

ANTON BRUCKNER  
PRIVATUNIVERSITÄT



OBERÖSTERREICH

**Rethinking Popular Music Production in Austria  
and Germany from 1930 to 1950 - Structures,  
Styles, and Stagings**

***PopPrints***

**20-22 March 2025**

**Anton Bruckner Private University Linz**

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# Conference Programme

## Thursday 20.03.2025 (ITG, Großer Hörsaal)

14:00 Welcome: *Carolin Stahrenberg (ABPU), & Markus Neuwirth (Vice president ABPU)*

### Session 1, Chair: Gesa zur Nieden

14:30 *Nils Grosch (Salzburg)*  
Strategies, Paradoxies, Contingencies and Liberties in the Production of Musical Styles in Popular Music in the NS Period

15:00 *Lorenzo Santoro (Dresden)*  
Popular Music in Nazi Regime: Redundancy and Functional Purposes in the Working of Peter Kreuder and Eduard Künneke

15:30 *Gabriele Groll (Rostock)*  
Popular Music and Absolute Film

Coffee

### Session 2, Chair: Sean Prieske

16:30 *Roxane Lindlacher (Linz)*  
Sheet Music Editions of Popular Music as Media Combinations: Possibilities of Staging Bodies

17:00 *Julia Heiler (Salzburg)*  
Singing and Voice in German-language Popular Music Theater 1933-45

17:30 *Dietmar Friesenegger (Leipzig)*  
Last Waltzes: The Viennese Ball Season of 1938

**18:30 “Die Ballspende” - Scenic Reading with Music (in German language)**

## Friday 21.03.2025 (Sonic Lab)

### Session 3, Chair: Thomas Flömer

- 9:30 *William Everett (Grimoldby, UK)*  
From Sissy to The King Steps Out, or From Vienna to Hollywood:  
Fritz Kreisler as a Transnational and Transmedial Nexus in the  
Network of Austrian Popular Music
- 10:00 *David Vondráček (Prague)*  
Composers from Bohemia and Their Transnational Dreams:  
Towards an Operetta History Between Berlin, Prague, and  
Vienna
- 10:30 *Gesa zur Nieden (Greifswald)*  
Paraphrasing the Popular: Music Theater at the Stuttgart  
State Opera 1930-1950
- 11:00 *Carolin Stahrenberg (Linz)*  
Repertoire and Artists in Limbo: Producing Popular Musical  
Theater in Times of Changing Regimes

Coffee

- 12:00 **KEYNOTE (Mod. Markus Neuwirth)**  
*Pamela Potter (Madison, WI)*  
Promoting Popular Music in Hitler's Berlin

Lunch break

### Session 4, Chair: Lars Laubhold

- 14:00 *Sean Prieske (Salzburg)*  
Between Nationalisation and Internationalisation.  
Transnational Networks of Popular Music Production in  
Fascist Germany and Austria
- 14:30 *José Gálvez (Greifswald)*  
Towards a History of Popular Music Record Production in  
Germany, 1930-1950: A research report

15:00

*Thomas Flömer (Salzburg)*

Between “White Jazz” and “Heimatland” – Heinz Wehner and his Telefunken Swing Orchestra in the Third Reich

Coffee

**Session 5, Chair: Franziska Kollinger**

16:00

*Timur Sijaric (Lucerne)*

On the Beautiful Brown Danube. Wien-Film GmbH and its Music

16:30

*Johanna Jastrinsky (Hamburg)*

Music Film as a Field of Discourse? Cultural Policy Authorities and Structures Exemplified by the Revue “Wir machen Musik”

Apéro

18:00

**Lecture concert:**

**Music from the Archives: Popular Music in Austria and Germany from 1930 to 1950 (in German language)**

**Saturday 22.03.2025 (Sonic Lab)**

**Session 6, Chair: José Gálvez**

9:45

*Franziska Kollinger (Greifswald)*

Music for Sale: International Music Publishing as a Nexus for Popular Music Production 1930-1950

10:15

*Verena Liu (Salzburg), Henrik Almon (Paris)*

Dreiklang-Dreimasken-Verlag and its International Cooperations 1930-1950: Operetta and Schlager Repertoire During Troublesome Wartimes

11:00

*Reimar Walthert (Bern)*

Coping with Restrictions in Cultural Policy. The Music and Theatrical Play Publisher Zurich Limited

Coffee

12:00

**Roundtable (in German language)**

*Magdalena Hoisbauer (Volksoper Wien), Stephan Kopf  
(Wiesbaden), Oliver Potratz (Berlin)*

Moderation: Nils Grosch (Salzburg)

(Wie) Aufführen? Praktische Perspektiven auf historische  
populäre Musik 1930-1950

13:00

Final Discussion

to

13:30

# Book of Abstracts

## Keynote

*Pamela Potter*

### **Promoting Popular Music in Hitler's Berlin**

By 1933, Berlin had established itself as a center of jazz, popular musical theater, publishing, recording, and broadcasting. Knowing of the Nazi party's contempt for "Red Berlin," Hitler's designs to turn the capital into the grand city of "Germania," and Goebbels's distaste for the Berlin's "asphalt culture," it is easy to assume that the Reichshauptstadt would fall under the strictest surveillance for ideological conformity and transform itself from a "den of iniquity" into a beacon of Teutonic purity. Instead, this talk will demonstrate that the reputation Berlin had established was unshakeable. Despite the Nazi bluster of ridding Berlin of its alleged decadence, Hitler greatly admired Berlin's cultural offerings, especially operetta, and Goebbels recognized the importance of popular music industries for the city's economy and for sustaining the public's moral, especially during the war. This talk looks first at how Berlin developed into an entertainment hub after 1900; how the economic downturn of 1929 not only threatened its existence but also unleashed racist, xenophobic, and antisemitic sentiments amid high unemployment; and how Nazi government agencies rescued Berlin's vibrant entertainment venues from the ravages of the Depression through the hostile takeover of Jewish-owned operations. The lifting of restrictions for tourists coming to the 1936 Olympic Games then made it possible for Berlin's emerging jazz scene to thrive, for foreign jazz musicians to seek their fortune in the growing number of Berlin clubs, and for the creation of dance bands commissioned by the Propaganda Ministry and the Reichsrundfunkgesellschaft. The vibrant entertainment industry, combined with the city's anonymity and history of relative openness, even gave persecuted Jews the impression that they could go under cover and pursue their careers in the capital city. Yet Nazi Berlin's successes in sustaining popular music operations and enhancing its reputation as an

entertainment hub did not go unnoticed in the more conservative corners of the Reich, as illustrated in the notorious Degenerate Music exhibition of 1938, where the majority of individuals, institutions, and musical trends under attack were situated in Berlin and served as a source of frustration for radical ideologues in the hinterlands.

