

AUSTRIAN MUSICOLOGY AFTER WORLD WAR II

BARBARA BOISITS

Österreichische Akademie der Wissenschaften, Wien

Izveček: V primerjavi s povojno muzikologijo v Avstriji, ki je bila trdno v rokah Ericha Schenka, je njen sedanji položaj precej drugačen. Poleg muzikoloških inštitutov na štirih univerzah in na Avstrijski akademiji znanosti nastajajo še nove institucije, zlasti na univerzah za glasbo in upodabljajoče umetnosti in v okviru zasebnih družb in ustanov, ki vodijo raznovrstne raziskovalne projekte. Še vedno je prisoten poudarek na raziskovanju zgodovine glasbe v Avstriji, vendar z vedno večjim zavedanjem problemov, ki jih vključuje nacionalna zgodovina glasbe.

Ključne besede: Erich Schenk, Kurt Blaukopf, Harald Kaufmann, Rudolf Flotzinger, Gernot Gruber, glasbena zgodovina Avstrije, avstrijski glasbeni leksikon, glasba – identiteta – prostor

Abstract: Whereas postwar musicology in Austria was largely dominated by one figure, Erich Schenk, the present situation is quite different: besides musicological institutes at the four traditional universities and the Austrian Academy of Sciences, a number of other institutions have been established, especially within the framework of the University of Music and Performing Arts, as well as of private societies and foundations, all introducing a rich variety of research projects. Nevertheless, there is still some focus on the history of music in Austria with a growing awareness of the problems a national history of music brings along.

Keywords: Erich Schenk, Kurt Blaukopf, Harald Kaufmann, Rudolf Flotzinger, Gernot Gruber, Music History of Austria, Austrian Music Lexicon, Music – Identity – Space

The situation of today's musicology in Austria reflects somehow quite appropriately the extremely successful history of the stereotype of Austria as the land of music.¹ In other words, musicology in Austria benefits directly from the country's rich musical life in past and present, and in this respect the "land of music" is more than a *cliché*. State expenses on culture, especially on music, are above average, lots of tourists are visiting Austria

¹ See Cornelia Szabó-Knotik, "Mythos Musik in Österreich: die Zweite Republik," in *Memoria Austriae I: Menschen Mythen, Zeiten*, ed. Emil Brix, Ernst Bruckmüller and Hannes Stekl (Wien: Verlag für Geschichte und Politik, 2004), 243–70; Cornelia Szabó-Knotik, "Selbstinszenierung und Handelsbilanz. Die (Re)Konstruktion Österreichs nach 1945 mittels Musik," in *Musik-Wissenschaft an ihren Grenzen*, Manfred Angerer zum 50. Geburtstag, ed. Dominik Schweiger, Michael Staudinger and Nikolaus Urbank (Frankfurt am Main et al.: Peter Lang, 2004), 355–82.

if not for its “outstanding” nature than for its cultural (particularly musical) options. So compared to other countries Austria seems to be still the “Promised Land” for music and musicology. One indicator that seems to prove this statement is the continuous expansion of Austria’s musicology in terms of increasing institutes as well as in terms of increasing numbers of musicologists. This development will be traced in the first part of my article. The second part will single out one topic that has some consistency since the beginning of Austrian musicology² and refers to the topic of this conference: the music history of Austria and its changing approaches.

Musicological institutes in Austria since 1945³

In Austria musicological institutes were first of all established at the four traditional (full scale) universities (in Vienna in 1898, in Innsbruck in 1925, in Graz in 1940, in Salzburg in 1966). Whereas historical musicology exists in all four institutes (with one full professorship in Graz and Innsbruck, in Vienna since 1973 with a second focused on older music history, also in Salzburg since 2004 with a second focused on dance research, since 2010 even with a third) ethnomusicology and systematic musicology are – at the level of full professorships – unequally represented. In Vienna there was for many decades⁴ the peculiarity of a combination of ethnomusicology and systematic musicology, called comparative

² The beginning of musicology as a university discipline in Austria can be seen differently: with the habilitation of Eduard Hanslick (1856), his associate (1861) or full (1870) professorship. Here it is understood in terms of its institutionalization which started when Guido Adler – who habilitated under Hanslick in 1882 – became a full professor at the University of Vienna in 1898 and built up an institute (with library, assistants etc.) whose main project was the edition of *Denkmäler der Tonkunst in Österreich*. The first volumes were already published in 1894, when Adler was still associate professor (since 1885) in Prague.

³ For the history of Austrian musicology, especially after 1945, see: Erich Schenk, “Die österreichische Musikwissenschaft nach dem zweiten Weltkrieg” in *Österreich lebt. Berichte aus dem kulturellen, wirtschaftlichen und staatlichen Leben seit 1945*, ed. Österreich-Institut (Wien: Brüder Hollinek, 1955), 175–81; Othmar Wessely, “Die österreichische Musikforschung nach dem zweiten Weltkrieg,” *Acta musicologica* 29 (1957): 111–19; Rudolf Flotzinger, “20 Jahre Musikforschung in Österreich,” *Acta musicologica* 51 (1979): 268–78; Rudolf Flotzinger, *Musikwissenschaft an der Universität Graz. 50 Jahre Institut für Musikwissenschaft* (Graz: Universität, 1990); Theophil Antonicek, Franz Fördermayr and Norbert Tschulik, “Musikwissenschaft und Musikpublizistik,” in *Von der Revolution 1848 zur Gegenwart*, ed. Rudolf Flotzinger and Gernot Gruber, vol. 3 of *Musikgeschichte Österreichs*, 2nd edition (Wien, Köln and Weimar: Böhlau, 1995), 330–39; Gernot Gruber and Franz Fördermayr, “Musikwissenschaft,” in *Sprache, Literatur und Kunst*, ed. Karl Acham, vol. 5 of *Geschichte der österreichischen Humanwissenschaften* (Wien: Passagen, 2003), 339–401; *Österreichische Musikzeitschrift* 53/10 (1998): 4–52 (“100 Jahre Musikwissenschaft in Wien”, with contributions by Elisabeth Theresia Hilscher, Gernot Gruber, Franz Fördermayr, Walter Pass, Volker Kalisch, Kurt Blaukopf); articles on musicologists, institutions and topics like “Musikwissenschaft” in *Oesterreichisches Musiklexikon*, ed. Rudolf Flotzinger, 5 vols. (Wien: Verlag der Österreichischen Akademie der Wissenschaften, 2002–2006). Online-edition accessed September 30, 2011. <http://www.musiklexikon.ac.at/>.

