

International Conference

Soundscapes of Entertainment

Music at Leisure in the 19th Century

Juraj Dobrila University of Pula
Faculty of Educational Sciences
(Negrijeva 6, 52100 Pula)

17-19 September 2026

Keynote Speakers

WILLIAM A. EVERETT
(University of Missouri-Kansas City Conservatory)

VJERA KATALINIĆ
(Croatian Musicological Society)

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FOOZ Faculty of Educational Sciences

ISTRAživanje skladateljske baštine: MUZikološki, obrAzovni i izvedbeni potencijali



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Soundscapes of Entertainment: Music at Leisure in the 19th Century

Organised by

Centro Studi Opera Omnia Luigi Boccherini

Croatian Musicological Society

Juraj Dobrila University of Pula, Faculty of Educational Sciences

Palazzetto Bru Zane

Juraj Dobrila University of Pula

Faculty of Educational Sciences, Negrijeva 6, 52100 Pula

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Scholarly Committee

- Lada Duraković (Juraj Dobrila University of Pula)
- Ivana-Paula Gortan-Carlin (Juraj Dobrila University of Pula)
- Roberto Illiano (Centro Studi Opera Omnia Luigi Boccherini)
- Étienne Jardin (Palazzetto Bru Zane)
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- Fulvia Morabito (Centro Studi Opera Omnia Luigi Boccherini)
- Massimiliano Sala (Centro Studi Opera Omnia Luigi Boccherini)

Keynote Speakers

- William A. Everett (University of Missouri-Kansas City Conservatory)
- Vjera Katalinić (Croatian Musicological Society)

THURSDAY 17 SEPTEMBER

9.00-9.30: Welcome and Registration

09.30-09.50: Opening

- MARINKO ŠKARE (Rector, Juraj Dobrila University of Pula)
- VLADIMIR TORBICA (Head of the Administrative Department for Culture and Local Heritage Education of the Istrian Region)
- IVANA PAULA GORTAN CARLIN (Juraj Dobrila University, Pula)
- VJERA KATALINIĆ (Croatian Musicological Society)
- MASSIMILIANO SALA (President of the Centro Studi Opera Omnia Luigi Boccherini)
- ÉTIENNE JARDIN (Palazzetto Bru Zane)

10.00-11.30: From the Stage to the Music at Leisure

(Chair: **Stanislav Tuksar**, Croatian Academy of Sciences and Arts)

- TATJANA ČUNKO (Croatian Academy of Sciences and Arts), *Concerts by the Zagreb National Theatre Orchestra in the Garden of the Odeon Brewery*
- IVANA PAULA GORTAN CARLIN (Juraj Dobrila University, Pula), *Two Sides of Istrian Music during the Long 19th Century*
- NATAŠA MARJANOVIĆ (Serbian Academy of Sciences and Arts, Belgrade), *Choral Music in the Social and Cultural Life of Zemun in the 19th Century: Craftsmen and Farmers as the Pillars of Singing Societies*

Coffee Break

12.00-13.00: Keynote Speaker 1

- VJERA KATALINIĆ (Croatian Musicological Society), *Changing Strategies and Transformations of Entertaining Music in the Nineteenth Century: Case Studies from Croatia*

15.30-18.00: Military Music and Bands

(Chair: **Vjera Katalinić**, Croatian Musicological Society)

- Marijana Kokanović Marković (Academy of Arts, University of Novi Sad) – Lada Duraković (Academy of Music in Pula, Jurai Dobrila University), *«In Marinekreisen»: The Naval Orchestra and Ballroom Culture in Pula in the Closing Decade of the Nineteenth Century*
- Tomáš Slavický (National Museum – Czech Museum of Music, Prague), *Austrian Naval Band in the Public Space of Trieste in the 1850s: A Testimony of Sources from the Prague Estate of «Kapellmeister» Josef Sawerthal*
- Gloria A. Rodríguez-Lorenzo (University of Oviedo), *Martial Soundscapes of Leisure: Military Bands and Urban Public Culture in Spain*
- Petra Babić (Croatian Academy of Sciences and Arts), *Public Performances of the Orchestra of the 53rd Infantry Regiment in Zagreb*
- Lili Veronika Békéssy (ELTE RCH Institute for Musicology, Budapest), *Soundscapes of Musical Liminality: Military and Romani Bands in 1850s Pest-Buda*

20:00 Istrian National Theatre (INK), Small Scene

In Marinekreisen: music by the Bandmasters of the Pula Navy Orchestra

Istrian Chamber Orchestra, conductor Petar Matošević

FRIDAY 18 SEPTEMBER

9.30-11.00 Room 1: Piano Music

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- ANGELA BUOMPASTORE (Conservatorio di Musica 'Domenico Cimarosa', Avellino), *La musica per pianoforte a quattro mani di Giulio Ricordi come cronaca sonora del tempo libero borghese*
- GIANLUCA BLASIO (Conservatorio di Musica 'Luciano Pavarotti', Modena), *Le Ballate Op. 23 e Op. 38 di Fryderyk Chopin: una narrazione musicale della 'Grande Emigrazione' polacca nel contesto dei salotti parigini*
- EVANGELIA CHALDÆAKI (University of Ioannina), *Piano Sounds in 19th-Century Istanbul: The Coexistence of «Alafranga» and «Alaturca» Musical Styles in Musical Leisure*

Coffee Break

11.30-12.30

- ANDREW HARINGER (Saint Anselm College, NH), *Memory and Transgression: Liszt's Waltzes as Loci of Experimentation*
- VITO BALIĆ (Arts Academy in Split), *«Miscellanea Terzić» – Music Instruction in a Franciscan Monastery in Dalmatia in the Nineteenth Century*

9.30-11.00 Room 2: Music at Fairs, Circuses, Casinos

(Chair: **Vjera Katalinić**, Croatian Musicological Society)

- VANDA DE SÁ – PEDRO MOREIRA (University of Évora – CESEM – IN/2PAST), *The Soundscapes of Entertainment at the São João Fair (Évora, Portugal) in the Second Half of the Nineteenth Century*
- ARGYRIOS KOKORIS (Aristotle University of Thessaloniki), *Orchestral Labour and the Politics of Anthem Choice: The Casino de la Tour Blanche, Thessaloniki, December 1920*
- MARITA FORNARO BORDOLLI (Universidad de la República, Uruguay), *Bands and «criollo» Circus in Uruguay during the Final Decades of the 19th Century: Their Contribution to the Soundscape of Cities in an Emerging Country*

Coffee Break

11.30-12.30

- Achille Kienholz (University of Fribourg), *Cranking Musical Fun: The Case of Fairground Professionals during the «Belle Époque» (1870-1914)*
- Cla Mathieu (University of Geneva), *Tourist Listening in the Early-Nineteenth-Century Swiss Confederation*

15.00-16.00 Room 1: Keynote Speaker 2

- William A. Everett (University of Missouri-Kansas City Conservatory), *The Songs We Know: Hearing Familiar Soundscapes in Nineteenth-Century Shakespearean Travesties*

Coffee Break

16.30-18.30 Room 1: Salon Culture, Music, and Entertainment

(Chair: **Étienne Jardin**, Palazzetto Bru Zane)

- Sam Girling (University of Auckland /Beethoven-Haus, Bonn), *Cannon Fire in the Drawing Room: Performing War as Leisure in Napoleonic Europe*
- Lívia Laifrová (EHESS Paris, Centre Georg Simmel), *Joseph Czerný (1785-1831) et la circulation de la musique de loisir pour piano : pratiques, éditions et transformations entre Vienne et Paris au début du XIXe siècle*
- Hana Ehlová (Bedřich Smetana Museum, Prague), *Smetana's Piano Polkas: From Leisure Music to a National Symbol*
- Sylvie Douche (Sorbonne University), *Music in the French Cabaret Monologue*

SATURDAY 19 SEPTEMBER

10.00-11.00 Room 1: Entertainment Music and Choral Societies

(Chair: **William A. Everett**, University of Missouri-Kansas City Conservatory)

- BOGUMILA MIKA (University of Silesia in Katowice), *To the Rhythm of the Brass Bands' Music and Urban Folklore: Musical Entertainment in Upper Silesia in the 19th Century*
- STANISLAV TUKSAR (Croatian Academy of Sciences and Arts), *Ideas and Reality of Entertainment Music in the Public Sphere of 19th-Century Northern Croatia*

Coffee Break

11.30-12.30

- LIDIJA NEZNANOVIĆ – OZANA TOMIĆ (Croatian Cultural and Artistic Society Osijek 1862 / Croatian Choral Society Lipa), *Turbulent and Festive Times in 19th-Century Osijek*
- LUCIJA KONFIC (Croatian Academy of Sciences and Arts), *The Role of Music in Public Reading Rooms in Croatia in the 19th Century*

9.30-11.00 Room 2: Virtuosity and Entertainment

(Chair: **Lucija Konfic**, Croatian Academy of Sciences and Arts)

- PETER FRANÇOIS (Ghent University / Servais Society), *Virtuosity among Bakers and Pipe-Makers: François Servais and Amateur Orchestras in Nineteenth-Century Europe*
- FAYROUZ OSMAN (Sorbonne University / IReMus), *Accordion Practices in the Nineteenth Century*
- MARC RICE (Truman State University, MO), *Sounding Mobility and Respectability: Blind Boone and the Soundscapes of Leisure in Late 19th-Century America*

Coffee Break

11.30-13.00

- LAURA PITA (Independent Researcher, Spain), *Eugénie Satie (née Barnetche): A Cosmopolitan Virtuosa in the Soundscapes of Mid-Nineteenth Century Entertainment in the Americas*

Music, Gym and Sports

- JOEP KEES HEIN JANSSENS (Universität Graz), *Hiking – Singing – Soundscapes: Collective Singing, Landscape and National Identity in the «Turnfahrten» of the Early German Gymnastics Movement*

- Chloe Green (University of Oxford), *Fatal Attractions? Singing the Dangers and Desires of Cycling in the Nineteenth Century*

15.00-16.00 Room 1: Cafés and Cabaret

(Chair: **Étienne Jardin**, Palazzetto Bru Zane)

- Francisco J. Giménez-Rodríguez (University of Granada), *Women at the Piano in 19th-Century Spanish Cafés: An Unexpected Presence*

Music Education

- Marija Benić Zovko (Croatian Academy of Sciences and Arts), *Music Pedagogy and the Construction of Leisure in Franjo Kuhač's «First Croatian Instruction in Piano Playing» (1896-1897)*

