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Still on the Map? Considering Regional Historiography of Music

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ABSTRACT

The paper aims to re-evaluate regionality as a key concept in musicology. After a short introduction to the topic, a case study on Salzburg is presented, followed by critical remarks on relevant literature and a summary that attempts to redefine the significance of regional and local developments within the discipline.

Keywords: music historiography, regionality as a key concept, Salzburg as a case study

IZVLEČEK

Prispevek želi ponovno ovrednotiti regionalnost kot ključni koncept v muzikologiji. Po kratkem uvodu v temo razprave bosta študiji primera o Salzburgu sledila kritičen komentar relevantne literature in povzetek, ki skuša na novo definirati pomen regionalnih in lokalnih razvojev znotraj discipline.

Ključne besede: glasbeno zgodovinoisje, regionalnost kot ključni koncept, Salzburg kot študija primera

In the time of the Internet, it has undoubtedly become nearly superfluous to deal with music history as a bundle of knowledge to be unfolded in academic lectures and writings. Everything can be looked up rapidly, although often without reliability, and the store of information is simultaneously accompanied by a process of continuous specialisation, making more and more niches accessible. Due to the network of facts and data, however, the overview gets lost, a diagnosis that particularly concerns the occupation with national and regional historiography of music.¹ Furthermore, this field of research has to master a past casually influenced by patriotic and nationalistic tendencies, resulting in a temporary loss of neutrality. Consequently, how will it be possible for music historiography to prove its worth and preserve its approach devoted to geographic unities against the background of the current trends and strategies at which musicology aims, such as gender research, cultural studies, studies in musical interpretation or postcolonial studies? Some options will be suggested to at least object to what Bernhard Janz, a colleague researching the music history of Franconia (which is, more or less, the northern part of Bavaria), clothes in words by pointing out that at no time has it been advisable in musicology to gain a profile with a study dealing with regional topics; such endeavours instead turn out to be obstructive to a career. Although your ideas may sometimes be brilliant and even groundbreaking, as Janz continues, you will never stand in the first row with explanations of composers, works, genres that have always been alien to distinguished experts.²

According to Janz, the field of research has, to date, been less an interest of universities than a private matter of masters and mistresses at secondary schools, clergymen and retired university teachers.³ As far as new strategies for musicology as an academic discipline are concerned, in times of opening up new fields of research and aiming at global importance, it is difficult to soften such conclusions. One could argue that there is still a need for information to be provided to the organisers of local and regional festivals, to be supplied for a recording label's activities, and to satisfy the common interest of people living in a certain space and time. Advances in the creation of a European

1 Please bear in mind that neither sociographic nor aesthetic views will be discussed in this paper, although they will be touched upon within the argumentation.

2 Bernhard Janz, "Kirchenmusik am Würzburger Hof um 1800," *Kirchenmusikalisches Jahrbuch* 92 (2008), 69, shortened translation by the author; original text: "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."

3 Ibid.; original text: "Die musikwissenschaftliche Regionalforschung ist dementsprechend bis heute oft weniger ein Forschungsgegenstand der Hochschulen und Universitätsinstitute, als vielmehr das Privatvergnügen pensionierter und passionierter Studienräte, Geistlicher und Hochschullehrer."

community have brought about a process of re-regionality and have provoked a longing for a federation of smaller units, hopefully apart from nationality, all the more engaged in phenomena within closer limited borders. One such phenomenon is music history in all of its aspects. This is what regionality stands for in the present paper; the geographical scope is flexible, comprising small cells as well as large unities. In these circumstances, I will raise three problems: firstly, whether we should be looking for heroes; secondly, whether it is time to welcome a regionally bound music history; and finally, how this branch could still be settled within the contemporary tendencies in our discipline.