### Biography

Pamela M. Potter is the Michael Ochs Professor of German and Music at the University of Wisconsin-Madison. Her work concentrates on relating music, the arts, and the writing of cultural history to ideological, political, social, and economic conditions, focusing twentieth-century Germany, Europe, and the United States. She is the author of *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (1998; translated into German and Portuguese), *Art of Suppression: Confronting the Nazi Past in Histories of the Visual and Performing Arts* (2016), and *Music Metropolis Berlin* (forthcoming). She is also co-editor of *Music and German National Identity* (2000) and *Music in World War II: Coping with Wartime in Europe and the United States* (2020). She has received awards and fellowships from the Institute for Advanced Study in Princeton, the National Endowment for the Humanities, Fulbright, the German Academic Exchange (DAAD), the Andrew W. Mellon Foundation, and the Social Science Research Council.

*Nils Grosch*

### **Strategies, Paradoxies, Contingencies and Liberties in the Production of Musical Styles in Popular Music in the NS Period**

This paper discusses the paradigms and discursive figurations towards stylistic views on the music history of the Nazi and Fascist periods in Germany and Austria. In doing so, it will embrace scholarly, artistic as well as political and economic form of engaging with the repertoires that emerged in the 1930s and 1940s. From this starting point, I ask where and how cultural politics interfered in processes of decision-making regarding style, forms and aesthetics of music. I also will touch on different strategies of evaluation, researching and restaging in recent research, music industries and performance.

#### Biography

Nils Grosch holds the chair in Musicology at the University of Salzburg/Austria where he is director of the Gluck-Research-Center for musical theatre. He gained his doctorate at the University of Freiburg i. Br. with a dissertation about „Die Musik der Neuen Sachlichkeit“, and completed his habilitation at the University of Basle with a thesis about „Lied und Medienwechsel im 16. Jahrhundert“. From 1999-2012 Grosch was curator at the Research Center for Popular Culture and Music in Freiburg. He has taught at universities in Basle, Bogotá, Detmold, Freiburg, Hanover, Paderborn, and Zurich. His major research interests are in music and mobility, musical theatre, history of popular music.

*Lorenzo Santoro*

### **Popular music in Nazi regime: Redundancy and functional purposes in the working of Peter Kreuder and Eduard Künneke**

The Nazi dictatorship promoted an original approach to public discourse intended to appropriate and redefine the composite German background. What occurred to Popular Music has to be investigated putting an accent on its complex and structured nature of polysemantic symbols of modern

identity and sociability. Popular Music propelled the combining of European songs, Latin American and northern American rhythms and grooves, old and new sonorities, original and traditional dances. Moreover, Popular Music played a noteworthy role in radio, cinema, recordings industry as significant schedule in a modernizing society focused in city culture and - firstly - in an active bourgeoisie interested in consumerism and in new forms of sociability. With the so called aryanization these tasks had to be fulfilled by German composers and musicians able to work in this field. Two amongst them played a first-class role such as Peter Kreuder and Eduard Künneke.

The talk will insist in analysing the ability of the 2 in working in the agenda and structures of German mass culture: promoting songs and music in Theatre, operetta, musicals, Tanzmusik, venues, cinema as a strategy to reinforce the appeal and the strength of the material produced and in pinpointing a bunch of musical elements into the public spaces and in the recording industry. The analysis will not be limited to individuate their re-elaboration of non-European musical elements, but their effort of illuminating and implement music as vital element in the most different spheres of performance as a way to confirm sociability traditions and reinforce the regime appeal. For these reasons one will be analysed songs, dances, instrumental pieces taking into account their position in the cultural atmosphere of the regime, the focus will be put especially in the redundancy produced by the transmigration of musical and performative elements from a genre (operetta, jazz, song-form, musical) to other spheres of the cultural agenda (cinema, classical music, radio, theatre, etcetera). Such phenomena could confirm the role of music in mass culture in the social mobilization and the significant discontinuities propelled by the regime.

### Biography

Lorenzo Santoro achieved a doctorate in modern history at the Roma Tre University in 2004 with a dissertation about the Italian Fascist Party in the seizure of power phase. The research dealt with Roberto Farinacci's contribution to Fascist culture and strategy. This research was published

as a volume in 2008. His interests of research are addressed to European history with a focus in politics of culture and performative studies on music, politics, and society. He has produced 50 talks at international conferences and 20 articles on fascism, methodology (Arendt, Benjamin, Gramsci), communism, Jacobinism, music, and ideology. He has edited a volume on the democratic leader Giuseppe Dossetti, and he published in 2014 a book titled “Musica e Politica nell'Italia Unita. Dall'Illuminismo alla democrazia dei partiti”. (Marsilio) concerning Music and Politics in the Italian background from the Enlightenment to the Twentieth century. He was an associate fellow and tutor at Warwick University; he is now an associate fellow at the Hannah-Arendt-Institut für Totalitarismusforschung an der Technischen Universität Dresden. He gave lessons at Roma Tre, Würzburg, and Münster University. Currently teaches in the Italian Conservatorio and deals with Fascist Modernism In music, Popular Music, Opera.

*Gabriele Groll*

### **Popular Music and Absolute Film**

The genre of absolute film is closely linked to the history of popular music in Germany. The absolute film emerged in the 1920s and 1930s; its protagonists include Oskar Fischinger, Walter Ruttmann, Viking Eggeling and Hans Richter. In particular, Fischinger used popular pieces of music in his films – schlager music or jazz – after which he designed the film images. His films have been viewed as avant-garde films, a successor to abstract painting, or as a precursor to modern music videos. But the use of popular music is also linked to an idea of aesthetic legitimacy: in view of avant-garde film art whose abstract imagery was perceived as revolutionary, Fischinger chooses popular music as a counterpart that calls up familiar reception patterns.

The paper explores the use of popular music in Fischinger's absolute films. The focus is on aesthetic strategies, the intermedial references between images and music, but also the question of the extent to which the visualizations have an impact on popular music. In Fischinger's Studien Nr.

2-6 (1930), the pieces of music and the recordings are mentioned in the credits, so that the music was also popularized through their use in the films.

Last but not least, the paper will focus on the permeability of the terms ›popular‹ and ›classical‹ music at that time: in his Studie Nr. 7 (1931), Fischinger takes up Brahms' Hungarian Dance No. 5 in a recording of the series »Polydor Popular Music Album«, in which, in addition to well-known opera arias, schlager music and jazz were also published. The production of series with mixed programs from a variety of genres was a common practice. What can be described as »popular music« must also be assessed in terms of this practice for Fischinger's film work, because in the context of the record industry the term did not apply to genres, but to the level of popularity of a work and the sales figures of a recording. The boundary of what is considered »popular music« shifts with reproduction technology from a normative concept of music to a marketing category.