Coffee Break

16.30-17.30 Room 1: Music Education

(Chair: **Petra Babić**, Croatian Academy of Sciences and Arts)

- Alfonso Fernández López (University of Granada), *Teaching and Showing How to Sing: The Irruption of the Giorgio Ronconi's 'Isabel II School of Singing and Declamation Society' in Granada (1861-1864)*
- Emma Kavanagh (University College Dublin), *Educating Mimi: Leisure, Professionalism, and Social Mobility at Gustave Charpentier's Conservatoire Populaire de Mimi Pinson*

15.00-16.00 Room 2: Assimilation and Transformation of Music as Entertainment

(Chair: **William A. Everett**, University of Missouri-Kansas City Conservatory)

- Aviram Freiberg (Independent Researcher, Israel), *«Le Bourgeois gentilhomme» – Assimilation and Disguise in Biedermeier Culture*
- Nicholas Rogers (University of Fribourg), *The Audiovisual Soundscape of Early Cinema*

Coffee Break

16.30-17.30

- Jolanta Bujas-Poniatowska (Jagiellonian University, Kraków), *A Shift from Sacrum to Entertainment: The Social Role of Church Music-Making in the Early Nineteenth-Century Polish Lands*
- José Júlio Lopes (CESEM, NOVA University, Lisbon), *Music as Bourgeois Entertainment (and as an Elitist Field of Knowledge) – New Media and «Multi-medial Transformation» in the 19th Century*

Keynote Addresses

• **Vjera Katalinić (Croatian Musicological Society), Changing Strategies and Transformations of Entertaining Music in the Nineteenth Century: Case Studies from Croatia**

Music at a leisure topic follows the growth of leisure time and its democratization. Osbourne McConathy warned about the need for structuring it and a century ago gave advices to music teachers to «earnestly study the problem». On the other hand, some 50 years ago, Wiliam Weber pointed at the changing musical taste during the mid-19th century, when 'classical composers' became popular due to the economy reasons «as an early form of [...] clever, profit-seeking mass culture». Thus, 'music at leisure' became part of the mass industry that interfered with changes in compositional style and types of music making, resulting with new polarization between highbrow and mass music. More specifically, this paper aims to point at some crucial issues of music production during the 19th century, and its transformation caused by the general political and economic changes in the towns of 'Ban's Croatia'. The influence of politics, i.e. waves of national movement and internationalization, are illustrated by changing repertoires of music institutions (singing societies, music school productions, town bands, massive music festivals) and private gatherings (balls and salon music making). A special attention is given to the politics of military bands in their performance practice (venues, occasions and repertoire). The relation to the industry is represented with individual acquisitions of music instruments and sheet music, specially adapted for professionals and amateurs. These elements changed starting points of both individual performers and ensembles, and the response of the recipients, i.e. audiences, as well as the politics of music education, especially concerning female music teaching. Finally, the fragile and shifting boundary between art music and entertainment music often puts specific demands to the performers (virtuosity, also in performing entertaining music) as well as to some composers in their striving for popularity.

• **William A. Everett (University of Missouri-Kansas City Conservatory), The Songs We Know: Hearing Familiar Soundscapes in Nineteenth-Century Shakespearean Travesties**

When the idea of 'music for all' is applied to leisure spaces during the long nineteenth century, one must certainly include theatres, for music formed an essential part of all theatrical performances at the time. Among the myriad of popular theatrical genres were travesties, also known as burlesques. These parodistic reworkings of canonic works, often myths or tragic tales, almost always included songs. Some travesties featured original scores while others relied on pre-existent music. When familiar songs appeared in travesties, they could be presented in either their original guises or with new words (*contrafacta*). Travesties, therefore, form part of a continuum of re-using familiar songs in the theatre, one that also includes eighteenth-century ballad opera and twenty- and twenty-first century jukebox musicals and pantomimes. Among the sources for the songs to be discussed in this presentation are hymns, music hall, opera, sea shanties, fiddle tunes, and the concert stage. The diversity of music that comes together in a travestie ably reflects the idea of 'music for all'. In fact, without a reliance on music featured in multiple leisure and entertainment settings, the core musical identity of travesties would be quite different. The

insertion of familiar songs into travesties relied on a variety of interconnected factors. First, the songs needed to be entertaining regardless of the audience's previous familiarity with them. Each song had to be a delight in and of itself, including for those patrons who might not have any knowledge of its source. For those who did recognize the original, however, the song's re-use and recontextualization was intended to add to their enjoyment and appreciation of the travestie and its subtexts. This leads to the second factor, intertextuality. In this theoretical model, audience members interpret or remember one work in the context of another. When it comes to songs in travesties, a dialogue takes place between the contents and contexts of pre-existing songs and their re-appearances on stage. Third are the practicalities of the performance, namely the stars and how the songs would be performed. Certain stars were known for particular mannerisms which they would bring to their interpretations or which others would emulate. During the nineteenth century, the works of William Shakespeare formed part of a shared culture that crossed class lines. The songs in travesties based on Shakespeare therefore offer valuable case studies for the creation of familiar leisure soundscapes in the shared world of the nineteenth-century travestie. This presentation will focus on the use and re-use of pre-existing songs in two Shakespearean travesties, W. K. Northall's *Macbeth Travestie* (New York, 1843) and Andrew Halliday's *Romeo and Juliet Travestie; or, The Cup of Cold Poison* (London, 1859). These two examples will be analyzed to reveal how the inclusion of familiar songs in a work of theatre could reveal and enhance textual and subtextual meanings as well as the continued resonances of such practices today.

Contributed Papers

From the Stage to the Music at Leisure

• **Tatjana Čunko (Croatian Academy of Sciences and Arts),** **Concerts by the Zagreb National Theatre Orchestra in the Garden of the Odeon Brewery**

Following the conclusion of the theatre season, between 1 July and 21 August 1916, the orchestra of the National Theatre in Zagreb presented 46 concerts in the garden of the Odeon brewery in Zagreb. The concerts were organised by the orchestra's permanent conductors, Friderik Rukavina (1878-1940) and Krešimir Baranović (1894-1975), while the guest conductor Antun Gnezda (1887-1957) appeared on two occasions. Initially, only a single concert was planned. Of the 52 days in this period, only six passed without a concert being planned, and merely two scheduled performances were cancelled due to the rain. The scheduling of concerts depended also on ticket sales. In addition to financial considerations, one of the motivations for organising and participating in this series of concerts was the avoidance of mobilisation through the maintenance of continuous employment during the summer break. As the concerts were held in restaurant and open-air venue, the question arises as to how audiences were able to follow the programme. Evidence for this may be found in programme announcements published daily, which informed attendees that neither food nor drink would be served during the performances and that silence was expected. The structure of the concerts was also adopted to these requirements: concerts were of relatively short duration and divided into two parts with an intermission, while longer programmes were arranged in three parts in order to minimise waiting times for service. The repertoire, which will be analysed in detail, consisted predominantly of popular orchestral (or

arrangements of popular vocal) excerpts from operas, operettas, and ballets, and exhibited a certain degree of repetition owing to the number and frequency of performances. Given the significant presence of soldiers in Zagreb at the time, it may be concluded that military personnel, alongside the civilian population, constituted a substantial portion of the audience.

• **Ivana Paula Gortan Carlin (Juraj Dobrila University, Pula), Two Sides of Istrian Music during the Long 19th Century**

At the turn of the 20th century and until the end of World War I, Istria was under the rule of the Austro-Hungarian Empire. In towns along the coast the inhabitants were mostly Italians, while the rural areas were populated mainly by Croatians and Slovenians. Two composers and contemporaries, Antonio Smareglia (1854-1929) and Matko Brajša Rašan (1859-1934) belonged to two different Istrian ethnic groups, which can be seen from their lives, the performances of their works and their musical legacy. Although different in their musical expressions, the two artists experienced a similar destiny: they both studied in Vienna, they were both rebellious and neglected, and they both died at the age of 75 struck by blindness, poverty and far away from Istria which they considered their homeland. The composers are discussed through a heuristic approach and within the context of their musical and ethnic contributions, in particular relating to Istria: Smareglia through the folklore used in the opera *Nozze Istriane* (Istrian Wedding), and Brajša through his *reveilles* and his transcribing Istrian folk music. Regardless of their multi-ethnical background, their complex personalities and careers characterised by both fame and hardship, the contribution of Rašan and Smareglia to the Croatian and Istrian music history is highly significant, as well as illustrative of the two compelling sides of the Istrian heritage. Following the activities of these two composers, the paper covers the musical segments that took place in Istria during the long 19th century; in theatres, societies that fostered music, musical entertainment, concert production, brass band performances, music education, and other musical activities.

• **Nataša Marjanović (Serbian Academy of Sciences and Arts, Belgrade), Choral Music in the Social and Cultural Life of Zemun in the 19th Century: Craftsmen and Farmers as the Pillars of Singing Societies**

This research explores the activities of choral societies in Zemun during the 19th century. Positioned at the crossroads of the Habsburg and Ottoman Empires, this dynamic frontier region was a complex, multi-ethnic, and multicultural environment where public and private musical practices flourished. Within this setting, newly founded choral ensembles became vital tools for strengthening educational activities, cultural engagement, and national identity, aligning with the prevailing national ideologies of the time. The study focuses on the activities of Serbian church and civic choral societies: the Serbian Church Choral Society (1866), the Serbian Craftsmen's Choral and Educational Society (1890), and the Serbian Farmers' Choral Society (1895). Founded and staffed primarily by amateur musicians — including artisans, farmers, merchants, teachers, and intellectuals from prominent Zemun civic families — these societies served diverse social functions. Their activities extended beyond regular church services to include hosting cultural gatherings, organizing literature discussions, staging humanitarian concerts, and forming amateur theatre and tamburitza sub-sections. Led by Serbian, Czech, and German conductors, these singing societies

also engaged in valuable cross-cultural collaboration with local Croatian and German choirs, such as *Odjek*, *Rodoljub*, and the *Männergesangverein*. Using a variety of historical sources, including archival funds, sheet music, periodical press excerpts, and memoir literature, this paper presents selected genre scenes from Zemun's cultural and musical past. Ultimately, the study highlights the multifaceted and far-reaching significance of 19th-century choral music, demonstrating how it became deeply woven into everyday life and continues to shape the city's cultural history and rich musical heritage until today.