1 Local heroes vanishing?

Nowadays, in a modern community, local heroes have lost a lot of their significance. The Styrian birth of Johann Joseph Fux, for example, was once a very special companion to all of his biographers. A farmer's son who made his way as a musician to the highest rank possible at the Viennese imperial court – this made his fellow countrymen very proud. The same approach was repeated among Austrian musicologists, who honoured Fux as a patriarch, a progenitor and a predecessor of the Classical era, all appreciations based on pure hermeneutic thought and missing evaluative proof. Consequently, Fux was finally liberated from his Styrian origin and continued as a Baroque composer to be seen only within the artistic and social conditions of his time. Equally, approaches (to his life and work) were removed from any patriotic historiography, giving way to an approach that assessed his career, compositions and theoretical achievements without preconditions. However, at the same time and to a high degree, the main features of Fux's reception faded. Although plenty of studies were published and numerous further insights were won, the hero in Fux was lost.

What happened to Fux will never occur with Wolfgang Amadé Mozart, for a long time established as one of the most attractive, famous and widespread of the well-known composers. Mozart could preserve the image of a hero, but never as a Salzburgian composer, nor as an Austrian or German composer. In fact, his fame is based on the world's appreciation, and literature on his life and works, even when called *Salzburger Mozart-Lexikon*,⁴ is eventually guided along this comprehensive understanding. So, in this case the hero is alive, but must be allocated beyond regional boundaries. With respect to regionality, we are confronted with another type of loss.

If one were to examine Slovenian music history, trying to grasp its heroes – perhaps Gallus or Dolar, or even the Philharmonic Society in Ljubljana – they will all perhaps share the problem mentioned here: they tend to outshine

4 Gerhard Ammerer and Rudolph Angermüller, eds., *Salzburger Mozart-Lexikon* (Bad Honnef: Bock, 2005).

longstanding developments and, moreover, they claim predominance in evaluative standards. Yet, the quintessence of the personifications of Fux and Mozart is that regional music history will always be obliged to have heroes – if necessary, to create them – otherwise an adequate estimation of work and writings within this field will not come about. As soon as the heroes have vanished, all efforts on restricted topics may vanish as well, and research will be in danger of being regarded as the product of harmlessness.

2 Time to say welcome?

The question therefore arises: Is it time to welcome regional music historiography and all of its characteristics? I am going to vote yes, and my attitude shall be exemplified with personal experience. In 2011, the Arbeitsschwerpunkt Salzburger Musikgeschichte was founded – which can perhaps be best translated as the Centre for Salzburg Music History – initially as a joint venture programme of the musicology institutes of the Salzburg University and the Mozarteum University Salzburg. The reason for this initiative was a decline in the occupation with music issues specific to Salzburg due to the retirement of certain colleagues at the Salzburg University. However, the cooperation did not last long; it soon turned out that the new generation of researchers there directed all of their interest towards current affairs in internationally relevant topics, which shall in no way be devalued.

Figure 1: Visual presentation of the Arbeitsschwerpunkt Salzburger Musikgeschichte at the University Mozarteum Salzburg.

Fortunately, the Arbeitsschwerpunkt was taken over by the University Mozarteum, and today four associates, one of them in student assistance, work together in a small sub-department of our Department of Musicology. Admittedly, we were favoured with a very good starting position, as Salzburg has always been, in its past and in present times, full of highlights in music; one needs only think of Mozart and the Salzburg Festival, but also of Heinrich Ignaz Franz Biber, the origins of *Silent Night*, and so on. In reality, however, the situation is not nearly as favourable as one might imagine, because Mozart research is essentially covered by the Stiftung Mozarteum, an institution that should not be confused with the Mozarteum University, although they were bound to each other until 1922. Furthermore, the Salzburg Festival, as a highly esteemed organisation, maintains its own business with regard to studies as well as programme booklet contributions, and its uncontested rank “opposes” cooperation with the tiny working capacity we can offer. Nonetheless, even in this case, the guidelines of the Arbeitsschwerpunkt did, of course, include potential teamwork, expressed in a letter of interest and as a lure for occasional sponsorship.