### Biography

Gabriele Groll has been a junior professor in musicology since the summer semester of 2024. Previously, she held the position of substitute professor at the hmt and was a research assistant in the project »Erich Wolfgang Korngold Werkausgabe« ((Berlin-Brandenburgische Akademie der Wissenschaften/Akademie der Wissenschaften und Literatur Mainz). After studying musicology and comparative literature studies in Berlin, she worked at the Museum of Musical Instruments in Berlin, at the University of Potsdam, in edition projects (e.g. Hanns Eisler Gesamtausgabe) and as a lecturer at the HU Berlin and the TU Dresden. She wrote her doctoral thesis on Visual Music by Oskar Fischinger and Stephen Malinowski.

*Roxane Lindlacher*

### **Sheet music editions of popular music as media combinations: possibilities of staging bodies**

The AKM Archive at the Anton Bruckner Private University Linz offers a large collection of previously unexamined sheet music editions of popular

Schlagers of the 1930s and 1940s by German and Austrian music publishers, authors and composers. Now, as part of the “PopPrints” project, the archive is opening its doors and, with its wealth of material, offers the opportunity for in-depth research into sheet music. They represent a unique form of media in which visual, musical and textual elements interact and are published as an advertised product for the market.

In my presentation I aim to look at sheet music editions of popular music as a combination of different media (e.g. illustration, text, music, dance genre, advertising). These media are reflected in relation to each other. I argue, that only by viewing sheet music as a combination of related elements can it be analyzed and interpreted in a sufficient way regarding to socio-political as well as economic issues.

Using two examples of popular sheet music as media combinations, the aim of this paper is to analyze how bodies are staged and negotiated and to provide an intersectional perspective on possible representations of bodies in the era of National Socialism and Austrofascism, but also in the years prior to 1933/1938 and following 1945. In one example, I will focus on the representation of female bodies and how they are staged through the combination of different elements, making a connection to contemporary discourses on the body through the star persona of Zarah Leander. Another example shows the staging of ‘foreign’ bodies. Here I want to point out a network of exoticism, created through the interaction of body images, exotic (male) fantasies and musical styles/dances like Tango.

### Biography

Roxane Lindlacher completed her Bachelor's degree in Musicology and Dance Studies at the University of Salzburg and her Master's degree in Musicology at the University of Vienna. Since April 2024 she is a PhD student at the Department of Art History, Musicology and Dance Studies at the Paris Lodron University Salzburg and co-researcher at the WEAVE-project “PopPrints” at the ABPU Linz. Her research interests lie in the fields of popular music research, music sociology, gender studies and cultural

studies. She has been a member of the IASPM D-A-CH advisory board since November 2024.

*Julia Heiler*

### **Singing and voice in German-language popular music theatre 1933-1945**

In my lecture I will examine the singing and use of voice of operetta stars in the period 1933-1945. Using selected case studies, the question of the development of the singing style will be explored in the context of the dynamics of performative and productive theatre practices. It will be examined how Nazi cultural policy after 1933 altered these, in particular the consequences of the policy of expulsion, which led to the emigration of key figures, and what drastic changes resulted in the development of style. In view of the challenges posed by the changing audience structure, marketing and mediatisation, were there specific changes in the singing style of operetta? And if so, how can this be described analytically?

The answer to these questions may provide valuable information for historically-informed performance practice, which has only recently become the focus of academic research. So far, vocal forms of expression in operetta have only been researched on an exemplary basis and rarely from a singer's perspective.

In order to provide the necessary contextualisation, an interdisciplinary approach is used. Results and concepts from history, music, film, dance, gender, cultural and theatre studies play an important role. Voice and singing can hardly be analysed without the parameters of body and gender. Therefore, I draw on the work of Rebecca Grotjahn and Thomas Seedorf. While the focus of attention will be on voice and singing, the analysis will also include dance, acting and speaking. What's not to be neglected in this context is the construction of the star persona.

The sources to be analysed are primarily sound recordings and operetta films. Printed music is of interest, as it forms the basis on which the performers build their performance, especially collections of printed theatre and film songs, as well as independent editions of pop songs in the

form of sheet music and performance material for theatre productions. Finally, visual material, are of particular interest for further investigation of the star persona.

### Biography

Julia Elisabeth Anna Heiler studied Musicology and Dance Studies at the Paris-Lodron University as well as Voice at the Mozarteum University Salzburg. She completed both master's programmes with distinction. In her master's thesis in Musicology and Dance Studies, she analysed Engel Lund's stage performance and created, sorted, as well as catalogued the singer's estate. In her master's thesis at the Mozarteum, she compared Beyoncé Knowles-Carter and Fritzi Massary to work out criteria and characteristics for categorisation as a diva in a pop-cultural context. Her research interests lie in Musicology, Dance, Theatre, Cultural and Gender Studies. As she is a Mozarteum trained singer, she is equally interested in the research fields of singing and performance. By taking up a PhD in cultural studies at the Paris - Lodron University of Salzburg, she is continuing her academic work.

Moreover, Julia Heiler is active as a singer. After her successful debut in the German repertoire as the "Mutter Gertrud" in Humpedinck's Hansel and Gretel, she recently succeeded as "Mariana" in Wagner's Das Liebesverbot at the Maxrain Castle Opera. In 2023, she made her soprano solo debut in Vaughan Williams' A Sea Symphony at the Kreuzkirche Dresden accompanied by members of the Staatskapelle Dresden. The soprano is also an adept at other repertoires. She sang for example "Drusilla" and "Vitù" in a highly acclaimed, innovative opera project Queen Poppea by Opera Incognita at Müller'sche Volksbad in Munich, "Marcellina" in Le Nozze di Figaro at the Mozarteum Opera in Salzburg and most recently "Fiordiligi" in Così fan tutte as part of the European opera education project Opera Out of Opera 2 in Porto, Portugal.

*Dietmar Friesenegger*

### **Last Waltzes: The Viennese Ball Season of 1938**

In January 1938, the sports club of the Viennese shipping company Caro&Jellinek began planning its annual ball. The company magazine advertised the event as a Trachtenkränzchen, which was to take place at a hotel in the ninth district. A “concert and jazz orchestra” was to perform in the hotel’s main hall, and a jazz band was to welcome the audience in the salon. The ball donation, which doubled as a dance card, revealed the music for the evening: Heinz Sandauer and Peter Kreuder were on the program, and so was Leonhard Märker, who had recently scored a success with the music for a comedy with the curious title “The ministry is in a snit.” The date of the ball, engraved on the small metal plaque on the ball donation, gives food for thought: March 12, 1938. A ball on the evening of the “Anschluss”? Of a company whose main shareholders and part of the workforce were Jewish?

Tracing the connection between popular music, dance culture, and politics in the 1938 ball season, my paper will examine the Ball of the Fatherland Front, which functioned as a state ball and took place hours before the meeting between Schuschnigg and Hitler in Berchtesgaden, the Opera Ball, and several balls in the suburbs. For many artists, these balls were the last major public appearance before their exile – or in their lives.

Drawing from extensive archival research, I will explore a ball season between Austro-fascist resistance to Hitler’s Germany and a cultural Habsburg restoration. Recent popular music hits not only distracted from a contested reality but also conveyed political values. By comparing the musical repertoires to those in the First Republic, the Nazi regime, and the early post-war era, I will show continuities and disruptions in Viennese dance music repertoires.

