

A stylized, high-contrast illustration in black, white, and red. On the left, a gramophone with a large horn is depicted. In the center, a hand is shown holding a vinyl record. The background is a solid red color with some abstract white and black shapes, including a large white curved line on the right side.

International symposium

**78 rpm at home:  
Local perspectives on the  
early recording industry**

Zagreb, 8-11 March 2023

**PROGRAMME AND ABSTRACTS  
BOOKLET**

**ORGANIZERS:**

Institute of Ethnology and Folklore Research  
Academy of Music, University of Zagreb

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**PROGRAMME COMMITTEE:**

Naila Ceribašić (chair)  
Drago Kunej  
Daniel Leech-Wilkinson  
Risto Pekka Pennanen  
Peter Tschmuck  
Ivana Vesić  
Jelka Vukobratović

**ORGANIZING COMMITTEE:**

Naila Ceribašić and Jelka Vukobratović (co-chairs)  
Dora Dunatov (secretary)  
Nada Bezić  
Joško Čaleta  
Tanja Halužan  
Irena Miholić  
Željka Radovinović

**PREPARATION OF THE BOOKLET:**

Naila Ceribašić  
Dora Dunatov  
Jelka Vukobratović

**LAYOUT:**

Vesna Beader

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Zagreb, March 2023

# International symposium

## **78 rpm at home: Local perspectives on the early recording industry**

Zagreb, 8–11 March 2023

Onsite in the library of the Academy of Music  
(Trg Republike Hrvatske 12), and online

### **SYMPOSIUM THEMES:**

- 1) working of local companies in the era of 78 rpm records, including their relationship to multinational companies
- 2) uses of historical commercial recordings in subsequent periods
- 3) ethnomusicological perspectives in the study of historical commercial recordings

# PROGRAMME

## WEDNESDAY, 8 MARCH

- 10:30–11:30 **Opening** (SANJA KIŠ ŽUVELA, vice dean, Academy of Music; TVRTKO ZEBEC, assistant director, Institute of Ethnology and Folklore Research; NAILA CERIBAŠIĆ, chair of the programme committee; members of the organizing committee)
- 11:30–13 **Keynote address** (onsite):  
**MARK KATZ** (University of North Carolina at Chapel Hill). Seven or eight ways of thinking about the 78-rpm record
- 13–14:30 Lunch break
- 14:30–16:30 **Session 1, PANEL** (onsite): Colonial and post-colonial dynamics in the music industry: The case of early commercial recordings production in Portugal, Brazil, Mozambique and Goa; chair SUSANA SARDO
- PEDRO ARAGÃO** (Universidade de Aveiro/INET-md). Casa Edison and the Brazilian early commercial recordings: Transatlantic musical flows in 78 rpm shellac discs phonograms
- SUSANA SARDO & JOSÉ MOÇAS** (Universidade de Aveiro/INET-md). “A Bem da Nação” – the double label of the first Portuguese commercial recordings in colonial and dictatorship times
- NALINI ELVINO DE SOUSA & SUSANA SARDO** (Universidade de Aveiro/INET-md). The lost discs: Reconstructing the Goa All India Radio archive through listening memories

- CRISTIANO TSOPE** (Universidade de Aveiro/INET-md). Early gramophone records from Mozambique: The case of the Radio Mozambique sound archive
- 16:30–17      Coffee/tea break
- 17–18:30      **Session 2** (onsite & online);  
chair INJA STANOVIĆ
- 17–17:30      **IVANA VESIĆ** (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade). From gramophone records to mass audience: Film schlagers and popular songs and dances in Radio Belgrade programming (1929–1941) (online)
- 17:30–18      **JELKA VUKOBRATOVIĆ** (Department of Musicology, Academy of Music, Zagreb). The treatment of foreign popular music in Yugoslav record production during the 1950s (onsite)
- 18–18:30      **WICTOR JOHANSSON** (The Centre for Swedish Folk Music and Jazz Research, Stockholm). Avanti and the Swedish Communist Youth League: The recording industry as a tool for producing and selling political ideology (onsite)