Retrospectively, the tactics did work. We looked for possibilities of integrating colleagues working at the Stiftung Mozarteum without crossing the main fields of their research. Fortunately, we have always encountered a charming and willing atmosphere. Now, after eight years of existence, the Arbeitsschwerpunkt can be seen as an established part of Salzburg’s musical map. Most of the projects once reflected upon have been realised. We have started a series of publications, mainly containing the results of our conferences, which has amounted to six volumes so far⁵ and includes a profound history of the Mozarteum University edited by Julia Hinterberger, which is certainly important in terms of the stabilisation of our institution.

It is no secret that in times of a lively jubilee culture, we have made use of any opportunity to participate in the respective celebrations. Two conferences were included in the programme of 200 Years of Salzburg as a Part of Austria in 2016, while another conference was held contextualising the reception of *Silent Night* when the origin of the carol had its 200th jubilee in 2018. One of my colleagues, Sarah Haslinger, has just published a guide presenting locations of musical interest across the city of Salzburg and in the nearby surroundings, which is based on several tours that have been offered to the broader public by the Arbeitsschwerpunkt over the past six years.⁶ As a small team, we do, of course, have to remain very, very busy in order to achieve our objectives, but we

5 *Veröffentlichungen des Arbeitsschwerpunktes Salzburger Musikgeschichte* (Wien: Hollitzer Wissenschaftsverlag), six volumes since 2011.

6 Sarah Haslinger (co-operation: Johanna Jastrinsky), *Auf den Spuren der Salzburger Musikgeschichte: Museen, Archive & Bibliotheken, Sehenswürdigkeiten, Veranstaltungsorte und Spaziergänge in Salzburg* (Salzburg: Universität Mozarteum Salzburg, 2019).

have always been eager to take our chances as long as some money was available to recruit. Hopefully the fountains will also bubble in the future.

Salzburgs Hymnen von 1816 bis heute

Do, 9. Juni Et Fr, 10. Juni 2016
 Universität Mozarteum Salzburg
 Kleines Studio, Mirabellplatz 1

Symposium
 Referenten: Sarah Heitinger, Julia Heitinger, Thomas Hochbauer, Andrea Lindmayr-Blandl, Karl Müllet, Michael Neuberger, Silvia Pardi-Schneider, Matthias Rätzl, Stefan Schmidt, Daniela Seifritz, Peter Sacher, Carola Stabenberg, Katharina Steinhilber, Gerhard Walter-Lichten

Do, 14.00 – 18.00 Uhr
 Fr, 9.00 – 13.00 Uhr

Do, 18.30 Uhr
„Unsere Hymnen“ – Präsentation eines Schulprojektes im Rahmen von Superar
 Ausführend: Kinder der Klassen 2a und 2b der Volkshochschule Lotter 2 unter der Leitung von Elisabeth Maier, Moderation: Valérie Mackinger

Fr, 14.30 Uhr
Führungen
 Wahlweise zum Salzburger Glockenrgel oder zum „Salzburger Sitar“
 Treffpunkt: Führung zum Glockenrgel: 14.30 Uhr, Penzance-Museum, Führung und Eintritt gratis.
 Treffpunkt: Führung zum „Salzburger Sitar“: 14.30 Uhr, Bergstation der Festungsbahn, Führung und Eintritt gratis, Fahrt mit der Festungsbahn ist zu lokalen Annehmungen zu den Führungen während des Symposiums.

Fr, 18.00 Uhr
Konzert
 Mitwirkende: Dorothea und Gregor Meil (Wolfgang Amadeus Mozart) der Universität Mozarteum, Bibi-Gesellschaft des Mozarteum Salzburg unter der Leitung von Josef Steinhilber, Bekantis-Chor Salzburg unter der Leitung von Reinhold Stockinger-Waiblinger, „Die Four“-Chor der ÖH der Universität Mozarteum unter der Leitung von Rosmarie Platzing (Ein Projekt mit Asylantenkinderen)

Eintritt: frei!