Finally, I will address the question of what the evening of March 12 meant for the guests at the company ball. Was the last number on the program, Kreuder’s “Sag beim Abschied leise Servus,” actually performed, or was the noise of the new era dominant?

## Biography

Dietmar's research focuses on the music and culture of the late Habsburg Empire; music and migration; and music competitions. He is currently a research fellow at the Department of History at Leipzig University, working in the ERC project "Opera and the Politics of Empire in Habsburg Europe, 1815-1914." For his dissertation, "Voices among Cultures in the Eastern European Borderlands: Music in Czernowitz, 1862-1918" (Cornell 2020), Dietmar received the Donald J. Grout Memorial Dissertation Prize. During his dissertation research he unearthed scores of unpublished music by Eusebius Mandyczewski and founded an award-winning festival in Ukraine to get this music performed. Articles of his have been published in *Early Music* and *The Musical Quarterly*, his editions appeared with Breitkopf&Härtel, KnyhyXXI, Doblinger, and Ries&Erler. He has previously taught courses in music at Cornell, the University of Vienna (Austria), and IES Vienna; in German studies at the University of Iași (Romania); and in History at Leipzig University.

*William Everett*

### **From Sissy to The King Steps Out, or From Vienna to Hollywood: Fritz Kreisler as a Transnational and Transmedial Nexus in the Network of Austrian Popular Music**

Though known primarily as a concert violinist, Fritz Kreisler (1875, Vienna-1962, New York) was also a significant figure in the field of popular music through his activities as a composer of operettas as well as of shorter works, usually in a nostalgic vein.

As a means to investigate Kreisler's creation and negotiation of his own star persona, this paper will focus on Kreisler's operetta *Sissy*, which had its premiere at the Theater an der Wien in 1932, and especially its Hollywood film adaptation, *The King Steps Out* (Columbia, 1936). Kreisler's 'Ich wär' so einmal verliebt' was modified for the film to become 'Stars in My Eyes', with lyrics by Dorothy Fields. Thanks to this transnational and transmedial transformation (from Austrian operetta to American musical film), the waltz's fame increased further. Moving between the popular

sphere and the concert hall, Kreisler himself transcribed the song for violin and piano, recording it and including it on his concerts in Europe and in America and thus furthering its transmedial reach.

Kreisler's reputation as a composer of popular classical music was also being promoted in the film through the inclusion of 'The Old Refrain', which at the time was being attributed to him. The song, with English lyrics by Alice Mattullath, was published in New York in 1915. In reality, the music was a transcription of 'Du alter Stefansturm' from the operetta *Der liebe Augustin* (1887) by Johann Brandl. In the 1930s, the decade in which *Sissi* and *The King Steps Out* appeared, Kreisler admitted to writing several pieces that he had previously claimed to have discovered in monasteries, such as *Praeludium* and *Allegro*. The inclusion of 'The Old Refrain' in the film within the context of Kreisler's confession therefore raises questions of authorship and attribution in the sheet music industry in both Austria and the US.

This presentation will employ Kreisler as a case study to reflect on the relationships between popular music and film and between popular music and the concert stage, and how an established classical artist was striving to make his mark in the Austrian and international popular music sphere.

### Biography

William A. Everett is Curators' Distinguished Professor of Musicology Emeritus at the University of Missouri-Kansas City Conservatory, where he taught classes ranging from medieval music to the American musical theatre. He has published widely on musical theatre and other topics and is contributing co-editor to *The Cambridge Companion to the Musical* (with Paul R. Laird, 3rd ed., 2017), *The Palgrave Handbook of Musical Theatre Producers* (with Laura MacDonald, 2017), and *Intertextuality in Music: Dialogic Composition* (with Violetta Kostka and Paulo F. de Castro, 2021). His latest book is *The Year that Made the Musical: 1924 and the Glamour of Musical Theatre* (2024, Cambridge University Press). He currently edits the series *Cambridge Elements in Musical Theatre*, also published by Cambridge University Press, and teaches history of music in the post-BA

Master's degree in music publishing and production at IULM University, Milan, Italy.

*David Vondráček*

**Composers from Bohemia and Their Transnational Dreams: Towards an Operetta History Between Berlin, Prague, and Vienna**

This paper examines operetta as a transnational socio-cultural phenomenon, focusing on the connections between Germany, Austria, and the Czech Lands during in the first half of the twentieth century. Through Czech composers like Jara Beneš (1897–1949), it explores how they crossed national and linguistic boundaries while engaging with transnational networks in popular entertainment.

For composers in the region, the German-speaking markets were a natural target for their aims. While operetta in the Czech Lands was shaped by imports, the successful export of Czech operetta was, however, rare, as seen already during the Austro-Hungarian period with Karel Weis or Oskar Nedbal. In the 1930s, rising nationalism and the threat posed by Nazi Germany created new challenges and motivations. Jaromír Weinberger (1896–1967), best known for his opera Schwanda the Bagpiper, turned to operetta for survival, demonstrating his adaptive skills. In contrast, Jara Beneš embodied a distinctly Czech operetta style, yet his works found success in German-speaking regions. His operetta *Na tý louce zelený* (1935), adapted into German as *Auf der grünen Wiese*, exemplifies a reverse cultural transfer, where Czech compositions resonated beyond their linguistic origins. Beneš's strategies of thematic localization and stylistic adaptation reveal how Bohemian composers negotiated their place within the dominant Austro-German tradition while asserting their national identity. Where Weinberger fled Europe, Beneš continued his career under Nazi rule, leading to postwar ostracism as an alleged collaborator.

Using the framework of *histoire croisée*, this paper explores the interconnectedness of Central European cultural networks. It situates Czech operetta composers within the transnational networks of popular

music production, with a focus on sheet music as a medium of dissemination. Drawing on archival materials from the AKM sheet music archive in Linz, among others, it examines how sheet music facilitated operetta's spread across national boundaries. It also warns against the "biographical fallacy"—the tendency to interpret a composer's music through the lens of their personal experiences—emphasizing the collaborative nature of popular music production. Ultimately, it shows how operetta served as a site of cultural negotiation, where figures like Beneš navigated tensions between national identity and transnational ambitions.

### Biography

Dr. David Vondráček is a Researcher at the Institute of Art History of the Czech Academy of Sciences. He studied Musicology and European Ethnology at Ludwig-Maximilians-Universität München (LMU), where he earned his PhD under the supervision of prof. Hartmut Schick. At LMU, Vondráček taught a wide range of music history classes. His academic endeavors have included research stays in Kharkiv, Sarajevo, and Tallinn, among other locations. His doctoral dissertation on the Prague-born composer and exile Jaroslav Ježek was published by Allitera Verlag in Munich (2021). Vondráček is also co-author of *A History of Music in the Czech Lands* (Cambridge University Press, forthcoming 2025).

