTITY IN MUSICAL THEATRE**

*International Musicological Conference  
on the Centenary of the Death of Karl Goldmark*

**Program  
Abstracts  
Biographies of Speakers**

Institute of Musicology RCH HAS  
Táncsics Mihály utca 7., 1014 Budapest  
11–12 December 2015

**PROGRAMME COMMITTEE**

Anna Dalos PhD (Institute of Musicology, RCH HAS)

Prof. Dr. Anno Mungen (Universität Bayreuth,  
Forschungsinstitut für Musiktheater)

Ádám Ignác PhD (Institute of Musicology, RCH HAS)

# Program

Friday, 11 December 2015

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**9.00 AM Registration (Bartók Hall)**

**9.30 AM Opening of the conference – PÁL RICHTER**

(Director of the Institute of Musicology RCH HAS)

**Keynote speaker: RICHARD TARUSKIN**

Teeth Will Be Provided: On Signifiers

**10.45 AM** *Coffee break*

**11.15 AM Plenary Session 1 (Bartók Hall)**

► **Karl Goldmark (1)**

**Chair: BALÁZS MIKUSI** (National Széchényi Library, Budapest)

**DAVID BRODBECK**

*Heimat* Is Where the Heart Is; or, How Hungarian was Goldmark?

**JANE ROPER**

Goldmark's 'Wild Amazons'. Drama and Exoticism in the Penthesilea Overture (1879)

**MARKIAN PROKOPOVYCH**

Calls of Fatherland. Karl Goldmark and the New Public of the Budapest Opera House, 1916

**1.00 PM** *Lunch*

**2.45 PM** *Visiting the Goldmark Exhibition of the National Széchényi Library*

## 4.00 PM Plenary Session 2 (Bartók Hall)

### ► Operetta (1)

**Chair: GEORGE BURROWS** (University of Portsmouth, UK)

#### **RYSZARD DANIEL GOLIANEK**

*Polenblut*. Images of Poland and the Poles in German Operetta

#### **WILLIAM A. EVERETT**

Imagining China in London Musical Theatre during the 1890s. *The Geisha* and *San Toy*

#### **ANASTASIA BELINA-JOHNSON – DEREK B. SCOTT**

Jewish Creative Artists and the Development of Operetta as Cosmopolitan Genre

5.30 PM *Break*

## 6.00 PM Concert (Bartók Hall): Piano works by Karl Goldmark

Die Königin von Saba op. 27 – Einzugsmarsch der Königin von Saba

Scherzo in e minor op. 19

*Tibamér Hlavacsek & Ferenc János Szabó (piano)*

Zart Geheimnis

Negertanz

*Ferenc János Szabó (piano)*

Georginen op. 52 – no. 1 Georgine

3 Stücke op. 12 – no. 1 Romanze

8 Charakteristische Stücke – no. 5 Morgens

Klavierstück in d minor

Magyar ábránd

*Tibamér Hlavacsek (piano)*

Sponsor of the concert:



Saturday, 12 December 2015

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**9.30 AM Parallel Sessions 3/A (Bartók Hall) & 3/B (Haydn Hall)**

**Session 3/A (Bartók Hall)**

► **19<sup>th</sup> Century**

**Chair: RYSZARD DANIEL**

**GOLIANEK** (Adam Mickiewicz University, Poznań)

**IMRE KOVÁCS**

Liszt's Hungaro-European Synthesis. Comments Relating to the Cultural-Historical Context of *The Three Holy Kings* March of the *Christus* Oratorio

**ARTHUR KAPTAINIS**

Negotiating Identity: Goldmark's *Die Königin von Saba* and its Critics

**INGEBORG ZECHNER**

Orientalismus als Kategorie des Komischen. *Le Caïd* von Ambroise Thomas

**Session 3/B (Haydn Hall)**

► **National Identity in**

**Contemporary Opera**

**Chair: ANNA DALOS** (Institute of Musicology, RCH HAS, Budapest)

**CHRISTINA MICHAEL**

Manos Hadjidakis' Early Compositions for Contemporary Greek Theatre (1946-1965): Hellenicity at Stake

**VERENA MOGL**

An Impossible Remembrance. Mieczyslaw Weinberg's Opera *Passażirka* op. 97

**11.00 AM** *Coffe break*

**11.30 AM Parallel Sessions 4/A (Bartók Hall) & 4/B (Haydn Hall)**

**Session 4/A (Bartók Hall)**

► **Operetta (2)**

**Chair: WILLIAM A. EVERETT**

(University of Missouri-Kansas City)

**LISA FEURZEIG**

Exotic, Modern, Vulgar: How Austria-Hungary Perceived America, through Kálmán's *Herzogin von Chicago* in 1928 and 2004

**GEORGE BURROWS**

*Lute Song* as Oriental Phantasy. Raymond Scott and Jewish-American Identity

**SUSANNE SCHEIBLHOFER**

*Tomorrow Belongs To Me*: The Journey of a Show Tune from Broadway to *Rechtsrock*

**Session 4/B (Haydn Hall)**

► **National Identity in Opera**

**Chair: ANASTASIA BELINA-JOHNSON** (Royal College of Music, London, UK)

**TATJANA MARKOVIĆ**

Ottoman Legacy and Oriental Self in Serbian Opera

**LAUMA MELLĒNA-BARTKEVIČA**

Representations of National Identity in Opera: Latvian Case

**ANA OLIĆ**

The Construction of a Cultural Identity of Dalmatia. About Josip Hatze's *Adel and Mara*

**1.00 PM** *Lunch*

**2.00 PM** *Visiting the Exhibitions of the Museum of Music History*  
(Institute of Musicology, RCH HAS)

**3.00 PM Plenary Session 5 (Bartók Hall)**

► ***Fin-de-Siècle***

**Chair: DAVID BRODBECK** (University of California, Irvine, USA)

**JIŘÍ KOPECKÝ**

Karl Goldmark and Czech National Opera. The Final Operas of Antonín Dvořák and Zdeněk Fibich

**FERENC JÁNOS SZABÓ**

Eroticism and Exoticism in Performance Style. Elza Szamosi, an Exotic *Femme Fatale*

**MARC BROOKS**

(In)visible Identities: Homosexuality, Jewishness, and Masculinity in Zemlinsky's *Der König Kandaules*

**4.30 PM** *Coffee break*

**5.00 PM Plenary Session 6 (Bartók Hall)**

► **Karl Goldmark (2)**

**Chair: TALLIÁN TIBOR** (Institute of Musicology, RCH HAS, Budapest)

**THOMAS AIGNER:**

Zur Entstehungs- und Fassungsgeschichte von Karl Goldmarks Erstlingsoper *Die Königin von Saba*

**PETER P. PACHL**

*Das Heimchen am Herd*. Goldmarks Beitrag zum Genre Märchenoper am Ende des 19. im Übergang zum 20. Jahrhundert

**BRANKO LADIĆ**

Karl Goldmark und seine späten Opernwerke

**Reception** (Haydn Hall)

**Abstracts  
and  
Biographies of Speakers**



## Thomas AIGNER

(Musiksammlung der Wienbibliothek im Rathaus, Wien, Österreich)  
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### Zur Entstehungs- und Fassungsgeschichte von Karl Goldmarks Erstlingsoper *Die Königin von Saba*