2016 musikum
 ART M SUPERAR

Ein Symposium des Arbeitsschwerpunktes Salzburger Musikgeschichte im Department für Musikwissenschaft. Gefördert durch Salzburg 2016 und das Mozarteum Salzburg.

Figure 2: Poster of the conference “Salzburgs Hymnen von 1816 bis heute”, organised by the Arbeitsschwerpunkt Salzburger Musikgeschichte in 2016.

What is Salzburg’s regional music like? One example I gave (*Nanei-Ländler* played by the Tobi Reiser Ensemble, recorded in 1966) reminded my Slovenian colleagues of their own traditional music. Style, therefore, does not suffice to describe its regionality. However, this style has certainly been determined for the so-called *Saitenmusi* in Salzburg and its surroundings (music with zither, dulcimer, harp, guitar and double bass), with Tobi Reiser as a leading figure. Reiser founded the famous Salzburger Adventsingens as early as in 1946, and really was innovative insofar as he took a traditional basis but realised new components within it, such as the grouping of this formation. What should be noticed, therefore, is the essential additional role of identity that made the reference to Salzburg a concrete one.

A second example also represented a certain stylistic sphere. Listening to the final movement of Mozart’s *Symphony No. 28 in C Major K. 200*, recorded by Camerata academica under conductor Bernhard Paumgartner in 1961, offered a specific Salzburg Mozart style, “remarkable for coarseness and noise”, as Charles Burney once noted in his diary. Paumgartner obviously avoids a pure aesthetic interpretation (as was common in the 1960s) and might be seen as a forerunner of historically informed performance practice. Again, when

traditions meet innovation, together with secondary parameters, a special feature of regionality can be set off. Yet, regionality is not bound to something made anew, a goal that can seldom be reached. Covering can also encourage a particular local or regional display. As a third example, I presented Teddy Palmer (in real life Friedhelm Ulrich), the man who initiated a German wave of pop songs incorporating rock'n'roll in Salzburg, which came after World War II, during the time of occupation.⁷

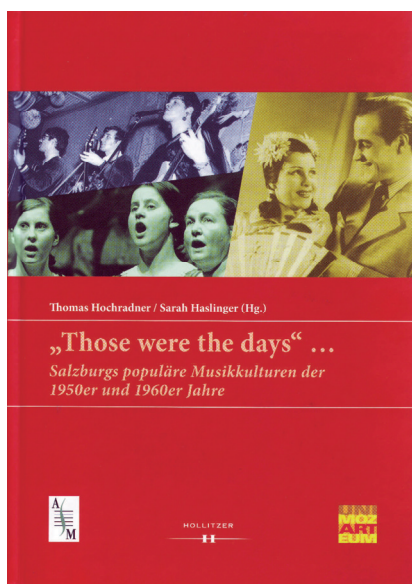


Figure 3: Cover of the volume *‘Those were the days’... Salzburgs populäre Musikkulturen der 1950er und 1960er Jahre*, released in 2017.

Discovering sources, collecting data, and listing and assessing characteristics will always be a precious contribution to the musical map and will further musicological insights. To be of broader interest, however, a topic in regionality needs to have specific features, or should at least be linked to general developments. Authors should not just cook their own soup, as we say in German. On the other hand, the multifaceted scope is more than just charming: it is a challenge in which the Arbeitsschwerpunkt feels continuously involved. In any case, our activities would not have achieved such acceptance without diversified topical dispersion. We have concentrated neither on well-established composers nor on classical music, but have deliberately included popular music and traditional music. Thus, field work, partly based on special contracts, led

7 From 1945 to 1955, the US troops had their headquarters in Salzburg.

to a project called “Those were the days”, aimed at exploring the music of the 1950s and 1960s in Salzburg in all its manifestations. The volume that finally resulted from a conference on the topic was presented at a special event attended by about 120 people, who were, of course, mainly attracted by Les Marquis, a successful band of the late 1960s. Such success can create obligations, and it may overtax: we are no longer able to fulfil all of the ideas and expectations presented to us.