Military Music and Bands

• **Marijana Kokanović Marković (Academy of Arts, University of Novi Sad) – Lada Duraković (Academy of Music in Pula, Jurai Dobrila University), *In Marinekreisen*: The Naval Orchestra and Ballroom Culture in Pula in the Closing Decade of the Nineteenth Century**

At the end of the nineteenth century, Pula had emerged as one of the main military and naval centres of the Austro-Hungarian Monarchy. The cultural life of both the military elite and the civilian population centred on the Marine Casino, opened in 1872, which soon became the primary venue for social gatherings, concerts, and balls.The Marine Casino also served as the seat of the Naval Orchestra, an institution of considerable importance in the city's social and cultural life. Balls and formal celebrations held a prominent place in Pula's social calendar during the 1890s. These events were not merely occasions for entertainment, but also spaces for social integration, symbolic displays of imperial authority, and interaction between military and civilian society. On these occasions, the Naval Orchestra played an important role, shaping the musical tastes of its audiences. Alongside works by prominent composers such as Johann Strauss II, Philipp Fahrbach II, and Émile Waldteufel, the Orchestra regularly performed dance pieces composed by its own bandmasters. Often drawing on local colour, these compositions served as a musical representation of Pula as an imperial and royal naval port. During this period, four bandmasters conducted the Orchestra. Of particular interest for this study are Ludwig Schlögel (1891-1894), Franz Lehár (1894-1896), and Franz Jaksch (1899-1917), each of whom produced a distinctive repertoire of ballroom dances.

• **Tomáš Slavický (National Museum – Czech Museum of Music, Prague), Austrian Naval Band in the Public Space of Trieste in the 1850s: A Testimony of Sources from the Prague Estate of *Kapellmeister* Josef Sawerthal**

Freely accessible performances of military bands in public spaces were an important part of social leisure in the 19th-century Austrian cities. A particularly important milieu for the establishment of this model, which later spread to other countries, was the public activity of the Austrian naval band, which enjoyed a significant representative position. The Austrian navy was temporarily moved from Venice (1850) in the main commercial port of Trieste, while awaiting the completion of a new naval base in Pula (1860). At this important time, the role of *Maestro di capella nella i. r. marina* was held by Josef Sawerthal (1819-1893), a bandmaster, composer and music journalist of German-Bohemian origin. He reorganized the naval band, involved it in the musical life of Trieste in every way, and then transferred it to Pula (1861). Here he was subsequently

(1864) convinced by his main employer, Archduke Maximilian, to accept an engagement as court bandmaster in Mexico. The estate of J. R. Sawerthal, containing official correspondence and autographs, is rarely preserved and kept in the National Museum in Prague. It offers quite a vivid insight into the versatile activities of the band and its bandleader. This paper focuses on the forms of participation of the band in the musical life of Trieste, which were probably successfully transferred to Pula.

• **Gloria A. Rodríguez-Lorenzo (University of Oviedo), Martial Soundscapes of Leisure: Military Bands and Urban Public Culture in Spain**

Military bands were among the most audible institutions shaping leisure soundscapes in nineteenth-century Spain, operating at the hinge between state display and everyday urban sociability. This paper aims to trace how regulated martial ensembles became key providers of entertainment in newly modernized public spaces where listening was intertwined with strolling, gathering, and civic ritual. Using a comparative, multi-sited approach, I examine four urban cases to show how military-band performance helped structure leisure time, cultivate cultures of listening, and circulate repertories across social strata. In Madrid, military bands were deliberately embedded in emblematic sites of modern life such as the Buen Retiro and other pleasure gardens, where concerts accompanied promenade practices and later intersected with technological spectacle, making the bandstand a focal point for urban sociability and narratives of progress. In Oviedo, press appeals for the return of the military band to the Paseo del Bombé reveal how strongly citizens associated weekend leisure with the band's presence, highlighting the ensemble's role in sustaining habitual, collective forms of public recreation. For Murcia, I focus on the city's festive economy and regional circulation: military bands from nearby garrisons contributed to large-scale leisure events while performances in major venues illustrate how band music traversed boundaries between open-air entertainment and prestigious urban stages, reinforcing Murcia's function as a regional hub for musical sociability. In Almería, municipal contracts and press documentation show how band concerts anchored leisure geographies across the Paseo del Príncipe, the Malecón, parks, terraces, cafés, and summer bathing spaces, where operatic and zarzuela excerpts coexisted with dance genres, consolidating inclusive, recurring soundscapes of evening and holiday recreation. Across these cases, I argue that military bands acted as soundscape-makers: they normalized public concert routines, mediated between 'high' and 'popular' repertories through transcription and selection, and provided a disciplined yet pleasurable spectacle that helped modern cities choreograph leisure, visibility, and belonging.

• **Petra Babić (Croatian Academy of Sciences and Arts), Public Performances of the Orchestra of the 53rd Infantry Regiment in Zagreb**

In the Austro-Hungarian army, all infantry regiments, 102 of them in total, had their own orchestras, which, as a rule, constituted important elements of the cultural and musical life of the towns they were stationed in. Although their primary function was the military one, regimental orchestras often performed outside this context as well. These occasions included state ceremonies or other events of importance to the state or the dynasty, as well as more informal settings such as public performances in pavilions or inns. All such performances combined splendour of the royal

army and generally very high-quality musical performance, which made them extremely popular among audiences from all social strata. The same situation prevailed in Croatia as well, in cities where infantry regiments were stationed (Zagreb, 53rd Infantry Regiment; Varaždin, 16th Infantry Regiment; Osijek, 78th Infantry Regiment; Rijeka, 79th Infantry Regiment; and Karlovac, 96th Infantry Regiment). The regimental orchestra held particular importance in the Kingdom's capital Zagreb, as in addition to serving as a military ensemble, it also functioned as a theatre orchestra and regularly gave public performances intended for the general population. In this report, I will focus precisely on this aspect of its activity — namely, the occasions in which the 53rd Infantry Regiment's orchestra performed, the venues it performed at, and its repertoire — thereby offering an insight into one of the key facets of the musical life of the city of Zagreb at the turn of the century.

• **Lili Veronika Békéssy (HUN ELTE RCH Institute for Musicology, Budapest), Soundscapes of Musical Liminality: Military and Romani Bands in 1850s Pest-Buda**

This paper examines the interaction between military bands and Romani bands in the urban soundscape of Pest-Buda during the 1850s, a decade marked by political consolidation following the 1848-1849 revolutions and the reconfiguration of public and leisure spaces. Building on press-based microhistorical research, I approach 'entertainment music' not as a fixed repertoire, but as a set of socially embedded practices mediating between different spheres of urban life. Military bands, as agents of imperial representation within the Habsburg Monarchy, were highly visible in promenades, public squares, and official events. By contrast, Romani bands operated across a wider spectrum of musical settings: alongside appearances at official occasions and in theatrical contexts, they played a central role in semi-public and private leisure venues such as inns, coffeehouses, and balls. In contemporary discourse, they were frequently associated with emerging notions of Hungarian national style, further complicating their position within the urban musical landscape. The 1850s reveal multiple points of contact; the paper draws on recurring urban scenarios as case studies, including performances at the National Theatre in Pest, promenade concerts at Pávasziget (Pfaueninsel), and musical practices in taverns and representational events, where military and Romani bands appeared in close spatial or temporal proximity. I argue that these encounters constituted liminal musical zones in which boundaries between official and informal, imperial and national, and fixed and flexible musical practices became blurred. Drawing on Hungarian- and German-language press sources, the paper reconstructs the interactions by situating them within specific urban sites and their representations. In this context, 'entertainment music' functioned as a key interface through which imperial, national, and local identities were not only expressed but continuously reconfigured.

Piano Music

• **Angela Buompastore (Conservatorio di Musica 'Domenico Cimarosa', Avellino), La musica per pianoforte a quattro mani di Giulio Ricordi come cronaca sonora del tempo libero borghese**

La produzione pianistica a quattro mani di Giulio Ricordi (1840-1912), pubblicata quasi interamente sotto lo pseudonimo di Jules Burgmein, rappresenta un osservatorio privilegiato, e in parte inesplorato, per indagare i paesaggi sonori dell'intrattenimento ottocentesco. In un'epoca

in cui il diritto al tempo libero coinvolge più ampi strati sociali e il pianoforte assume il ruolo di baricentro della socialità domestica, Giulio Ricordi non agisce solo in veste di editore: attraverso la sua produzione musicale, egli dà alla pratica della *Hausmusik* un sapore differente, trasformandola in una sofisticata forma di cronaca della modernità. L'intervento esplora come questo specifico corpus — circa trenta composizioni su una produzione complessiva di duecento lavori — elevi la pratica domestica da esercizio dilettantistico a raffinata operazione culturale. Queste opere, concepite per la dimensione intima del salotto e per il dialogo didattico tra maestro e allievo, si fanno specchio dei cambiamenti sociali dell'epoca. Ricordi, ad esempio, è capace di tradurre in musica l'entusiasmo per il progresso tecnologico e la velocità: il salotto borghese smette di essere un luogo isolato e diventa una cassa di risonanza del mondo esterno, raggiunto dagli echi dei primi tramway, delle biciclette e delle automobili, rievocati attraverso esperimenti onomatopeici e accessori sonori insoliti. Le sue lussuose edizioni, in cui la musica si fonde con l'illustrazione d'arte e la letteratura, delineano un'operazione estetica di integrazione fra le arti. L'esecuzione pianistica diventa così un momento di formazione colto e scanzonato, supportato dalla strategia commerciale di un autore-editore che nobilita l'intrattenimento borghese con ironia ed eleganza. Questo repertorio permette di mostrare come il tempo libero a fine Ottocento sia stato il terreno fertile per un'innovazione linguistica capace di far coesistere la quiete del salotto con il battito della città moderna, in un mosaico sonoro che alterna «amori leggiadri, malinconie incipriate e allegrie eleganti» (Renato Simoni, 1922).

