

‘REGIONALITY’ AS A KEY CONCEPT IN HISTORIOGRAPHY OF MUSIC WITH PRELIMINARY CONSIDERATIONS AS REGARDS SALZBURG

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ABSTRACT

This paper seeks to investigate Salzburg's musical profile in its 20th century reception as an example of dealing with topographic facts in music history writing. In the face of awakening nationalism and the beginnings of a Mozart cult in late 19th century, and its continuation after 1900, musicologist Constantin Schneider tried to deidolize the feature of geniality by presenting two exhibitions on Salzburg's music history in the 1920s, and to create an overall view on the bases of sources. Soon afterwards, in 1935, when Schneider published his *Geschichte der Musik in Salzburg von der ältesten Zeit bis zur Gegenwart*, he relied on his former projects. With this study, Schneider established a topographically supported philological approach in musicology that neither his academic teacher, Guido Adler, nor other authors had realized and that would not have come into being without the idea of 'regionality' as a key concept in the historiography of music.

Key words: regionality in music; Salzburg's musical profile in its 20th century reception; Constantin Schneider as a pioneer in using regionality as a key concept

A difficult issue when we consider the role of 'regionality' with respect to the historiography of music, is our terminological understanding. The reason is straightforward: the scope of 'region' is labile. It differs over time, between social levels, from object to object and from science to science, so that a general understanding is nearly impossible. To solve, or at least to face this problem from a musicological perspective, Janka Petőczová recognises a fundamental difference between 'regionality' and topography. In

her essay on “Regional Musicological Research in Slovakia from the Aspect of Historical Musicology”¹ she describes “regional musicology” as “a superior category; it includes a complex music-historical, ethnomusicological, music-sociological, etc. research of music and musical life in clearly defined geographic, economic, administrative, cultural and artistic regions of various size, which are carriers of music-cultural correlation”. “Musical topography”, in comparison, “is a subordinate category; it involves methodological work to reveal the music-cultural relationships in the region in the bond of various smaller demographical units (churches, monasteries, bourgeois residences, aristocratic residences, town, conurbation, union of towns)”² Topography of music, consequently, provides a network as a base of a deeper insight: namely, to understand ‘regionality’ as a valid concept of historiography.

Though these considerations are devoted to the topography of music within the geographical boundaries of Central Europe, I would first like to point out the significance of ‘regionality’ as a key concept of musicology.³ A survey of such key concepts is offered by David Beard and Kenneth Gloag in a book, which in its second edition of 2016 comprises 96 concepts;⁴ however, neither ‘regionality’ nor topography are included – and ‘landscape’, which might be considered to be a synonym, is mainly understood as an intersection of cross-connections and lacks significant values of its own: “Landscape. Through the work of social geographers [not of musicologists, by the way] [...], landscape has been developed in conjunction with ideas about preservation, **identity** and nation (see **nationalism**) to indicate the extent to which a particular **place** or location may shape or be shaped by cultural as well as economic considerations. From this perspective, the reflexive link between music and landscape may be understood in terms of the role landscape has played, at various points of history, in the construction of a nation’s identity.” Any historical relationship, it turns out, is accidental. Subsequently, a kind of disregard can clearly be seen when Beard and Gloag reduce the notion of dealing with local characteristics to an attempt to keep something from falling into disuse: “Moreover, a focus on music and landscape may rehabilitate music that is otherwise perceived as peripheral to the canon [...] Citing street names and describing other geographical features of urban landscapes, such as street corners, parks and bridges, is a component in claiming identity and **authenticity** in music [...]”

As a third factor, the context of landscape and emotion is examined: “The conception that music can in some way reflect the landscape in which it is conceived appears to be strong in the minds of artists and composers, and the work of social geographers points to the need for musicologists to investigate further how and why such associations are

¹ PETÖCZOVÁ, Janka: Hudobnoregionalistický výskum na Slovensku z aspektu historickej muzikológie / Regional Musicological Research in Slovakia from the Aspect of Historical Musicology. In: *Vedecký časopis o kultúre regiónov na Slovensku / Scientific Journal of Regional Culture in Slovakia*, Vol. 2, 2018, issue 2, pp. 1-62.

² Ibid., p. 1.

³ Compare, for the following considerations, the author’s study *Still on the Map? Considering Present National and Regional Historiography of Music*, to be printed in *Muzikološki Zbornik*, published by the Institute of Musicology at the University of Ljubljana.