## THURSDAY, 9 MARCH

- 9:30–11      **Session 3** (online); chair MOJCA PIŠKOR
- 9:30–10      **TAN SOOI BENG** (Universiti Sains Malaysia, Penang). Decolonizing sonic historiography through the study of 78 rpm recordings
- 10–10:30      **SAMANTHA OWENS** (Victoria University of Wellington – Te Herenga Waka). “To us ... the gramophone means much”: Community

- building through phonograph records  
in Aotearoa New Zealand during the 1920s  
and 1930s
- 10:30–11 **DON NILES & BRUNO TENAKANAI** (Institute  
of Papua New Guinea Studies, Port Moresby).  
From cylinders to discs to cassettes: On the  
road to a commercial recording industry in  
Papua New Guinea
- 11–11:30 Coffee/tea break
- 11:30–13 **Session 4, PANEL** (onsite):  
Localizing the “talking machine”: The early  
spoken-word recording in regional  
perspective; chair **PATRICK FEASTER**
- WILL PRENTICE** (Phonogrammarchiv of the  
Austrian Academy of Sciences, Vienna). Let’s  
talk about taste
- PATRICK FEASTER** (First Sounds initiative,  
firstsounds.org). Phonographic speech in  
cross-cultural comparison
- XIAOSHI WEI** (School of Oriental and African  
Studies, University of London). Literati  
languages on the Möllendorff cylinders in  
1899
- 13–14:30 Lunch break
- 14:30–16:30 **Session 5** (onsite & online);  
chair **JOŠKO ČALETÁ**
- 14:30–15 **FRANZ LECHLEITNER** (emeritus,  
Phonogrammarchiv of the Austrian Academy  
of Sciences, Vienna). Early commercial  
recording activities in their European  
context (onsite)
- 15–15:30 **FERENC JÁNOS SZABÓ** (Institute for  
Musicology RCH ELKH, and Liszt Academy,  
Budapest). (Inter)national recording  
histories of Central Europe (onsite)

- 15:30–16 **TRAYCE ARSSOW** (independent researcher, Skopje). Edison Bell's triangular record in South-Eastern Europe: Paul Voigt's electrical recording expeditions in Yugoslavia, Hungary, and Romania, 1927–1929 (online)
- 16–16:30 **DAVID D. POKRAJAC** (Faculty of Sciences and Mathematics, Niš) & **SAŠA SPASOJEVIĆ** (independent researcher, Belgrade). Phonograph records of Mijat Mijatović on Radio Belgrade programmes 1930–1933 (online)
- 16:30–17 Coffee/tea break
- 17–18 **Session 6** (onsite & online); chair **TANJA HALUŽAN**
- 17–17:30 **TARA BROWNER** (The University of California, Los Angeles). The relationship between technology and repertory at the dawn of the acoustic era (online)
- 17:30–18 **INJA STANOVIĆ** (University of Surrey). The Disque Chantal 2022: New takes on the old machines (onsite)
- 19 **Joint dinner** for participants (Stari fijaker, Mesnička 6)

## FRIDAY, 10 MARCH

- 9:30–11 **Session 7** (onsite); chair **JELKA VUKOBRATOVIĆ**
- 9:30–10 **DAMIR IMAMOVIĆ** (independent researcher and artist, Sarajevo). Local perception of the early recorded Bosnian music
- 10–10:30 **JELENA JOKOVIĆ** (PhD candidate, Department of Ethnomusicology, Faculty of Music, Belgrade). Comparative ethnomusicological analysis of orchestral

performances of folk songs: Case study of the songs “Jedna cura mala” and “Kad sam bio mlađan lovac ja”