• **Gianluca Blasio (Conservatorio di Musica 'Luciano Pavarotti', Modena), Le Ballate Op. 23 e Op. 38 di Fryderyk Chopin: una narrazione musicale della 'Grande Emigrazione' polacca nel contesto dei salotti parigini**

Il contributo propone una rilettura delle Ballate Op. 23 e Op. 38 di Fryderyk Chopin nel quadro storico-sociale connesso alla 'Grande Emigrazione' polacca e alla cultura del salotto parigino fra gli anni Trenta e Quaranta dell'Ottocento. L'intento è sottrarre queste opere a un'interpretazione prevalentemente formalistica per considerarle come artefatti culturali inscritti in pratiche specifiche di ascolto, sociabilità e intrattenimento colto. In tale prospettiva, il salotto musicale non va considerato come semplice contesto destinato alla realizzazione di una performance bensì come spazio di mediazione fra esperienza privata e rappresentazione pubblica, fra diffusione del repertorio pianistico e costruzione simbolica dell'identità diasporica. La presenza di Chopin nei circuiti dell'aristocrazia cosmopolita e dell'élite polacca emigrata conferisce infatti alle ballate in oggetto una funzione che eccede quella del puro pezzo da concerto: esse si collocano all'incrocio fra cultura del pianoforte, *hausmusik* e circolazione transnazionale di musicisti e repertori funzionali a nuove produzioni di significato. Un nodo emblematico è offerto dalla testimonianza dello scrittore Félicien Mallefille relativa a una «ballade polonaise» ascoltata in uno dei salotti chopiniani, episodio che illumina la ricezione contemporanea di queste opere in chiave narrativa, storica e nazionale. In tal senso, è la scelta stessa del titolo 'ballata' a rivelare una specifica efficacia culturale: meno direttamente marcato in senso nazionale rispetto a polacca o mazurca, esso consente nondimeno l'attivazione di associazioni letterarie, memoriali e identitarie presso un pubblico socialmente e culturalmente preparato. L'intervento intende mostrare come le

ballate Op. 23 e Op. 38 partecipino alla strutturazione di un determinato tipo di paesaggio sonoro nel corso del XIX secolo: non in quanto repertorio leggero ma come forma alta di intrattenimento aristocratico, in una tensione costante fra intimità domestica e coscienza storica, fra loisir musicale e memoria dell'esilio.

• **Evangelia Chaldæaki (University of Ioannina / Orient-Institut Instanbul), Piano Sounds in 19th-Century Istanbul: The Coexistence of «Alafranga» and «Alaturca» Musical Styles in Musical Leisure**

On the occasion of the symposium *Soundscapes of Entertainment: Music at Leisure in the 19th Century* and its aim to highlight the shift to musical education and leisure noticed during this time period, a change related to a new connection between all layers of society, to professional and amateur music making, and to folk and art music, this paper will present relevant testimonies from Istanbul, the centre of the Ottoman Empire. Social and political transformations during the 19th century were also reflected in musical practices. The music of the Ottoman court, mainly Ottoman art music that still maintained Arabic and Persian elements, gradually gave way to European music. European music was taught in the palace and in musical schools. The military band was replaced with European instruments and repertoire. Leisure activities focused on opera, European music performances, and ballroom dancing. European musicians were invited to work in Istanbul. Musical instruments, particularly pianos, were also imported. At the same time, the *alafranga* and *alaturka* musical styles coexisted. While European music began entering Istanbul and gain popularity, folk music and Ottoman Turkish music continued to be used for leisure occasions. To support these -historicomusicological statements, I will use musical material from the Kamarados Collection, located in the Lilian Voudouri Musical Library in Greece. The collection belonged to Nileas Kamarados (1847-1922), a Rum, or Greek-speaking Orthodox Christian of the Ottoman Empire. Recently, part of the archive was digitized, catalogued, and studied by researchers from the Corpus Musicae Ottomanicae, a DFG research project of the Department of Music Studies at the University of Münster. Through the archive's contents — which include a significant number of musical publications of popular compositions from the period in question, arranged mainly for piano but also for other classical instruments such as the violin and mandolin, as well as harmonized folk music pieces — I will attempt to provide more evidence and commentary on the topics discussed above.

• **Andrew Haringer (Saint Anselm College, NH), Memory and Transgression: Liszt's Waltzes as Loci of Experimentation**

From the quotation of Schubert's *36 Originaltänze* D. 365/33 in the third *Apparition* of 1834 to the unfinished *Mephisto Waltz No. 4* of 1885, waltzes constitute a through line in Liszt's compositional output. As the defining popular dance of the nineteenth century, the waltz was a musical lingua franca that allowed Liszt to connect with the diverse audiences he encountered across Europe, a vehicle for ever more stupefying acts of virtuosity. Even more important, though, were two qualities of the dance that proved especially attractive to Liszt the progressive. First, the inherently nostalgic nature of the concert waltz — functioning, as early as Weber's 1819

Aufforderung zum Tanz, as a sort of musical memory — allowed him to explore ideas of temporal and geographic distance by formal, timbral, and expressive means. Second, the destabilizing nature of the dance — one that blurred social distinctions and threatened established sexual mores — found musical expression in Liszt's experiments in harmony and metrical displacement. Thus, this most popular and accessible of genres paradoxically inspired some of the composer's most experimental music. I argue that the tension between the popular and the progressive is a critical feature of Liszt's waltzes. The familiarity of the former was a prerequisite of the latter, providing a point of departure for ever more daring flights of fancy, from the dreamlike *Soirées de Vienne* to the harmonically ambiguous late *Mephisto Waltzes* and *Valses Oubliées.* Building upon the work of Eric McKee, Bruno Moysan, Dana Gooley, and topic theory in general, I read Liszt's waltzes as a soundscape of the nineteenth century, chronicling the transition from Biedermeier nostalgia to mid-century turmoil to the decadence of the *fin de siècle.* Using excerpts from these and other waltzes, I will track the evolution of the signifier and signified of the dance. While written for an ever narrower audience, these pieces serve as a commentary on the broader social upheavals Liszt witnessed and in which he participated.

• **Vito Balić (Arts Academy in Split), «Miscellanea Terzić» – Music Instruction in a Franciscan Monastery in Dalmatia in the Nineteenth Century**

A nineteenth-century manuscript miscellanea preserved in the music archive of the library of the Monastery of St. Anthony in Split (Province of St. Jerome in Dalmatia and Istria) contains a compilation of musical pieces and excerpts from older manuscript collections intended for instruction and performance on keyboard instruments. The collection, here referred to as *Miscellanea Teržić* after the Franciscan Lovro Teržić, whose name appears several times in the manuscript. From the earliest stages of novice formation, the Franciscans paid close attention to the structured use of their free time, and instruction in singing and keyboard performance was among the most widespread activities. Evidence of such pedagogical practices is preserved primarily in collections of this kind, in which novices copied musical pieces, a habit they often continued throughout their later clerical careers. Unlike comparable collections from the first half of the twentieth century, which generally preserve only liturgical and paraliturgical repertory, *Miscellanea Teržić* combines sacred and secular compositions, offering insight into both pedagogical practice and the reception of contemporary Italian music in Dalmatia. The collection includes short keyboard exercises (scales, cadences), pieces intended for liturgical use (versets, offertories, elevations), and for performance outside the liturgy (sonatas and other instrumental pieces), together with popular songs, dances, and numerous operatic excerpts by Donizetti, Bellini, Pacini, Ricci, Rossini, and Verdi. These secular works, often copied without the complete vocal text, are transcribed in a deliberately simplified manner, making them suitable for elementary keyboard instruction. The paper identifies the operatic excerpts preserved in the miscellanea, examines the methods by which they were adapted for pedagogical purposes, and considers their broader functions within Franciscan musical culture, from instruction and leisure music-making to their possible use in liturgical and paraliturgical settings.

Music at Fairs, Circuses, Casinos

• **Vanda de Sá – Pedro Moreira (University of Évora – CESEM – IN/2PAST), The Soundscapes of Entertainment at the São João Fair (Évora, Portugal) in the Second Half of the Nineteenth Century**

The origins of the São João Fair in Évora, Portugal, dates to the sixteenth century. For several centuries, it constituted a significant event for the exchange of agricultural and livestock goods, as well as other local products, exerting a considerable impact on the Alentejo region, which occupies approximately one-third of mainland Portugal. From the nineteenth century onwards, the development of the public promenade, the emergence of new forms of sociability and associations, the arrival of the railway linking Évora to Lisbon, and the introduction of new modes of entertainment contributed to substantial transformations in the fair's soundscape. These changes included bullfights featuring philharmonic bands, concerts held along the public promenade, and cultural programming concentrated in various venues across Évora during the fair period, with diverse performances, circuses, and mechanical novelties that captivated audiences. This paper examines the soundscapes of the São João Fair, focusing on a range of sonic typologies — including human, animal, mechanical, electrical, and environmental sounds — that intertwine to reflect processes of modernization, collective listening practices, and cultural continuities. It aims to explore the significant sonic transformations, particularly those related to music and repertoire, during the latter half of the nineteenth century at one of southern Portugal's most important fairs. To achieve this, research was conducted in periodicals and local archives to identify and analyze documentation that characterizes the entertainment and leisure practices associated with the fair. The analysis revealed numerous sonic indicators of the fair's overall atmosphere, while also illuminating the role of music, particularly through civilian and military bands, as well as the most notable repertoires. This presentation serves as a preliminary output of the research project titled «The Soundscapes at the São João Fair in Évora between 1850 and 1974: Heritage and Musical Practices», funded by FCT (<https://doi.org/10.54499/2024.15968.PEX>).

• **Argyrios Kokoris (Aristotle University of Thessaloniki), Orchestral Labour and the Politics of Anthem Choice: The Casino de la Tour Blanche, Thessaloniki, December 1920**

On 21 December 1920, the orchestra at the Casino de la Tour Blanche on the Thessaloniki waterfront struck up the Greek Royal Hymn, and voices from the floor rose demanding *La Marseillaise*. A brawl followed, and Greek police marched the entire French party, soldiers included, out at bayonet-point. The French consul F. Wiet reported it to Georges Leygues in a four-folio dispatch (N° 110), filed 24 December 1920, whose grammar frames the night as a sonic event first: «L'orchestre avait joué l'hymne Royal quand des voix s'élevèrent réclamant la Marseillaise». This paper takes the brawl as the entry point into Thessaloniki's leisure soundscape during the final months of Greece's National Schism (1915-1922), when the city's late-Ottoman café-and-casino economy became the terrain on which salaried musicians navigated paying patrons, occupying militaries, and a violently partisan public. The Casino belonged to the same port-city leisure family as the music halls of Pera, the cabarets of Smyrna, and the seaside casinos of the Adriatic.

Drawing on the Wiet consular corpus, the Greek-language Thessaloniki press, and the soundscape vocabulary of Kallimopoulou, Kornetis and Poulos (2020), the paper argues that anthem choice in commercial venues operated as a musical labour conflict: the orchestra's repertoire was at once a service to patrons, a political signal, and a trigger for violence against the players. Wiet's single dispatch reports a parallel event — a Te Deum at Agia Sophia for the returning King Constantine, sung «en termes chaleureux» by the Metropolitan who had earlier cursed him. Two venues, one dispatch: the institutional reversal succeeded in the cathedral and collapsed into bayonets in the casino. By centring the working orchestra rather than the orchestrating state, the paper recovers the labour of leisure music that the historiography of the Schism has overlooked.