3 Island in a turnabout?

To have influential partners is one of the promising components; another is how to be present in social life and in what we call the scientific community. Being so often pushed into triviality, the way of publishing seems to be one of the most important stabilising factors for regional topics in music. Friedrich Wilhelm Riedel once started a series called *Studien zur Landes- und Sozialgeschichte der Musik*,⁸ collecting contributions on social and topographic themes with Emil Katzbichler, a henceforth appreciated publishing house. However, the purpose suffered seriously from the fact that it was, and always remained, Riedel’s personal series. Consequently, it did not go beyond certain horizons, and we at the Arbeitsschwerpunkt are certainly in danger of meeting the same fate.

With reference to my considerations, unprejudiced observers may get the impression that far too much thought is devoted to regionality and its output, as modern concepts in music do not even bother to take such issues into consideration. Even a superficial review of several relevant books makes this clear, and manifold further examples could be added. *Historische Musikwissenschaft. Grundlagen und Perspektiven*, a volume edited in 2013 by Michele Calella and Nikolaus Urbanek,⁹ presents a panorama of basics, methods, challenges and perspectives, but none of them is devoted to concrete fields of research. In other words, the favoured contemporary approach to musicology and its networks seems to be a theoretical one, even holding back longstanding domains such as biography and analysis, and certainly avoiding any discussion of regional subjects. However, we must be aware that such a disregard is not just a matter of prevailing taste.

When compared with *Musikwissenschaft: Ein Grundkurs*, edited by Herbert Bruhn and Helmut Rösing as early as in 1998,¹⁰ some significant changes can be noticed: then, in the context of basics, application fields were mainly

8 Friedrich Wilhelm Riedel, ed., *Studien zur Landes- und Sozialgeschichte der Musik*, 10. vols. (Munich and Salzburg: Emil Katzbichler, 1977–1994).

9 Michele Calella and Nikolaus Urbanek, eds., *Historische Musikwissenschaft: Grundlagen und Perspektiven* (Stuttgart and Weimar: J. B. Metzler, 2013).

10 Herbert Bruhn and Helmut Rösing, eds., *Musikwissenschaft: Ein Grundkurs* (Reinbek b. Hamburg: Rowohlt, 1998).

dealt with, not methods and discourses. Again, however, any contributions to the significance of regionality – even hints at it – are missing, apparently in favour of globalisation; intercultural exchange of music is discussed, and the final parts of the book drift towards world music, describing the discovery of Turkish, Chinese, Indian, Latin American and African music. This orientation is announced as a very new one in the blurb: thus, modern popular styles and traditional music from all over the world were well esteemed. The restriction to historical research in classical music, familiar to conventional musicology, is broken up.¹¹

Is research on regionally, topographically bound phenomena therefore like living on an island resisting several turnabouts in our discipline? With regard to musicology in the English-speaking world, this impression is affirmed. A survey of key concepts in musicology, offered by David Beard and Kenneth Gloag in their book of the same title, second edition 2016, summarises 96 concepts, but does not name regionality, while “landscape”, which may be perceived as its synonym, is mainly understood as an intersection of cross connections:

*Landscape. Through the work of social geographers [...] 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. [...] 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 [...] 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 constructed [...]*¹²

The entry of “place” coincides with this attitude, albeit at least conceding a stronger historical depth: “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 [...].”¹³

This concept of place must be distinguished from location, which is just one option for place: “Place is also highly relevant to considerations of **identity, gender, ethnicity, race** and **subjectivity**, all of which have a discursive,

11 Ibid., blurb; original text: “So finden auch modern populäre Stile und die Volksmusik der ganzen Welt die ihnen gebührende Anerkennung. Die Einengung der traditionellen Musikwissenschaft auf historische Forschung in der Kunstmusik ist dadurch aufgebrochen.”