- 10:30–11 **JOŠKO ČALETA** (Institute of Ethnology and Folklore Research, Zagreb). *101 Dalmatinska* – Jugoton releases of Dalmatian (popular) songs as a forerunner of the organized *klapa* singing movement
- 11–11:30 Coffee/tea break
- 11:30–12:30 **Session 8** (onsite & online);  
chair ŽELJKA RADOVINOVIĆ
- 11:30–12 **DANKA LAJIĆ MIHAJLOVIĆ & BOJANA RADOVANOVIĆ** (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade). The “Mijatovke” collection on 78 rpm records: Early recordings as contributors in the formation of national culture (onsite)
- 12–12:30 **NATAŠA MARJANOVIĆ** (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade). The contribution of Edison Bell Penkala to presentation and preservation of church music tradition: *The Conservatory of Serbian Orthodox Church Chant* (online)
- 12:30–14 Lunch break
- 14:00–16:00 **Musical walk** through the Upper Town, led by Nada Bezić (Croatian Music Institute)
- 16:00–18:00 **Session 9** (onsite & online);  
chair MARCIA OSTASHEWSKI
- 16–16:30 **FILOMENA LATORRE, ANGELO POMPILIO & MADDALENA ROVERSI** (Università di Bologna). Issues in managing a record collection: A case study of the Toffalori and



Benedetti collections at the Department of Cultural Heritage of the University of Bologna (onsite)

- 16:30–17 **MARTIN MEJZR, MICHAL STUDNIČNÝ & FILIP ŠÍR** (National Museum, Prague). Marketing the early sounds in Central Europe: The case of the Czech lands and selected retailers of phonograph cylinders and 78 rpms (onsite)
- 17–17:30 **RISTO PEKKA PENNANEN** (Sibelius Academy, University of the Arts Helsinki). Constructing the record business in Habsburg Bosnia-Herzegovina: Company agents and middlemen (online)
- 17:30–18 **VELJKO LIPOVŠČAK & IVAN MIRNIK** (independent researchers, Zagreb). Mavro Drucker – the first gramophone records publisher in Croatia (onsite)
- 19:00 **Stardust**: Concert dedicated to the period of playing back and spinning at 78 rpm / **Zvezdana prašina**: Koncert posvećen razdoblju sviranja i vrtnje na 78 okr. u min. (Croatian Composers' Society, Berislavićeva 9)

## SATURDAY, 11 MARCH

- 9:30–10:30 **Session 10** (onsite and online); chair PEDRO ARAGÃO
- 9:30–10 **GERDA LECHLEITNER** (emeritus, Phonogrammarchiv of the Austrian Academy of Sciences). Two worlds of sound recording – competing technologies, different objectives – and the position of ethnomusicology (onsite)
- 10–10:30 **LEE WATKINS** (International Library of African Music, Rhodes University,

- Grahamstown). Hugh Tracey and the aura of his 78 rpm recordings in the age of mechanical reproduction (online)
- 10:30–11 Coffee/tea break
- 11–13 **Session 11, PANEL** (onsite): 78 rpm records as a source for ethnomusicology and ethnochoreology: The Slovenian case; chair DRAGO KUNEJ
- MOJCA KOVAČIČ** (Institute of Ethnomusicology, ZRC SAZU, Ljubljana). Folk song on gramophone records of vocal ensembles of the musical society Glasbena matica
- URŠA ŠIVIC** (Institute of Ethnomusicology, ZRC SAZU, Ljubljana). Music on 78 rpm records as a source of song folklorization
- REBEKA KUNEJ** (Institute of Ethnomusicology, ZRC SAZU, Ljubljana). Dancing to the 78 rpm records?
- DRAGO KUNEJ** (Institute of Ethnomusicology, ZRC SAZU, Ljubljana). Historical commercial records and the study of new musical genres and styles
- 13–14:30 Lunch break
- 14:30–16:30 **Session 12** (onsite); chair FERENC JÁNOS SZABÓ
- 14:30–15 **MARCIA OSTASHEWSKI** (Department of Literature, Folklore and the Arts, Cape Breton University, Sydney). Re-recording regional histories: Learning from private collections in Ukrainian diaspora communities in Nova Scotia, Canada
- 15–15:30 **DORA DUNATOV** (Institute of Ethnology and Folklore Research, Zagreb). Records, music,

- shops and *kolo*: A case study on a South-Slavic music record seller in the post-WWII US
- 15:30–16 **NIKOLA ZEKIĆ** (independent researcher, Podgorica). Collecting blindly: The insights and perspectives of a visually impaired collector
- 16–16:30 **MATIJA JERKOVIĆ** (independent researcher, Osijek). Who is a record collector and who is a record consumer? Insights from the existing research
- 16:30–17 Coffee/tea break
- 17–18:30 **Final discussion and closing**, moderated by MARK KATZ and NAILA CERIBAŠIĆ