• **Marita Fornaro Bordolli (Universidad de la República, Uruguay), Bands and «criollo» Circus in Uruguay during the Final Decades of the 19th Century: Their Contribution to the Soundscape of Cities in an Emerging Country**

During the final decades of the 19th century in Uruguay, there was a marked development in both academic and popular culture, accompanying the prosperity of a country which saw a significant increase in its livestock wealth. The massive arrival of Spanish and Italian immigrants triggered a population boom, taking the country from an estimated population of 30,000 in 1800 to 1,042,686 according to the 1908 census. In this context, along with other manifestations of music, theatre and dance, two forms of popular entertainment emerged: musical bands and the *criollo* circus. Privately funded bands were the origin of the official bands across the country. I shall focus on the case of the group 'Siamo diversi' from the city of Salto, in the north of the country, on the Uruguay River. In this city, the Italian inhabitants developed significant associative activity. In 1875, the 'Italian Mutual Aid Society' was founded, within which the 'Siamo Diversi Humour Committee' and the band of the same name were organised. This Band was the origin of public Department Band. Its handwritten scores have been preserved, which has enabled me to reconstruct its repertoire. A similar process took place with the bands of Montevideo, leading to the formation of Popular Band in 1904 and the Municipal Band in 1907. The *criollo* circus of the Uruguayan Podestá family enjoyed great success in the Río de la Plata. This circus featured elements of theatre, popular dances and musical theatre, with the creation of characters and a pidgin language (*cocoliche*) linked to Italian immigration. I shall analyse the programmes of the 'Larrañaga' Theatre in Salto in this regard. The two events studied contributed to the creation of an urban soundscape that developed in fixed locations — some purpose-built, such as bandstands, but also in parks and *prados* — as well as events that moved through the cities in civic parades, religious festivals and carnival celebrations.

• **Achille Kienholz (University of Fribourg), Cranking Musical Fun: The Case of Fairground Professionals during the «Belle Époque» (1870-1914)**

As music instruments, mechanical organs were ubiquitous on Western funfairs in the last decades of the nineteenth century and in the years preceding the First World War. Integrated into larger attractions, they caught the attention of visitors and sonically established the presence and activity of carousels, roller coasters, wax museums and other amusements. Organs were useful and

practical tools, but they also served as symbols of the new status to which their owners aspired: that of successful and respectable entrepreneurs. Designed to emulate military bands, both in sound and repertoire, the organs were part of the same framework of references that shaped the cultural policies of the bourgeois elite. These instruments thus became particularly prominent at a time when showpeople formalized their political representation through unions and syndicates — such as the Swiss and French *industriels forains*. It is thus the part took by organs in the diffusion of specific leisure politics that this paper will explore. Firstly, I analyze the symbiotic relationship between organs and fairground attractions. This will highlight music's centrality in installations that engaged the audience's senses in a variety of ways. Secondly, I take a closer look at the role played by showpeople and how they themselves viewed that role. Somewhere between impresarios and factory managers, itinerant entertainment professionals illustrate well the many tensions that defined the cultural landscape of the 19th century — such as the growing rift between art and popular music. Finally, I consider how music arranged for fairground organs came to evoke the whole entertainment culture where they appeared. Since the evocative power of these instruments has survived the disappearance of their original context, I suggest that the elaboration and performance of their music call for a new, thorough scrutiny.

• **Cla Mathieu (University of Geneva), Tourist Listening in the Early-Nineteenth-Century Swiss Confederation**

The two Unspunnen festivals of 1805 and 1808 mark early points at which the Swiss Alps became a stage for performances of authenticity, intended both to coalesce the population around a conservative idea and to appeal to the tourist's ear and eye. After the Helvetic Republic (1798-1803) reshaped the once-federalist Old Confederation into a French-style centralist state, redrawing its entities as administrative cantons and splitting the Republic of Berne, the former structures were reinstated under a Napoleon-mediated settlement of 1803. Held near Interlaken in the Bernese Oberland, the festivals were conceived by patricians as a staged revival of pre-Helvetic realities. Contemporary reports, such as Madame de Staël's (1766-1817), describe the soundscape curated for these events — alphorn, Kuhreihen, and folk songs — within a multisensory spectacle of mountain fires and wrestling competitions. As I will argue in this paper, the Unspunnen festivals built on a sonic identity of the country that had developed in part through the eighteenth-century travel literature on Switzerland. Not unlike the tourist gaze (Urry 1990), literary and journalistic descriptions of rural musicking and of the soundscape of Alpine nature had shaped a tourist way of listening to Switzerland, which became a central element in the commodification of the sonic experience of the Alpine landscape. This repositioning of the soundscape as 'authentic' reveals clear continuities across the political ruptures of the preceding decades — continuities that both progressive and conservative forces appropriated for their own purposes. While the Unspunnen festivals allowed the conservative side to claim patriotic soundscapes as their own, earlier Helvetic elites such as the German writer and magistrate Heinrich Zschokke (1771-1848) had articulated a Swiss soundscape that harnessed the tourist ear to envision a contrasting, liberal sonority of Alpine freedom and republican equality.

Salon Culture, Music, and Entertainment

• **Sam Girling (University of Auckland /Beethoven-Haus, Bonn), Cannon Fire in the Drawing Room: Performing War as Leisure in Napoleonic Europe**

In the decades around 1800, a distinctive repertory of piano battle pieces emerged, transforming contemporary military events into domestic musical entertainment. This paper examines how works by composers such as Johann Baptist Waňhal, František Kotzwara, and Daniel Steibelt enabled amateur musicians, particularly among middle-class consumers in Vienna and elsewhere, to engage with conflicts such as the battles of Abukir (1798), Trafalgar (1805), and the Russian campaign (1812) within the drawing room. Far from being abstract character pieces, many of these works were closely tied to recent events reported in newspapers and pamphlets. Waňhal's battle pieces, for instance, include detailed descriptive annotations («signals», «cannonade», «Nelson is wounded») that parallel contemporary accounts in the *Wiener Zeitung*. They thus functioned not only as entertainment but also as mediated encounters with current affairs, allowing performers and listeners to engage imaginatively with distant events. At the same time, these compositions transformed warfare into a form of participatory leisure that blurred the boundaries between entertainment, news, and performance. Musical and performative devices — including trumpet calls, imitations of gunfire, hand-crossing gestures representing cannon trajectories, and Janissary stops on Viennese fortepianos — created vivid soundscapes combining narrative clarity with visual spectacle. Yet these effects remained accessible to amateur performers within the conventions of domestic music-making. The popularity of battle pieces among female pianists further highlights their place within early nineteenth-century leisure culture. While drawing-room performance was governed by norms of restraint and decorum, the theatrical demands of this repertory permitted moments of heightened physicality and expression. By situating battle pieces at the intersection of topicality, performance, and domestic sociability, this paper argues that they reveal how domestic music-making transformed war into leisure, incorporating global events into everyday practice and mediating the experience of conflict for audiences far removed from the battlefield

• **Lívia Laifrová (EHESS Paris, Centre Georg Simmel), Joseph Czerný (1785-1831) et la circulation de la musique de loisir pour piano : pratiques, éditions et transformations entre Vienne et Paris au début du XIX^e^ siècle**

Au début du XIX^e^ siècle, la musique de loisir pour piano connaît une expansion remarquable en Europe, favorisée par le développement de la facture instrumentale, l'essor du commerce du piano, la pratique musicale domestique et la croissance de l'édition musicale. Cette communication examine le rôle de Joseph Czerný (1785-1831), compositeur, arrangeur, pédagogue, éditeur et marchand de musique originaire de Bohême, actif à Vienne, dans la circulation du répertoire pianistique entre Vienne et Paris. L'étude s'appuie sur un corpus inédit constitué du catalogue de musique du fonds de Joseph Czerný de 1829, dont l'analyse exhaustive recense les œuvres de 159 compositeurs, croisé avec les annonces publiées dans la presse (*Wiener Zeitung*, *Wiener Theater-Zeitung*, *Allgemeine musikalische Zeitung*, *Prager Zeitung*, *Allgemeiner musikalischer Anzeiger*, *Le Constitutionnel* et *The Harmonicon*), ainsi qu'avec les premières éditions conservées dans plusieurs

collections européennes. Les éditions parisiennes de Simon Richault, conservées à la Bibliothèque nationale de France, sont confrontées aux exemplaires publiés à Vienne, Prague et en Allemagne afin de reconstituer les modalités de circulation des œuvres, les transferts de fonds éditoriaux et les réseaux commerciaux. L'analyse de la production de Joseph Czerný met en évidence un répertoire destiné à la pratique musicale privée, associant pièces de salon, œuvres pédagogiques, musique de chambre, piano à quatre mains et variations sur des thèmes d'opéras contemporains, notamment ceux de Gioachino Rossini, illustrant la transformation du répertoire lyrique en musique domestique. Après son entrée dans la maison Cappi en 1826, dont il assure seul la direction entre 1828 et 1831 sous la raison sociale Joseph Czerny, il développe un fonds éditorial d'une remarquable diversité, contribuant à la diffusion des œuvres de Beethoven, Schubert, Moscheles, Plachý, Rieger, Henri Herz et de nombreux autres compositeurs. Cette étude met ainsi en lumière Joseph Czerný comme un intermédiaire essentiel entre création, pédagogie, commerce musical et édition, au cœur des réseaux européens de circulation de la musique de loisir.

