

Programme

European Music Training Institutions in the Long 19th Century (1789–1914): Pedagogical Politics and Cultural Exchange

Les institutions de formation musicale européennes au cours du long XIX^e siècle (1789-1914) : politiques pédagogiques et échanges culturels

Le istituzioni europee di formazione musicale nel lungo XIX secolo (1789-1914): politiche pedagogiche e scambi culturali

First meeting: 23–25 January 2019



View on Naples (Giovanni Carafa di Noja map, 1775; dl.bnnonline.it / Biblioteca Nazionale di Napoli)

Venue: HKB, Fellerstrasse 11, Bern
Grosse Aula

Supported by the Swiss National Science
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SCHWEIZERISCHER NATIONALFONDS
ZUR FÖRDERUNG DER WISSENSCHAFTLICHEN FORSCHUNG

Wednesday, 23 January 2019

HKB, Fellerstrasse 11, Grosse Aula

15:00 Registration and coffee

15:30 Opening by Martin Skamletz (HKB-Forschung) and Claudio Bacciagaluppi

Session 1 (incl. Coffee Break): Music Theory Issues

Stephan Zirwes (Bern)

Beyond Respectively Before the Conservatory. Aural Skills Training in the German-Speaking World around 1800

Claire Roberts (Bern)

Integrative methods of aural skills training in 18th-century Naples

Clotilde Verwaerde (Paris)

Accompaniment at the Conservatoire, its Pedagogy and Practice

Martin Skamletz (Bern)

The Making of a Viennese Canon of Music Theory around 1830

Michael Lehner (Bern)

Selmar Bagge as Theory Teacher at the Allgemeine Musikschule Basel

18.30 End of the session

Thursday, 24 January 2019

Session 2 (incl. Coffee Break): Naples

9:30 **Paologiovanni Maione** (Napoli)

Figlioli and mastricelli in Naples: Education Paths and Commercial Challenges Between the 18th and 19th Centuries

Marina Marino (Avellino)

Staff and Pupils in Neapolitan Conservatories from 1799 to 1826

Rosa Cafiero (Milan)

Young Ladies as Harmonists and Singers at the Royal College of Music: Mapping the Terrain

Tommasina Boccia (Napoli)

Sources from the Historical Archive Describing the Historical-Institutional Profile of the Conservatorio "San Pietro a Majella" in Naples in the First Half of the Nineteenth Century

Tiziana Grande (Avellino)

Not Just Opera: The Birth and Growth of Instrumental Schools in the Collegio di Musica di Napoli (1826–1870)

13:00 Lunch break

Thursday, 24 January 2019 (cont.)

Session 3 (incl. Coffee Break): Paris

14:30 **Cécile Kubik** (Paris)

The Violin Method by Baillot, Rode and Kreutzer

Rosalba Agresta (Paris)

The Critical Edition of the Conservatoire's Official Methods

Étienne Jardin (Venezia/Paris)

Music Schools in France: A Trompe l'Oeil Story

Giulia Giovani (Siena)

How to Construct the Musical Past to Create the Musical Future: Naples and Paris in Comparison

Nathalie Meidhof (Bern)

Music Theory Teaching in Guitar Manuals from Early 19th-Century Paris

Luis Ramos (Bern)

Music Theory and Aural Training at the Royal Chapel of Madrid (1750–1830)

18:00 End of the session

19:00 Conference dinner in town

Friday, 25 January 2019

Session 4 (incl. Coffee Break): German-Speaking Conservatories

9:30 **Volker Timmermann** (Bremen)

The History of Institutional Musical Education in German-Speaking Conservatories in the 19th Century

Claudio Bacciagaluppi (Bern)

Biographical Information from Swiss Music Education Institutions, ca. 1860–1914

Annkatriin Babbe (Bremen)

Violin Education between the Conservatory and the Vienna Philharmonic: The Hellmesberger-School in Vienna

12:30 End of the conference

Abstracts

Stephan Zirwes (Bern)

Beyond Respectively Before the Conservatory. Aural Skills Training in the German-Speaking World around 1800

While a comprehensive and professional musical education was already offered in the Italian conservatories as early as the 17th century, there were no comparable institutions in the German-speaking world until the early 19th century. Nevertheless, basic skills such as ear training exercises were also taught outside of Italy. Important information can be found in the many written sources on singing education that have been written since the late eighteenth century and that form the starting point of my research.