⁴ Tracing back to the habilitation of Richard Wallaschek in 1896.

musicology (*vergleichende* or *vergleichend-systematische Musikwissenschaft*;⁵ since 1973 with a full professorship). Since 2008 there is one full professorship for comparative and one for systematic musicology. The latter is also represented in Graz (since 1998 on the basis of a full professorship) and was expanded in 2008 to an independent Centre for Systematic Musicology. In 2007 a musicological department was founded at the University of Klagenfurt with the focus on applied musicology.

Musicological institutes are also situated at the Austrian Academy of Sciences. The *Phonogrammarchiv* (the oldest audiovisual research archive worldwide) was founded in 1899. In 1944 the *Kommission für Musikforschung* was established with the focus on Austrian music history. The *Institut für Schallforschung* (Acoustics Research Institute) followed in 1972. For some years (1989–1994) there was also an institution for the sociology of arts and music (*Kommission für Kunst- und Musiksoziologie*).

With the upgrading of the former academies of music and performing arts in Vienna, Graz and Salzburg (*Hochschulen* since 1970, universities since 1998) endeavours in music research were considerably enhanced and a number of musicological institutes (mostly with a special orientation like in the field of sociology of music or music aesthetics) was established. With the new university law of 2002 the universities of music also have the privilege to confer doctoral and postdoctoral degrees (habilitation) of their own, so entire equality with the traditional universities is achieved. The *Kunstuniversität Graz* offers even a full course of musicological studies in cooperation with the musicological institute of the *Karl-Franzens-Universität*. Besides the three state universities of music and performing arts⁶ there are two private ones: one in Vienna (*Konservatorium Wien Privatuniversität*) and one in Linz (*Anton Bruckner Privatuniversität*), both, however, without their own research institutes.

Besides the universities and the Academy of Sciences a variety of associations, societies and foundations is promoting music research in Austria.⁷ The oldest are the *Internationale Stiftung Mozarteum* (since 1880; musicological research is concentrated in the *Mozart Institut*) and the *Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich* (since 1893). Many associations concentrate on single composers or musicians (like Johann Georg Albrechtsberger, Alban Berg, Anton Bruckner, Johann Joseph Fux, Christoph Willibald Gluck, Johann Michael Haydn, Herbert von Karajan, Ernst Křenek, Franz Liszt, Gustav Mahler, Ignaz Joseph Pleyel, Benedict Randhartinger, Franz Schmidt, Arnold Schönberg, Strauß family, Richard Strauss, Hugo Wolf), thereby connecting practical (concerts, service facility etc.) and musicological tasks, others focus on special genres, topics or source documentation (folk music, jazz music, regional music history in Tirol or Salzburg, RISM-Austria). A considerable number of them function on

⁵ Franz Fördermayr, “Zum Konzept einer vergleichend-systematischen Musikwissenschaft”, *Musikethnologische Sammelbände* 6 (1983): 25–39.

⁶ The full names are: *Universität für Musik und darstellende Kunst Wien*, *Kunstuniversität Graz* and *Universität Mozarteum Salzburg*.

⁷ For an extensive list see the *Musikhandbuch* on the website of the Austrian Music Network. Accessed September 30, 2011. <http://www.music.at/>. For the past decades see Harald Goertz, *Musikhandbuch für Österreich* (Wien: Doblinger, 1971, 1983, 1989 and 1993). The last edition, compiled by Joachim and Josef Luitz, was published in 2003.

a voluntary basis. Others have salaried employees as in the case of the *Arnold Schönberg Center*, since 1998 located in Vienna, or the *Österreichisches Volksliedwerk*, founded in 1946, concentrating on Austrian folk music, also acting as an umbrella organization for the independent regional *Volksliedarchive* in the nine provinces (*Bundesländer*). Many of these institutions have specialized libraries and archives. Further precious collections are kept in public or private libraries (in Vienna, e. g. the music collections at the National Library and the Viennese Library or archive and library of the *Gesellschaft der Musikfreunde*).

The Austrian Society for Musicology (*Österreichische Gesellschaft für Musikwissenschaft*), founded in 1973, is an association open to all persons and institutions involved or interested in musicology in Austria.⁸ It numbers about 250 members and publishes a yearbook of its own (*Musicologica Austriaca*).

Up to now, as I tried to show, we have a rich and pluralistic field of musicology. Nevertheless monetary restrictions, especially from the public sector, make it harder for the bigger institutes to fulfill their tasks (especially for the universities with strongly rising numbers of students from all over the world) and put mainly smaller institutions at risk. Last year the Ministry for Science and Research (*Bundesministerium für Wissenschaft und Forschung*) cancelled subventions for those institutions that would or could not be transferred to a university or the Academy of Sciences. This also concerned Austrian subventions for complete editions to be published in Germany as in the case of Gluck, Haydn and Brahms. Co-operations with the University of Salzburg (Gluck) and the Academy of Sciences (Haydn, Brahms) could – for the time being – prevent the suspension of this financial support.

Comparing to this complex situation nowadays immediate post-war musicology in Austria was largely dominated by one figure, Erich Schenk⁹ (1902–1974), full professor at the University of Vienna from 1940 to 1971. Schenk was a highly disputed personality: an autocrat with enormous assertiveness, influential (he was so far the only musicologist who gained the dignity of a university rector (1957/58) in Austria), politically flexible (a respected partner as well during National Socialist¹⁰ era as the Second Republic), with one word a gifted flip-flopper dominating Austrian musicology not only during his lifetime, but also through his students.¹¹ Schenk's methodology¹² was quite different from that of Guido Adler, the famous founding father of Austrian musicology.¹³ The concentration on musical style (*Stilkritik*) applied by Adler and his school was – despite all merits – meant

⁸ On its homepage www.oegmw.at/ (accessed September 30, 2011) all website-addresses of the mentioned musicological institutes are recorded (see the respective links).

⁹ Matthias Pape, "Erich Schenk – ein österreichischer Musikwissenschaftler in Salzburg, Rostock und Wien. Musikgeschichtsschreibung zwischen großdeutscher und kleinösterreichischer Staatsidee," *Die Musikforschung* 53 (2000): 413–31.