• **Hana Ehlová (National Museum – Czech Museum of Music, Bedřich Smetana Museum / Charles University, Prague), Smetana's Piano Polkas: From Leisure Music to a National Symbol**

The polka is among the most characteristic genres in Bedřich Smetana's (1824-1884) oeuvre. Closely tied to the Czech National Revival since its emergence in the 1830s, this lively duple-meter dance accompanied him throughout his life, raised to artistic ambition while preserving its original entertaining function. This paper traces that development through Smetana's piano works — a particularly suitable corpus, since he returned to the piano polka throughout his career. Rather than peripheral or occasional, these pieces form a coherent artistic trajectory, illuminating both Smetana's compositional evolution and the changing cultural significance of the polka. The argument unfolds in three stages. First, the paper examines the early polkas from Smetana's student years 1839-1847 (*Georginen polka*, *Louisen polka*), where the genre still functions as dance music yet already reveals an artistic ambition setting it apart from contemporary output — reaching a first culmination in *Trois Polkas de Salon*, Op. 7, and *Trois Polkas Poétiques*, Op. 8 (1848-1854), whose poetic titles and musical character evoke the refined culture of the salon. Second, in the Gothenburg years (1856-1861), Smetana's encounter with the aesthetics of Franz Liszt and the New German School, with Chopin's stylized dance forms, led him to reconceive the polka as an idealized, artistically autonomous piano genre approaching the character piece, most clearly in his two major cycles, *Souvenir de Bohême en forme de Polkas*, Opp. 12 and 13 (1859-1860). Finally, the paper considers the first book of *Czech Dances* (1877), where Smetana returned to the piano polka after a hiatus of more than fifteen years, having meanwhile deployed it, in his new role as national composer, as an ideal national symbol in his operatic and orchestral output. His final four piano polkas synthesize these earlier efforts and represent the culmination of his treatment of the genre.

• **Sylvie Douche (Sorbonne University), Music in the French Cabaret Monologue**

To satisfy the growing appetite of the French public in the second half of the 19th century for entertainment at the intersection of the arts (theater and music), new hybrid forms emerged. These

were found both in bourgeois Salons and in Café-concerts, and readily combined text (poetic or satirical) with instrumental music (usually piano). The Monologue is one such form — a public recitation by an actor or 'singer' — particularly favored by the famous *Chat Noir* cabaret, for example. Technically, the form we will focus on here stems from earlier melodramatic forms and develops an ethos that is more comic than poetic. As a vehicle for collective modeling, its social and political role is undeniable. Indeed, the audience is kept under the illusion that it can intervene in the theater of the world if it can also do so in the miniature one revealed by the theatrical Monologue, which draws its origins from the dramatic tirades of the *Grand Siècle* (or even earlier) and from operas. As with the vast majority of 19th-century forms of entertainment, musical accompaniment is common, often performed on solo piano. Responding to the era's desire for all forms emphasizing diction, declamation, and recitation, the monologue genre inspired several prescriptive writings suggesting it is accessible to everyone, everywhere! Drawing on numerous examples, this study aims to examine the popularity of the monologue in order to assess its typology and uses, as well as the role played by musical accompaniment. Alternately comparable to free melodrama or rhythmic prose, the piano parts — whether as commentary or a second voice — supporting the song or pantomime, serve primarily to highlight the spoken voice they accompany.

Entertainment Music and Choral Societies

• **Bogumila Mika (University of Silesia in Katowice),** **To the Rhythm of the Brass Bands' Music and Urban Folklore: Musical Entertainment in Upper Silesia in the 19th Century**

Upper Silesia is a unique phenomenon on the cultural map of Europe. Historically, the region began to take shape in the Middle Ages, with its name becoming established in the 15th century. Over the centuries, the region came under Czech, Austrian (Habsburg), and German (Prussian) rule. In the 19th century, although it was part of Germany, it was home to a mixed population of Poles and Germans, where German and Polish influences intertwined. From the 1870s onwards, an amateur choral movement developed rapidly, influenced by German models. Later, Polish elements began to play a role in the movement. By the end of the 19th century, the first choral societies were founded. Choirs were closely linked to local communities, particularly to miners and steelworkers. It was here that a unique urban folklore emerged, and traditional song developed its own distinct thematic category: the workers' song, which referenced the cult of labour and the rituals of the mining and steel-making trades. The choirs also served to integrate the local community. Brass bands associated with mines also became popular. They were particularly active during the Christmas season and traditional Upper Silesian holidays, such as Barbórka (4 December, a feast day of Saint Barbara) and St. Florian's Day, the patron saint of steelworkers (4 May). They performed in both religious and secular settings, providing music for local gatherings and social events in the latter. In my presentation, I would like to describe the activities of the 19th-century choral movement and the amateur brass bands of the time, as it was these groups — operating outside the professional music sphere — that provided musical entertainment for the people of Upper Silesia.

• **Stanislav Tuksar (Croatian Academy of Sciences and Arts), Ideas and Reality of Entertainment Music in the Public Sphere of 19th-Century Northern Croatia**

Ideas of entertainment music in the public sphere of 19th-century northern Croatia can be found explicitly in several statutes of music societies (Societas filharmonica zagrabiensis in Zagreb; Gesellschaft der Musikfreunde in Varaždin and Osijek, in some singing societies documents), in concepts of some journals (*Vienac*; Journal for Education and Entertainment) and in published polemic writings by various outstanding intellectuals (writer August Šenoa, musicologist Franjo Ksaver Kuhač, theatre intendant Stjepan Miletić etc.). The reality of entertainment music encompasses public performances — in the great majority in the service of leisure — of the so-called light music genres in music theatres (in Zagreb, Osijek, Varaždin and elsewhere), repertories consisting of original light-music compositions, arrangements of popular arias and various potpourris in innumerable concerts given by more than 200 mostly amateur singing societies and instrumental ensembles (civil and military ones) active in towns, townships and villages in northern Croatia (the so-called Ban's or Civil Croatia, i.e. the provinces of Croatia proper and Slavonia), and occasionally in ingenious advertisements in newspapers published mostly in Zagreb and Osijek.

• **Lidija Neznanović – Ozana Tomić (Croatian Cultural and Artistic Society Osijek 1862 / Croatian Choral Society Lipa), Turbulent and Festive Times in 19th-Century Osijek**

While capturing the authentic spirit of a bygone era remains a complex historiographical challenge, this paper delineates the cultural, recreational, and educational landscape of 19th-century Osijek. The core of this social fabric comprised amateur choral, *tamburitza*, and accordion societies, alongside various artistic sections operating within educational institutions or as integral components of the aforementioned associations. A significant cultural flourishing is observed during the latter half of the 19th century. During that time Osijek served as the birthplace of eminent figures such as Franjo Krežma, Franjo Kuhač, Pajo Kolarić. Consistent with broader urban trends of the era, Osijek experienced a heightened emphasis on national identity, manifested through an interest in folklore, oral tradition, national history, and linguistic preservation. As a city subjected to both Germanic influence and increasing Magyarization, the Croatian population responded by asserting its national identity. These sociocultural conditions facilitated the establishment of the Croatian Cultural and Artistic Society Osijek 1862 and the Croatian Singing Society 'Lipa'. The emergence of these societies was preceded by the Essegger Kirchenmusikverein (1850), dedicated to liturgical music; the Essegger Liedertafel (1858), a male secular choir; and their 1862 merger into the Essegger Gesangs-Verein (First Osijek Singing Society), which disbanded in 1876. In that same year, the 'Lipa' Singing Society was founded. Similarly, the 'Osijek 1862' society persists as a vital custodian of regional traditions. Adapting its activities to the socio-political exigencies of different periods — ranging from 'Sloga' in 1885 to the 'Kuhač' Croatian Singing and Musical Society in 1907 — the association has consistently prioritized the preservation of national and local heritage.

• **Lucija Konfic (Croatian Academy of Sciences and Arts), The Role of Music in Public Reading Rooms in Croatia in the 19th Century**

The first public reading rooms in Croatia were established during the period of Illyrian movement and played an important role in spreading the ideas of the national revival. They were

founded with the purpose of cultivating the mind and supporting national literature. Although their official purpose was entertainment and education, their activities were far broader, aiming to promote the political and cultural goals of the Illyrian movement. A new wave of reading-room societies was launched after the restoration of constitutionalism in 1859 following Bach's absolutism, building upon the ideas of their predecessors. This paper will present the musical aspects of the activities of public reading rooms in Civil Croatia during the 19th century. Singing and dancing were an integral part of social life, and public entertainments and dances provided opportunities to raise additional funds, either for the benefit of the society itself or for other (charitable) purposes. Based on selected case studies (for example, reading rooms in Zagreb, Križevci, and Karlovac), the most important musical aspects of the cultural work of public reading rooms will be highlighted. The paper will examine the initiators and organizers of musical events, collaborations with musicians to carry out music programs, and their reception in contemporary newspapers and journals.

Virtuosity and Entertainment

• **Peter François (Ghent University / Servais Society), Virtuosity among Bakers and Pipe-Makers: François Servais and Amateur Orchestras in Nineteenth-Century Europe**

The nineteenth century witnessed a remarkable expansion of musical societies throughout Europe. Philharmonic societies, civic orchestras, and other voluntary associations flourished not only in major cultural centres but also in smaller towns, fostering new forms of musical participation within an increasingly self-confident bourgeois public sphere. Often comprising a combination of professional musicians and committed amateurs, these ensembles played a crucial role in shaping local concert life. The career of the Belgian cellist François Servais (1807-1866) offers a revealing perspective on this development. Renowned across Europe as one of the foremost cello virtuosi, Servais performed extensively with orchestras organised by local musical societies, thereby linking international virtuoso culture with regional musical networks. This paper examines the interaction between the travelling soloist and the amateur-based ensembles that accompanied him. A particularly vivid illustration is found in the diary of Servais's accompanist during a Dutch tour in 1837, where one local orchestra was humorously described as consisting of 'bakers and pipe-makers'. Such observations illuminate the social composition of many nineteenth-century orchestras and underscore the importance of amateur participation in European musical life. For musical societies, engaging an internationally celebrated artist such as Servais enhanced prestige, attracted audiences, and connected local initiatives to wider European concert culture. Conversely, Servais introduced virtuoso repertoire to audiences that might otherwise have encountered it only indirectly. His influence extended beyond performance through his professorship at the Brussels Conservatory and his private teaching, contributing to the dissemination of cello playing across Europe. This paper argues that virtuoso performance should be understood not merely as an expression of elite concert culture but as an integral component of a broader ecosystem of musical leisure in which professional artists, amateur musicians, and civic institutions collectively shaped nineteenth-century musical life.