Stephan Zirwes studied music theory and piano at the University of Music in Karlsruhe (D) and the theory of early music at the Schola Cantorum Basiliensis (CH). Since 2008 he is lecturer in music theory and ear training at the Bern University of the Arts (CH). In 2015, he completed his dissertation with a thesis on the theories of modulation in the 18th century in German-speaking countries.

Claire Roberts (Bern)

Integrative Methods of Aural Skills Training in 18th-Century Naples

My research of Niccolò Zingarelli's (1752–1837) output of pedagogical musical materials from the early 19th century seeks to gain insight into the workings of aural skills training in the music conservatory setting in Naples. In the absence of a distinct conservatory discipline or subject of aural skills, the object has been to study Zingarelli's pedagogical materials from the point of view of potential functions and applications of aural skills training. While there are no aural exercises that are labelled as such, the existing materials show in many cases what aural skills would be required and automatically trained in their execution.

Claire Roberts teaches aural skills and music theory at the Bern University of the Arts. She is pursuing her PhD at the University of Music in Freiburg, Germany under the supervision of Ludwig Holtmeier and Claudio Bacciagaluppi. In her dissertation she is researching methods of aural skills training in the Neapolitan conservatory setting around 1800.

Clotilde Verwaerde (Paris)

Accompaniment at the Conservatoire, its Pedagogy and Practice

Thoroughbass accompaniment was an essential part of music education in France during the eighteenth century, allowing the keyboardist to take part in chamber music but also to grasp the fundamentals of harmony and composition. Important debates took place regarding the way chord progressions were to be taught and played and the accompaniment practice was even broached in the aesthetic quarrel between French and Italian music. Although this discipline was included from the beginning in the teaching program of the Institut National de Musique, none of the fourteen first methods of the Conservatoire is devoted to this subject, its practice being only briefly discussed in the few last pages of Catel's *Traité d'harmonie*. Browsing this first collection of methods and various documents related to the organisation of the Conservatoire reveals a ubiquitous practice, essential to many courses from harmony to solfege and vocal repertoires. This research aims to define

the pedagogical content of accompaniment classes at the Conservatoire and its connection to the practical and aesthetic debates.

Clotilde Verwaerde studied harpsichord and fortepiano at the conservatories of Amsterdam and The Hague and graduated as a doctor of musicology at the Sorbonne where she now teaches. Her research is focused on eighteenth- and early-nineteenth-century French chamber music, the teaching and practice of harmony and accompaniment on keyboard instruments.

Martin Skamletz (Bern)

The Making of a Viennese Canon of Music Theory around 1830

Ludwig van Beethoven's Studien, compiled for the first time in 1832 by Ignaz von Seyfried, are the best-known and most extensively and critically studied, but not the first of a series of publications aiming at the establishment of a genuinely Viennese tradition in music-theoretical teaching. Already in 1826 Seyfried had edited *J. G. Albrechtsbergers sämtliche Schriften*, and 1827 saw the publication of the *Wiener Tonschule* attributed to the late Joseph Preindl, but "geordnet und herausgegeben" by Seyfried as well. Furthermore, also in 1832, Carl Czerny published his monumental translation of Antoine Reicha's Parisian treatises with commentaries as *Vollständiges Lehrbuch der musikalischen Composition*.

This project shall compare these editions with their sources and try to identify the leading principles for their compilation, translation or cultural appropriation. In addition to an immanent analysis, also their role in the contemporary musical and pedagogical context shall be researched, in particular their relation to the Vienna Conservatory founded some years earlier, and the teaching tradition that this institution developed.

Martin Skamletz studied music theory and flute in Vienna and traverso in Brussels. He is professor of music theory and head of research area Interpretation at Bern University of the Arts HKB and currently working on a doctoral thesis on French Opera in Vienna 1801–1806.