¹⁰ Michael Staudinger, "Ein 'vatermörderisches' Projekt? Zur Geschichte der Wiener Musikwissenschaft 1920–1960," in *Musik-Wissenschaft an ihren Grenzen*, 393–406; Yukiko Sakabe, "Erich Schenk und der Fall Adler-Bibliothek," *Musik-Wissenschaft an ihren Grenzen*, 383–92.

¹¹ Of course it has to be considered that not every student is following his master in all respects.

¹² As Schenk – unlike Adler – left no larger publications dealing with methodology this can only be reconstructed by his other publications and from his teaching.

¹³ Guido Adler, *Der Stil in der Musik. I. Buch: Prinzipien und Arten des musikalischen Stils* (Leipzig:

to be somewhat “outdated” even before Schenk came to Vienna. Whereas Adler’s model was still the sciences (*Naturwissenschaften*; especially biology),¹⁴ there was a general shift towards the humanities (*Geisteswissenschaften*; in the sense of extensive contextualization) within German-speaking musicology.¹⁵ In addition, due to anti-Semitic attitudes at the Viennese university, a substantial institutional change took place: since the appointment of Adler’s follower Robert Lach in 1927 the eminent school of Adler was gradually discriminated against and many of Adler’s former students – like Egon Wellesz – had to emigrate.¹⁶

Whereas for style analysis the formal aspects of a musical work were of particular importance, Schenk was especially interested in the cultural and social environment of a composer. Biographical research was again (like in the nineteenth century) highly esteemed, together with a certain tendency to neglect the musical work. Schenk’s lengthy book about Mozart¹⁷ is a biographic and historico-cultural study without any intention to explain the music. During Schenk’s era the investigation of unknown minor masters was given priority. Many doctoral dissertations of his students are formed on the model of “Life and Work”. Musical analyses – if they took place – were concentrated on the interpretation of the content.¹⁸ This kind of musical hermeneutics in which Schenk had been encouraged by Arnold Schering during the 1920s was especially continued by Schenk’s former students Constantin Floros (b.1930; Hamburg), Othmar Wessely (1922–1998; Universities of Graz and Vienna) and Hartmut Krones (b.1944; University of Music and Performing Arts Vienna). Another student, Rudolf Flotzinger (b.1939), who also studied in Göttingen with Heinrich Husmann and developed a strong focus on medieval music and music history of Austria, became professor at Graz University in 1971.

Breitkopf & Härtel, 1911); Guido Adler, *Methode der Musikgeschichte* (Leipzig: Breitkopf & Härtel, 1919).

¹⁴ Cf. Wolfgang Dömling, “Musikgeschichte als Stilgeschichte. Bemerkungen zum musikhistorischen Konzept Guido Adlers,” *International Review of the Aesthetics and Sociology of Music* 4/1 (June 1973): 35–50; Barbara Boisits, “Das Organische und das Mechanische. Zwei Entwicklungsbegriffe im Spannungsfeld zwischen Musik- und Weltanschauung zur Zeit der Moderne,” in *Zerfall und Rekonstruktion. Identitäten und ihre Repräsentation in der Österreichischen Moderne*, ed. Hildegard Kernmayer, vol. 5 of *Studien zur Moderne* (Wien: Passagen, 1999), 207–43.

¹⁵ Cf. Ernst Bücken, “Grundfragen der Musikgeschichte als Geisteswissenschaft,” *Jahrbuch der Musikbibliothek Peters für 1927* (1928): 19–30.

¹⁶ Walter Pass, Gerhard Scheit and Wilhelm Svoboda, *Orpheus im Exil. Die Vertreibung der österreichischen Musik von 1938 bis 1945*, vol. 13 of *Antifaschistische Literatur und Exilliteratur – Studien und Texte* (Wien: Verlag für Gesellschaftskritik, 1995); Rudolf Flotzinger, “Österreichische Musikwissenschaft im Exil,” in *Beiträge ’90. Österreichische Musiker im Exil*, ed. Monica Wildauer, vol. 8 of *Beiträge der Österreichischen Gesellschaft für Musik* (Kassel, Basel and London: Bärenreiter, 1990), 34–38; accessed September 30, 2011. <http://www.orpheustrust.at/>.

¹⁷ Erich Schenk, *Mozart. Eine Biographie* (Zürich, Leipzig and Wien: Amalthea, 1955). The second revised edition was published under the title *Mozart, sein Leben – seine Welt* (Wien and München: Amalthea, 1975).

¹⁸ Erich Schenk, “Musikwissenschaft und Öffentlichkeit,” *Österreichische Musikzeitschrift* 1 (1946): 12–5, republished in *Aufsätze, Reden und Vorträge*, vol. 7 of *Wiener Musikwissenschaftliche Beiträge* (Graz, Wien and Köln: Hermann Böhlaus Nachf., 1967), 24–7.

History of Austrian music or history of music in Austria?

With the mentioned expansion of our discipline and changes in university law¹⁹ the formation of schools – like under Adler or Schenk – dominating the musicology of the whole country or at least of one institution is hardly possible any more. Nevertheless some focus in historical musicology can be seen in the music history of Austria. To the present not only specialized studies of single composers, works, regions etc. are published, but there are still broadly dimensioned projects, as the Austrian Music Lexicon (*Oesterreichisches Musiklexikon*) and others.

Considerations after 1945 about the special features of music in Austria draw on older imaginations which especially in times of (political) crisis emphasize the eminent role Austria always played in terms of culture, particularly in music. This can be observed after foreign-policy defeats in the nineteenth century, so after the Battle of Königgrätz in 1866 which resulted in a further diminishing influence on German matters and in the Compromise with Hungary in 1867.²⁰ The same holds true after the defeat in 1918 when Austria was reduced – in political and geographical terms – to a microstate, again after 1934 when Austria's fascist corporative state (*Ständestaat*) tried to seal itself off from National Socialist Germany.²¹ The same can be seen in the years after 1945 when Austria tried to marginalize its role during the National Socialist era and accentuated its own cultural development, again to distinguish itself from Germany. So the creation and promotion of an Austrian national (collective) identity in which music (the musical gift of the people, the rich music life, special features of the music itself) plays an outrageous role had mostly compensatory reasons and was purposefully instrumentalized.