### *Gesa zur Nieden*

#### **Paraphrasing the Popular: Music Theater at the Stuttgart State Opera 1930-1950**

During the 1930s, the repertoire of the Stuttgart State Opera changed dramatically: Besides Johann Strauß', Jacques Offenbach's or Franz Lehár's well established operettas, the theatre directors concentrated on contemporary works by Eduard Künneke and Nico Dostal. Three works by the latter premiered in Stuttgart between 1937 and 1941 (*Monika*, *Ungarische Hochzeit*, *Flucht ins Glück*). At the same time, works by politically engaged composers like Emil Nikolaus von Reznicek's *Donna Diana* or Franz Grothe's *Die Nacht mit Casanova* were performed. Not

least, the theatre was committed to opening up its events to a wider audience by staging open-air productions, works with a local colour like Carl Millöcker's *Die sieben Schwaben* and popular operas by 'serious' composers.

The presentation will explore the music-dramatic content of the works against the background of the commercial distribution of the performance material by music publishers. In the context of a discussion on speech and music and in relation with arrangements for dance orchestras and film scores by the same composers, the concept of paraphrasing (film music, film as philosophy) emerges as an important tool to understand the musical alignment of operetta in Stuttgart beyond the dichotomy of a clear political relevance and a profound distraction. With musical paraphrases, composers were able to incorporate politically required emotional demands, 'foreign' musical elements and their own distance at the same time.

### Biography

Gesa zur Nieden is a professor of musicology at the university of Greifswald. She is interested in early modern musicians' mobilities, the reception of Richard Wagner after 1945 and music and history in plural societies. Since 2008 she co-directed various international research projects (ANR-DFG *Musici*, EU-HERA *MusMig*, DFG-NCN *Pasticcio*) with colleagues from France, Italy, Croatia, Slovenia and Poland. From 2024-2028 she is a co-leader of the Austro-German-Swiss projects on the production of popular music 1930-1950 (DFG-FWF *PopPrints*) and on Giuseppe Tartini's students and their networks in Europe (DFG-FWF-SNF *TartinianS*). Forthcoming publication: Eva Meineke/Gesa zur Nieden/Anna-Katharina Gisbertz (eds.), *Non-binäre Identitäten und Konzepte in Literatur, Musik und Kunst um 1900*, Freiburg i.Br.: Rombach 2025.

*Carolin Stahrenberg*

## **Repertoire and Artists in Limbo: Producing Popular Musical Theater in Times of Changing Regimes**

The profound upheavals that accompany political regime changes and affect all areas of life do not spare the music industry and musical theatre production. In the wake of the Nazi takeover, this particularly affected anti-Semitic and political persecution, which led to the expulsion and exclusion of key actors and performers, but also forced adjustments in the repertoire. This paper will highlight the problems and strategies of individual artists in dealing with the challenges of changing regimes. It will focus on the one hand on a biographical perspective, drawing on case studies of the diseues Claire Waldoff and Trude Hesterberg, and on an institutional approach on the other, exemplified through sources involving Aryanization processes especially at the Munich Gärtnerplatztheater and the city theater in Salzburg.

### Biography

Carolin Stahrenberg is a professor for musicology at Anton Bruckner Private University in Linz, Austria.

She studied Music, German studies and Musicology at the University of Music, Drama and Media (HMTM) in Hannover, Germany. In 2011 she gained her PhD with a thesis about popular music in Berlin between the wars, focusing especially on composer Mischa Spoliansky.

Her research interests are popular music, musical theatre, music and gender studies, music and migration and musical life in the Weimar Republic.

*Sean Prieske*

## **Between Nationalisation and Internationalisation. Transnational Networks of Popular Music Production in Fascist Germany and Austria**

The paper sheds light on transnational networks of popular music production in fascist Germany and Austria between 1930 and 1950, when

the increasing pluralization and mixing of popular music styles ran counter to fascist ideologies in Germany, Austria and other countries. In the early twentieth century, the foundations of the modern music industry developed based on global music distribution channels and recordings. The increasing pluralisation and internationalisation of music distribution with its international networks contrasted with the ideologies of National Socialism and Austrofascism.

The paper traces these connections with their creative potential and political frictions, focusing on collaborations between individuals, ensembles and political as well as cultural institutions. The research is based on extensive research in recently accessed archives of sheet music. Using methods from computational musicology and network analysis, the networks identified are also transferred into a digital network model. The archive research shows a shift in distribution channels and institutions involved, which had a lasting impact on Central European pop music distribution even after the Second World War. Drawing on previously unconsidered sources, the paper makes an important contribution to the understanding of international pop music networks before, during and after National Socialism, which were essential for the development of European pop music from the mid-twentieth century onwards.

### Biography

Sean Prieske studied musicology, media studies and German linguistics in Berlin and Newcastle. He finished his PhD thesis on music practices of refugees at Humboldt University of Berlin. He taught at several universities and has been working as research associate and lecturer at the UNESCO Chair on Transcultural Music Studies at the University of Music Franz Liszt Weimar since 2022. In 2024, he is working as assistant director at the Center for World Music at the University of Hildesheim. In 2021, he was head of a research group on German-Turkish music exchange at the Berlin University Alliance. He is running the musicology podcast „Musikgespräch“ und was scholar of the Friedrich Ebert Foundation as well as award winner of the Sempre Conference Award and the Maria Hanáček Award of IASPM D-A-CH.

*José Gálvez*

## **Towards a history of popular music record production in Germany, 1930-1950. A research report**

The years between 1930 and 1950 still represent an obscure episode in the history of recorded popular music in Germany. While important contributions from historical musicology and music business research have dealt with the recording industry in this period, the production of popular music records before, during and after the Nazi dictatorship has hardly been tackled in depth.

There are historical and methodological reasons for this situation: The German recording industry was hit especially hard by the depression and shrank considerably in the first half of the 1930s. Compared with the radio industry its relevance can and has been relativized. Moreover, due to confiscations, prohibitions and restructuration, there is few reliable data on the recording, pressing, distribution or sales of popular music records during the Nazi dictatorship. However weakened and difficult to reconstruct the recording industry remained in place and interlocked with the music publishing, film and radio industries.

Following insights from scholars and collectors, I put forward the claim, that dealing with records may open up avenues to gain a more comprehensive understanding of the transnational dimensions of the music industry and the internal frictions within the Nazi regime. This paper represents a report on my attempt to approach the production of popular music records in Germany of the 1930s and 1940s.

### Biography

José Gálvez has held a research position at the University of Greifswald since October 2024. In February he submitted his dissertation on sonic subjectivation in the US rock 'n' roll culture of the 1950s in the department of Musicology / Sound Studies at the University of Bonn. He studied Historical and Systematic Musicology at the University of Hamburg (BA) as well as Musicology at the Humboldt University of Berlin (MA). From 2016 to 2020, he was a member of the advisory board of IASPM D-A-CH. Since 2021 he has been spokesperson of the "Early Career Researcher Group" in

the German Musicological Society. He conducts research at the interface between cultural history and media theory with a focus on popular music, sound design and technology.