⁴ *Key Concepts in Musicology*. Edited by David Beard and Kenneth Gloag. London : Routledge, second edition 2016.

constructed [...]”⁵ Though certainly of interest – this approach does not belong to the humanities; it is clearly a matter for psychologists, and not musicologists. The entry for ‘place’ coincides with this attitude, but at least concedes a certain historical depth: “[As] a topic of discourse through the centuries, the concept of place has received increasing critical and theoretical attention in the humanities and social sciences since the mid-1980s [...]”⁶ This concept, according to Beard and Gloag, must be distinguished from ‘location’ which is just one option for place. Furthermore, ‘place’ should be regarded as open to manifold correspondences, as it “is also highly relevant to considerations of **identity, gender, ethnicity, race and subjectivity**, all of which have a discursive, reflexive relationship with place.”⁷

Such argumentation, in my opinion, only serves to gather together solitary observations in diverse forms. Comprehensive criteria such as ideals and changes in, for example, knowledge, mentality and consciousness are reduced to mere accompanists, or are even left out. These criteria, however, generate the dominant pillars of every historiographic concept. Only by including and applying intellectual categories can a network in musicological research be established. Thus, whatever can be described with terms such as ‘place’ and ‘location’, is a concept that needs a widespread constructive scaffold, a key concept operating with theoretical categories of a larger range. Vital separate source studies must be compared along various axes, in their historical dynamics and with regard to interregional relations (as given in the change of service, the salary for musicians in aristocratic or bourgeois service, the influence of religious orders, etc.): in other words, dealing with ‘regionality’ and ‘interregionality’ in music.

As various research concepts exist in which the relevance of ‘regionality’ can be established differently, it will be a very difficult task to work out and underline its overriding significance. Thus, I hold the view that ‘regionality’ as a scope can be followed as one of the pillars stated above. Just as biography and analyses, ‘regionality’ can be zoomed and dimmed, and can be submitted to far-reaching reasoning. Topography is its essential assistant. But at the same time, topography tends to threaten the significance of ‘regionality’, which must not be lost in its components. Going into details is a worthwhile endeavour only after a process of incorporation is begun, aiming at a connection, a comparison, or at least a subordination into a more extensive concept – like ‘regionality’ – that must be treated carefully within the limits of humanities.

This is a requirement, not just an observation. To preserve an approach devoted to geographic unities against the background of current trends and strategies in musicology, such as gender research, cultural studies, studies in musical interpretation or postcolonial studies, is a necessity to maintain a fruitful field of research. Otherwise, it will be underestimated in its significance or may even disappear altogether. Although researchers involved in topics of regional dispositions are separated by their special interests, they should increasingly try to bring together their studies, so as to find and deal

⁵ Ibid., p. 147f.

⁶ Ibid., pp. 191-193: 191f.

⁷ Ibid., p. 192.

with analogies or even deviations and they should concern themselves with structural issues. Individual traits of any kind of musical life should be determined by looking at 'control groups', in order to secure a hermeneutical understanding of manifestations, events and devolutions, each in its historical configuration.

There is a very strong need for comparative studies. Otherwise, we will see a continuation of what Bernhard Janz, a colleague working at the University of Würzburg, once said: that until now, in musicology, it has never been recommendable to dedicate oneself to a study on regional topics; it could, on the contrary, obstruct an academic career. Even if your ideas may sometimes be brilliant, you will never stand in the first row with explanations concerning composers, works, and genres that have always been regarded as alien by the distinguished experts.⁸

'regionality' as a key concept in musicology, draft of a feature



starting with topographical studies

e.g. Source studies
Statistics
Interviews

comparatively discussed in its

e.g. Interregional display
Historical dynamics
Aesthetic ideas and ideals
Terms regarding mentality and consciousness
Sociographic and economic developments

leads to

Studies in 'regionality'

In this regard, Salzburg can be seen as a special case, notably with reference to its musical history. On the one hand, Salzburg has a rich past, full of highlights of which the rise of Wolfgang Amadé Mozart is perhaps the most prominent, but by no means the only one. Most Salzburg tourists are, in fact, less interested in the Mozart houses than in the film locations of the *Sound of Music*. On the other hand, Salzburg's sovereignty definitely ended in 1816, leaving the county deprived of cultural treasures, and vulnerable to provincialism, to be roused only by certain events, initially Mozart anniversaries, the Salzburg Festival, later the Mozartwoche, but always only for a few weeks of the year. To sum up: due to its multifaceted past and the present time, various axes