*Die Königin von Saba* ist quasi das musikalische Aushängeschild ihres Schöpfers Carl Goldmark und zugleich eines der erfolgreichsten musikalischen Bühnenwerke eines österreichischen Komponisten aus der zweiten Hälfte des 19. Jahrhunderts. Von der ersten Konzeption der Oper bis zu ihrer Uraufführung am 10. März 1875 an der Wiener Hofoper dauerte es allerdings ein volles Jahrzehnt. Das lag zunächst daran, dass Goldmark, als er die Komposition des Werks in Angriff nahm, außer seiner mehrjährigen Tätigkeit als Theatergeiger über keinerlei Erfahrung auf musikdramatischem Gebiet verfügte. Dazu kamen die dramaturgischen Schwächen im letzten der ursprünglich drei Akten des Librettos von Salomon Hermann Mosenthal. All das zwang Goldmark zu zahlreichen, teils tiefgreifenden Umarbeitungen seiner Oper, die sich in einer großen Anzahl von Skizzen und Entwürfen, aber auch reinschriftlichen Frühfassungen niederschlugen. Eine zweijährige Unterbrechung erfuhr die Kompositionsarbeit durch Goldmarks Halbbruder Josef, der als einer der führenden Köpfe der Revolution von 1848 in Abwesenheit zum Tod verurteilt worden war und nun mit Carls Hilfe seine Rehabilitation anstrebte. Weitere Verzögerungen entstanden durch den offensichtlichen Unwillen der Leitung der Hofoper, eine Entscheidung über die Annahme des von Goldmark eingereichten Werks zu treffen. Als auch dieses Hindernis beseitigt war, mussten noch während der Schlussproben weitere Kürzungen der inzwischen vieraktig gewordenen Oper vorgenommen werden. Dies und die Unpässlichkeit zweier in Hauptrollen besetzten Sängerinnen führten zu mehrmaligen Verschiebungen der Premiere. Caroline Bettelheim, die erste Wiener Selica in der *Afrikanerin* von Giacomo Meyerbeer, die Goldmark zur Komposition der *Königin von Saba* inspiriert hatte und die ursprünglich wohl die Titelrolle hätte verkörpern sollen, hatte sich inzwischen infolge Heirat von der Bühne zurückgezogen. Mit der Uraufführung, die dennoch glanzvoll ausfiel, war Goldmarks Arbeit an der *Königin von Saba* aber noch nicht beendet. Immer noch bestehende Überlängen und lokale Gegebenheiten an ausländischen Bühnen veranlassten Goldmark zu erneuten Eingriffen in sein Werk.

**Thomas Aigner**, geboren 1958 in Wien. Doktoratsstudium der Musikwissenschaft an der Universität Wien, interuniversitärer Lehrgang „Library and Information Studies“ (MSc). 1985 – 2000 verschiedene Tätigkeiten am Konservatorium der Stadt Wien (heute Konservatorium

Wien – Privatuniversität). Seit 2000 Leiter der Musiksammlung der Wienbibliothek im Rathaus, daneben Lehraufträge am Institut für Musikwissenschaft der Universität Wien. Zahlreiche wissenschaftliche Vorträge und Veröffentlichungen zur Musik des 19. und 20. Jahrhunderts.

## **Anastasia BELINA-JOHNSON & Derek B. SCOTT**

(Royal College of Music, London, UK & University of Leeds, UK)

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### **Jewish Creative Artists and the Development of Operetta as Cosmopolitan Genre**

This paper investigates the social conditions that underpinned the development of operetta as a cosmopolitan genre in the early twentieth century. In this period, there were a number of composers who had experience of different cultural choices, and whose family lineage or place of birth gave them no direct or clear-cut cultural identifications. Instead, they had the experience of being able to move flexibly among cultural options (Kálmán composed to both Hungarian and German texts, for example). Many of these individuals were Jewish artists, who sometimes found themselves described negatively as “rootless cosmopolitans.” Second, there was a market for the cosmopolitan in the metropolis. The cosmopolitan sensibility may include a sense of an identity that may relate to place, but it is not constrained by place. It is not coincidental that social dancing and stage entertainments developed a cosmopolitan character in the Austro-Hungarian Empire, where to be patriotic was to be supranational – to feel commitments extending beyond the national – rather than nationalist.

Operetta involved a considerable number of Jews working in all aspects of its production. A Jewish artist may form multiple attachments: for instance, to other countries where friends and relations perhaps once lived, to friends and relations who are not Jewish, and to a country of birth. To hold that German Jews did not think themselves German, for example, was to fall prey to Third Reich propaganda. Regrettably, in the 1930s there came a period of social upheaval and migration, in which a thriving operetta culture quickly disintegrated.

This is a double paper based on research undertaken as part of a European Research Council Project on German operetta reception. Dr. Belina-Johnson focuses on productions of Austro-Hungarian operetta in Warsaw, while Prof. Scott deals with its reception in London and New York.

**Anastasia Belina-Johnson** is Deputy Head of Programmes at the Royal College of Music. She is a musicologist, writer, presenter, and opera director. She is the author of *Die tägliche Mühe ein Mensch zu sein* (Wolke Verlag, 2013), and *A Musician Divided: André Tchaikowsky in his own Words* (Toccatà Classics, 2013).

She is co-editor of *Wagner in Russia, Poland and the Czech Lands: Musical, Literary, and Cultural Perspectives* (Ashgate, 2013), and her latest collected edition of essays, co-edited with Professor Derek Scott *The Business of Opera* is forthcoming with Ashgate in 2015. Her other research interests include nineteenth-century music, opera, German operetta, Wagner and his influences on Russian composers, and modern operas written on Greek dramas. She is an international Artistic Director of Koncerty Urodzinowe Chopina (Chopin Music Festival), Warsaw.

**Derek B. Scott** is the author of *The Singing Bourgeois* (1989, R/2001), *From the Erotic to the Demonic: On Critical Musicology* (2003), *Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna* (2008), and *Musical Style and Social Meaning* (2010). He is the editor of *Music, Culture, and Society: A Reader* (2000), and *The Ashgate Research Companion to Popular Musicology* (2009). He has written numerous articles in which he has been at the forefront in identifying changes of critical perspective in the sociocultural study of music. He is the General Editor of Ashgate's Popular and Folk Music Series (over 90 books published between 2000 and 2012), and Associate Editor of *Popular Musicology Online*. He was a founder member of the UK Critical Musicology Group in 1993 and organizer of their first major conference in 1995.

Belina-Johnson is Senior Research Fellow at the University of Leeds, where she is working with Professor Scott on a project funded by the European Research Council, entitled *German Operetta in London and New York in 1907-37: Cultural Transfer and Transformation*. Her research focuses on German and Austrian Silver Age operetta in Poland.

## David BRODBECK

(University of California, Irvine, USA)  
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### ***Heimat Is Where the Heart Is; or, How Hungarian was Goldmark?***

One hundred years ago, on January 2, 1915, Carl Goldmark died in Vienna at the age of 84. In the Viennese obituaries this Hungarian-born Jew who had acculturated as German and achieved a place of eminence in the sociocultural milieu of Liberal Vienna was remembered as a “great composer and Austrian” who had brought honor to the “fatherland.” In the obituaries that appeared in Budapest, by contrast, the late composer was hailed as a Hungarian and “a powerful pillar in the building of Hungary’s artistic fame,” even though he had never learned to speak the language and lived nearly his entire adult life in Austria. Here, in effect, the two halves of the Austro-Hungarian monarchy were fighting over the same man’s legacy.

The Hungarians’ claim on Goldmark was of relatively recent origin. Unlike Liszt, Goldmark never made an effort to cultivate a “Magyar” identity, a virtual

requirement for full membership in the *magyar nemzet* (the Hungarian nation), as the ethnonationalists understood it. Based on evidence found in the Budapest press, I raise the possibility that these activists embraced Goldmark as a fellow Hungarian only when, near the end of the century, at the start of Hungary's so-called Golden Age, they determined that the cultural prestige he could bestow on the nation trumped his lack of Magyar credentials. I conclude by considering what Goldmark meant to say about his identity or self-perception when, in his unfinished memoirs and a little known essay from 1911, he invoked the distinctly German idea of *Heimat* (home).

**David Brodbeck** is Professor of Music at the University of California, Irvine (USA). He has published widely on topics in German musical culture of the nineteenth century, ranging from the dances of Franz Schubert and the sacred music of Felix Mendelssohn to various aspects of Johannes Brahms's life and music and the musical culture of late-nineteenth-century Vienna. His more recent publications include "A Tale of Two Brothers: Behind the Scenes of Goldmark's First Opera," *Musical Quarterly* (2015), "Music and the Marketplace: On the Backstory of Carlos Chávez's Violin Concerto," *Carlos Chávez and His World* (Princeton University Press, 2015), and the monograph *Defining Deutschtum: Political Ideology, German Identity, and Music-Critical Discourse in Liberal Vienna* (Oxford University Press, 2014), which has been called "an impressive work of scholarship that reconstructs not only a musical but also a political and cultural history" (*Times Literary Supplement*).

