

PREDGOVOR

Koncept kulturnega transferja je nastal sredi 80. let 20. stoletja v Franciji in Nemčiji z namenom, da bi procese kulturne izmenjave med obema deželama osvetlili iz nove perspektive. Danes iz vidika kulturnega transferja ne osvetljujemo zgolj medsebojnih izmenjav med deželami, temveč tudi med različnimi geografskimi in družbenimi prostori, regijami, religijami, organizacijami in tudi socialnimi sloji. Pri tem tudi že dlje časa ne gre le za izmenjave materialne kulture, temveč tudi izmenjave idej, predstav in kulturnih praktik. Kulturni transfer danes predvsem družboslovnim vedam predstavlja dobrodošel znanstveni pristop za razumevanje dinamičnih zgodovinskih in družbenih procesov. Pozornost gre pri tem usmeriti na tri glavne komponente: izhodiščno kulturo, posredniške instance (tako imenovane akterje) ter na ciljno kulturo. Ključnega pomena pri tem so tako medsebojne interakcije kot tudi vprašanje, kako se materialni ali idejni elementi izhodiščne kulture med procesom kulturnega transferja spremenijo ali preobrazijo v ciljni kulturi. Kulturo samo po sebi pa velja pri tem doumeti kot dinamično in heterogeno tvorbo.

Ideja pričujočega zvezka je nastala novembra leta 2017 na Univerzi za glasbo in upodabljalno umetnost na Dunaju med mednarodnim znanstvenim srečanjem z naslovom *Europäische Netzwerke, Wien / Paris: Regionaler und überregionaler kultureller Transfer, 1750–1815*, (Evropske mreže, Dunaj / Pariz: regionalni in nadregionalni kulturni transfer, 1750–1815), ki je predstavljal zaključni simpozij raziskovalnega projekta avstrijske znanstvene fundacije FWF *Transferprozesse in der Musikkultur Wiens, 1755–1780: Musikalienmarkt – Bearbeitungspraxis – neues Publikum* (Procesi kulturnega transferja v glasbeni kulturi Dunaja, 1755–1780: glasbeni trg – praksa prirejanja – novo občinstvo) pod vodstvom Martina Eybla. Žal objava večine predavanj s tega znanstvenega srečanja ni bila mogoča. Številka *De musice disserende* prinaša dve razpravi, ki sta bili predstavljeni na simpoziju (Christiane Maria Hornbachner in Tobias Heinrich). Z vprašanji kulturnih izmenjav in procesov kulturnega transferja pa se ukvarjajo tudi drugi štirje prispevki pričujoče številke in prikazujejo različne pristope rabe koncepta kulturnega transferja v sodobni muzikološki praksi.

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FOREWORD

The concept of cultural transfer was developed in France and Germany in the mid-1980s in order to offer a new perspective on the cultural exchange processes between these two countries. Nowadays cultural transfer is viewed not only as a means of exchange between countries or geographical spaces but also as the interchange between denominations, organizations and social institutions, or even between distinct social classes. The point has long since ceased to be the transfer of material culture, but rather the exchange of ideas, concepts, and cultural practices. Today, especially in the humanities, cultural transfer is a research approach particularly well suited to the study of dynamic historical processes. The focus is on the source culture, the intermediaries (actors), the target culture and the interactions between these individual elements. The central question to be explored remains which cultural elements were adopted from the source culture and how they were refashioned to fit the target culture. Cultures themselves are always understood as dynamic, heterogeneous entities.

The idea for this volume was born during the international conference *Europäische Netzwerke, Wien / Paris: Regionaler und überregionaler kultureller Transfer, 1750–1815* (European Networks, Vienna / Paris: Regional and National Cultural Transfer, 1750–1815) held in November 2017, as the final symposium of the FWF research project *Transferprozesse in der Musikkultur Wiens, 1755–1780: Musikalienmarkt – Bearbeitungspraxis – neues Publikum* (Cultural Transfer of Music in Vienna, 1755–1780: Music Distribution, Transformation of Pieces, Involvement of New Consumers), headed by Martin Eybl at the University of Music and Performing Arts, Vienna. Unfortunately, there is no comprehensive account of the symposium, but this issue of *De musica disserenda* contains two contributions from the conference (Christiane Maria Hornbachner and Tobias Heinrich). The questions of cultural exchange and cultural processes within the music cultures of the seventeenth and eighteenth centuries provide the common theme linking all the texts contained in the present volume and illustrate potential applications of the concept to contemporary musicological practice.

Translated by Christine Kolacio

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