# ABSTRACTS

## KEYNOTE ADDRESS

**Mark Katz**

(University of North Carolina at Chapel Hill)

### **Seven or eight ways of thinking about the 78-rpm record**

To review the programme for “78 rpm at home,” is to be humbled by the vast expertise and depth of knowledge assembled for this international symposium. In my keynote lecture, therefore, I intend to complement the diversity of research to be presented by offering a broad context for thinking about the 78-rpm record. Among the many, many ways to think about the 78, I offer seven – or eight depending on how you count. I will devote one brief section to each of the following topics: art, community/diaspora, empire, environment, memory, pathology, and performance practice. The goal of this talk is to reinforce and build upon the themes that will be articulated over the symposium’s four days and in doing so assert the continued relevance and vitality of the 78-rpm record as a scholarly subject and cultural object.

## SESSION 1

**PANEL: Colonial and post-colonial dynamics in the music industry: The case of early commercial recordings production in Portugal, Brazil, Mozambique and Goa**

**Chair: Susana Sardo**

The history of phonographic industries is normally centered on European and Anglo-Saxon perspectives, since global production was economically dominated by the countries which constituted the mainstream of global capitalism. This panel will explore the dynamics of shellac disc production within Portuguese-speaking territories, which were

historically situated on the periphery of capitalism. Although Portugal had built up a vast colonial empire throughout its history – which included territories in Africa and Asia that became independent only in the 1960s and 1970s – the country occupied a peripheral position in the economic scenario of the early 20th century. This double condition – of being a colonizing country, on the one hand, and a peripheral country in the capitalist context, on the other – makes Portugal unique in the context of phonographic industries. On the one hand, Portugal never managed to establish a strong phonographic production industry due to its dependence on European labels such as the Gramophone Company and Beka. On the other hand, Portugal had strict control over music broadcasting processes (such as local radio) in colonies such as Mozambique and Goa. Relying on the study of colonial and post-colonial dynamics associated with 78 rpm production, this panel seeks to understand the complex transnational processes of flows and appropriations of musical practices in early Lusophonic phonographic recordings. It also aims to address the following questions: what was the role of the phonographic industry in the construction of a musical imaginary in countries and territories such as Portugal, Brazil, Mozambique and Goa? In which ways were processes of musical appropriation and promotion used by recording industries to reinforce colonial domination?

**Pedro Aragão**

(Universidade de Aveiro/INET-md)

**Casa Edison and Brazilian early commercial recordings:  
Transatlantic musical flows in 78 rpm shellac disc  
phonograms**

This paper seeks to analyze the dynamics of transatlantic music circulation in early Brazilian commercial recordings. Brazil was the first country in Latin America to develop a solid phonographic industry at the beginning of the 20th century. Casa Edison, the first recording label in the coun-

try, was created in 1901, and throughout the first decade of the century its sales reached 750,000 discs. In the 1920s, new recording labels, such as Odeon and Victor arrived in Brazil, consolidating a huge phonographic production industry: from 1902 to 1964 around 64,000 phonograms were produced in Brazil. This large phonographic production was mainly focused on popular urban styles, with a strong presence of the musical genres born in the Atlantic corridor formed by Portugal, Africa and Brazil such as fados, lundus and maxixes. Through the analysis of this *corpus* of recordings – now available in a digital repository called *Discografia Brasileira em 78 rpm* – this paper aims to understand the role of the phonographic industry in the dynamics of music circulation and appropriations and also in the construction of a musical imaginary in Brazil.