12 David Beard and Kenneth Gloag, eds., *Key concepts in musicology*, 2nd ed. (London: Routledge, 2016), 147–148.

13 Ibid., 191.

reflexive relationship with place.”¹⁴ Apparently, criteria belonging to ideals and changes in knowledge, mentality and consciousness have been reduced to mere accompaniments of “place”. Instead, in my opinion, these criteria serve as dominant pillars of every concept and must be considered invaluable. It is because of this that a network in musicological research is secured, which is precisely what the insight into Beard and Gloag’s collection of key concepts elucidates.



Figure 4: “Moving is like a cross-examination”, photo, Ireland 2010; © Thomas Hochradner.

Janka Petöczová indicates a difference between “Regional Musicology” and “Musical Topography” that has often been overlooked:

Regional musicology is a superior category; it includes a complex music-historical, ethno-musicological, music-sociological etc. research of music and musical life in clearly defined geographic, economic, administrative, cultural and artistic regions of a various size, which are carriers of music-cultural correlations. Musical topography is a subordinate category; it involves methodological work method to reveal the music-cultural relationships on the region in the bond of various smaller demographical units (churches, monasteries, bourgeois residences, aristocratic residences, town, conurbation, union of towns).¹⁵

Joining the system of the distinction made by Beard and Gloag, as well as by Petöczová, I would rather claim a more important position for regionality, as for identity, gender, ethnicity, etc. Given that various research concepts

14 Ibid., 192.

15 Janka Petöczová, “Hudobnoregionalistický výskum na Slovensku z aspektu historickej muzikológie,” *Vedský Časopis o Kultúre Regiónov na Slovensku* 2 (2018): 1; quoted from the abstract.

obviously exist in which local and regional topics can be settled, the task is to work out and underline their significance, to make it clear that regionality as a scope can be followed in the same way as one of the pillars just mentioned. Just like biography and analysis (among others), regionality can be zoomed and dimmed, but it should not be completely dissolved, getting lost in its components, erroneously reduced to the study of sources and the mere collection of information. To be a matter of interest, a process of incorporation has to be initiated, aimed at connection, comparison or subordination to more extensive concepts. With regard to Slovenia, in respect to my limited information, one could think about the rich iconography on the musical instruments in Slovenian churches, the density of compositional vessels in the early twentieth century, the interesting concept of the Festival on Early Music in Radovljica, which Matjaž Barbo has brought to my attention;¹⁶ for these realities, it will always be easy to find a broader context. Moreover, all territorially bound developments can also be reflected from interregional and transregional points of view, and that is what we will have to strengthen in order to gain acknowledgement for a kind of research that is in fact as up-to-date, promising and challenging as others.

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16 Matjaž Barbo, "New Wine in Old Wineskins, or: New Music on Old Instruments," in *Barockmusik: Diskurs zu einem Interpretationsprofil*, ed. Thomas Hochradner, *Klang–reden, Schriften zur Musikalischen Interpretations- und Rezeptionsgeschichte 10* (Freiburg i. Br.: Rombach Verlag, 2013), 239–253.

POVZETEK

Še vedno tu? Premislek o regionalnem glasbenem zgodovinopisju

V dobi interneta je preučevanje zgodovine glasbe v obliki znanj, podanih v okviru akademskih predavanj in spisov, postalo odveč; vse gradivo lahko hitro najdemo in množica informacij si podaja roko s procesom nenehne specializacije, s čimer postaja dostopnih vedno več ozko usmerjenih raziskovalnih tem. Na račun mreže dejstev in podatkov se širši pogled izgubi, kar vpliva tudi na ukvarjanje z nacionalnim in regionalnim glasbenim zgodovinopisjem. Poleg tega je potrebno na tem raziskovalnem področju obvladovati preteklost, na katero so vsakodnevno vplivale domoljubne in nacionalistične tendence, kar ima za posledico začasno izgubo nevtralnosti. Kako bo torej ob aktualnih trendih in strategijah v muzikologiji (kot so na primer študije spolov, kulturološke študije, študije glasbene interpretacije ali postkolonialne študije) glasbenemu zgodovinopisju uspelo ohraniti svoj pomen in v geografska območja usmerjen pristop?

