

# Musical Theatre Companies in the Multilingual East-Central Europe

---

## Visegrad Grant Project 2017–2018

- Visegrad Fund



# About the project

---

The official contacts among the main musicological institutions of the V4 area are facing difficulties; the number of international projects are insignificant, while historical musicology in these countries examines topics centered on the common history of the region. The project focuses on the most important decades of cultural nation-building. The discourse on this subject – due to national sensitivities – is usually closed into itself, and therefore it encounters difficulties in addressing the regional or a wider scholarly community. To make steps in the direction of an opening is perhaps not a totally original idea, but its implementation had to wait for a change of generations in scholarly life and a paradigm shift in the international discourse of historical sciences. The methodological coordination of the research on the period 1870–1920 carried out currently by the institutes participating in the project and the establishing of a common scholarly database would be a unique initiative within the practice of historical musicology in our region. The musical theatre of the region developed its national versions by adapting European models, its agents were companies and artists orbiting on path spanning the current (and former) borders of countries and languages. The inventory of the sources for the repertoire of the individual companies is done at a local level by the research facilities of the individual countries, but the source processing is more efficient if we manage to coordinate our research projects. In addition to presenting the West-European models, the time has come for discovering the common regional specialties as well, given that local adaptations were often made in a similar manner.

We consider this project the first step in a long-term institutional cooperation. Our short-term plans were formulated accordingly (databases of bibliography and sources, research trips, lectures, publications, workshop, concert). The participating institutions have already applied with their research activities in progress to this project which would enable them to unify the results of their ongoing work and a continuation according to a common methodological basis. Our most important long-term goal is the creation of a complex regional musical theatrical website and database as well as the popularization of the content appearing in it as widely as possible. The knowledge and awareness of the activity of national theatrical companies operating within an international theatrical network contributes to the recognition of the region's uniform cultural profile as well as to the acceptance of the differences.

# Outputs

---

The co-operation to be carried out in this project will lead to the creation of an important common knowledge base concerning the regional music and theatre history and it will also transmit easily accessible factual information to the wider circles of cultural consumers. During the project, five decades of music theatrical repertoire from the turn of 19th and 20th centuries will become available for the first time both to the academic community and the wider audience through a common surface (database) and further publication (brochure, volume, website).

The main objective of the project is to elaborate multi-language databases on the East-Central European musical theatre:

- (1) the regional database of the music theatrical literature will contain reference works, books, studies, and contemporary press material related to the theme of the project;
- (2) the regional database of the sources of musical theatre (1870–1920) accounts for locations and larger source units of the theatrical industry of the researched period and it also contains descriptions of some of the larger inventories.

The two databases are meant to combine scattered research results so far and to add new ones; it makes the results accessible to the professional and the wider public, and also introduces them into education. The historiographies of the region still do not transcend the national boundaries. Up to this day, no similar databases has been compiled in any of the V4 countries from the years we are researching.

# Events

---

## **Workshop (June of 2018). An Essentially International Genre and Its Repertoire in the Service of Nation-building. Sources and Common Methods in the Processing of the Historical Source-material**

An important objective of the workshop organized in Budapest by the Department for Hungarian Music History of the Institute for Musicology RCH, HAS is to explore the circulation and the routes of the musical repertoire in the East-Central European region and to offer a survey of the network of music theatrical companies. The issues raised at the workshop will be:

- (1) the sources of musical theatre in the period of 1870–1920 and their processing;
- (2) the regional network: touring ensembles, repertoire, music trade;
- (3) the output of the project: discussion on structure of the regional source database, the concept of the publication concluding the project, the plans of a complex database of musical theatre to be elaborated as the continuation of the project.

Besides the presentations of the project participants as a guest lecturer and a leading authority of this research field, Tatjana Markovic (Wien, MDW) will examine the foundation of national theatres and will elaborate the context in the history of ideas in which this process took place.

### **Lecture recital connected to the workshop**

**Performers: Ingrid Kertesi (soprano), Tamás Kéry (piano)**

A concert and lecture connected to the workshop will be an important event of the cooperation. The individual arias and other musical compositions will be chosen collectively by the representatives of countries participating in the project and the researchers would also contribute by holding introductory lectures on the historical background of the music.

### **Educational lectures and presentations of the projects**

In the participating countries, participants of the project will present the database and the underlying research results at the local universities, research institutes and to the wider public on the radio or at the events of the cultural institutions in the cities of the Czech Republic, Hungary, Poland and Slovakia.

# Project participants

---

## Czech Republic

doc. PhDr. **Lenka Křupková**, PhD, Head of the Department of Musicology,  
Faculty of Arts, Palacký University Olomouc.

doc. PhDr. **Jiří Kopecký**, PhD, Associate Professor at the Department of Musicology,  
Faculty of Arts, Palacký University Olomouc.