Michael Lehner (Bern)

Selmar Bagge as Theory Teacher at the "Allgemeine Musikschule Basel"

In 1867 the composer and music scholar Selmar Bagge became first Director of the Conservatory in Basel ("Allgemeine Musikschule Basel"). Until his death in 1896 he was not only the head of the institution, but the sole teacher for composition and music theory. Bagge himself was trained in Prague and Vienna, where he held a teaching position at the Conservatory. Before moving to Basel however, he lived in Leipzig and was in close contact to members of the Leipzig Conservatory, especially Moritz Hauptmann, one of the leading authorities in the musical world of his times. That is why Leipzig became a role model for his new task in Basel. A great deal of Bagge's teaching documents have survived and are now preserved in the Universitätsbibliothek Basel. Among these manuscripts a *Harmonielehre*, counterpoint studies and some solfeggio exercises are of particular interest. The object of my research is to investigate these materials and to get detailed insights in the compositional and theoretical education and the concrete teaching situation of a conservatory in the late 19th century.

Michael Lehner teaches music theory and music history at the Bern University of the Arts. His research interests are the history of music theory in the 19th century and musical analysis, and in particular the operas of Richard Strauss.

Paologiovanni Maione (Napoli)

Figlioli and mastricelli in Naples: Education Paths and Commercial Challenges Between the 18th and 19th Centuries

Detailed records from various sources (the Archivio di Stato di Napoli, Archivio Storico del Banco di Napoli and the Archivio Storico di San Pietro a Majella), supported by evidence from newspapers of the time, allow us to reconstruct the relationships between the Neapolitan conservatories and the religious and secular institutions in the time period from the Jacobin Republic to the Restoration. The practice of teaching *flotole*, introduced in the 17th century by conservatories, guaranteed not only a consistent income to the institutes but also gave visibility to their students. Putting the pupils to work in this way helped to line the coffers – although the only reward for the *fanciulli* (young pupils) was the invitation to participate – however, having musical groups present at their performances ensured that the novices had a chance to be visible. The duties of the *paranze* varied from serving as altar boys to active participation in musical services. Mass and vespers, oratories and processions, entertainment and recitals all defined the lives of the *figlioli* over the course of their apprenticeship, along with iron discipline (sometimes shattered by quickly-stifled rebellions) and a dream of success. The young musicians were called to entertain and to demonstrate their promising craft in places from the stages of stars and the boards of merchants to the sparkling chambers of the nobility and the private rooms of royalty.

Paologiovanni Maione is professor of History of Music at the Conservatorio San Pietro a Majella di Napoli, consultant for musicological and artistic activities for the Fondazione Pietà de' Turchini-Centro di Musica Antica di Napoli, and a member of the scientific committee in the Fondazione Pergolesi Spontini di Jesi and the Centro de Estudos Musicais Setecentistas de Portugal di Lisbona. He has published various volumes and essays in prestigious journals, both Italian and foreign, as well as in miscellaneous books.

Marina Marino (Avellino)

Staff and Pupils in Neapolitan Conservatories from 1799 to 1826

“Trascorsero per la Pietà dei Turchini, senza infamia e senza lode, gli anni dal 1800 al 1805, e si giunse a quelli dell'occupazione militare francese.” (“The years from 1800 to 1805 bypassed the Pietà dei Turchini, bringing it neither disgrace nor honour, until the start of the French military occupation.” Salvatore Di Giacomo: *Il Conservatorio di Sant'Onofrio a Capuana e quello di S. M. della Pietà dei Turchini*, Palermo/Roma: Sandron 1924, p. 291).

Useful data to bridge the gap of the years 1800–1805 could emerge from the documents in the Archivio storico di the Conservatorio di musica “San Pietro a Majella” di Napoli which Di Giacomo did not have the time or opportunity to consult. Between the revolutionary surge in 1799 and the Bourbon Restoration in 1815, the conservatories were heading, albeit not without a struggle, towards unification into a single college. As part of the group collecting relevant information from these documents, I intend to concentrate on the staff and pupils during the period from 1799–1826.