Po besedah Bernharda Janza je področje raziskovanja še zmeraj bolj ali manj zasebna zadeva ravnateljev in ravnateljic srednjih šol, duhovnikov in upokojenih univerzitetnih učiteljev, ne pa nekaj, kar bi zanimalo univerze. V nasprotju s tem si sam prizadevam »regionalnost« predstaviti kot enega najbolj cvetočih področij raziskovanja v muzikologiji. Slednje potrjuje pogled na junaštvo v glasbeni zgodovini, ki je bilo že od prvega pojava v 19. stoletju vedno znova povezano s posebnim regionalnim razumevanjem občudovanega lika. Katerokoli muzikološko delo bo ta pojav moralo upoštevati. Kratek povzetek dejavnosti raziskovalne platforme na Univerzi za glasbo in dramske umetnosti Mozarteum v Salzburgu *Arbeitsschwerpunkt Salzburger Musikgeschichte* nudi grobo predstavo, kako se lotiti regionalnosti kot muzikološkega koncepta.

Poleg tega je prikazano tudi, da je treba vsako samorazumevanje regionalnih lastnosti obravnavati v kontekstu z drugimi, tako da pride do prekrivanja, kar lahko vodi do razdorov in nesporazumov, vsekakor pa do podobnosti, ki lahko sprva presenetijo. V zadnjem delu so premisleki o regionalnosti v glasbi obravnavani z vidika iskanja njenega pomena v teoretskih delih o muzikologiji. Čeprav izid potrjuje, da ima bolj postransko vlogo, bo regionalnost v glasbi kljub temu v prihodnje plodno raziskovalno področje, predvsem med iskanjem osi za transnacionalen dialog.

ABOUT THE AUTHOR

THOMAS HOCHRADNER (thomas.hochradner@moz.ac.at), a specialist in historical musicology, has been the Director of the Department of Musicology at the University Mozarteum Salzburg since October 2014. At the same time, he heads a research group on Salzburg's history of music and serves as a member of the local Institute for the Reception and Interpretation of Music. His lectures and publications deal with topics on music history from the seventeenth to the twentieth century, mainly concerning musical philology, Baroque music, church music, history of music reception, Salzburg's music history and Austrian traditional music. He was Conference Chair of the 16th Biennial International Conference on Baroque Music (University Mozarteum Salzburg, 9–13 July 2014) and is a member of the Advisory Editorial Boards of the periodicals *Anuario musical* (Consejo Superior de Investigaciones Científicas, Barcelona), *Musico logical Annual* (University of Ljubljana) and *TheMA* (Hollitzer Wissenschaftsverlag, Wien).

O AVTORJU

THOMAS HOCHRADNER (thomas.hochradner@moz.ac.at), strokovnjak za historično muzikologijo, je od oktobra 2014 vodja Oddelka za muzikologijo na Univerzi Mozarteum v Salzburgu. Poleg tega je vodja raziskovalne skupine o salzburški glasbeni zgodovini in član tamkajšnjega Inštituta za recepcijo in interpretacijo glasbe. V svojih predavanjih in objavah se ukvarja z zgodovino glasbe od 17. do 20. stoletja, predvsem z glasbeno filologijo, baročno in cerkveno glasbo, zgodovino glasbene recepcije, salzburško glasbeno zgodovino in avstrijsko tradicionalno glasbo. Bil je vodja 16. Bienalne mednarodne konference o baročni glasbi (Univerza Mozarteum Salzburg, 9.–13. julij 2014) in je član mednarodnih uredniških svetov zbornika *Anuario musical* (Španski nacionalni raziskovalni svet/Consejo Superior de Investigaciones Científicas, Barcelona), *Muzikološkega zbornika* (Univerza v Ljubljani) in znanstvene revije *TheMA* (založba Hollitzer Wissenschaftsverlag, Dunaj).