## Hungary

**Katalin Kim Szacsvai**, PhD, Senior Research Fellow and Head of Department for  
Hungarian Music History of the Institute for Musicology,  
Research Centre for the Humanities, Hungarian Academy of Sciences (HAS RCH).

**Péter Bozó**, PhD, Research Fellow, Department for Hungarian Music History of the  
Institute for Musicology, HAS RCH.

**Lili Békéssy**, Research Assistant, Department for Hungarian Music History of the  
Institute for Musicology, HAS RCH.

**Rudolf Gusztin**, Research Assistant, Department for Hungarian Music History of the  
Institute for Musicology, HAS RCH.

**Pál Horváth**, Research Assistant, Department for Hungarian Music History of the Institute for Musicology, HAS RCH.

**Martin Elek**, Professional Staff Member, Department for Hungarian Music History of the Institute for Musicology, HAS RCH.

**Veronika Varga**, Professional Staff Member, Department for Hungarian Music History of the Institute for Musicology, HAS RCH.

### **Poland**

**Renata Suchowiejko**, PhD, 2008–2012 Professor, Head of the Methodology and the 19th–21st centuries Music History Department at the Institute of Musicology, Faculty of History, Jagiellonian University.

### **Slovakia**

**Jana Laslavikova**, PhD, Research Fellow, Institute of Musicology of the Slovak Academy of Sciences; Institute of Theatre and Film Research of the Slovak Academy of Sciences.

# Selected publications of the project participants

## Czech Republic

- Lenka KŘUPKOVÁ: *Studie ze života a díla Vítězslava Nováka* [Studies from the Life and Work of Vítězslav Novák] (Olomouc, Palacký University, 2006).
- Lenka KŘUPKOVÁ: „Beethoven und deutschsprachige Stadt Olmütz“, in Helmut LOOS (Hg.) und Klaus-Peter KOCH (Red.): *Beethoven-Rezeption in Mittel- und Osteuropa* (Leipzig, Gudrun Schröder Verlag, 2015), 107–123.
- Jiří KOPECKÝ: *Opery Zdeňka Fibicha z devadesátých let 19. století* [Zdeněk Fibich's Operas from 1890s] (Olomouc, Palacký University, 2008).
- Jiří KOPECKÝ – Markéta KOPTOVÁ: *Richard Batka a hudební život Čechů a Němců v Praze na přelomu 19. a 20. století* [Richard Batka and Music Life of Czechs and Germans in Prague on the Turn of 19th Century] (Olomouc, Palacký University, 2011).
- Jiří KOPECKÝ – Lenka KŘUPKOVÁ: *Provincial Theater and Its Opera. German Opera Scene in Olomouc, 1770–1920* (Olomouc, Palacký University, 2015).
- Jiří KOPECKÝ – Lenka KŘUPKOVÁ et alii: *Czech Music around 1900* (New York, Pendragon Press, 2017).

## Hungary

- Katalin SZACSVAI-KIM – Miklós DOLINSZKY (eds.): *Erkel Ferenc: Bátorfi Mária. Opera in two acts*. Issued by the Institut for Musicology of the Hungarian Academy of Sciences in Association with the Széchényi National Library (Budapest, Rózsavölgyi és Társa, 2002) (= *Ferenc Erkel. Operas I/1–2*).
- Katalin SZACSVAI-KIM (ed.): *Erkel Ferenc: Hunyadi László. Opera in four acts*. Issued by the Institute for Musicology of the Hungarian Academy of Sciences in Association with the National Széchényi Library (Budapest, Rózsavölgyi és Társa, 2006) (= *Ferenc Erkel. Operas II/1–3*).
- Katalin SZACSVAI-KIM: *Az Erkel-műhely. Közös munka Erkel Ferenc színpadi műveiben (1840–1875)* [Erkel Workshop. Collaboration in the Stage Plays of Ferenc Erkel (1840–1875)]. PhD thesis (Budapest, Liszt Ferenc Academy of Music, Musicology Department, 2012).
- Péter BOZÓ: *A dalszerző Liszt* [The Song Composer Liszt] (Budapest, Rózsavölgyi és Társa, 2017).
- Péter BOZÓ: “Turandot on the Budapest Operetta Stage”, in Stanevičiūtė RŪTA – Povilionienė RIMA (eds.): *Sociocultural Crossings and Borders: Musical Microhistories* (Vilnius, Lithuanian Academy of Music and Theatre, 2015), 5372.
- Péter BOZÓ: “Musical Migration and Cultural Transfers at the Budapest Folk Theatre: The Case of József Conti (Cohn; 1852–1905)”, in Stanislav TUKSAR (ed.): *Ivan Zajc: (1832–1914): glazbene migracije i kulturni transferi u Srednjoj Europi i šire u "dugom" 19. stoljeću. Musical migrations and cultural transfers in the "long" 19th century in Central Europe and beyond* (Zagreb, Croatian Musicological Society, 2016), 301–315.