Over the decades there was some constancy in the definition of what makes Austrian music Austrian:

- 1) the special role folk music played for art music without the latter abandoning its art character (culminating in Viennese classicism) and

¹⁹ The University Organisation Law (*Universitätsorganisationsgesetz*) of 1975 brought participation of the non-professorial teaching staff and the students in many fields of university matters and meant the end of the old “Ordinarienuniversität” which, however, experienced a certain revival through the University Law (*Universitätsgesetz*) of 2002, additionally transforming the universities from “merit and truth oriented” institutions to “utility oriented” ones. Markus F. Hofreither and Stefan Vogel, “Wissenschaft als Beruf im Wandel universitärer Organisationsformen” in *Alternative Strategien für die Landwirtschaft*, ed. Ika Darnhofer, Hans K. Wytrzens and Christoph Walla (Wien: Facultas, 2006), 189–202.

²⁰ Cf. Cornelia Szabó-Knotik, “Musikalische Eliten in Wien um 1900: Praktiken, Prägungen und Repräsentationen,” in *Identität. Kultur. Raum. Kulturelle Praktiken und die Ausbildung von Imagined Communities in Nordamerika und Zentraleuropa*, ed. Susan Ingram, Markus Reisenleitner and Cornelia Szabó-Knotik (Wien: Turia and Kant, 2001), 50. The importance of the cultural narrative of Vienna as the City of Music (*Musikstadt Wien*) from the 1860s to 1914 is analyzed in Martina Nußbaumer, *Musikstadt Wien. Die Konstruktion eines Images*, vol. 6 of *Rombach Wissenschaften – Edition Parabasen* (Wien: Rombach, 2007).

²¹ Cf. Anita Mayer-Hirzberger, “... ein Volk von alters her musikbegabt”. *Der Begriff “Musikland Österreich” im Ständestaat*, vol. 4 of *Musikkontext, Studien zur Kultur, Geschichte und Theorie der Musik* (Frankfurt am Main et al. Peter Lang, 2008).

- 2) the special role of the tradition (including a preference for older music and a reserve against an all too new one).

The temporal range and the explanation could change. Some saw the beginning in the later eighteenth century, others went back to the *Minnesingers* at the Babenberg court in the eleventh century. Some adhered to invariant ethnic or geographical (the Austrian landscape) explanations, others stressed historical and cultural arguments. However, most of the arguments that existed already before 1945 were used also afterwards.²²

In 1946 Erich Schenk wrote a small book²³ on the occasion of the celebrations of Austria's 950th anniversary referring to the first mention of the name *Ostarrîchi* (from which derives Österreich) in a document from 996.²⁴ In a clear distinction of the German Millennium Reich-ideology during National Socialism a new Austrian national identity should be created on the basis of a similarly long tradition of decisive Austrian origin. No question that again music was of central importance. Schenk explained its "undisputed guiding role in the concert of the European music nations"²⁵ with Austria's geographic site as an intersection point of important traffic routes and with the "interaction of nationally owned talent and international high art".²⁶ In his speech on the occasion of his inauguration as president of the Viennese University in 1957 he distanced not only his humanistic (*geisteswissenschaftlich*) access from Adler's style analysis, but he also gave a description of the Austrian national character, again grounded on the geographic site where German, Roman, Slavic and Hungarian cultures meet: "open-minded, but as well considerate towards protecting its peculiarity; strongly emotional, but along with a clear sense for reality; in matters of art of an abiding composure towards the all too new, but passionately inflamed for this new if recognized as valuable".²⁷

One year after Schenk's book on Austrian music Kurt Blaukopf (1914–1999) published together with his first wife Miriam another attempt to characterize Austrian music.²⁸ Despite the ideological differences from Schenk – Blaukopf who had just returned from

²² For an analysis of some respective publications beginning with Max von Millenkovich-Morold's *Die österreichische Tonkunst* (1918) see Rudolf Flotzinger and Gernot Gruber, introduction to *Von den Anfängen zum Barock*, vol. 1 of *Musikgeschichte Österreichs*, ed. Rudolf Flotzinger and Gernot Gruber (Wien: Styria, 1977), 17–28.

²³ Erich Schenk, *950 Jahre Musik in Österreich*, vol. 4 of *Bellaria-Bücherei* (Wien: Bellaria, [1946]).

²⁴ This rather accidental event did not prevent similar festivities in 1996 ("Tausend Jahre Österreich") including an exhibition in the Viennese Kunsthistorisches Museum entitled *Die Botschaft der Musik. 1000 Jahre Musik in Österreich*. Catalogue and 2 CD-ROMs ed. Wilfried Seipel (Wien: Kunsthistorisches Museum Wien 1996).

²⁵ Schenk, *950 Jahre*, 3: "unbestrittene Führungsrolle im Konzert der europäischen Musiknationen".

²⁶ Schenk, *950 Jahre*, 3: "Zusammenwirken von volkshafter Begabung und internationaler Hochkunst".

²⁷ Schenk, "Musikwissenschaft als kulturwissenschaftlicher Auftrag," 15: "weltoffen, aber zugleich auf die Wahrung der Eigenart bedacht; stark gemütbetont, aber zugleich durch hellen Realsinn gekennzeichnet; in künstlerischen Dingen von abwartender Gelassenheit dem allzu pronociert auftretenden Neuen gegenüber, jedoch von leidenschaftlicher Entflammtheit für dies Neue, wenn es als wertig erkannt wurde."

²⁸ Kurt and Miriam Blaukopf, *Von österreichischer Musik. Eine kurze Geschichte der österreichischen Musik* (Wien: Willy Verkauf 1947).

Palestine where he had emigrated in 1940 tended in the immediate postwar years to a Marxist interpretation of history – the characterizations of Austrian music are quite similar: Blaukopf observes a tendency towards popularity (*Volkstümlichkeit*) combined with high aesthetic requirements and an awareness of tradition (*Traditionsverbundenheit*), both characterizations that appear in diverse publications at least since 1918. A further argument Blaukopf had already developed in some publications²⁹ during his time in exile was that of a preference for autonomous music and a depreciation of vocal genres: “The tradition of absolute music proved to be too vital to allow besides it compromises with poetry, operas, not to speak of Gesamtkunstwerke in the style of Richard Wagner.”³⁰ All these characterizations are clearly meant to distinguish Austrian from German music.