Marina Marino graduated from the Università degli Studi di Napoli in 1983 with a History of Music dissertation written about Stefano Pavesi. Her research concentrates on Italian opera in the early 19th century with a particular focus on Rossini and sacred music from the 17th to the 20th centuries. She teaches History of Music at the Conservatorio “Domenico Cimarosa” di Avellino.

Rosa Cafiero (Milan)

Young Ladies as Harmonists and Singers at the Royal College of Music: Mapping the Terrain

What did female students (the *donzelle*) at the royal college of music in Naples (since 1809) actually learn, besides the fundamentals of *partimento*, harp and singing? Was there a specific repertoire tailored to their voices and instrumental abilities for recitals? Was there a sort of simplified *Harmonielehre* for ladies as theorised in Peter Lichtenthal's *Harmonik für Damen* (Vienna, 1806)? Were the *donzelle* actually supposed to be trained as professional musicians or as middle class accomplished ladies? Main goal of my research, in constant cooperation with my Italian fellow researchers, is to investigate documents and scores in the "San Pietro a Majella" conservatory historical archive and music library in order to map the terrain of public (and home) female tuition/education in the first three decades of the 19th century.

Rosa Cafiero is Senior Researcher in Musicology and Music History at the Catholic University of the Sacred Heart, Milan (http://docenti.unicatt.it/ita/rosa_cafiero). Her publications deal with music theory, music publishing and music collecting.

Tommasina Boccia (Napoli)

Sources from the Historical Archive Describing the Historical-Institutional Profile of the Conservatorio 'San Pietro a Majella' in Naples in the First Half of the Nineteenth Century

This paper stems from the idea that it could be useful, for a number of reasons, to attempt to order numerous documents and files which focus on various aspects of the institutional, administrative and organisational history of the Neapolitan Conservatorio up to the present day. We intend, therefore, to create a work based fundamentally on the description of the Archivio storico's documentation from the first half of the 19th century, which would allow us to gain a new understanding of, in particular, the following:

- The period from 1797-1807: the merging of the "Real Conservatorio di Sant'Onofrio a Capuana" with that of "Santa Maria di Loreto", and the following merger with that of "Santa Maria della Pietà dei Turchini";
- How many of the regulatory decrees and sovereign orders from the French decade were acknowledged and put in place by the "Conservatorio Reale" (Royal Conservatory), analysing the organisational set-up of the institute in the years between 1807, under Perrino as rector, and 1813, the year Zingarelli was appointed as director;
- The reconstruction of the sovereign acts of the Bourbons from 1816 to 1860, starting with the royal decree of 11 September 1816, touching on the sovereign orders from 18 September 1817, the regulations of 1848 as approved by the Consiglio di Stato (Council of State) on 29 December and the further enforcements imposed in 1851 and 1853, and concluding with an analysis of the final regulation from the pre-union period in 1856, following the royal decree on 21 July.

Tommasina Boccia graduated in Arts, Music and Performing Arts with a thesis in musical palaeography at the University of Bologna. She then graduated from the Scuola dell'Archivio di Stato in Naples and continued her archival studies at the University of Rome "Tor Vergata". For more than a decade she has been the contact person of the Historical Archives of the Conservatorio di musica "San Pietro a Majella", where she cares for the study room, the protection and enhancement of sources, and in recent years she has also held lectures and seminars. She has been responsible for the preparation and selection of various documentary exhibitions.

Tiziana Grande (Avellino)

Not Just Opera: The Birth and Growth of Instrumental Schools in the Collegio di Musica di Napoli (1826-1870)

In a city dedicated to opera, instrumental music struggled to assert itself in Naples at the start of the 19th century. Academies of virtuosos passed through the city, one after another, cashing in on the enthusiastic appreciation of the public, but it was only with the teaching of new instruments, like the piano in the *Collegio di musica* in 1827, that foundations were laid for the transformation of the musical tastes of a city that remained strongly conservative in this field. Through the study of documents from the Archivio Storico of the Conservatorio (Class Registers, Regulations and Study Programmes), along with the analysis of editorial works, periodicals, and contemporary literature and publications, this paper intends to shed light on the organisation of instrumental schools and on the contribution of the Neapolitan Conservatorio towards the education of first-class instrumentalists who would later become eminent in both education and performance throughout most of the 19th century, both nationally and internationally.