• **Fayrouz Osman (Sorbonne University / IReMus), Accordion Practices in the Nineteenth Century**

The nineteenth century is regarded as a decisive period in the history of the accordion, marked by organological innovations, the rapid circulation of the instrument across Europe and the world as well as the diversification of its musical practices. Although widely studied, this history has often been written from national perspectives or through narratives centered on technical innovations and prominent makers. Drawing on my ethnomusicological research on the diversity of today's accordion practices, this paper revisits the nineteenth century not simply as the period in which the accordion emerged, but as a series of organological, social, and cultural transformations that continue to shape the instrument today. Rather than seeking a single origin, it examines the coexistence of different organological models, playing systems, repertoires, social milieus, and musical uses. The paper compares French historiography, particularly the work of Pierre Monichon, with more recent French and international research to broaden the geographical perspective and highlight the circulation of instruments, makers, musicians, and organological ideas between France, Italy, Russia, and beyond. It also revisits the accordion's place within the changing soundscapes of nineteenth-century entertainment by questioning whether its social history is best understood as a gradual transition from bourgeois salons to popular and street practices, or if these musical worlds coexisted. Particular attention is given to the organological innovations introduced by key makers, the rise of industrial production, and the emergence of chromatic and unisonoric systems, examining how these developments fostered new performance practices, expanded repertoires, and transformed the accordion's role across diverse entertainment settings. Ultimately, this paper argues that viewing accordion practices through the nineteenth century reveals a diversity of instruments and practices that challenges the notion of a singular instrument and instead calls for a more pluralistic understanding of accordions as an organological family.

• **Marc Rice (Truman State University, MO), Sounding Mobility and Respectability: Blind Boone and the Soundscapes of Leisure in Late 19th-Century America**

This paper examines the career of the African American pianist-composer John William 'Blind' Boone (1864-1927) as a case study in the formation of 'soundscapes of entertainment' in the late nineteenth century. Born in Missouri to an enslaved mother and blinded in infancy, Boone's life and career illuminate the intersections of race, disability, mobility, and musical leisure in the postbellum United States. As a pianist-virtuoso, Boone cultivated a reputation that bridged classical European traditions and American popular idioms. Classically trained, he absorbed the works of European composers while incorporating spirituals and emerging ragtime styles into his performances. His extraordinary memory and improvisatory brilliance allowed him to move between elite and vernacular musical spheres, embodying a hybrid soundscape central to leisure culture. Boone was a performer, organizer and entrepreneur. From 1880 to 1913, Boone performed approximately 7,200 concerts in an extraordinary range of venues, both rural and urban. Boone's touring model exemplifies how soundscapes were produced through mobility, repetition, and community engagement. Boone's compositions also positioned him within a culture of spectacle and virtuosity. Being one of the first Black artists to record piano rolls in the early twentieth century underscores his role in the technological mediation of musical leisure. Boone navigated a media

landscape in which Black and white newspapers constructed divergent narratives about his artistry. His identity as a blind entertainer often rendered him 'non-threatening' to white audiences while simultaneously serving as a source of pride within Black communities. This duality highlights how disability intersected with race to shape public perception and access within entertainment spaces. Thus, Boone's career allows one to reconsider nineteenth-century leisure not as a static cultural domain but as a field shaped by mobility, technology, and social hierarchy.

• **Laura Pita (Independent Researcher, Spain), Eugénie Satie (née Barnetche): A Cosmopolitan Virtuosa in the Soundscapes of Mid-Nineteenth Century Entertainment in the Americas**

The French pianist and composer Eugénie Barnetche (1832-1916) pursued a concert career in Venezuela, Cuba, and the United States between 1856 and 1866, more than a decade before becoming Erik Satie's stepmother and participating in decisions concerning his musical education. Newspaper and archival sources document a sustained concert activity unusual for a woman pianist in the Americas at the time. Reconstructing Barnetche's concert career reveals a spectrum of concert practices embedded in nineteenth-century cultures of entertainment. She performed in salons, cultural societies, concert halls, and hostelries, revealing distinct yet interconnected environments in which music variously functioned as artistic practice, sociability, recreation, or public spectacle. Barnetche's performances unfolded within markedly different historical contexts: post-independence Venezuela, where concert life formed part of republican nation-building; colonial Cuba, where musical sociability contributed to a distinctive Creole cultural identity; and Civil War New York, where virtuosity became integrated into an expanding commercial concert culture. Together, these settings reveal how similar concert practices acquired locally specific meanings across distinct soundscapes of entertainment while remaining embedded in broader transnational networks of musical exchange. Approached through Barnetche's career, this presentation proposes cosmopolitanism as a framework for interpreting the relationship between these soundscapes of entertainment and the continuum of concert practices that connected them. Understood both as a transnational culture of sociability organized through networks of music amateurs, intellectual exchange, and commercial concert life, and as a shared aspiration through which different musical cultures negotiated their relationship with Europe, cosmopolitanism helps explain both the continuity underlying these otherwise distinct soundscapes and Barnetche's ability to navigate them as a European virtuosa. Her experience illustrates how European musical prestige could operate across this spectrum, contributing to soundscapes of entertainment that became performances of cosmopolitanism through which participation in an international musical culture took shape in locally specific ways.

Music, Gym and Sports

• **Joep Kees Hein Janssens (Universität Graz), Hiking – Singing – Soundscapes: Collective Singing, Landscape and National Identity in the «Turnfahrten» of the Early German Gymnastics Movement**

My paper focuses on the role of collective singing in multi-day hikes (*Turnfahrten*) of the unfolding German gymnastics movement (*Turnen*) of the late 1810s. I demonstrate that music

can have a stronger formative impact on collective identities when it is combined with active bodily participation in the rural outdoors, thereby amplifying the political significance of music at leisure. Although music *about* the landscape has been widely researched, the meaning of music performed *within* the nineteenth-century landscape still is relatively underexplored. Important activities of the gymnasts were the *Turnfahrten*, multi-day group hikes in order to learn the histories and nature of the fatherland by embodied means. Almost all these hike's activities were characterised by collective singing, in which they expressed their national ideals. The repertoire consisted of patriotic, religious, and martial songs and contrafacta, particularly those of the then still recent 'Wars of Liberation'. The surrounding landscape including its embedded national histories motivated the gymnasts to sing political songs onsite. Highlights were former war battlefields, where the gymnasts commemorated German 'martyrs' with songs on the same historical event. As contemporaries report, the blending of song into the soundscape of the rural surroundings, such as forests, gorges, and creeks, had a heightened emotional impact. Furthermore, their practice served to strengthen a national identity across wider regions, as the marching gymnasts made themselves heard in foreign towns, where they were often spontaneously joined in song by locals. Opposed to urban reality, the *Turnfahrten* functioned as a temporary realm characterised by its own rules and practices, articulated through the medium of collective song, reinforcing the sense of national identity.

• **Chloe Green (University College, Oxford), Fatal Attractions? Singing the Dangers and Desires of Cycling in the Nineteenth Century**

In the 1897 music-hall song 'Punctured', comedian T. E. Dunville merrily elaborated the fate of an unfortunate cyclist: «The brake went bang, and battered him to death, / The pneumatic tyres they hit him in the breath / … he's punctured». According to music hall songs of the 1890s, Mike was but one of many victims to the craze for cycling which unfolded in that period. In this period, hundreds of similar popular songs explored the sociocultural impacts of the bicycle. The best-known of these, 'Daisy Bell', explores the amorous possibilities of «a bicycle built for two» in a sentimental song rife with puns. Innuendos and double-entendres were frequent in music halls, known for their bawdy entertainments. The 1899 song 'Oh, It's Homely!' exemplifies such risqué wordplay, with lyrics about a landlady who treats a lodger «like a husband», allowing him to «go out on her 'bike'» with the suggestive result that «Last evening he went out and punctured her tyre, / Oh, the two of 'em *are* homely like». The democratizing technology of the bicycle, both pleasurable and practical, was highly controversial in the nineteenth century. It was closely associated, in the public imagination, with women's emancipation and sexual freedom, as female cyclists travelled at their own leisure, wearing the bloomers typical of the radical New Woman. The entertainment value of cycling — a leisure activity itself — was compounded within music halls, where audiences from across social classes could access humorous songs exploring the desires and dangers associated with the bicycle. In this paper, I analyze how comic songs about the physical dangers of cycling put the music of leisure to work, to sublimate anxieties over the political changes the bicycle wrought in the nineteenth century.

Cafés and Cabaret

• **Francisco J. Giménez-Rodríguez (University of Granada), Women at the Piano in 19th-Century Spanish Cafés: An Unexpected Presence**

This paper examines the presence of women pianists in 19th-century Spanish cafés, positioning them within the broader 'soundscapes of entertainment' that reshaped musical life in urban leisure spaces. While the piano was widely regarded as a quintessentially domestic and feminine instrument, closely tied to bourgeois ideals of refinement and private accomplishment, its relocation into public venues such as cafés, casinos, and café-cantantes complicates prevailing assumptions about gendered musical practice. By focusing not only on major cities such as Madrid and Barcelona, but also on smaller ones like Almería, this study explores how cafés functioned as hybrid spaces — simultaneously social, commercial, and performative — where distinctions between amateur and professional musicianship, as well as between respectability and entertainment, were continually negotiated. The appearance of women at the piano in these contexts constituted an 'unexpected presence', challenging dominant norms that restricted female musical activity to the domestic sphere while also exposing them to the ambiguities of public visibility. Drawing on press accounts, iconography, and archival documentation, the paper analyzes the roles these women occupied — as accompanists, solo performers, or attractions within broader entertainment programs — and considers how their performances contributed to the diversification of café soundscapes. In doing so, it highlights the intersection of gender, labor, and leisure, revealing how women pianists participated in the commercialization of music while navigating shifting social boundaries. Ultimately, this study argues that women at café pianos were not marginal anomalies but active agents in the transformation of 19th-century musical culture, embodying the transition from private music-making to modern forms of public entertainment.

Music Education

• **Marija Benić Zovko (Croatian Academy of Sciences and Arts), Music Pedagogy and the Construction of Leisure in Franjo Kuhač's «First Croatian Instruction in Piano Playing» (1896-1897)**

As its title suggests, *Prva hrvatska uputa u glasoviranje za djecu i za odrasle samouke* (The First Croatian Instruction in Piano Playing for Children and Self-taught Adults) is the first printed piano textbook in the Croatian language intended for beginners. Written by Franjo Kuhač (1834-1911), it was published in two volumes (1896, 1897). The author's goal was to contribute to the education and cultivation of children, young people, and adults, as well as to their upbringing in the spirit of bourgeois culture. One of the tasks of music pedagogy was to guide and shape leisure time according to a system of social values and norms, enabling young people to transform idleness into cultivated leisure — for while anyone can be idle, those who engage in leisure strive toward play, creativity, and self-realization. In this respect, Kuhač's textbook played an important role. As a prominent music pedagogue, Kuhač generally believed that engaging in music contributes to health, ennobles the spirit, and powerfully conveys educational messages. At the core of his pedagogy was national ideology, and the awakening of national consciousness and patriotism were key determinants of educational discourse in Croatia during Kuhač's time. In accordance with

this, Kuhač included in his textbook, alongside technical exercises, folk and church songs as well as compositions mainly by Croatian (and some South Slavic) composers which he considered to sufficiently reflect a national spirit and/or ideas of Pan-Slavism. This paper will examine the musical characteristics of the repertoire selected in Kuhač's textbook, the composers whose works were included as serving its educational purpose, and the educational, cultural, and social values reflected in the selected repertoire. Based on this analysis, it explores how music pedagogy defined entertainment and structured leisure time within the context of bourgeois culture in the late 19th century.