## Marc BROOKS

(University of London/University of Vienna)  
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### **(In)visible Identities: Homosexuality, Jewishness, and Masculinity in Zemlinsky's *Der König Kandaules***

The plot of Zemlinsky's *Der König Kandaules* (1934-5/1996) outwardly conforms to the archetypal fairy tale, in which heroic male aggression is rewarded with the kingdom and the beautiful princess. In the original play *Le roi Candaule* (1901), however, André Gide inverted the traditional roles so that Gyges, who murders and sexually performs his way to power, becomes the villain and the King, who wants to share his wealth and happiness, its tragic hero. Without any surviving commentary by Zemlinsky, the question this paper seeks to address is: what resonances did the text have in its new Austro-German context, and how did Zemlinsky seek to underline them with his music?

Sherry Lee has recently shown how marginal female subjectivity acts as a mirror for male narcissism in Zemlinsky's earlier opera *Eine florentinische Tragödie* (1917); and Robert Fagley, how the protagonist in Gide's *The Immoralist* (1902) reinvents a new masculinity in opposition to entrenched gender identities.

Building on their work, this paper suggests that the secret homosexual interpretation of the original play – which Gide did everything to keep hidden – translates into an open critique of the brutal suppression of Jewish artistic expression after 1933.

Considering how the music reinterprets the text, I first look at how the aesthetic debates in the libretto relate to Zemlinsky's 'integrative' technique, which eschewed stylistic purity by layering different musical styles upon one another. Then, how the opera negotiates the aggression-sensitivity dichotomy exhibited in the two types of masculinity staged. And finally, how – or even if – it avoids glamourizing the sexual prowess of its hero-cum-villain.

I finish by thinking about how the opera may be read by audiences since its premiere in 1996 in the light of emerging debates about masculinity.

**Marc Brooks** is an Early Career Associate at the Institute of Musical Research in London, and lectures part time at the University of Vienna. His recently completed PhD explores the relationship between science and religion in the libretto and music of the operas *Wozzeck* and *Arabella*. In his continuing research into German opera, as well as his new work on sound and music in American television, he displays a commitment to bridging the gap between the humanities and the sciences.

## George BURROWS

(University of Portsmouth, UK)

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### ***Lute Song* as Oriental Phantasy: Raymond Scott and Jewish-American Identity**

This paper explores the orientalism of the 1946 Broadway musical *Lute Song* in relation to Raymond Scott's conflicted sense of Jewish-American identity. Raymond Scott (1908-1994) was a pianist, bandleader, composer and engineer who created quirkily modernistic music with his six-man "Quintette" in the late 1930s. By the 1940s he was well known across the United States as a bandleader from radio and television appearances but later withdrew from public life to experiment developing electronic instruments and music. Behind Scott's apparently shy and elfin facade was a driven and often difficult man that defied convention in his self-conscious modernism. He struggled with his Jewish-American identity and underwent cosmetic surgery in the early 1940s to appear less Jewish. This paper argues that his neurosis at his conflicted sense of identity can be read in his 'exotic' music, which represents a form of Lacanian Phantasy. Nowhere, perhaps, is this more apparent than in his music for *Lute Song*. This took the exoticism of his earlier "Quintette" music onto the Broadway stage in an adaptation of an ancient Chinese play, reconceived as a star vehicle for Mary Martin. Research drawing on the papers and recordings in the special collections

of the University of Missouri in Kansas City informs this exploration of the relationship between Scott's orientalist show-music and his Jewish-American identity. They show that Scott went to some lengths to be authentic in his musical depiction of the orient in a way he had not done previously. The result is, perhaps, a happier and more harmonious blend of East and West than the rather more crass juxtapositions that are found in his earlier music. Perhaps, in Lacanian terms, this reflects Scott's traversing of his exotic phantasy through his work on the show and himself.

**George Burrows** is Senior Lecturer in Music at the University of Portsmouth, UK. He is co-founder of the academic journal *Studies in Musical Theatre* (Intellect) and the *Song, Stage and Screen* international conference. George holds a doctorate from the University of Newcastle upon Tyne, UK. His thesis explored composer-bandleaders of interwar jazz as musical figures of socio-political critique. He has since published work exploring Duke Ellington's *Black, Brown and Beige*, Cole Porter's *Anything Goes* and Reginald Foresythe's camp jazz-modernism. He has contributed a chapter on musicals of the 1930s to the *Oxford Handbook of the British Musical* and is currently working on a book exploring the recordings of Andy Kirk and his *Clouds of Joy* (Oxford). George is also conductor of the Portsmouth University choir.

## **William A. EVERETT**

(University of Missouri-Kansas City, USA)  
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### **Imagining China in London Musical Theatre during the 1890s: *The Geisha* and *San Toy***

For people living in London during the 1890s, China and the Chinese were largely mythical constructions. Attitudes towards the Chinese, as well as the Chinese themselves, were being imagined at the time through painting, literature, ceramic porcelain (even called "china"), and performance arts. One genre in which this construction took place with full force was popular musical theatre.

Two shows, both with music by Sidney Jones and produced by George Edwardes at Daly's Theatre, were significant in this identity construction: *The Geisha* (1896) and *San Toy* (1899). Both musicals are set in East Asia and include Chinese and British characters. In *The Geisha*, which takes place in Japan, the sole Chinese character is Wun-Hi, the owner of a teahouse. He is less than honorable, and his music is in an ethnic-based music hall style, with nearly speech-sung melodies and unashamed Pidgin English. In Jones's score for *San Toy*, which is set in China, characters who endorse Western views sing glorious melodic lines reminiscent of operetta while those who do not sound like Wun-Hi in *The Geisha*, with clipped articulations and non-standard English. Notions

of Chinese race and cultural attitudes are thus mapped onto class-defined musical styles, whether through the more ‘respectable’ operetta style for Western-oriented characters or evocations of working class idioms (music hall) for those whose attitudes do not align with ‘proper’ late Victorian social norms. Significant to this conference, both musicals appeared in Budapest in Hungarian translation soon after their London premieres. *The Geisha* (as *A gésáké*) first played in 1897, with several other productions following. *San Toy* had its Budapest premiere in 1900. While not as popular as *The Geisha*, it enjoyed a respectable run and at least two subsequent productions.

**William A. Everett**, is Curators’ Professor of Musicology at the University of Missouri-Kansas City Conservatory of Music and Dance, where he teaches courses ranging from medieval music to American musical theatre. His main areas of research include musical theater, particularly American operetta of the 1920s, and the relationship between music and national identity. He is the author, co-author, or co-editor of eleven books, including *The Cambridge Companion to the Musical* (Cambridge University Press, 2002; 2008; third edition forthcoming; co-edited with Paul Laird), *The Musical: A Guide to Research* (Routledge, 2004; 2011), *Sigmund Romberg* (Yale University Press, 2007), *Rudolf Friml* (University of Illinois Press, 2008), and *Historical Dictionary of the Broadway Musical* (Scarecrow, 2008; 2015; co-authored with Paul Laird). He was contributing co-editor for musical theater for the *Grove Dictionary of American Music*, second edition (Oxford University Press, 2013). Current projects include a monograph on the musical comedies that played at Daly’s Theatre in London during the 1890s and co-editing, with Laura MacDonald, the *Palgrave Handbook to Musical Theatre Producers*.

## **Lisa FEURZEIG**

(Grand Valley State University, Michigan, USA)  
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### **Exotic, Modern, Vulgar: How Austria-Hungary Perceived America, through Kálmán’s *Herzogin von Chicago* in 1928 and 2004**

In Kálmán’s 1928 operetta *Die Herzogin von Chicago*, an American heiress confronts a European prince. She imports American culture – specifically jazz – while she appropriates European heritage by purchasing the prince’s castle, which she then proceeds to modernize. He is horrified by American values, which he perceives as simultaneously primitive (his racist reading of African-American music), overly modern, and mercenary in nature. Nevertheless, the prince and heiress eventually sing a love duet taking the archetypal American roles of a cowboy and an Indian maiden. By the end, each has learned the other’s dance, and the formerly jazz-averse prince declares that the Charleston is nothing but an American *csárdás*.

The 2004 adaptation at the Vienna Volksoper accentuated the operetta's emphasis on American modernity by expanding a brief reference in the original to American film. One secondary character became a would-be film director, and cartoon animation added interest and humor to the love duet. The American exotic was shown as a mixture of capitalism and creativity: money and technology joining with jazz and comedy.