*Thomas Flömer*

### **Between "White Jazz" and "Heimatland" - Heinz Wehner and his Telefunken Swing Orchestra in the Third Reich**

Within the Nazi regime, the field of German dance music was a discursively charged one, whose constitution and contours were constantly contested in theory and practice by the many actors involved. The ideas and expectations of cultural-political institutions, performing ensembles and orchestras, as well as the target groups of listeners and dancers, differed greatly in some cases and were subject to dynamic change against the background of developments on the international music market.

This presentation will focus on one of the best-known representatives of modern German dance music in Nazi Germany - the bandleader Heinz Wehner, who successfully operated from Berlin with his dance orchestra from 1934. On the basis of the recordings, which were initially released under the name "Heinz Wehner mit seinem Telefunken-Swing-Orchester", as well as a detailed reconstruction of the engagements and tours, the development and transformation processes of the orchestra will be traced on various levels and placed in their cultural-historical context. In addition to analyses of the recorded repertoire, journalistic sources as well as eyewitness accounts and memoirs will be used to approach the live repertoire and its contemporary reception in various performance situations. In addition, the personal networks that Wehner built up in the course of his career as a bandleader, e.g. with arrangers, guest singers and musicians or venue operators, and which he used both artistically and commercially, will be examined.

The aim of the presentation is to show the possibilities and scope of action available to band leaders and their orchestras in the production of modern dance music in the National Socialist environment of the pre-war and war

years and, using the specific case study of Heinz Wehner, to outline how these were actually used strategically in the field of tension between far-reaching (cultural) political demands and restrictions and economic interests.

### Biography

Thomas Flömer studied Musicology and Cultural Studies in Bremen and Oldenburg. During and after his studies, he worked as a music dramaturg and editor for theatre publishers in Hamburg and Cologne. From 2014 to 2020 he was a research assistant at the Institute of Music at the Carl von Ossietzky University of Oldenburg. In 2020 he was interim director of the Rheinsberg Music Academy before moving to the Lübeck University of Music. There he was involved in the establishment of the Competence Centre for Musical Education Schleswig-Holstein. As of 2022, Flömer was Managing Director of the Centre for Artistic and Scientific Continuing Education at the Lübeck University of Music. In addition, he was active in various cross-institutional and cross-national projects., e.g. in the joint project „Network 4.0 of the Universities of Music“ or the Erasmus+ project „Everyone can improvise“. His primary research interests are in the field of Popular Music Studies (popular music and transgression; popular music and youth culture; cultural history of popular music).

### *Timur Sijaric*

#### **On the Beautiful Brown Danube. Instrumentalization of a Tradition in Wien-Film GmbH.**

The Wien-Film GmbH functioned as one of the largest companies involved in National-Socialist film production. Following the “Anschluss”, its founding in 1938 was preceded by an accelerated nationalization of the Austrian film industry. Since the focus of Wien-Film productions was primarily on films with a professedly ‘apolitical’ character, the studio enjoyed a reputation distinguishing it from the rest of the National-Socialist film industry. However, precisely those seemingly ‘light’ feature films intertwined with existing, albeit subtle, ideological mediation proved

effective in communicating to audiences in the “Third Reich”. Therefore, the entertainment purpose of the studio – its productions and music – was coupled with political strategy. This paper showcases both the workflow of the film scores and the manipulation strategies employed in the National-Socialist film industry, exemplified by Wien-Film and the studio’s acclaimed and financially successful feature film *WIENER BLUT* (D 1942). Against the background of the 200th anniversary year of Johann Strauss, this specific filmic work, but also further feature films envisioned and produced by Wien-Film in the period of 1938 to 1945 serve to track compositional and production aspects during the National-Socialist regime.

### Biography

Timur Sijaric studied saxophone, composition, and musicology in Vienna. Since 2020 he is a research associate at Music and Arts University of the City of Vienna and since 2022 senior research associate at Lucerne School of Music. His research interests encompass audiovisuality and mediality of music, as well as music in the new media.

### *Johanna Jastrinsky*

#### **Music film as a field of discourse? Cultural policy authorities and structures exemplified by the revue film *Wir machen Musik* (1942)**

During the 1930s, a (sometimes vaguely defined) cultural policy was established and pursued in Germany. The music film genre is a notable example in this respect: the compound noun already marks a linguistic interweaving of two areas of cultural creation. Moreover, it encompasses a broad spectrum of sub-genres -such as operetta, revue, and opera films as well as biographies of musicians -which is why the corpus is also characterized by a certain musical breadth. I therefore assume that the processes of regulatory, planning, and production of German-language music films (1933-1945) were a field of discourse in which various sub-groups of the “Reichskulturkammer”, in particular the “Reichsfilmkammer” and the “Reichsmusikkammer”, exercised power dynamics.

The case study *Wir machen Musik* (1942) discusses the question of the value of art and popular music and was classified by the Nazi film review office as “künstlerisch wertvoll”, “volkstümlich wertvoll” and “anererkennungswürdig”. The lecture will outline the extent to which the case study oscillated between conformity and system criticism, and whether the revue film was discussed accordingly. Questions of Nazi film policy in the field of music films and their legal framework will also be addressed, with an attempt to summarise specific criteria in relation to musical style and gender. To this end, two key scenes dealing with the negotiation of art and popular music as a subtext of the screen couple’s interpersonal tensions will be evaluated from a source-critical perspective. The production processes of the film will be examined using contemporary archival material and documents to identify authorities.

*Franziska Kollinger*

### **Music for Sale. International Music publishing as a nexus for Popular Music Production 1930-1950**

In the first half of the 20th century, genres of popular music like revue and operetta made a notable contribution to the internationalization of European popular music, especially due to the multiple media change – from stage to screen, and from sheets to records. The paper focuses on the increasing interactions and international interdependencies between music-publishing and -recording industries, which had a decisive influence on the production of popular music in the period 1930-1950 and on the dynamization of global music distribution.

By discussing the production conditions of popular music in the German-speaking world using the examples of Dreiklang-Dreimasken and Felix-Bloch-Erben music publishers, the contribution illustrates the systematic interweaving of production strategies and distribution structures across media, national and ideological borders. Thus, questions about the relationship between political restrictions and market-driven popular music arise, which in turn point to the development of a dynamic, self-reinforcing

networking structure that linked the various media and their production organs with each other and ultimately ensured an even stronger dissemination and consolidation of the musical repertoire in the cultural memory, and through time and space.