This was also a deep concern for Victor Zuckerkandl (1896–1965). He again refers to folk music and accentuates the common practising of chamber music, especially in Vienna, the consequence being a musical expertise even among amateurs.³¹

One of the few interesting attempts is that of Harald Kaufmann.³² Declaring efforts to find influence of folk music in art music (e.g. in the melody) as extrinsic although appropriate, he sees common features of Austrian music since the 18th century in a paratactic, allegoric and integral way of composition. The concept of parataxis (borrowed from linguistic theory) indicates a composing that combines rather equal-ranking form parts without hierarchical super- or subordination. With allegory Kaufmann alludes to the frequent existence of historical forms or quotations which can evoke the impression of a syntactic hierarchy. Integralism means a tendency towards an entirety even in the form of a fragment, a non-hierarchical permanent process of changing and combining.

In the last four decades such essential determinations declined markedly, at least within musicological writings. A late example in this respect can be seen in a book by Manfred Wagner³³ in which some of the known characterizations again show up (so the relation of landscape and music) and over thousand year old continuities (e.g. the preference for a gestural element) are claimed. Generally such attempts remain increasingly undone or are undertaken only with great care. Theophil Antonicek for instance accepts

²⁹ They were republished under the title *Unterwegs zur Musiksoziologie. Auf der Suche nach Heimat und Standort*, ed. and comm. Reinhard Müller (Graz and Wien: Nausner & Nausner, 1998). For further details of Blaukopf’s conception of Austrian music see Barbara Boisits, “Volkstümlich und autonom. Kurt Blaukopf und das Österreichische in der Musik,” in *Identität. Kultur. Raum*, 29–39.

³⁰ Blaukopf, *Von österreichischer Musik*, 23: “Die Tradition der absoluten Musik erwies sich als zu vital, als daß neben ihr Kompromisse mit der Dichtkunst, Opern oder gar Gesamtkunstwerke im Stile Richard Wagners aufkommen konnten.”

³¹ Victor Zuckerkandl, “Das Österreichische in der Musik,” in *Vom musikalischen Denken. Begegnung von Ton und Wort* (Zürich: Rhein-Verlag, 1964), 223–67.

³² Harald Kaufmann, “Versuch über das Österreichische in der Musik,” *Österreichische Musikzeitschrift* 25 (1970): 16–33.

³³ Manfred Wagner, *Musikland Österreich*, vol. 14 of *Österreich – Zweite Republik. Befund, Kritik, Perspektive* (Innsbruck, Wien and Bozen: Studienverlag, 2005). Cf. the review by Peter Stachel, *Musicologica Austriaca* 26 (2007): 313–18.

only a conservative feature as typical for Austrian music and sees peculiarities rather in socio-cultural phenomena such as a general deep interest for music at all.³⁴

Instead of renewing essential determinations of Austrian music, newer publications investigate the functions of diverse identity politics which in the first place create such attempts of a national essentialism for music or trademarks like that of Austria as the “land of music” and Vienna as the “city of music”. This holds true especially for three bigger projects of the last years I will present in the following.

Musikgeschichte Österreichs

It was the clearly defined aim of the “Music History of Austria” (*Musikgeschichte Österreichs*)³⁵ to counteract any *clichés* about music in Austria or ahistorical definitions of a specific Austrian character of music.³⁶ For these reasons the editors cancelled in the second edition the contribution by Kurt Blaukopf entitled *Musikland Österreich* in which the author gives a sociological explanation for the supposed preference for musical autonomy in Austria. Like Zuckerkandl Blaukopf refers to the prevailing amateur music making in the 19th and early 20th century which brought about a competent concert audience on the one hand, an autotelic and autonomous music on the other. Although Blaukopf’s argumentation is here more cautious than many others (including some of his earlier writings) and historically limited to a certain period, the editors wanted by no means to encourage the still existing fascination of a time-transcending Austrian character of music.

Another problem the editors had to face was the concept of Austria for a book that starts with findings of instruments in prehistoric times. Mostly for practical reasons Austria was here predominantly conceived as the contemporary state and not so much as that of the respective historical borders (e.g. the Habsburg-Empire), the consequence being that one can find for instance information about music societies of the 19th century in Graz, Linz, and so on, but not about Prague, Budapest, Ljubljana etc. Originally it was discussed to involve also musicologists of the neighbouring countries for the book project. This did not happen for several reasons, not the least of it because there were some national rivalries and for the first edition also the ideological division by the iron curtain prevented cooperation. Therefore the idea to contribute to an “Austrian” history

³⁴ Theophil Antonicek, “‘Österreichisches’ in der Musik?” in *Was heißt Österreich? Inhalt und Umfang des Österreichbegriffs vom 10. Jahrhundert bis heute*, ed. Richard G. Plaschka, Gerald Stourzh and Jan Paul Niederkorn, vol. 136 of *Archiv für österreichische Geschichte* (Wien: Verlag der Österreichischen Akademie der Wissenschaften, 1995), 335–51.

³⁵ First edition: Rudolf Flotzinger and Gernot Gruber, eds., *Musikgeschichte Österreichs*, vol. 1: *Von den Anfängen zum Barock* (Graz, Wien and Köln: Styria, 1977), vol. 2: *Vom Barock zur Gegenwart*, 1979; second edition: Rudolf Flotzinger and Gernot Gruber, eds., *Musikgeschichte Österreichs*, vol. 1: *Von den Anfängen zum Barock*; vol. 2: *Vom Barock zum Vormärz*; vol. 3: *Von der Revolution 1848 zur Gegenwart* (Wien, Köln and Weimar: Böhlau, 1995).

³⁶ See in the first edition the “Einleitung” (17–28) of the first volume and the “Nachwort” (555–564) of the second volume and the “Vorwort” (esp. 15) of the second edition.

of music was not generally welcome. The political situation changed before the second edition and there was the sincere desire on the side of the neighbouring countries to make contributions. A common symposium was made in Vienna in 1993, but for whatever the reason there was still no author from outside Austria.