Tiziana Grande is a professor of Bibliography and Musical Library Sciences at the Conservatorio di musica "D. Cimarosa" di Avellino. From 2000 to 2010 she was librarian at the Conservatorio di musica "San Pietro a Majella" di Napoli. Her research into music history has focused on the library of San Pietro a Majella, the spread of instrumental music in Naples during the 19th century, and the Neapolitan music periodicals of the 19th and 20th centuries.

Cécile Kubik (Paris)

The Violin Method by Baillot, Rode and Kreutzer

Did the *Méthode de violon* by Baillot, Rode and Kreutzer meet the challenge launched by the Paris Conservatoire to become a model of French teaching of the instrument? The present paper would like to ask this question by presenting the Method ordered by the Conservatoire, by placing it in the context of its writing in 1802, by emphasising its peculiarities as well as the elements of continuity or novelty that it proposes, and finally by measuring the influence of the treatise on the educational literature of the long nineteenth century in France. Basis for these answers is a comparative analysis of a corpus of 185 violin treatises published in France between 1711 and 1908.

Professional musician and researcher **Cécile Kubik** was the first violinist to accomplish, in 2016, a dissertation in Music Research and Practice at the Paris Sorbonne/Conservatoire CNSMDP, entitled *Penser l'interprétation des sonates françaises pour piano et violon au xix^e siècle (1800-1870). Des sources au concert*. Her CD devoted to the unknown sonatas of Baillot, Alkan and Alard is an integral part of it. She is a laureate of many prizes, including the prestigious Prix de la Chancellerie des Universités de Paris for her thesis, or those of the Mozarteum de France and the Fondation de France. She has been a musician-researcher at the National Library of France and has been teaching at the Sorbonne since 2015.

Rosalba Agresta (Paris)

The Critical Edition of the Conservatoire's Official Methods

Among the impressive music-pedagogical corpus produced in the nineteenth century, the 14 methods published by the Imprimerie ou Magasin de musique du Conservatoire between 1800 and 1814 stand out representing the first teaching discourse of the institution. Written by a group of professors and validated by the

school's internal councils, these "official" methods want to set and standardize – according to an ideal of clarity and rationality – the main teaching principles of each discipline. This paper presents the critical edition of all these works, prepared as part of the ANR HEMEF project.

After a piano diploma, **Rosalba Agresta** studied Musicology and did her PhD in Music History and Musicology at the Paris École Pratique des Hautes Études in 2011. Besides lectures at the Paris Sorbonne and being a Visiting Fellow at Bodleian Library in Oxford in 2017/18, she is a permanent researcher at IReMus. Her focus lies on Chopin and the musical and pedagogical situation in France and beyond in the 19th century.

Étienne Jardin (Venezia/Paris)

Music Schools in France: A Trompe l'Oeil Story

It is general custom to consider the development of music schools in France as a decentralisation, from Paris to "the Province". Although this vision has historical foundations that can be presented, the task is also to show the misleading aspects. By placing the local initiatives at the centre of the reality of this process, we can at the same time go beyond a too schematic approach to musical development in France and integrate it in a European scale movement.

Étienne Jardin is responsible for the publications and colloquia of the Palazzetto Bru Zane (Venice). Doctor in History of EHESS, he did his thesis (defended in 2006) on French conservatories in the nineteenth century. Since, he dedicates his research to the musical practices in France (concert, conservatory and lyric art). Furthermore, he is the founder and co-editor of the online journal *Transposition. Musique et sciences sociales*.