Music Education

• **Alfonso Fernández López (University of Granada), Teaching and Showing How to Sing: The Irruption of the Giorgio Ronconi's 'Isabel II School of Singing and Declamation Society' in Granada (1861-1864)**

Giorgio Ronconi (Milan, 1810 – Madrid, 1890) was one of the most recognised operatic figures of his time. Having starred as the protagonist in the world premiere of Verdi's *Nabucco*, among other operas, he played a key role in establishing the vocal category of lyrical baritone as understood today. He settled in Granada, where in 1861 he founded and directed the Isabel II School of Singing and Declamation, a singular teaching institution devoted to singing and operatic interpretation. This centre offered an unprecedented opportunity to import the *bel canto* and Verdian repertoire into the bourgeois culture and leisure of a provincial city such as nineteenth-century Granada. Contemporary newspaper chronicles about the School describe the highly acclaimed practical performances given by its students. Immediately after the founding ceremony of the School, Ronconi established the Isabel II School of Singing and Declamation Society, an association whose members alone were authorised to attend the students' practical exercises, staged at the city's opera theatre. Giuseppe Verdi himself was an honorary member of this Society and heard several excerpts from his own works sung by a student choir during his visit to Granada in 1863. From its very inception, the activities of this association became a source of conflict with the city's theatrical entrepreneurs: economic interests and political and administrative disputes converged in the sphere of cultural management and bourgeois recreation. This study analyses the emergence of a new model of musical leisure organised by an international operatic performer within the society of a Spanish provincial city. Particular attention is given to how this influenced the transformation of musical taste and the creation of new soundscapes for leisure in the nineteenth century.

• **Emma Kavanagh (University College Dublin), Educating Mimi: Leisure, Professionalism, and Social Mobility at Gustave Charpentier's Conservatoire Populaire de Mimi Pinson**

Following the astronomical success of his 1900 opera *Louise*, *bohémien* composer Gustave Charpentier found himself newly wealthy, famous, and influential in Parisian cultural life. Within a year, he had founded a philanthropic association for female garment workers in Montmartre: the Oeuvre de Mimi Pinson. Its founding statutes clearly established its aims: the «moral and intellectual betterment» of its members through «suitable» leisure activities and

regular exposure to the «masterpieces of high art». Founded in 1902, the Conservatoire Populaire de Mimi Pinson was part of this project. It was motivated by both socialism and socialisation; as Mary Ellen Poole (1997) and Patricia Tilburg (2019) argue, the perceived social 'mouldability' of seamstresses — along with the prevailing stereotypes of their sexual availability — made them prime candidates for such moralising initiatives. Indeed, its curriculum arguably functioned as a tacit means of 'refining' these women — using music to access a certain kind of gender and class performance. The aesthetic and moral politics of the Conservatoire Populaire implicitly framed its programme as a means of leisure and 'distraction'. Yet while social mobility had not been its explicit aim, the Conservatoire Populaire appears — perhaps inadvertently — to have enabled it: several alumnae went on to pursue careers outside the garment trades, including a few who became professional musicians in their own right. While Charpentier's contribution to the Conservatoire Populaire has attracted sustained scholarly attention, less is known about how the students perceived its work and the social opportunities it conveyed. This paper examines this overlooked aspect of the Conservatoire Populaire: the tension between its establishment as a centre promoting pleasure in musicmaking and its evolution into a semi-professionalised educational institution. It looks to complicate existing understandings of the Conservatoire Populaire, framing it as an unexpected catalyst for social mobility for working-class women in turn-of-the-century Paris.

Assimilation and Transformation of Music as Entertainment

- **Aviram Freiberg (Independent Researcher, Israel), «Le Bourgeois gentilhomme» – Assimilation and Disguise in Biedermeier Culture**

This lecture points out the prominent tendency of the bourgeoisie in Biedermeier culture to strive to assimilate with the aristocracy in ways of imitation, pretence and disguise. This tendency is found in the design and making of some of the period's unique instruments, the csakan and flageolet, and as such is important to be recognized and discussed. As indicated by the title, taken from Molliere's play (relating to an earlier time period), Biedermeier culture (dated 1815-1848, but could be traced back to the late 18th century) was characterized by the bourgeoisie's desire to assimilate with the aristocracy. This desire was portrayed in decorative art and furniture, architecture, cloths and fashion, etiquettes and manners as well as the design of musical instruments of the period. Most of the music for these instruments was of entertaining nature and played domestically by amateurs, hence the desire to strive to portray those instruments (if not their music) as more prestigious. In Biedermeier furniture, the attention was drawn to the fancy façade of a cabinet rather than to its plain back, that helped create a false image based on disguise. Similar tactics were used by the bourgeoisie in its pursuit after assimilation with the gentry. Musical instruments were designed specifically to imitate or resemble instruments that were considered to be more prestigious. It is therefore important to give tribute to the prominent tendencies of assimilation, disguise and pretense that were significant in musical life of the period. The emerging musical canon pushed entertaining Biedermeier music aside and transformed the assimilation to aristocracy from appearance-based to content-based.

• **Nicholas Rogers (University of Fribourg), The Audiovisual Soundscape of Early Cinema**

The musical accompaniment of silent cinema, in its first years, remains one of the most fascinating aspects of late-nineteenth-century popular entertainment. In the past three decades, scholars have demonstrated how distinct this early phase of film history — beginning in 1895 — was from later, narrative cinema. In this literature, it has been particularly productive to consider early film's performance context. In Europe, the most important venue for film shows was the itinerant fairground, where, beginning in the 1890s, cinema's sensational aesthetic was developed. This paper explores an important body of understudied material from this period of film history, the materiality of the shows' musical accompaniment. In the first decade of cinema, a new kind of mechanical organ was employed by fairground cinema attractions. These instruments-technologically sophisticated, enormous, and lavishly decorated–provided the musical and architectural material of early film exhibitions. The organs were placed directly outside the projection tent, so their music would have been audible to film audiences. The organ and the cinema, by means of their unified performance of reproducible media, constituted a unified attraction. Adapting the visual language of the 1900 Paris Exposition Universelle, organ manufacturers covered the instruments with extravagant historicist carving and painting. I suggest that this decoration mediated the central tension implicit in early cinema, between the enchantment of the moving image, which made cinema a leisure activity, and the industrial nature of its technology. By furnishing the fairground cinema with its musical content and visual framework, the mechanical organ played an important role in defining the experience of early cinema.

• **Jolanta Bujas-Poniatowska (Jagiellonian University, Kraków), A Shift from Sacrum to Entertainment: The Social Role of Church Music-Making in the Early Nineteenth-Century Polish Lands**

Completed in 1795, the Partitions of Poland dismantled a long-standing socio-cultural system that had structured artistic life in these territories. This rupture contributed to the decline of numerous established musical institutions while simultaneously fostering the emergence of new initiatives. Owing to insufficient financial resources for the continued maintenance of church ensembles, earlier models of professional Kapellen were gradually replaced by more flexible arrangements. These included ad hoc ensembles of musicians performing voluntarily, as well as groups of students and amateurs assembled around charismatic leaders. In addition, the first amateur choirs began to appear, particularly in less affluent churches. These institutional transformations coincided with significant aesthetic shifts in sacred music. The late Baroque ideal of richly ornamented liturgical settings influenced by operatic idiom increasingly came under scrutiny. Inspired by Enlightenment ideals, Polish musical reformers began to explore new ways of bringing church music closer to the faithful. Among these efforts were the composition of so-called 'Polish Masses' and simple congregational songs. Within this dynamic context, perceptions of the social function of church music also underwent a notable transformation. Music-making in religious settings gradually assumed the character of a leisure activity — a means of communal engagement and shared enjoyment, rather than a strictly professional pursuit oriented toward

remuneration and artistic perfection. Drawing on preserved documentation, press accounts, correspondence, and musicians' memoirs, this presentation offers a new perspective on Polish church music in the early nineteenth century, exploring practices of performing in church as a source of personal satisfaction and entertainment. Individual testimonies will be considered alongside historical evidence of selected initiatives, including both enduring institutions (such as the Gilde chapel) and newer undertakings, such as the Association for Religious and National Music, the ensemble at the Redemptorist church in Warsaw, and the activities of Rev. Izydor Cebulski, Erazm Parys, and others.

• **José Júlio Lopes (CESEM, NOVA University, Lisbon), Music as Bourgeois Entertainment (and as an Elitist Field of Knowledge) – New Media and «Multi-medial Transformation» in the 19th Century**

We would like to suggest looking at this topic from the perspective of culture and media studies, in line with what we call a *multi-medial transformation*. Central to our reflection are the modalities of social behavior «typical of civilized societies in the Western manner» (Elias, 2000) in relation to culture and its objects — which began to emerge as such in the 18th/19th centuries, through the growing constitution of art as an autonomous field and the emergence of the *Aura* (Benjamin) of works of art as *reified objects* (Adorno). The context is clearly that of the Industrial Revolution. An important issue is that of the «autonomy» of the artist and of Art — which Norbert Elias analyzes using the case of Mozart and which, increasingly, in the new conditions of the 19th century, fosters the emergence of the individual artist with a *romantic profile* and a *tragic destiny*. It is the technological development of the media and of its technologies (publication of scores, the construction of instruments), that allows the birth of a network of amateur musicians. This technical development created the conditions for the omnipresence of music and for the deepening of its *object-like* character that music acquired upon entering the sphere of industry. The transformation of available musical media was accompanied by the deepening of a space for criticism and discussion of the dominant themes of culture and the arts in the public sphere and in the mass media (Habermas). Later, the inventions of sound recording, mass musical reproduction technologies, the invention of electric instruments and rock'n'roll, the invention of big concerts as the noisy emergence of pop culture, which became dominant for industrially produced music... changed even what we call music. Today we face even more challenges. After more than a century of democratization of musical 'poetics' and 'aesthetics', we are now facing the possible erasure of the figure of the author (composer) and a radical alteration of the performative relationship between the body, instruments, and musical expression.


Pola. La Banda al Foro