Oesterreichisches Musiklexikon

A project of the Austrian Academy of Sciences that so far most intensely regards the complex history of music in Austria and Central Europe is the “Austrian Music Lexicon” (*Oesterreichisches Musiklexikon*; abbr. *oeml*)³⁷ under the direction of Rudolf Flotzinger. Simultaneously with the printed version an online-version³⁸ was issued and is constantly enlarged and improved. In contrast to the *Musikgeschichte Österreichs* Austria is now more strongly conceived in its respective borders. That means that Central European music and music life is regarded in numerous personal articles and especially in topographic articles comprising countries, regions and towns, some of them never being part of Austria but displaying more or less close contacts (as in the case of Germany or Switzerland or even America). As to Slovenian music that means for instance articles like *Slowenien*, *Krain*, *Steiermark*, *Laibach*, *Marburg*³⁹, as for Croatian music *Kroatien*, *Dalmatien*, *Agram*, *Kroatien (burgenländische)*. Concerning the authorship, those articles are in principle written by two persons, one from Austria, one from the respective country. *Slowenien* was written by Ivan Klemenčič and Rudolf Flotzinger, *Kroatien* by Vjera Katalinić and Rudolf Flotzinger, *Serbien* by Arnold Suppan (historical part), Danica Petrović and Rudolf Flotzinger, *Bosnien-Herzegowina* by Peter Urbanitsch (historical part) and Gorana Doliner, *Montenegro* by Arnold Suppan (historical part) and Ivan Klemenčič. Two workshops devoted to cross-bordering aspects resulted out of the work for the lexicon: in 2001 the topic was “Writing cross-bordering music history” and in 2005 “Processes of cultural transfer of music in Central Europe”, in both cases colleagues of Hungary, Croatia, Slovenia, Czech Republic, Slovakia, Italy and Germany participated. Articles about *Identität*, *Klischee*, *Gedächtnis*, *Musikland Österreich*, *Nationalmusik* etc. show the awareness of the constructed character of the above mentioned imaginations.

Musik – Identität – Raum

Whereas the work on the lexicon is still being continued, if on a somewhat smaller scale, in 2007 a new project started at the Academy which is called “Music – Identity – Space” (*Musik – Identität – Raum*; abbr. *MIR*) and is done under the direction of Gernot Gruber. The main idea of this project lies in the investigation of four historical “interfaces”

³⁷ Rudolf Flotzinger, ed., *Oesterreichisches Musiklexikon*, 5 vols. (Wien: Verlag der Österreichischen Akademie der Wissenschaften, 2002–2006).

³⁸ Accessed September 30, 2011. <http://www.musiklexikon.ac.at/>.

³⁹ The German name always comes first, the present official name second.

(*Schnittstellen*; those are the years around 1430, 1740, 1848, and 1950) under the perspective of cultural studies or cultural musicology (*kulturwissenschaftliche Perspektive*). Two guidelines are of special importance: the Central European perspective of these historical interfaces and the question of strategies towards networking or on the contrary towards separating (e. g. from international trends) in the respective periods. Further questions are: the centres of musical life and their connection, social layers and institutional factors, the question of diachrony and *longue durée* (prehistory and aftermath of the interfaces), the question of mediality and representation and the question of collective identity, identity politics etc. All in all six colleagues with a full employment and a changing number of freelancers are working for this project which is approved for five years (till the end of 2012).

Summing up these projects I shortly presented, the following development can be seen: Whereas the *Musikgeschichte Österreichs* essentially is confined within the borders of contemporary Austria, the “Austrian Music Lexicon” deals in a far broader sense with the music history of the nations succeeding the Habsburg-Empire. The MIR-project on the other hand tries to show in special case studies and with the theoretical approach of cultural studies the concrete interacting of musical life within Central Europe (with mostly Vienna as point of reference as the practical work shows).

Musicological Institutes and Music Research in Austria at Universities and the Academy of Sciences

Institutes of music pedagogy, music theory, electronic and church music are not included in this table, although there is normally also music research done in these institutes to a varying extent (mostly by persons who combine practical and musicological tasks). Also excluded are foundations, associations and societies as well as collections and libraries, even those that offer jobs to musicologists, as for instance the Arnold Schönberg Center or big music libraries in Vienna. Equally excluded are the two private music universities in Vienna and Linz, as they concentrate extensively on teaching (music history, etc.) done by external lecturers. The numbers of employed musicologists range between fifteen and twenty in the case of bigger institutes (Institut für Musikwissenschaft, Universität Wien; Kommission für Musikforschung, Akademie der Wissenschaften; Institut für Analyse, Theorie und Geschichte der Musik, Universität für Musik und darstellende Kunst Wien), whereas smaller ones consist, on average, of four to six musicologists. These values exclude emeriti, visiting professors, external lecturers, student assistants, freelancers, secretaries, technicians etc., but include third-party founded employees. From institutes that consist of practical musicians as well as musicologists only the latter are included.

Type of Umbrella institution	Place	Institute	Year of foundation	Former name(s) Development	Heads since 1945	Current focus resp. projects ¹	Series of publications
University	Vienna	Institut für Musikwissenschaft; Universität Wien	1898		1940–1971: Erich Schenk 1971–1993: Othmar Wessely 1995–2006: Gernot Gruber 2006–2008: Birgit Lodes 2008–2010: Regine Allgayer-Kaufmann since 2010: Michele Calella	Variety of topics and projects	<ul style="list-style-type: none"> • Wiener Veröffentlichungen zur Musikgeschichte • Wiener Musikwissenschaftliche Beiträge • Vergleichende Musikwissenschaft • Wiener Forum für ältere Musikgeschichte • Vienna Series of Ethnomusicology

Type of Umbrella institution	Place	Institute	Year of foundation	Former name(s) Development	Heads since 1945	Current focus resp. projects ¹	Series of publications
University	Innsbruck	Institut für Musikwissenschaft, Leopold-Franzens-Universität Innsbruck	1925		1948–1957: Wilhelm Fischer 1957–1970: Hans von Zingerle 1973–1992: Walter Salmen 1993–2007: Tilman Seebass seit 2007: Monika Fink	<ul style="list-style-type: none"> • Music iconography • Historical dance research • Music history in Tyrol 	
University	Graz	Institut für Musikwissenschaft, Karl-Franzens-Universität Graz	1940		1945–1962: Hellmut Federhofer 1963–1971: Othmar Wessely 1971–1999: Rudolf Flotzinger since 2001: Michael Walter	<ul style="list-style-type: none"> • Cultural and social history of music • Music theatre / Opera • Music and media / art • Popular and functional music • Music / gender / gender studies 	<ul style="list-style-type: none"> • Grazer musikwissenschaftliche Arbeiten
University	Graz	Zentrum für Systematische Musikwissenschaft, Karl-Franzens-Universität Graz	2008		since 2008: Richard Parmcutt	<ul style="list-style-type: none"> • Psychology of music 	
University	Salzburg	Abteilung Musik- und Tanzwissenschaft, Fachbereich Kunst, Musik- und Tanzwissenschaft, (Paris-Lodron-) Universität Salzburg			1966–1993: Gerhard Croll 1996ff: Jung Stenzl currently: Claudia Jeschke		<ul style="list-style-type: none"> • Denkmäler der Musik in Salzburg • Veröffentlichungen zur Salzburger Musikgeschichte • Derra de Moroda Dance Archives – Tanzforschungen • derra dance research
University	Klagenfurt	Abteilung Musikwissenschaft, Institut für Kultur-, Literatur- und Musikwissenschaft, Alpen-Adria Universität Klagenfurt	2007		since 2007: Simone Heiligendorff	<ul style="list-style-type: none"> • Applied musicology (Studies in cooperation with the Carinthian State Conservatory of Music) 	