Giulia Giovani (Siena)

How to Construct the Musical Past to Create the Musical Future: Naples and Paris in Comparison

Since ancient times, libraries were founded to preserve memories of persons and communities, and to pass down the cultural heritage to the posterity. With this high purpose in view, at the end of the 18th century, both the Neapolitans and the Parisians felt the necessity to found two musical libraries annexed to the respective conservatories and destined to be open to the public. Indeed, as the "Pietà dei Turchini" library was open in 1794 with a huge subsidy, in terms of scores, by the Bourbon family, that of the Parisian Conservatoire was open in 1795, financed by the Revolutionary government and partially enriched by war spoils. The consistency of tense was not due to a mere coincidence, but to the need of preserve and construct the past felt by the governors of both the institutions in an epoch dominated by deep social and political changings that subverted (or were going to subvert) the established, although despotic, order of the Ancien Régime. This paper would like to present the similarities and differences of Naples and Paris in confront each other with their musical past, especially in connection with the history of the institutions devoted to train future composers, singers and musicians.

Giulia Giovani is a Senior Researcher at the Department of History and Cultural Heritage of Siena University, Italy, where she teaches courses in music history. Previously she served as Researcher at the Bern University of the Arts (2015–2018), working with Claudio Bacciagaluppi on the project "Creating the Neapolitan Canon. Music and music theory between Naples and Paris in the early nineteenth century".

Her book on musical exchanges between Naples and Paris across the 18th and 19th centuries is forthcoming from Peter Lang.

Nathalie Meidhof (Bern)

Music Theory Teaching in Guitar Manuals from Early 19th-Century Paris

Italian and Spanish guitarists such as Fernando Sor and Ferdinando Carulli had a decisive influence on musical life in Paris at the beginning of the 19th century. They contributed to the *guitaromanie*, an enthusiasm for the newly developed six-string instrument. This has led to a gigantic production of compositions and manuals, which are aimed primarily at an amateur public, and thus outside the conservatoire. In my research project, I will have a closer look at these manuals in order to reconstruct a common and widespread method of music theory teaching outside the world of the conservatoire. It seems as if investigating this special and often neglected repertoire of amateur music and teaching materials leads us even more directly to an understanding of the common grounds of the music theoretical thinking at that time.

Nathalie Meidhof studied music theory, music education, guitar and French in Freiburg (Germany) and at the Schola Cantorum in Basel. She received her doctorate with a dissertation on Alexandre Étienne Choron's music theory. After working at the University of Freiburg and the Universities of Music in Freiburg and Karlsruhe, she is now a lecturer for music theory and collaborator in the department of research at the Bern University of the Arts.

Luis Ramos (Bern)

Music Theory and Aural Training at the Royal Chapel of Madrid (1750–1830)

Research on music teaching methods of 18th-century Naples has rarely focused on the developments which took place on the Iberian Peninsula. Not only classic sources from Italian authors can be found in different archives (for example in Madrid), but also local *maestros* included such similar training exercises in their treatises. Prior to the foundation of the Royal Conservatory in the 1830s the long tradition of the Music Chapel prevailed, which cultivated sacred music under the patronage of the Royal Family. Also the Singing School for Children, who eventually became active members of the Chapel after their puberty, enjoyed the royal patronage. The young singers were instructed in thorough-bass, singing, composition/theory among other less known but meaningful disciplines like *estilo italiano*. Knowing the idiom of the Italian music increased in importance for any Spanish musician throughout the course of the eighteenth century. Due to political and historiographical issues traditional Spanish musicology has so far tended to pay little attention to these matters. This project aims to gain a better comprehension of the teaching traditions in the Royal Singing School, especially regarding the influence of Neapolitan methods on Spanish musicians, teachers, students and theorists.

Luis Ramos studied composition and flute in Cali (Colombia), music theory and aural training in Lübeck and Freiburg (Germany). He works as junior researcher at the Bern University of Arts HKB on a doctoral thesis on music education and Neapolitan influence at the Royal Chapel and Royal Boys Choir in Madrid. He is also lecturer in music theory, analysis and aural skills at the Musikhochschule Lübeck (Germany).