This representation of America as a threat to European identity and independence rang true when the production premiered in December 2004, a few weeks after George W. Bush's reelection. One review stated that the operetta's rediscovery was linked to the "debate over cultural differences . . . which has come along with the Iraq war." In 2009, I conducted interviews with directors, key performers, and Austrian intellectuals to explore the production's political implications. My conclusion was that it was not intended as a direct political commentary on the present, but many audience members may well have experienced it as such. This may help explain the dissonance between negative responses from many critics and the show's appeal to audiences.

**Lisa Feurzeig** is Professor of Music at Grand Valley State University in Michigan, USA. Her research is centered on text-music relations in vocal music, especially German art song, the Viennese popular theater, and Wagner's operas. In her book, *Schubert's Lieder and the Philosophy of Early German Romanticism*, she argues that Schubert created musical equivalents for complex abstract ideas in settings of Schlegel and Novalis. Her critical edition with John Sienicki, *Quodlibets of the Viennese Theater*, explores practices of musical quotation and reference. She is an organizer of the William H. Pommer Concerts and Symposia in Hermann, Missouri tracing aspects of German-American musical culture. As a performing singer, she has emphasized early music, lieder, and music since 1900.

## **Ryszard Daniel GOLIANEK**

(Adam Mickiewicz University, Poznań, Poland)  
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### ***Polenblut. Images of Poland and the Poles in German Operetta***

The aim of this paper is to outline an interesting type of the national narrative that appeared in German operetta, i.e. images of Poland (habits, landscapes, places, situations, etc.) and the Poles (characters, individuals, social groups). For the centuries the Poles have been neighbours of the Germans, since numerous contacts between these two nations have produced some particular myths and stereotypes regarding the Poles. Studying the genre of German operetta helps to discover a presence of various Polish topoi and contexts that can be distinguished in the libretti, whereas a musical analysis will help to establish the ways of rendering the Polish characters and situations.

As the research has shown, there are about 11 German operettas (composed between 1882 and 1943) with Polish themes and threads. In the present paper, only the most successful of them will be taken into consideration, such as Jean Gilbert's *Polnische Wirtschaft* (première: Cottbus 1909, new version: Berlin 1910), Oskar Nedbal's *Polenblut* (première: Vienna 1913) or Franz Lehár's *Die blaue Mazur* (première: Vienna 1920).

**Ryszard Daniel Golianek** (born 1963), Polish musicologist, professor at the Department of Musicology of Adam Mickiewicz University in Poznań and head of the Department of Music Theory of Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. His main professional interests are the history of music of the nineteenth century and opera. His publications include books on Shostakovich's string quartets, nineteenth-century programme music, as well as monographs devoted to Juliusz (Jules) Zarembski, a nineteenth-century Polish pianist and composer active in Belgium, and the operatic output of Joseph (Giuseppe) Poniatowski. Since 2011, he has focused his research on Polish themes in European music and lately, on Polish themes in German operetta 1870–1945.

## Arthur KAPTAINIS

(University of Toronto, Canada)  
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### Negotiating Identity: Goldmark's *Die Königin von Saba* and its Critics

“Don't you think it strange,” Brahms blurted out at a dinner party given by the pianist Ignaz Brüll, “that a Jew should set a text of Martin Luther's to music?” The Jew in question, Karl Goldmark, was meant to hear the comment, deemed by Brahms biographer Jan Swafford to be “the only time on record when Brahms sounded an anti-Semitic note.” While Goldmark's surname obviously connoted Jewish birth, the composer in his memoirs, *Notes from the life of a Viennese composer*, presents himself as a Viennese with national ties to Hungary and an interest in Christian ritual but no link to Jewish thought or practice. Indeed, his report of the Brahms incident occasions his only use of the word “Jew” or any of its derivatives. Nevertheless, contemporary critics – anti-Semitic and philo-Semitic alike – persisted in viewing Goldmark as Jewish and his 1875 opera *Die Königin von Saba* as an organic expression of what Max Graf, an established member of the Jewish elite of Vienna, called “the forces of his Jewish soul.” We know from Graf that Goldmark was infuriated by this interpretation. An examination of the once-popular opera reveals moderate use of stock ‘exotic’ devices in an otherwise cautiously Wagnerian late-romantic fabric. In this paper I argue that the ‘Hebrew’ elements of *Die Königin von Saba* confine themselves to those any competent composer of the time would exploit and are best viewed as further evidence of Goldmark's self-identification as a

fully assimilated Viennese. The composer's reluctance to expand on his heritage in his memoirs and refusal to endorse *Die Königin von Saba* as an expression of this heritage might not close the case for its Jewishness, but they illustrate the difficulty of seeking cultural allegiance in music written to conform to the stylistic norms of the day.

**Arthur Kaptainis** has written music criticism for the *Montreal Gazette* since 1986 and the *National Post* since 2010. He was a part-time member of the *Gazette* editorial board from 1991 to 1999 and a full-time member from 2003 to 2006, during which time he continued to act as the newspaper's titled music critic. He has contributed to *Classical Voice North America*, *Gramophone*, *Opera* (U.K.) and other music websites and publications. Arthur started as a reviewer for the Varsity at the University of Toronto in the 1970s and a freelance reviewer for the *Globe and Mail* (Toronto) in the early 1980s. His radio broadcast work on the CBC included appearances as a record reviewer and as guest host of *Quebec in Concert*. Arthur divides his time between Montreal and Toronto, where he is now employed by the University of Toronto. He holds an MA in musicology from this institution.

## **Jiří KOPECKÝ**

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### **Karl Goldmark and Czech National Opera: The Final Operas of Antonín Dvořák and Zdeněk Fibich**

If Bedřich Smetana is thought to be the father of Czech national opera, Antonín Dvořák and Zdeněk Fibich would be his sons. Czech critics as well as the public expected that Smetana's successors would bring Czech opera to international recognition. Dvořák and Fibich gave increased attention to opera composition during the 1890's and the beginning of the twentieth century. They both crowned their achievements with monumental operas on subjects with historical settings; Fibich's *The Fall of Arkona* (1900) and Dvořák's *Armida* (1904). The reason for this apparent coincidence was, in part, that these works were written after Wagner's operas and before the operatic successes of Richard Strauss, when it was possible to devise free combinations of symphonically composed scenes, arioso-like vocal lines influenced by verismo, and the dramaturgical effects of grand opera. Karl Goldmark's *Die Königin von Saba* could serve as a model for a successful historical opera, especially considering Fibich's last opera was explicitly compared to Goldmark's. Operas on historical subjects form a little-known part of the works of Czech composers, but they extend from Smetana's opera *The Brandenburgers in Bohemia*, through the late operas of Dvořák and Fibich, to Janáček's two-part opera *The Excursions of Mr Brouček*. It is a line of operas that present an unforgettable counterpart to many successful Czech

theatrical compositions – representative operas and intimate tragedies, comic operas and fairy tales, generally written on subjects from Czech villages and mythology, including Smetana's *Bartered Bride* and *Libuše*, Fibich's *The Tempest* and *Šárka*, Dvořák's *Jakobín*, *Kate and the Devil*, and *Rusalka*, Josef Bohuslav Foerster's *Eva*, as well as Leoš Janáček's *Jenůfa*.

**Jiří Kopecký** (1978) studied musicology at the Palacký University in Olomouc. He spent the summer term in 2000 at the St. Cloud State University in Minnesota. He entered his doctoral studies at the Philosophical Faculty of the Masaryk University in Brno in 2002. He studied for the winter term in 2003/2004 at the Martin-Luther Universität Halle-Wittenberg. His dissertation entitled *Zdeněk Fibich's Operas on the libretti by Anežka Schulzová* was written under the supervision of Jiří Vysloužil (PhD in 2005). Since 2005 he was an assistant lecturer, since 2013 he has been an assistant professor at the Department of Musicology of the Palacký University. His research focuses on 19th century music, Czech music and history of opera. He is the author of three books, and has given seminars and conferences in Poland, Germany, France, Ireland etc.