Type of Umbrella institution	Place	Institute	Year of foundation	Former name(s) Development	Heads since 1945	Current focus resp. projects ¹	Series of publications
Austrian Academy of Sciences	Vienna	Phonogrammarchiv, Österreichische Akademie der Wissenschaften ²	1899		1938–1936: Walter Ruth 1937–1972: Walter Graf 1972–2008: Dietrich Schüller 2008–2011: Rudolf M. Brandl since 2012: Helmut Kowar	Multifold projects in collecting, producing, preserving and researching sound and video recordings	<ul style="list-style-type: none"> • Mitteilungen der Phonogrammarchiv-Kommission (later: des Phonogrammarchivs)
Austrian Academy of Sciences	Vienna	Kommission für Musikforschung, Österreichische Akademie der Wissenschaften ³	1944		1944–1946: Dietrich von Kralik-Meyerswalden 1946–1974: Erich Schenk 1974–1981: Franz Grasberger 1982–1998: Othmar Wessely 1998/99: Franz Fördermayr 1999–2006: Rudolf Flotzinger since 2006: Gernot Gruber	<ul style="list-style-type: none"> • Österreichisches Musiklexikon (book and online) • Complete editions (Fux, Schubert, Brahms, Webern) • Documentation, catalogue of works (Bruckner) • Music – Identity – Space 	<ul style="list-style-type: none"> • Veröffentlichungen der Kommission für Musikforschung • Mitteilungen der Kommission für Musikforschung • Tabulae Musicae Austriae • Österreichisches Musiklexikon

Type of Umbrella institution	Place	Institute	Year of foundation	Former name(s) Development	Heads since 1945	Current focus resp. projects ¹	Series of publications
Austrian Academy of Sciences	Vienna	Institut für Schallforschung, Österreichische Akademie der Wissenschaften	1972	Before 1972 part of the Phonogrammarchiv; then founded as Kommission für Schallforschung, 1994 transformed in Forschungsstelle für Schallforschung, since 2000 current name	1972–1982: Walter Graf 1982–1993: Othmar Wessely 1994–1999: Giselher Guttman 2000–2011: Werner Deutsch since 2012: Peter Balazs	<ul style="list-style-type: none"> Acoustic Phonetics Mathematics and Signal Processing in Acoustics Physical and Computational Acoustics Psychoacoustics and Experimental Audiology Psychoacoustics: General 	
University of Music and Performing Arts	Vienna	Institut für Analyse, Theorie und Geschichte der Musik, Universität für Musik und darstellende Kunst Wien	1981	Founded as Institut für Musikgeschichte, in 2002 incorporation of this institute and the following: Lehrkanzel für Musikgeschichte (founded in 1987), Institut für Musikanalyse, Institut für Harmonikale Grundlagenforschung (founded in 1967)	1981–2001: Friedrich C. Heller since 2002: Cornelia Szabó-Knotik	Variety of topics and projects	<ul style="list-style-type: none"> Musikleben Musikkontext Erträge der Lehre Wiener Veröffentlichungen zur Musikgeschichte Anklaenge – Wiener Jahrbuch für Musikwissenschaft
University of Music and Performing Arts	Vienna	Institut für Musikalische Stilkunde, Universität für Musik und darstellende Kunst Wien	1987	Musikalische Stilkunde und Aufführungspraxis; Arnold-Schönberg-Institut, since 2002 both combined in one institute with two departments: Abteilung für Stilkunde und Aufführungspraxis, Wissenschaftszentrum Arnold Schönberg	since 1987: Hartmut Krones		<ul style="list-style-type: none"> Wiener Schriften zur Stilkunde und Aufführungspraxis Schriften des Wissenschaftszentrums Arnold Schönberg

Type of Umbrella institution	Place	Institute	Year of foundation	Former name(s) Development	Heads since 1945	Current focus resp. projects ¹	Series of publications
University of Music and Performing Arts	Vienna	Institut für Populärmusik (wissenschaftlicher Bereich), Universität für Musik und darstellende Kunst Wien	2002		since 2002: Harald Huber	Theory and history of popular music	
University of Music and Performing Arts	Vienna	Institut für Volksmusikforschung und Ethnomusikologie, Universität für Musik und darstellende Kunst Wien	1965	Founded as Institut für Volksmusikforschung, since 2002 new name	1965–1993: Walter Deutsch 1994–2010: Gerlinde Haid since 2011: Ursula Hemetek		<ul style="list-style-type: none"> • Schriften zur Volksmusik • klanglese
University of Music and Performing Arts	Vienna	Institut für Wiener Klangstil (Musikalische Akustik), Universität für Musik und darstellende Kunst Wien	1980		since 1980: Gregor Widholm		<ul style="list-style-type: none"> • Schriftenreihe des Instituts für Wiener Klangstil – Musikalische Akustik
University of Music and Performing Arts	Vienna	Institut für Musiksoziologie, Universität für Musik und darstellende Kunst Wien	1965		1965–1984: Kurt Blaukopf 1986–2007: Irmgard Bontinck since 2007: Alfred Smudits	<ul style="list-style-type: none"> • Music reception • "Mediamorphose" • Music and gender 	<ul style="list-style-type: none"> • Musik und Gesellschaft • Frauentöne • extempore – aus der Musiksoziologischen Werkstatt
University of Music and Performing Arts	Vienna	Institut für Kulturmanagement und Kulturwissenschaft, Universität für Musik und darstellende Kunst Wien	1975	Founded as Institut für kulturelles Management, künstlerische Betriebsführung und Öffentlichkeitsarbeit, in 1993 renamed in Institut für Kulturmanagement, since 1999 new name	1975–1984: Ernst Haeusermann 1984ff: Leopold Spitzer 1991–2002: Werner Hasitschka since 2002: Franz Otto Hofecker currently: Peter Revers	<ul style="list-style-type: none"> • Cultural management • Gender studies • Film studies 	<ul style="list-style-type: none"> • Diskurs: Kultur – Wirtschaft – Politik
University of Music and Performing Arts	Graz	Institut I Komposition, Musiktheorie, Musikgeschichte und Dirigieren, Kunstuniversität Graz					<ul style="list-style-type: none"> • Musiktheorien der Gegenwart