⁸ JANZ, Bernhard: Kirchenmusik am Würzburger Hof um 1800. In: *Kirchenmusikalisches Jahrbuch* 92, 2008, pp. 69-81: 69; originally "Zu keiner Zeit war es für angehende Musikwissenschaftler ratsam, sich mit einer Arbeit aus dem Bereich der Regionalforschung profilieren zu wollen: Die musikwissenschaftliche Auseinandersetzung mit Komponisten, Werken und speziellen Gattungsausprägungen, die selbst gestandenen Fachvertreter weitgehend fremd sind, hat sich seit jeher eher als karrierehemmend erwiesen, so brillant und wegweisend manche der entsprechenden Studien im Einzelfall auch sein mochten."

for Salzburg's 'regionalities' can be seen in different layers, all of them connected with historical, sociographic, economic dimensions. The tremendous volume of topographical facts creates an overload of information and any attempt to cover the whole must be in vain. Subsequently, the number of special studies, exhibitions, and initiatives is increasing, often linked to a particular anniversary. And the strategy for handling such an overwhelming quantity of insights calls for superordinated categories that should be investigated in mutual projects. Such categories could be urbanism, provincialism, tourism, the influence of political developments, the entry, stability and fading of aesthetic values, etc.

Of course, this cannot be done without preliminary work; again 'topography' is put into perspective. Though, concerning Salzburg's music history, in many aspects a great many results are already at hand, some other fields – and especially those which lack adequate sources or are extraordinarily hard to compile – still request deeper insights and their discussion is waiting to be taken up. Whilst it would have been challenging to continue these explanations with a particular matter until now not substantially developed, I have decided against such an approach; firstly, due to Corona the doors of many archives remain closed, and I did not want to heat up old ideas, and secondly, this paper does not aim at providing another contribution to the considerable number of recent special studies.

Moreover, I will neither trace the increase of knowledge about 'regionality' in music historiography, nor discuss this concept with reference to Salzburg over time. Instead, I will try to investigate the origin of certain narratives on Salzburg's music history within academic writing. Such narratives are much more than accessory parts of presenting results of research; they form and guide access to the topic. This shall be exemplified by the endeavour that Constantin Schneider, an Austrian musicologist, dedicated to the music history of Salzburg. Born in Braunau, Upper Austria, in 1889, Schneider attended secondary school in Salzburg and entered the military career, was awarded several times for his bravery and finally was captured during World War I. Leaving the army in 1920, he studied musicology with Guido Adler and Robert Lach at the University of Vienna, whilst holding a job at Österreichisches Postsparkassenamt as a bank clerk. From 1925 onwards, Schneider was a librarian at Österreichische Nationalbibliothek. He also wrote for the program books of the Vienna Philharmonic Orchestra in his spare time and gave lessons at the Vienna Music Academy. His strongest interest, however, was music bibliography and – Salzburg's music history.⁹

Many of the preconditions for Schneider's writings can be seen in his biography: his affection for Salzburg, probably resulting from a happy adolescence, a very distinct idiom, influenced by his military service, not tolerating objection, a preference for source studies in addition to his bibliographical work, and finally, his expertise as an outcome of his studies with Guido Adler. Adler had emphasised the independency of studies in music, compared to literature and fine arts, and had established a system of periods in music history. Schneider followed his classification as well as the values

⁹ Cmp. HOCHRADNER, Thomas – REITTERER, Hubert: Schneider Constantin. In: *Österreichisches Biographisches Lexikon 1815–1950*, 49. Lieferung. Wien : Österreichische Akademie der Wissenschaften, 1993, p. 373.

Adler assessed. However, Schneider's approach to his subject differs from Adler's strategy. Whilst Adler's insights arose from theoretical deduction, and a search for proofs, especially in doctoral theses written under his supervision, Schneider, who did not have any students, had to seek another way of collecting material for his studies. In this regard, he convinced the Salzburger Museumsverein to host an exhibition on Salzburg's music history in 1925.