## **Imre KOVÁCS**

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### **Liszt's Hungaro-European Synthesis. Comments Relating to the Cultural-Historical Context of *The Three Holy Kings* March of the *Christus Oratorio***

Even to those who are not accustomed to romantic music, it is evident that the movement “The Three Holy Kings” in Liszt's *Christus* oratorio, published in 1872, is a *verbunkos* march. The fact, that this heroically emotional movement associated with the eastern identity of Hungarians is rather different from the rest of the work following western musical traditions was noticed by the composer's contemporaries as well. What message did Liszt, who used musical motifs always very consciously, wish to convey to the people of his time? Adrienne Kaczmarczyk's major study posed a similar question with the conclusion that Liszt in his *Christus* achieved a uniquely Hungaro-European synthesis in music. I take this assumption as the starting point of my presentation. However, I wish to approach the question of Liszt and his national identity not from a musicological aspect, but using methodologies employed by cultural studies. On the basis of the studies of Jácint Rónay and János Erdélyi dealing with national characterology, I wish to highlight how the Hungarian national identity and the myth of Eastern origin were related. In my presentation, I shall also examine paintings that bear close connection with the piece in question. Among these *Adoration of the Magi* by Stephan Lochner is of vital importance, and according to the biographer of Liszt, Lina Ramann, it was

the inspirational source of the movement in question of the *Christus*. The presentation is attempting to find an answer to the relationship between the painting of Lochner and “The Three Holy Kings” march as well; and we shall see that it is also related to the question of the eastern identity of the Hungarians.

**Imre Kovács** is an art historian. He works as an associate professor at the Department of Art History, Pázmány Péter Catholic University, Hungary, where he offers courses in medieval, renaissance and 19th century art. He obtained his PhD in Art History at Eötvös Loránd University, Budapest. Initially his research was focussed on medieval and renaissance iconography; a recent addition to his field of interests is Ferenc Liszt and the visual arts. He was awarded several scholarships to conduct research on various aspects of art, including the Soros Foundation Award (The University of Edinburgh), the Andrew Mellon Fellowship (Warburg Institute, London), and the Eötvös Scholarship of the Hungarian State (Catholic University of Leuven). He received the three-year Bolyai János Research Fellowship of the Hungarian Academy of Sciences to carry out research in the field of Liszt and the visual arts.

## **Branko LADIČ**

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### **Karl Goldmark und seine späten Opernwerke**

Es dauerte mehr als zehn Jahre, bis Goldmark nach dem Welterfolg seiner Erstlingsoper *Die Königin von Saba* (1875) seine zweite Oper *Merlin* zur Aufführung gebracht hat (1886). Im Vergleich zu *Die Königin von Saba*, die relativ stark von der französischen *Grand opéra* beeinflusst ist, steht *Merlin* dem wagnerschen Musikdrama näher. In seinem dritten Bühnenwerk, *Das Heimchen am Herd* (1896), kehrte Goldmark zur Oper zurück. Die Märchenoper ist zwar durchkomponiert, die Aufteilung des musikalischen Prozesses in rezitativische Passagen und Arien bzw. Lieder bleibt allerdings deutlich. In diesen drei Opern, die aus dramaturgischer sowie musikalischer Sicht durchaus unterschiedlich sind, schöpft der Komponist aus drei wichtigen Inspirationsquellen, die mit drei Namen benannt werden können: Meyerbeer, Verdi, Wagner.

Die drei letzten Bühnenwerke Goldmarks entstanden binnen eines Dezenniums: *Die Kriegsgefangene* (Libretto E. Schlicht nach einer Episode aus dem Trojanischen Krieg, 1899), *Götz von Berlichingen* (A. M. Willner nach Goethe, 1902) und *Ein Wintermärchen* (Willner nach Shakespeare, 1908). Trotz des reifen und geschliffenen musikalischen Stils und der sicheren dramaturgischen Gestaltung der Opernform erweckte nur eine von ihnen – und zwar die letzte, *Ein Wintermärchen* – internationale Aufmerksamkeit; nur sie erreichte einen Erfolg, der mit dem von *Die Königin von Saba* vergleichbar war. In meinem Beitrag

bespreche ich die drei letzten Oper Goldmarks, insbesondere den dramaturgischen Aufbau der einzelnen Szenen und die dominanten musikalischen Stilelemente.

**Branko Ladič** (1980) wurde in Michalovce, Slowakei geboren. Zunächst studierte er am Gymnasium in seiner Heimatstadt, später am Konservatorium (Dirigieren und Klavier) in Košice. 2002–2007 studierte er Dirigieren an der Hochschule für Musik und darstellende Kunst in Bratislava, 2002–2004 auch Musikwissenschaft an der Comenius-Universität in Bratislava. Er absolvierte mehrere Sommerkursen und Studienaufenthalte (Baden bei Wien, Detmold, Leipzig). Seit der Saison 2006/2007 wirkt er als Assistent des Dirigenten und Korrepetitor am Slowakischen Nationaltheater. 2012 absolvierte er das Doktorstudium an der Philosophischen Fakultät der Comenius-Universität in Bratislava, wo er jetzt unterrichtet.

## Tatjana MARKOVIĆ

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### Ottoman Legacy and Oriental Self in Serbian Opera

Serbia was an Ottoman province for almost four centuries; after some rebellions, namely the First and Second Uprising, it achieved the status of autonomous principality in 1830, and became independent in 1878. Due to the historical and cultural circumstances, the first stage music form was *komad s pevanjem* (theatre play with music numbers), following with the first operas only at the beginning of the twentieth century. Contrary to the usual practice to depict ‘golden age’ of medieval national past, like in many other traditions of national opera, the earliest Serbian operas were dedicated to the recent past and coexistence with Ottomans. Thus the operas *Na uranku* (At dawn, 1904) by Stanislav Binički (1872–1942), *Knez Ivo od Semberije* (Prince Ivo of Semberia, 1911) by Isidor Bajić (1878–1915), both based on the libretti by the leading Serbian playwright Branislav Nušić, and also *Zulumčar* (The Hooligan, librettists: Svetozar Ćorović and Aleksa Šantić, 1927) by Petar Krstić (1877–1957), presented Serbia from the first decades of the nineteenth century. Later Serbian operas, among which is the most significant *Koštana* (1931, revised in 1940 and 1948) by Petar Konjović (1883–1970), composed after a theatre play under the same name by the author Borisav Stanković, shifts the focus of exoticism, presenting a life of a south-Serbian town in 1880. Local milieu of Vranje is depicted through the tragic destiny of the enchantingly beautiful Roma singer Koštana, whose exoticism is coming from her belonging to the undesirable minority. These operas show how the national identity was constructed – by libretto, music and iconography – through the Oriental Self. The language (marked by numerous Turkish loan words), musical (self)presentation and visual

image of the main characters of the operas are signifiers of identity which show continuity as well as perception of the Ottoman cultural imperial legacy.

**Tatjana Marković** is associate professor at the University of Arts in Belgrade and an adjunct at the University of Music and Performing Arts in Vienna. She was working on her postdoctoral project *Opera and the idea of self-representation in Southeast Europe* at the University Graz and the Austrian Academy of Sciences (2010–2014). She is a chief of the IMS Study group Music and Cultural Studies, the editor of the critical edition of Joseph Friebert's *Singspiels*, of the open access research journal for theatre, music and arts *TheMA* (Vienna) and a member of the editorial board of *Glasbeno-pedagoški zbornik* (Ljubljana). Her books include *Transfigurations of Serbian Romanticism: Music in the context of cultural studies* (in Serbian, Belgrade, 2005), *Historical and analytical-theoretical coordinates of style in music* (in Serbian, Belgrade, 2009), *Galina Ivanovna Ustovl'skaja – Komponieren als Obsession* with Andreas Holzer (Böhlau, 2013). She is the editor of several books and author of numerous papers published internationally.