### Biography

Franziska Kollinger holds a research and teaching position at Greifswald University. She gained her PhD in 2017 at Freie Universität Berlin with a thesis on French composer Georges Auric and his film and incidental music of the 1930s (publ. Franz Steiner 2019). Since 2012 she worked as a research associate at the Collaborative Research Centre *Aesthetic Experience and the Dissolution of Artistic Limits* (SFB 626, FU Berlin) and at the Department of Musicology and Dance Studies at the University of Salzburg. Since 2023 she has also held the professorship for Historical Musicology at the Department of Music and Dance Studies at the University of Salzburg (50%). She has taught at universities in Salzburg, Vienna and Berlin and is conducting research on the cultural and social history of music, on music history as media history, on film and stage music, and on music and mobility.

*Verena Liu / Henrik Almon*

### **Dreiklang-Dreimasken-Verlag and its international cooperations 1930-1950: Operetta and Schlager repertoire during troublesome wartimes**

This paper wants to examine the way prominent publishing houses of Operetta and Schlager music targeted their customers during the massive cultural censorship between 1930 and 1950. Especially connections and receptions between Germany and France during this time will be reflected. Question is to what degree the reception and the market of musical works was disrupted in reality, especially in the occupied zone of France during the Vichy period.

At the beginning of the 1930s the music publishing house Dreiklang-Dreimasken was already looking back at several successful decades in the

ever-evolving music business, their catalogue contained a big number of international and Jewish composers. When National Socialists rose to power, the slightly changing repertoire of this catalogue, who stayed leader in the market before and after the Second World War, is a mirror of the development in the 1930s and 1940s.

Looking at this international music business situation, the paper wants to analyse two different points of view:

1. Import: German translations of songs from foreign countries.

We want to look at how Dreiklang-Dreimasken dealt with the political situation and musical taste “at home” while the most exciting developments in popular music (“Unterhaltungsmusik”) happened in parts of the world that were at that moment political enemies. One reaction in Germany has been to translate the English or French original texts into German versions. What are the specificities of the adaptations in these years?

2. Export: German/Austrian Operettas sub-published by the French publishing houses Salabert and Max Eschig.

Looking at similarities between music publishing houses Germany and France during the Vichy-Regime: How has operetta repertoire changed and can we trace down immediate reactions to the changing political situation in France during the Vichy-Period? The publishing houses Salabert and Max Eschig had long-term business relations with the publishing house of Dreiklang-Dreimasken, because they were sub-publishing France versions of lots of German/Austrian Operettas since the 1920s. The catalogue of these publishing houses will therefore be analysed, to see if and how the exchange between the publishing houses changed during the years 1930-1950.

### Biographies

Henrik Almon, after a trainee as publishing house clerk, studied music, media and literature in Weimar, Jena and Paris. After graduating, he first worked as a music teacher in Corumbà, Brazil, then as an editor in Berlin. Since 2013 he has worked for the classical music publishers of Universal Music Publishing, first at Ricordi Berlin, then since 2023 at Durand-

Salabert-Eschig in Paris. In 2018, he completed his doctorate with a dissertation on discourses on art music in Brazil in the first half of the 20th century. Current research interests include the development of the historical catalogues of the music publishers Editions Salabert and Max Eschig as well as the orchestral music of Heitor Villa-Lobos.

Verena Liu studied musicology, Romance studies and gender studies in Weimar, Jena, Hanover and Göttingen. She completed her doctorate in 2021 at the University of Oldenburg with a thesis on female music teachers as directors of private music schools during the German Empire. 2020-2024 she was a research assistant at the University of Greifswald, since 2024 she has been working in the dramaturgy department of the Salzburg Festival. Her current research interests include popular music and music publishing during the period of National Socialism and Austrofascism, contemporary opera practice and canon discourses in the repertoire design of the classical music industry. In 2023, together with Henrik Almon, she edited the thematic issue 'Popular Music under National Socialism' (Die Tonkunst 1/2023) and was co-initiator of the German-Austrian research project PopPrints.

*Reimar Walthert*

**Coping with restrictions in cultural policy. The Music and Theatrical Play Publisher Zurich Limited.**

Armin Robinson and his business partner Victor Alberti were two of the most successful music publishers of the Weimar Republic. After Hitler's rise to power in 1933, they had to leave Germany and lost control of all their editions. Armin Robinson then founded the Swiss exile company Music an Theatrical Play Publisher Zurich Limited. The apparent Swiss company was run from its office in Vienna and followed a three-folded strategy.

1st In a camouflage strategy they tried to produce pieces for the German market by using pseudonyms to cover up Jewish authors.

2nd Pieces of prominent Jewish composers like Oscar Straus were produced for the international market focusing on stages in Paris, London, New York and Scandinavia.

3rd To keep up the Swiss façade, they supported young Swiss talents and produced operettas written by or with them.

However, as the company was still owned by Armin Robinson, part one and three of this strategy did not work, as the company was blocked from the German market as a whole. Therefore, in 1937, Robinson gave up his ownership and founded Theatrical Copyrights Ltd. in London as a joint venture of Chappell Music and Zurich Ltd. The Vienna office was transferred to its clerk Gerhard Bronneck, who founded his own Gloriette-Edition that would start business by serving as a sub-distribution of Zurich Ltd. in Czechoslovakia and Austria.

When Robinson gained back control of his German editions in 1948, Zurich Ltd. became the holder of the international copyrights, and home publisher of most works of Paul Burkhard.

### Biography

Reimar Walthert is a physicist, musician and musicologist who works as a conductor of various orchestras, as a teacher at Campus Muristalden and as a cultural manager in strategic cultural marketing for L'Oeil du Public. He is the founder and bass trumpet player of Molotow Brass Orkestar, a guest lecturer in the Cultural Management programme (EMAA) at the University of Zurich and the musical director of Bühne Burgäschi.

### **Concert 20.3.**

#### **„Die Ballspende“**

*A “scenic reading” with music composed by Leonhard Märker, Peter Kreuder, Heinz Sandauer, Gorni Kramer and Johann Strauss.*

Idea and Concept: Dietmar Friesenegger

Readings: Christine Blanken und Wolfram Ette

Voice: Heinrich Mauersberger

### **Concert 21.3.**

#### **„Music from the Archives“**

*Four different concepts and perspectives on popular music from the 30s to the 50s.*

Voice: Julia Heiler and Alexander Kaimbacher

Piano: Thomas Kerbl

Drums: Moritz Lindner

Bass: Jakob Gönitzer

Saxophon: Noah Kunze

Violin: Lukas Mantovan

Speaker: Carolin Stahrenberg, Julia Heiler, David Vondráček, Thomas Flömer, Roxane Lindlacher

### **Roundtable 22.3.**

#### **(Wie) Aufführen? Praktische Perspektiven auf historische populäre Musik, 1930 - 1950**

##### Biographies

###### *Stephan Kopf*

Stephan Kopf is Managing Director of Publishing Company “Musik und Bühne” in Wiesbaden, the leading publisher for stage works in Germany for the musical and operetta genres, and a member of the management team at Publishing House “Josef Weinberger Wien”. He studied theatre studies, musicology, journalism and German studies in Munich and Berlin and then worked at the theatres in Darmstadt and Mainz as a dramaturge and director, at the Pfalztheater Kaiserslautern as chief dramaturge and director and as head music dramaturge at the Heidelberg Theatre before moving into publishing in 2002. He is also a translator of musicals (including *Candide* by Leonard Bernstein) and occasionally engages in short excursions into science.