A summary Schneider published gives his starting point. As the choice of words is decisive for creating his narratives, which were later also realized in his book *Geschichte der Musik in Salzburg*,¹⁰ I will quote in German, the original language in Schneider's small contribution: it depicts an exhibition "deren reiche und wertvolle Bestände sich nicht nur an das zahlreiche Fremdenpublikum wendeten, das gerade heuer von den Mozart-Festspielen und den Inszenierungen Max Reinhardts im neuerbauten Festspielhaus¹¹ besonders angezogen wurde, sondern auch bei musikwissenschaftlichen Fachleuten und Forschern Interesse erwecken konnten. Ist es doch in dieser Ausstellung gelungen, ein ziemlich lückenloses Bild von der Entwicklung der Tonkunst in einer deutschen Landschaft,¹² von den ältesten erhaltenen Denkmälern angefangen bis zur Gegenwart zu geben."¹³

Unfortunately, this "complete view" is a partial one. Schneider continues: "Die alte Bischofsstadt hat in ihren geistlichen Fürsten die vornehmsten Förderer der Musikkultur besessen. In ihrem Dienste standen Komponisten, Domorganisten, Gesangs- und Instrumentalvirtuosen, Domkapelle und Hofmusik. Heimische und fremde Künstler wetteiferten schaffensfreudig miteinander. Ihre Namen sind seit etwa 1500 fast ausnahmslos überliefert, ihre Werke zum größten Teil erhalten. Diese zeigen zugleich die begreifliche Tatsache, daß vereinzelte Epochen besonderer Blüte durch andere abgelöst wurden, die an Begabungen ärmer waren. Blütezeiten gab es in den ersten und letzten Dezennien des 17. und in der zweiten Hälfte des 18. Jahrhunderts. Mit W. A. Mozart, Salzburgs größtem Sohne, kulminiert die Musikentwicklung dieser Stadt. In ihm vereinigen sich die Entwicklungszüge der verschiedensten musikalischen Gattungen, welche die Generationen vor ihm gepflegt haben."¹⁴

There is no need for further proof. Schneider's approach is evidently predetermined by various assumptions such as eras of flourishing musical life, sequences of rise and fall in music history, and a tendency to highlight heroism, which is the summit of a long-lasting development. Despite his wish to continue his presentation up to contemporary musical life, the uncertainty of the future is an unavoidable factor for the validity of his

¹⁰ SCHNEIDER, Constantin: *Geschichte der Musik in Salzburg von der ältesten Zeit bis zur Gegenwart*. Salzburg : Georg Olms Verlag, 1935.

¹¹ Festival Hall, built in 1925 when the former stables were adapted according to plans of architect Eduard Hütter.

¹² Obviously, landscape is used as a representative for a certain region which could not be better determined by topographical, or administrative borders due to their frequent changes. Anchoring in German corresponds to the political circumstances of the 1920s, when within Austria's First Republic called "Deutsch-Österreich" and after the dissolution of the Habsburg Empire most people thought to be survivable only in a close connection to the mighty neighbour Germany.

¹³ SCHNEIDER, Constantin: Die Musikausstellung in Salzburg. In: *Zeitschrift für Musikwissenschaft* 8, 1925/1926, pp. 34-38: 34.

¹⁴ Ibid.

inferences. Today, he would have to revise many of his insights. Of course, the deterioration of such assumptions is by no means restricted to Schneider's approach. These problems will be encountered by anyone who was or is going to penetrate, differentiate, and value the chronological sequences of music history.

Whilst the items of the 1925 exhibition are not listed separately, Schneider published a detailed catalogue for another exhibition organized three years later,¹⁵ presented in the oratories of Salzburg Cathedral.¹⁶ This exhibition must have been a good deal richer than the previous one, for which only three rubrics had been set up. It consisted of 25 sections and 448 objects were displayed to be marvelled at. Their disposition clearly reveals how Schneider structured his field of research in advance for a final assessment in his book. By collecting sources, 'regionality' in all its diversity of references is used to give a concise view on the topic on the basis of 'topographic' data. This is certain to be nourished by further insights – so, for example, Schneider does not include ethnographic and folkloristic music – and it occasionally provokes contradiction from today's perspective; but all in all, Schneider offers a genuine approach when creating music historiography, open to the fascinating diversity of cultural proceedings, subsequently followed by many further musicological studies and making use of 'regionality' as the basis of his descriptions.