## **Lauma MELLĒNA-BARTKEVIČA**

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### **Representations of National Identity in Opera: Latvian Case**

The expression of Latvian national identity in opera is seldom researched both in Latvia and abroad. However, lately the interest of musicologists regarding music of the Baltic countries has increased, especially in the context of the 1920s and 1930s – the time, when first Latvian original operas – *Banuta* by Alfreds Kalnins and *Uguns un nakts* (“Fire and Night”) by Janis Medins were composed. Though, the features of Latvian identity on opera stage can be found long before the national state was proclaimed. This paper will shortly outline three main aspects: 1) representations of Latvian national identity in the pre-national period until 1918, i.e. the production of Wagner's *Der fliegende Holländer* demonstrating clearly national visual aesthetics; 2) repertory aspect in terms of national representations in first Latvian operas that mark the turning point in national musical culture and a significant national pillar in professional art during the so called First Republic (1918–1939), but especially during German occupation (1940–1941) and the Soviet era; 3) opera singers as national brand and cultural ‘ambassadors’ of Latvia – the last few decades’ presence of Latvian opera singers on world’s stages – e. g. Inga Kalna, Elīna Garanča, Egils Siliņš, Maija Kovaļevska, Aleksandrs Antonenko, and Kristīne Opolais – and modern media- and mobility-provided possibilities to follow the development of their international careers locally has created an interesting perception of opera as a part of national culture and a brand of international recognition. These themes will be explored through the theories and methodologies that analyze music and

musical culture in the context of social processes, by Anthony D. Smith, Joep Leersen, Alan Swingewood, etc. The aim of the paper is to stimulate the discussion and the exchange of experience of similar phenomena in other, in particular, Central and Eastern European countries.

**Lauma Mellēna-Bartkeviča** is Latvian music journalist and researcher. She holds a MA Arts degree in Theory of Culture and is currently working on the PhD thesis entitled *21<sup>st</sup> century productions of Richard Wagner's operas: the Ring cycle in Riga and its contextualization* at the University of Latvia, Faculty of Humanities, programme “History and Theory of Theatre and Cinema”. Her particular academic interest is related to opera since it encompasses both music and theatre with all related challenges for interpretation, production strategies and analysis from the perspective of hermeneutics and semiotics as well as to the interaction between society and culture. Last two years she is a regular invited expert of the programs broadcasted by the Latvian Radio 3 “Klasika” commenting on concerts and opera premieres by the Latvian National opera.

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### **Manos Hadjidakis' Early Compositions for Contemporary Greek Theatre (1946-1965): Hellenicity at Stake**

The study of Neo-Hellenic culture has diachronically been controversial; one of the main reasons for this complexity is the difficulty to specify the Modern Greek national and cultural identity. The filling out of a narrative of an undisturbed and continuous history from Antiquity to modern Greece that was achieved by the late 19<sup>th</sup> century, led to the configuration of a Greek national identity which was considered pure from any foreign –mainly eastern- elements and strongly associated to ancient Greece. In fact, by the early 20<sup>th</sup> century such tracing of alleged survivals from Antiquity or the Middle Ages had become almost a required criterion of legitimacy of any genre within Neo-Hellenism.

During the mid-1930s the concept of Greekness – or Hellenicity – took rather diverse dimensions, since a literature generation (the so-called “Generation of the ‘30s”) brought attention to the matter of Greekness in relation to the present instead of the past, moving from an archaeological approach towards tradition to a modernist one. During the mid-1940s the young Greek composer Manos Hadjidakis, followed the paradigm of the “Generation of the ‘30s” by creating a corresponding genre of music, the so-called art-popular tradition, primarily through his incidental music for theatre. In this paper I intend to discuss the ‘Greekness’ of Hadjidakis’ theatrical compositions, which was radically different from the ‘Greekness’ proposed by the art composers of the National Music School and the intellectuals of the 19<sup>th</sup>

century. For example, Hadjidakis' notable use of the – until then – marginal, eastern-based genre of *rebetiko* caused a controversy over its appropriation due to its lack of authenticity and 'Greekness'. Certainly, the art-popular tradition was not merely related to Hadjidakis' theatrical compositions, nevertheless some of these works are considered pivotal for the creation and progression of the genre which was retrospectively hailed as the authentic voice of Greek popular music.

**Christina Michael** is currently a final year PhD candidate at City University London, under the supervision of Dr. Alexander Lingas. Her doctoral thesis is entitled *The Theatrical Works of Manos Hadjidakis, 1947-1967: Contemplating the 'National', the 'Art' and the 'Popular'*. Her research interests include Modern Greek Song, 'Art-popular' Music, Music and Theatre, Music in/for Ancient Greek Drama, Music and Identity, Music and Politics, Music and Poetry. In particular, she is interested in the theatrical compositions in relation to belated Greek modernism and national identity as well as the contribution of those compositions to the creation of the 'art-popular' [èntechno laikò] tradition in Greece. Within the past three years she has presented conference papers in the UK, Germany, Turkey and Greece and she has published academic papers in both English and Greek on Greek popular music in general and Manos Hadjidakis in particular.

## Verena MOGL

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**An Impossible Remembrance. Mieczysław Weinberg's Opera *Passażirka* op. 97**  
Mieczysław Weinberg, composer of Polish-Jewish origin (1919, Warsaw), settled in Moscow in 1943 where he lived and worked until his death in 1996. In Moscow, he quickly established himself as a respected composer. Yet, in the increasingly paranoid climate of Stalinist Russia, Weinberg's Jewish ancestry had a strong negative impact on his life and career. After the murder of his father-in-law Solomon Michoels, in 1948, Weinberg was kept under permanent surveillance until he was finally arrested in February 1953.

It was only in the aftermath of Stalin's death that Weinberg was quasi-rehabilitated. After his release from prison in April 1953 Weinberg began to work on a series of compositions, where he dealt intensively with the problematic issue of his Jewish existence and his Polish identity. Yet, the repressive environment in which these works were composed forced Weinberg to encrypt his themes. This becomes apparent in one of Weinberg's most important compositions, the opera *Passażirka* op. 97 (1966–1968). The complex subject-matter of the libretto – a former 'Aufseherin' at the concentration camp in Auschwitz thinks she recognizes a former inmate on a steamboat bound for

overseas – opens a disturbing perspective on the cruelties and conflicts that are connected to the Holocaust. The question of national identity and identification plays as big a role as questions of if and how feelings of home, belonging, and truth can persist in an utterly inhuman environment.

It is a testament to Weinberg's talents that he was able to subtly and hauntingly explore these difficult topics in his music while at the same time opening new compositional paths within the genre. Even though the opera was rated a masterpiece it was never publically performed, until 1996. Obviously it was not appreciated to remember the Holocaust in the way Weinberg did. Nor was it convenient to articulate the problematic issue of a national identity other than the Soviet-Russian.

**Verena Mogl** completed her Master in Historical and Systematical Musicology as well as Modern German Literature at the University of Hamburg in 2007 with the thesis: *'The question of music and prose, it's a tricky one to answer' – Paul Bowles: Komponist, Schriftsteller*. Afterwards she worked as a Scientific Assistant in the DFG-research-project "Pauline Viardot" at the Hochschule für Musik und Theater in Hamburg. In 2010 she received a scholarship of the Gerda-Henkel-Foundation for her dissertation-project on the Polish-Jewish composer Mieczysław Weinberg. Her dissertation with the title *'Juden, die ins Lied sich retten...'* – *der Komponist Mieczysław Weinberg (1919-1996) in der Sowjetunion* will be published spring 2016.

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### **The Construction of a Cultural Identity of Dalmatia – About Josip Hatze's *Adel and Mara***

Josip Hatze's musical drama *Adel and Mara* stretches a geographic level across the central and the eastern South-Europe: from Italy via Dalmatia up to Turkey. Through a music-analytical approach I will show which compositional and dramaturgical procedures were developed at the beginning of the 1930s in order to explore new dimensions for the construction of a Dalmatian identity.

In Dalmatia the relations with its geographic neighbours (the Italian, Austrian, Hungarian, and Turkish cultural space) developed the feeling of equality, so that the invention of its own musical culture in this geographic area had a somewhat artificial flavour. The composers from Dalmatia invented a past that – within the area of music – tended to define the desired concept of the folk music. A consensus succeeded between the music of the folk-people and a complex artistic expression: With a mixture of both components the Dalmatian opera had brought the idea of national unity and cultural homogeneity.

In the first half of the 20<sup>th</sup> century Josip Hatze, with his cosmopolitan tendencies, attempted to break away from the outlined tradition by composing his politically orientated *Adel and Mara*. The story of forbidden love between a young Muslim trader and a local Catholic girl in 16<sup>th</sup> century Split personifies in these two characters the difference between two ethnic and religious groups. For the separated spheres of the story Hatze invents peculiar musical colourings. Taking into account matters of the socio-political and cultural context, the animosities under pro-Italian currents in Split can be observed.