###### *Oliver Potratz*

Oliver Potratz is a musical world traveller, who is rooted in different musical styles. In everything he does artistically, he searches for elementary personal meanings, gets to the bottom of the origins of musical impulses and celebrates human togetherness in art. He overcomes and undermines the still very active boundaries and, as a musical nomad, conducts artistically inspired research in search of the unifying elemental force of music.

He was born in Hamburg in 1973. He began his musical career as a violinist and electric bassist. It was not until he was twenty that he switched to the double bass. Just one year later, he began studying classical double bass in Berlin with Prof. Michael Wolf. He then went on to study jazz at the U.d.K. Berlin and graduated with a Master of Arts in Jazz Composition (*summa cum laude*) with Greg Cohen at the Jazzinstitut Berlin. Concert tours with various ensembles have since taken him to

around 70 countries on five continents. In 2016, he was project manager of the Afghanistan Music Research Centre and the German-Afghan music project 'SAFAR' at the Franz Liszt University of Music in Weimar with concert projects in Afghanistan and Germany. He has won various prizes, including the New German Jazz Award 2008, received several scholarships from the Berlin Senate, the German Record Critics' Award in spring 2020 and was a double winner of the German Jazz Award 2021. In 2023 he was honoured with the renowned Austrian Amadeus Music Award with the band Shake Stew.

Oliver Potratz can be heard as a musician, composer and producer on over 80 CD productions. He has written music for radio productions and radio plays, as well as for television, for example for the hit series Babylon Berlin, in which he also appeared on screen.

### *Magdalena Hoisbauer*

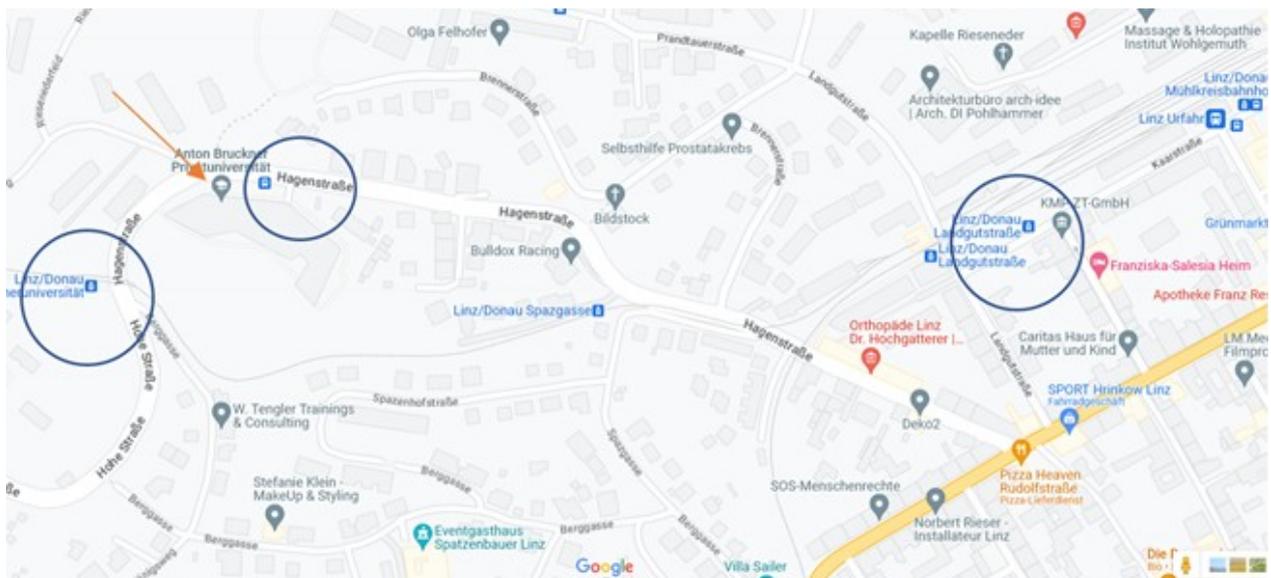
Magdalena Hoisbauer was born in Linz in 1988 and studied Theatre, Film and Media Studies at the University of Vienna. During her studies, she completed numerous internships at the theatre and in the interdisciplinary arts and culture sector (including "Kulturhauptstadt Linz09"). In the 2011/12 season, she was employed as a dramaturgy assistant at the Burgtheater Wien and completed her studies in 2012 with a diploma thesis supervised by Dr. Monika Meister on the dramaturgy of the author Roland Schimmelpfennig. From 2013 to 2018 - starting with the opening of the new music theatre at the Volksgarten - she worked at the Landestheater Linz and the Bruckner Orchester Linz as an assistant dramaturg and later as a dramaturg in the opera and concert departments before moving to the Volksoper Wien as a dramaturg in 2018. In 2024, Magdalena Hoisbauer participated in Opera Europa's 10th international opera management course; she is currently also taking part in the advanced theatre management course at Ludwig-Maximilians-Universität in Munich (class of 2025). In the current season, she is working at the Volksoper Vienna with the directors Ruth Brauer-Kvam, Jan Philipp Gloger and Martin G. Berger. In the Johann Strauss Year 2025, an article by Magdalena Hoisbauer on "Die

Fledermaus an der Volksoper Wien” (in French translation) will also be published by “Presses Universitaires de Rouen et Havre”.

## Location and Accessibility of the Institute

The conference will take place in the Großer Hörsaal / large lecture hall (ITG 2.305) (Thursday) and in the Sonic Lab (EG 014) (Friday & Saturday) of the Anton Bruckner Private University Linz. From Linz Hauptbahnhof / main station, take bus 251 directly to ABPU (Bruckneruniversität stop). Or you can take tram 3 or 4 to the Landgutstraße (final stop) and then walk up the hill for about 10 minutes (be careful, streetcar 1 and 2 with the final stop University will take you in the wrong direction!) There is also the option of changing to the Pöstlingbergbahn at the main square (Hauptplatz) or Landgutstraße stop also traveling to the ABPU. However, a separate ticket is required for this train. The journey times can be found on the [OÖVV timetables](#). An overview of the three different exit stations (Bruckner University bus stop and Pöstlingbergbahn stop, as well as Landgutstraße stop) can be found in the map below.

The Großer Hörsaal is located on the second floor at the end of the south-east facing corridor, directly around the corner from the large panorama window. The Sonic Lab is located on the ground floor. Please follow the signposting inside the university.



**Station overview map:** The orange arrow points to the location of the university; the circle on the left marks the Pöstlingbergbahn station and the one on the right is the stop for streetcar lines 3 and 4; the circle directly next to the university is the stop for bus line 251.

## Contact Information

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For any further questions please reach out to Lukas Mantovan!  
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