Nonetheless, there is a lot of competition as regards the concept of 'regionality'. In brief, I want to discuss three alternative narratives which at first sight could be regarded – and have been regarded – as very applicable. Firstly, the afterlife of Mozart in the city that – apart from a few Mozart pilgrimages – started in 1842 when the Mozart monument was erected and the Mozarteum, at first a church music organization, was established the year before. Subsequently, an archive and a museum were set up, the former music school turned into a conservatory and Mozart festivals were held, predecessors of the later Festival. All these ideas came from bourgeois citizens that were interested in showing off their cultural education. Secondly nationalism, which – after the definitive loss of sovereignty in 1816 – did not arrive in Salzburg until the 1860s, when the country was granted a federal parliament, and afterwards coexisted with the bourgeois upper class. Yet nationalism spread around 1900 and gradually infected the great majority of the population – so that the National Socialists, after entering Austria in 1938, being welcomed multifariously, had easy game to turn the national feelings into a mystified 'Germanity'. 'Regionality' was made its servant, also in music – no matter if Mozart or Salzburg's popular music was the topic, though giving the latter a predominant position. Several studies were published whose authors tried to uncover relationships between Mozart's compositions and folk music.¹⁷ But

¹⁵ This exhibition was held in order to celebrate the consecration of Salzburg Cathedral in 1628.

¹⁶ SCHNEIDER, Constantin: *Führer durch die Musikausstellung im Salzburg Dom. Juni bis September 1928*, [Salzburg 1928].

¹⁷ Cmp. HOCHRADNER, Thomas: Mozart und die Volksmusik. Über ein unentwegt populäres Thema. In: *Prima la danza! Festschrift für Sibylle Dahms*. Hg. v. Gunhild Oberzaucher-Schüller – Daniel Brandenburg – Monika Woitas. Würzburg : Verlag Königshausen & Neumann, 2004 (Publikationen des Instituts für Musikwissenschaft der Universität Salzburg, Derra de Moroda Dance Archives: Tanzforschungen VI), pp. 95-106; NUSSBAUMER, Thomas: Mozart und die Volksmusik? In: *Jahrbuch des Österreichischen Volksliedwerkes* 56, 2007, pp. 112-124.

instead of looking at the musical narrative of the works which show folk music 'cells' as a means of cultural super-structuring, Mozart's access was interpreted as a way back to the roots.

Finally, an example of 'anti-regionality' should be mentioned. The Salzburg Festival, though of tremendous significance in artistic and economic terms, and closely linked to the city of Salzburg in the writings of its founders, especially Max Reinhardt, and in texts of his contemporaries like Hermann Bahr and Stefan Zweig, has made 'regionality' the 'wrap' of its activities. It is more than significant that a "Jedermann for Salzburger" has only been performed once. Within the cultural institutions in town, the Festival exists on its own. There is practically no cooperation with the Universities, nor with the Stiftung Mozarteum: the authors of the program books come from outside, when I once tried, it was not possible to host a conference together, and if there is a reason to set up an exhibition on the Festival's history – as is the case right now – everything is prepared by the Festival's team; by the way, they do a great job and the outcome is convincing, the contents are wonderfully displayed. On the other hand, the given circumstances exemplify the existence of 'regionality' as a key concept in music history and vice versa. Of course, the Festival is an important topographical unit of Salzburg's features, and of its international, not just its regional significance. However, topography is restricted to a nucleus within, waiting to be dealt with in a larger extent.

Résumé

„REGIONALIZMUS“ AKO KĹÚČOVÝ KONCEPT V HUDOBNEJ HISTORIOGRAFII S PREDBEŽNÝM ZOHEADNENÍM SÚVISLOSTI SO SALZBURGOM

Štúdiá skúma hudobný profil Salzburgu z pohľadu recepcie 20. storočia ako príklad vyrovnania sa s topografickými údajmi v hudobno-historickej literatúre. V konfrontácii s prebúdajúcim sa nacionalizmom a mozartovským kultom v neskorom 19. storočí a na začiatku 20. storočia sa muzikológ Constantin Schneider pokúsil de-idealizovať prvok geniality prostredníctvom usporiadania dvoch výstav o hudbe v Salzburgu v 20. rokoch 20. storočia a vytvoril tak celistvý obraz na základe historických prameňov. Neskôr, v roku 1935, keď Schneider publikoval svoju prácu *Geschichte der Musik in Salzburg von der ältesten Zeit bis zur Gegenwart*, odvolával sa na svoje predchádzajúce projekty. Touto štúdiou Schneider založil topograficky podporený filologický prístup v muzikológii, ktorý si jeho akademický učiteľ Guido Adler ani iní autori neuvedomili a ktorý by nevznikol bez myšlienky regionálnosti ako kľúčového konceptu v hudobnej historiografii.