Volker Timmermann (Bremen)

The History of Institutional Musical Education in German-Speaking Conservatories in the 19th Century

The foundations of the conservatories in Prague (1808) and Vienna (1817) were starting points for a “century of conservatoires”, in which at first hesitantly, but from the middle of the 19th century more and more educational institutions were founded. Although this era of music history has been intensively studied in many ways, the history of education and its institutions still is a side issue. Watching the importance of the transformation of education from private into institutions like “Konservatorien” and “Musikschulen”, a closer look seems to be important for the understanding of the conditions in that time musical life. The Sophie Drinker Institute, Bremen, is working on this topic in an extensive research project, concerning the history of institutional musical education in German-speaking conservatories in 19th century. The project’s main target is to set fundamentals in a handbook as a basis for later detailed studies. For this, in Bremen a total of 17 conservatories/music schools, which were located in the former German-speaking area, are examined closely, according to a number of different criteria. In addition to the founding history, here e.g. the organisation of the institution, the hardware (equipment and buildings), study conditions and educational objectives.

Volker Timmermann studied viola at University of the Arts Bremen, and music and history at the Oldenburg University, where he also finished his doctoral dissertation with a thesis about women violinists around 1800. Since 2007, he is working at the Sophie Drinker Institute as a research associate, becoming one of two secretaries there in 2017.

Claudio Bacciagaluppi (Bern)

Biographical Information from Swiss Music Education Institutions, ca. 1860–1914

With the exception of Geneva Conservatory (founded 1835), the earliest public music schools in Switzerland were founded around 1860–1880. The annual reports of the conservatories in Bern (1858), Basel (1867/1877) and Zurich (1876) give information on their teachers and pupils. The aim of my research is to collect this information, publish it in an online database, and examine it under a double perspective. The first is to obtain a general picture of the pupils and their preparation, also before these schools introduced a professional section at the beginning of the 20th century. The second is to trace the names of female musicians, following the hypothesis that many women attained a professional level of musicianship, though only few could pursue a career as a performer. It is hoped that the investigation will shed light on the life strategies of those talented women musicians, and on the biographies of the few that reached success in their profession.

Claudio Bacciagaluppi (PhD in musicology, Fribourg 2008) works for the Bern University of the Arts and for the Swiss RISM branch. His research fields are sacred music in Switzerland and in Naples in the eighteenth century, and teaching and performing music in the nineteenth century.

Annkatriin Babbe (Bremen)

Violin Education between the Conservatory and the Vienna Philharmonic: The Hellmesberger-School in Vienna

While Josef Böhm as the first professor of the violin department at the Conservatory of the Gesellschaft der Musikfreunde founded the institutional violin school in Vienna, the violinists of the Hellmesberger family shaped this school decisively through

decades of their teaching at the Conservatory as well as through their participation in the urban musical life. This applies especially to Josef Hellmesberger Sr.: As the primarius of the Hellmesberger Quartet, concertmaster of the Hofopernorchester, member of the Vienna Philharmonic and as Hofkapellmeister he was at the centre of the Viennese chamber and orchestral music life, the music lover culture, and the violin aesthetics far beyond the Conservatory.

Following a relational understanding of space, this paper will focus on Josef Hellmesberger Sr. and his involvement in the networks at and around the Conservatory. It will discuss the effects of his exposed position for the scopes of action or action spaces of his students. In this regard, it will be shown that in close connection to a familial network and the idea of the newer “Wiener Geigerschule”, areas of action were constituted that proved to be mostly impermeable from the outside and at the same time favoured the establishment of a tradition that is often invoked to this day.

Annkatriin Babbe studied Music, German (M.Ed.) and Musicology (M.A.) at the Carl von Ossietzky University Oldenburg. Since 2013 she is research assistant at the Sophie Drinker Institute Bremen and works as a music journalist and pedagogue. She is currently writing a dissertation on the Violin pedagogy in the classes of Josef Hellmesberger Sr. at the Conservatory of the Gesellschaft der Musikfreunde in Vienna. Her research interests include musical education in the 19th century as well as historical musicological Gender Studies, especially women orchestras/bands, female conductors, and the work of Clara Schumann.