Type of Umbrella institution	Place	Institute	Year of foundation	Former name(s) Development	Heads since 1945	Current focus resp. projects ¹	Series of publications
University of Music and Performing Arts	Graz	Institut 12 Oberschützen, ⁴ Kunstuniversität Graz	1965	Founded in Burgenland as branch of the Academy of Music and Performing Arts in Graz	currently: Klaus Aringer		<ul style="list-style-type: none"> • Mitteilungsblatt der Internationalen Gesellschaft zur Erforschung und Förderung der Blasmusik (together with institute 13) • Alta Musica (together with institute 13) • Musica Pannonica
University of Music and Performing Arts	Graz	Institut 13 Ethnomusikologie, Kunstuniversität Graz	1963	Founded as Institut für Musikfolklore	1963–1973: Walther Wünsch 1974–2001: Wolfgang Suppan since 2002: Geerd Grupe	<ul style="list-style-type: none"> • Africa south of the Sahara • Latin America • Indonesia • Austria • Southeastern Europe 	<ul style="list-style-type: none"> • Musikethnologische Sammelbände • Grazer Beiträge zur Musikethnologie • Mitteilungsblatt der Internationalen Gesellschaft zur Erforschung und Förderung der Blasmusik (together with institute 12) • Alta Musica (together with institute 12)
University of Music and Performing Arts	Graz	Institut 14 Musikästhetik, Kunstuniversität Graz	1967	Founded as Institut für Wertungsforschung	1967–1970: Harald Kaufmann 1970–2002: Otto Kolleritsch since 2002: Andreas Dorschel		<ul style="list-style-type: none"> • Studien zur Wertungsforschung

Barbara Boisits: *Austrian musicology after World War II*

Type of Umbrella institution	Place	Institute	Year of foundation	Former name(s) Development	Heads since 1945	Current focus resp. projects ¹	Series of publications
University of Music and Performing Arts	Graz	Institut 15 Alte Musik und Aufführungspraxis, ⁵ Kunstuniversität Graz	1967	Founded as Institut für Werkpraxis	1967–1980: Vera Schwarz 1981–2000: Johann Trummer 2000–2005: Klaus Hubmann 2005–2010: Eva Pollerus since 2010: Klaus Hubmann		<ul style="list-style-type: none"> • Beiträge zur Aufführungspraxis • Neue Beiträge zur Aufführungspraxis
University of Music and Performing Arts	Graz	Institut 16 Jazzforschung, Kunstuniversität Graz	1965	Founded as Institut für Jazz	1965–1992: Friedrich Körner since 1992: Franz Kerschbaumer Joachim Brüggge		<ul style="list-style-type: none"> • Jahrbuch Jazzforschung – Jazz Research • Beiträge zur Jazzforschung • Klang-reden
University of Music and Performing Arts	Salzburg	Institut für Rezeptions- und Interpretationsgeschichte, Universität Mozarteum Salzburg	2006				
University of Music and Performing Arts	Salzburg	Institut für Spielforschung, Universität Mozarteum Salzburg	1990		1990ff: Günther Bauer since 2007: Rainer Buland		<ul style="list-style-type: none"> • Homo ludens
University of Music and Performing Arts	Salzburg	Abteilungsbereich Musikalische Volkskunde, Universität Mozarteum Salzburg (situated in Innsbruck)	1987	Institut für Musikalische Volkskunde	1987–1998: Josef Sulz currently: Thomas Nüßbaumer		<ul style="list-style-type: none"> • Innsbrucker Hochschulschriften, Serie B: Musikalische Volkskunde

¹ It is not noted in every case whether the focus seems clear enough by the name of the institute.

² Because of the specific orientation of this institute (physics, mathematics etc.) the staff does not consist of musicologists.

³ Starting in January 2013 the “Kommission” shall be transformed into the “Institut für kunst- und musikhistorische Forschungen.”

⁴ The institute has a predominant focus on practical music teaching.

⁵ The institute combines practical music teaching with musicology.

AVSTRIJSKA MUZIKOLOGIJA PO DRUGI SVETOVNI VOJNI

Povzetek

Glede na to, da je bila po vojni muzikologija v Avstriji trdno v rokah ene same vodilne osebe, Ericha Schenka, rednega profesorja na Univerzi na Dunaju od 1940 do 1971, je njen sedanjí položaj docela drugačen. Poleg muzikoloških inštitutov na štirih univerzah (Dunaj, Gradec, Innsbruck, Salzburg) in Avstrijske akademije znanosti in umetnosti (Arhiv zvočnih zapisov, Komisija za glasbeno raziskovanje) so se razvile še druge ustanove. Slednje zlasti na akademijah (današnjih univerzah) za glasbo in upodabljaóe umetnosti, kot so Akademija v Celovcu ter zasebna društva in ustanove (npr. Center Arnolda Schönberga na Dunaju, Inštitut Ernsta Křeneka v Kremsu, Inštitut za raziskovanje glasbe na Tirolskem v Innsbrucku). Ob vseh naštetih pa predstavlja Avstrijsko muzikološko društvo (Österreichische Gesellschaft für Musikwissenschaft), ustanovljeno leta 1973, krovno ustanovo na muzikološkem podroóju. Zaradi današnjih pluralistiónih razmer lahko zasledimo raznovrstne raziskovalne projekte in publikacije. Še vedno je prisoten tudi poudarek na zgodovini avstrijske glasbe, z narašóajoóim zavedanjem problematike, ki jo s seboj prinaša nacionalna zgodovina glasbe. Prispevek na temelju tega razvoja prikazuje nekatere novejše in pomembnejše projekte, kot so avstrijska glasbena zgodovina (*Musikgeschichte Österreichs*), avstrijski glasbeni leksikon (*Oesterreichisches Musiklexikon*) in projekt Glasba – Identiteta – Prostor (*Musik – Identität – Raum*)