**Ana Olic** is a doctoral student at the University for Music and Performing Arts in Vienna. She is currently working on a dissertation entitled *Crossover-Klassik und musikalische Konstruktion von Identität: Studien zu neueren kompositorischen Tendenzen im mittleren Südeuropa*. She teaches music theory and piano, and is also active as a choral conductor. She holds BA in Music Education from the Music Academy of Zagreb; a BA in Music Theory and an MA from the University of Split. She has contributed a number of entries to a forthcoming *Encyclopaedia of the Orchestra* (Laaber, 2015). She was participating by the 14. Congress of the Association of German-speaking Music Theorists at the Haute Ecole de Musique in Geneva and by the BASEES Study Group for Russian and Eastern European Music Annual Conference 2014 at the Durham University (UK).

## Peter P. PACHL

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### **Das Heimchen am Herd. Goldmarks Beitrag zum Genre Märchenoper am Ende des 19. im Übergang zum 20. Jahrhundert**

Wie der Alexander von Zemlinsky (1871–1942), war auch der gut eine Generation jüngere Komponist Karl Goldmark (1830–1915) mit seinen Opernbeiträgen zwar nicht seiner Zeit voraus, aber jeweils auf der Höhe der Zeit. So erlebte Goldmarks *Die Königin von Saba* als Exotik-Beitrag in Konkurrenz zu Meyerbeers *Afrikanerin* 1871 ihre Uraufführung. 1886, vier Jahre nach der Uraufführung von Wagners *Parsifal*, kam Goldmarks *Merlin* heraus. Der Blüte der Märchenoper am Ende des 19. Jahrhunderts, die durch Humperdincks *Hänsel und Gretel* ausgelöst wurde, folgte Goldmark mit einer Opernversion von Dickens' *Das Heimchen am Herd*, die 1896 uraufgeführt wurde. Die Strömung des *Verismo* nahm Goldmark 1897 mit *Der Fremdling* und 1899 mit *Die Kriegsgefangene* auf und gipfelte in der Nachfolge von Verdis *Falstaff* und parallel zu Strauss' *Salome* und *Elektra* mit den Literaturopern *Götz von Berlichingen* nach Goethe, uraufgeführt 1902 und *Ein Wintermärchen* nach Shakespeare, uraufgeführt 1908.

Aufschlussreich erscheint das Ansteigen der Märchenoper-Produktion in der Wagner-Nachfolge, wobei nicht anzunehmen ist, dass alle Komponisten

dieser Gattung hiermit Richard Wagners Vorschlag gefolgt sind. Denn der soll, wie Siegmund von Hausegger überliefert, gesagt haben, „dass die jungen Komponisten heutzutage weder in den Stil der alten Oper zurückkehren dürften, ohne sich lächerlich zu machen, noch etwa nach den gewaltigen Stoffen des germanischen Heldenmythos greifen könnten, ohne in Nachahmung seiner Werke zu verfallen. Es ruhe aber noch ein reicher ungehobener Schatz im kleineren Ideenkreise der Sage, der Märchen und der Legende, der Gelegenheit böte, auf engerem Gebiete auch nach ihm Neues zu schaffen.“ Die Häufigkeit von Märchenoperen in der Nachfolge Richard Wagners erscheint vielmehr als Symptom für eine gegenläufige Entwicklung zur Industrialisierung und zum wissenschaftlichen Fortschritt.

**Peter P. Pachl** (1953, Bayreuth) studied musicology, teatrology and linguistics at the University of München. He has worked as a stage director in various German theatres with works of the operatic as well as the dramatic repertory. Since 1980 he has been artistic director of the München Music Theater *Pianopianissimo*. In 1989 he became professor of opera stage direction in Hannover. Peter P. Pachl has since taught topics such as stage music in Weimar, in Bayreuth, in Vienna and in Bochum, as well as cultural management in Weimar, Dresden, Hamburg, the Hague and Berlin. 1990–1995 he was artistic director and manager of the Thuringia State Theater and Symphony Orchestra as well as the Rudolstadt Festival. Peter P. Pachl has published numerous works, including the biography *Siegfried Wagner, Genie im Schatten* (1988, 21994), and has created a large number of radio and TV productions and lectures in the USA. He still teaches at the Beuth University of Applied Sciences Berlin and at the BTK.

## **Markian PROKOPOVYCH**

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### **Calls of Fatherland. Karl Goldmark and the New Public of the Budapest Opera House, 1916**

The decision by the Budapest Opera House to start the season with the premiere of Karl Goldmark's *Die Königin von Saba* in 1916 was connected to the golden jubilee of the first 1876 premiere of the opera in the National Theatre. A number of important challenges in politics and culture in the Hungarian capital and the looming demise of the monarchy notwithstanding, Goldmark was one of those very few nineteenth-century colossi that remained popular among the local public. While scholarship on Goldmark and Hungary is solid and extensive, the role of his musical legacy for the development of the Budapest Opera House as an institution has not yet been given its due attention. This paper will attempt to re-evaluate the place it occupied in the minds of Budapest

opera-goers and by so doing reveal the greater rift between the press critique and the public response, and how that related to their ideas about music, culture, and the Orient in the Opera House. The enormous success in 1916 reconfirmed that the interest of the opera-going public lay in the standard, spectacular, visually inspiring works of the late nineteenth century that had behind them a history of favourable reception both elsewhere and at home. Furthermore, the 1916 premiere proved that Goldmark's attempt to experiment with Hungarian motifs, such as in his symphonic poem *Zrínyi*, performed in Budapest in 1903, secured him the support of influential Hungarian political circles. The decision to stage the work a year after the composer's death turned it into a tribute, and this silenced Goldmark's most ardent critics among the anti-Semitic and modernist press.

**Markian Prokopovych** is a cultural and urban historian of Eastern and Central Europe working mostly on the 'long 19<sup>th</sup> century' with a recent interest in museology, history of science and technology, migration, and the 20<sup>th</sup> century. He has completed his PhD in History at Central European University in Budapest in 2005 and received his habilitation in modern history at the University of Vienna in 2012. He has worked and taught in the UK, Austria, Hungary, Italy and Germany and is on the board of a number of international associations for urban historians, European university networks and historical journals. He is Leverhulme Research Fellow at the University of Birmingham, and is currently embarking on a group research project "Promoting Imperial and National Identities: Museums in Austria-Hungary", funded by the Leverhulme Trust. He is the author of *In the Public Eye: The Budapest Opera House, the Audience and the Press, 1884-1918* (Böhlau, 2014), *Habsburg Lemberg: Architecture, Public Space and Politics in the Galician Capital, 1772-1914* (Purdue University Press, 2009) and a number of articles and edited volumes in cultural, urban, musical and migration history.

## Jane ROPER

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### Goldmark's 'Wild Amazons': Drama and Exoticism in the *Penthesilea* Overture (1879)

Although Goldmark's reputation today lies principally in his development of scene and character in operas, his dramatic capabilities were equally in evidence his symphonic works. Several of his concert overtures are programmatic and are based closely on works for the stage. Striking amongst these is his *Penthesilea* overture. The inspiration for *Penthesilea* came from Heinrich von Kleist's colourful and exotic play of the same title. Based on the ancient Greek story of the Queen of the Amazon Warriors, its setting and subject matter were very

much in vogue in certain contemporary Viennese circles. Violent battle scenes stand in stark contrast to sensual dreams, and the tension between love and death is ever-present. Selecting three key scenes for his overture, Goldmark created a vivid representation of the subject, abounding with exotic detail. The music is highly chromatic, the orchestration rich, the contrast extreme.

Contemporary critical response to the overture was mixed: understandable as it was written at a time when polarised opinions about programme music were emerging. Ever keen to pursue his agenda both against programme music and Kleist's play, Eduard Hanslick found the opening particularly shocking and the subject distasteful. Even Wagner's Valkyries could not compete with Goldmark's wild Amazons, he asserted. Meanwhile, Hugo Wolf questioned his ability to do justice to Kleist's play, though this standpoint may have been motivated as much by his rivalry with Goldmark as by genuine musical critique. Other critics, however, viewed the work positively, and its performance under Hans Richter led to its more widespread inclusion in orchestral repertoire in the years that followed. Using these diverse reactions as a starting point, this paper will explore how Goldmark recreated the drama of Kleist's *Penthesilea*. In so doing, it will address the extent to which it was designed to appeal to the tastes of a late 19<sup>th</sup>-century audience at a time when opinions about programme music were in a state of flux.