Lili BÉKÉSSY: „Az Erzsébet premierjének kontextusa: az 1857-es magyarországi császárijárás és a Nemzeti Színház” [Context of Ferenc Erkel and the Doppler Brother's Opera Erzsébet: the Kaiserreise in Hungary of 1857 and the National Theatre], *Zenatudományi Dolgozatok* 2017 [in preparation].

Rudolf GUSZTIN: *A magyar dalármozgalom intézményesülése az 1860-as években* [The Institutionalization of the Hungarian Choral-Movement in the 1860s], *Lecture at the conference "Hivatásosok és műkedvelők" [Professionals and Dilletants]*, 13-14 October 2017, Budapest, Hungarian Musicological Society [publication in preparation].

Pál HORVÁTH: *Erkel Ferenc vígoperája: A Sarolta játszópéldányainak tanulságai* [Erkel's Comic Opera: Lessons Learned from the Performance Copies of Sarolta], Master thesis (Budapest, Liszt Ferenc Academy of Music, Musicology Department, 2016).

Martin ELEK: *Tempóflexibilitás Brahms zenekari zenéjében. Interpretációs változások a 20. században* [Tempo Flexibility in Brahms's Orchestral Music. Changes in Performance Practice during the Twentieth Century], Bachelor thesis (Budapest, Liszt Ferenc Academy of Music, Musicology Department, 2017).

Veronika VARGA: *Heinisch József*, Bachelor thesis (Budapest, Liszt Ferenc Academy of Music, Musicology Department, 2015).

## Poland

Renata SUCHOWIEJKO: "Kraków around 1900 – a Musical Panorama of the Town", in Helmut LOOS (Hg.): *Traditionen städtischer Musikgeschichte in Mittel- und Osteuropa* (Leipzig, Gudrun Schröder Verlag, 2011) (= *Musik – Stadt. Traditionen und Perspektiven Urbaner Musikulturen* 1), 102–109.

Renata SUCHOWIEJKO: "Music Migration and Mobility in the 19th-century Europe: Readings in Dynamic Cultural Cartographies", in Vjera KATALINIC – Stanislav TUKSAR (eds.): *Franjo Ksaver Kuhač (1834–1911). Glazbena historiografija i identitet. Music Historiography and Identity* (Zagreb, Croatian Musicological Society, 2013), 277–287.

Renata SUCHOWIEJKO: „Österreichische Militärorchester in Krakau um 1900. Konzerte – Repertoire – Kulturkontext“, in Helmut LOOS – Eberhard MÖLLER (Hgs.): *Musikgeschichte in Mittel- und Osteuropa. Mitteilungen der internationalen Arbeitsgemeinschaft an der Universität Leipzig*, Heft 14 (Leipzig, Gudrun Schröder Verlag, 2013), 69–80.

## Slovakia

Jana LASLAVÍKOVÁ: „Operná produkcia na scéne Mestského divadla počas pôsobenia nemeckého riaditeľa Emanuela Raula v Prešporoku“, *Opus Musicum* 48/5 (2016), 6–24.

Jana LASLAVÍKOVÁ: „Mestské divadlo v Prešporoku na sklonku 19. storočia a jeho riaditeľa Emanuel Raul a Ignác Krecsányi“, *Musicologica Slovaca* 7/1 (2016), 19–51.

Jana LASLAVÍKOVÁ: „Im Brennpunkt: Das Städtische Theater in Pressburg 1886–1920“, in Vladimír ZVARA (Hg.): *Musiktheater in Raum und Zeit. Beiträge zur Geschichte der Theaterpraxis in Mitteleuropa im 19. und 20. Jahrhundert* (Bratislava, Asociácia Corpus v spolupráci s NM CODE, 2015), 59–87.

Organizer of the project:

**Department for Hungarian Music History of the Institute for Musicology,  
Research Centre for the Humanities, Hungarian Academy of Sciences**



Address: H-1014 Budapest, Táncsics M. u. 7.

Postal Address: H-1250 Budapest, Pf. 28.

Phone: +36 1 214-6770 / 120

E-mail: kim.katalin@btk.mta.hu (Katalin Kim)

**For further details and upcoming dates see the project website:**

<http://zti.hu/index.php/hu/mzt/visegrad-grant>