**Jane Roper** completed a PhD at King's College London and Leipzig University in 2004 with a thesis on music in 16<sup>th</sup>-century Leipzig. During her studies in Leipzig, Jane began learning Hungarian and she later spent two summers at the University of Pécs studying Hungarian Language and Culture. Since then she has been researching Hungarian music, including the late-romantic piano music of Gyula Káldy and the orchestral music of Goldmark and also György Ligeti. In 2007 she translated the correspondence between Ligeti and Mátyás Seiber 1956–1960 preserved in the British Library. Most recently she has completed two prefaces for scores of Goldmark overtures, which will be published in 2015. She currently teaches at the Royal College of Music, specialising in 19<sup>th</sup> and 20<sup>th</sup>-century music history and has supervised doctoral candidates working on Hungarian subjects. Jane is also a violinist and performs regularly with orchestras in Bedford and Cambridge.

## **Susanne SCHEIBLHOFER**

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### ***Tomorrow Belongs To Me: The Journey of a Show Tune from Broadway to Rechtsrock***

When the Jewish songwriting team Kander and Ebb wrote the original number "Tomorrow Belongs To Me" for the 1966 stage production of *Cabaret*, they strove to create an innocuous song that could morph into a covert Nazi anthem.

While they intended for the song to capture the potent specter of 1930s Nazism, never could the duo have expected to fool audiences quite so successfully. A 1973 *New York Times* headline emblazoned “Great Neck School Board Bars Inquiry on Nazi Song in Concert.” According to the accompanying article, concerned parents protested the song’s inclusion at a school concert because of its presumed Nazi history.

This paper traces how “Tomorrow Belongs To Me” became detached from its musical context and mythologized as genuine Nazi tune. “Tomorrow Belongs To Me” shares textual and melodic similarities with the well-known German folk song “Lorelei” and the Nazi song “Es zittern die morschen Knochen.” The artistic vision of Bob Fosse’s film adaptation of *Cabaret* further contributes to the misconception of “Tomorrow Belongs To Me” as an actual Nazi song. Because of the scenic placement in the filmed version (outside the confines of the Kit-Kat-Klub), white supremacists took it an authentic Nazi tune, appropriating it for their own purposes. By the 1990s, the white power music scene was performing and recording the song regularly, including German *Rechtsrock* bands, such as Endstufe, Radikahl, Wolfsrudel, and Annett and Michael Müller.

Kander and Ebb’s initially successful strategy to sell “Tomorrow Belongs To Me” to their audience as a Nazi song within their musical ultimately backfires on them as the song develops a life of its own beyond their control. Chronicling the journey of this particular song, this paper also examines issues of agency, ownership, and authorship in music.

**Susanne Scheibelhofer** earned her PhD in musicology from the University of Oregon in June 2014, for which she received a Fulbright scholarship in 2007. Her research interests are music and politics in society, in particular *Vergangenheitsbewältigung* in popular music, as well as musical theatre and film music. She is currently adapting her dissertation, *The Singing Nazi: Representations of National Socialism in Broadway Musicals*, for a book.

## Ferenc János SZABÓ

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### **Eroticism and Exoticism in Performance Style. Elza Szamosi, an Exotic *Femme Fatale***

Elza Szamosi, one of the most important Hungarian singers at the turn of the century, sang the title role of *Die Königin von Saba* for the first time in 1909. The Hungarian critics praised her performance with unambiguous erotic allusions, stating, for example, that “it has been a long time since we have heard the sensual melodies of Goldmark from the lips of the alluring queen with such an

eastern ardour.” Similar sentences could be read after Szamosi’s first appearances in the role of Carmen and Dalila, and, more surprisingly, of Mimi or Minnie as well. Her performance style was highly esteemed by both audiences and composers, evinced by the fact that she had the opportunity to sing the title role in the first USA performance of *Madama Butterfly* at Puccini’s recommendation. Eroticism was likely a very important element of her performance style apparent both in her acting and singing. Her most successful operatic roles were exotic *fin-de-siècle* female roles with obvious erotic implications such as Carmen, Die Königin von Saba, Dalila and Cio-Cio-San. Furthermore, eroticism in performance could also be connected with her early career as an operetta singer (see the connections between operetta and eroticism in the studies of Moritz Csáky).

In my presentation, after giving a short overview of Elza Szamosi’s career, I discuss the erotic elements of her performance style on the basis of contemporary press reviews, early sound recordings and role photographs, to examine the impact of this particular performance style on her career and on the reception of the roles created by her.

**Ferenc János Szabó** graduated in 2008 as a pianist at the Ferenc Liszt Music Academy. In the same year he started doctoral studies for DMA in piano playing (finished in 2012) and PhD in musicology at the same institute, and an MA course in chamber music at Kunstuniversität Graz. As the pianist of the piano trio “Trio Duecento Corde”, he won several prizes at international competitions. From March 2013 he has been lecturer and coach at the voice department of the Ferenc Liszt Music Academy. From September 2011 he has been working at the Institute of Musicology (RCH HAS), and from July 2012 is a member of the “Lendület” Archives and Research Group of 20<sup>th</sup>-21<sup>st</sup> Century Hungarian Music. His research fields are the Hungarian recording history and the Hungarian operatic performance practice. He has presented papers at international conferences and published studies in these fields as well as on Ferenc Liszt and László Lajtha. From 2014 he has been the scientific leader of the Archives of the Gesellschaft für Historische Tonträger (Vienna).

## **Ingeborg ZECHNER**

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### **Orientalismus als Kategorie des Komischen. *Le caïd* von Ambroise Thomas**

Exotische und orientalische Themen faszinierten im 19. Jahrhundert die breite europäische Öffentlichkeit. Dies war unter anderem der Weltausstellung des Jahres 1867 in Paris geschuldet, die unter anderem fremde Kulturen in den Mittelpunkt ihres Interesses stellte. Die das gesamte Jahrhundert hindurch

bestehende Orientbegeisterung blieb daher nicht ohne Auswirkungen auf das Kulturleben Frankreichs und fand daher besonders häufig Niederschlag in zahlreichen Werken der französischen Oper. Darunter auch die 1849 in Paris uraufgeführte opéra comique *Le caïd* von Ambroise Thomas (1811–1896) mit einem Libretto von Thomas Sauvage, die vor allem in der zweiten Hälfte des 19. Jahrhunderts auf eine internationale Aufführungsgeschichte verweisen kann. Für den großen Erfolg von *Le caïd* zeichnen neben der omnipräsenten Orientbegeisterung auch die Anlagen der Oper als *opéra comique* sowie als Opernparodie von Rossinis *L'Italiana in Algeri* verantwortlich.

In diesem Sinne soll dieser Vortrag das Verhältnis zwischen der Gattung der *opéra comique*, des Orientalismus und der Opernparodie als Dimension des Komischen beleuchten. Dabei gilt es zu untersuchen, inwiefern das Orientalische als Generator für das Komische fungierte bzw. inwieweit der Exotismus als eine Kategorie des Komischen zu verstehen ist. Zusätzlich zur Analyse des Librettos bzw. der Musik von *Le caïd* wird neben der zeitgenössischen Rezeption des Werks auch die Aufführungshistorie in die Argumentation miteinbezogen.

**Ingeborg Zechner** studied Musicology and Business Administration at the University of Graz and the University of Performing Arts Graz. In 2013–2014 she was granted with the John M. Ward Fellowship of the Houghton Library (Harvard University). She received her PhD in Historical Musicology in 2014 (supervisor: Prof. Michael Walter) with a dissertation about London's Italian opera business in the Nineteenth Century (*Das englische Geschäft mit der Nachtigall. Betrachtungen zum italienischen Opernwesen im London des 19. Jahrhunderts*) which will be published in 2015. Beside her studies she worked in music management, e.g. as artists agent and at international music festivals. Currently she is teaching at the Department of Musicology at the University of Graz.

# Notes





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