**Susana Sardo & José Moças**

(Universidade de Aveiro/INET-md)

**“A Bem da Nação” – the double label of the first Portuguese commercial recordings in colonial and dictatorship times**

The Portuguese production of early commercial records of 78 rpm started in the first decade of the 20th century in a very altruistic and amateur way. As Portugal was a poor and isolated country under a sequence of dictatorial regimes after the installation of the Republic in 1910, investment in modern technologies, at that time, was not a priority of public policies. Furthermore, and due to the huge gap between rural and urban contexts, as well as between a petty bourgeoisie and a huge uneducated population, access to technologies considered modern and luxurious was only allowed to very few people. Therefore, being able to hear recorded music was very rare, as was the possibility for professional musicians to record and publish their music on a disc. This situation contrasted sharply with the image of itself that the Portuguese regime wanted to spread around the world as the center of a rich empire that included colonies in Africa and Asia. Indeed,

the 78 rpm music industry boom coincided with the struggle in Portugal to keep the empire united after the intense decolonization movement around the world, reinforced by India's independence from England in 1947. In Portugal, although live music from the colonies was used as a symbol of diversity for the celebration of the empire (such as the Porto Colonial Exhibition in 1934 or the Portuguese World Exhibition in 1940, in Lisbon), recorded music was limited to a particular type of fado and to National Cançonetismo, the latter used to celebrate and reiterate the political and ideological objectives of the regime. This paper will analyze 17 Portuguese record companies which produced early commercial recordings between 1930 and 1955 – some of them with a very short life of less than a year – and how these recordings were used as part of a didactic strategy to “Portugalize” the colonies through music and, at the same time, to reinforce the Portugueseness of the metropolis. Particular attention will be paid to the label “Estoril”.

**Nalini Elvino de Sousa & Susana Sardo**  
(Universidade de Aveiro/INET-md)

### **The lost discs: Reconstructing the Goa All India Radio archive through listening memories**

After the establishment of the phonographic industry in Portugal, Portuguese commercial recordings were sent to radio stations in the former colonies of Africa and Asia to be broadcast, thus fulfilling the objective of “Portugalizing” the empire. In Goa, Portuguese recordings were bought by the few who owned a gramophone, but the Goa radio, founded in 1946 under the name of Emissora de Goa, was primarily responsible for carrying out this mission. After the end of Portuguese sovereignty in Goa, in 1961, the Goa Broadcaster was one of the main targets of the Indian Army, which destroyed the transmitters and stopped transmitting between December 19, 1961 and January 9, 1962. Within the process of the transformation of Goa into a Union Territory of India,

the archives of Emissora de Goa – now All India Radio – were also targeted and Portuguese 78 rpm discs disappeared from the archives. The destiny of 78 rpm records with Portuguese music or produced in Portugal is still unknown. However, part of the archive can be reconstructed through the memories of those who were regular radio listeners. This paper is a work in progress and intends to share the experience of reconstructing the All India Radio archive through the exercise of “listening memories”. These “listening memories”, which will be experienced by Goans living in Portugal, Goa and Mozambique, also travelled with the radio listeners and are, today, a silent sound to reconstruct the missing archive.

**Cristiano Tsopé**

(Universidade de Aveiro/INET-md)

### **Early gramophone records from Mozambique: The case of the Radio Mozambique sound archive**

This paper seeks to analyze the confrontation between racial/tribal dynamics and colonial policies in the construction of Rádio Moçambique’s sound archive. Created in 1932 as the “Grémio dos Radiófilos da Colónia de Moçambique”, the institution was a crucial instrument for Portuguese colonial policy during the period of the dictatorship (1930–1974). Rádio Moçambique’s 78 rpm collection comprises more than 22,000 records, mainly from Portugal and other European countries. However, only 30 of these records are related to the musical practices of black Mozambicans. Based on studies that focus on the role of sound archives in colonial contexts, this article aims to understand how the colonial system contributed to the low representation of native repertoires in the sound archives of Rádio Moçambique. In addition, the article seeks to analyze the recording processes of these first Mozambican popular music records and their relationship with Rádio Moçambique.



## SESSION 2

**Ivana Vesić**

(Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade)

### **From gramophone records to mass audience: Film schlagers and popular songs and dances in Radio Belgrade programming (1929–1941)**

In this paper I will examine the representation of musical broadcasts based on the playing of gramophone records with film schlagers and popular songs in Radio Belgrade programming. Taking into consideration Radio Belgrade's published weekly programmes from 1929 to 1941 as well as the statistics on the music shows at the time, the following aspects will be considered in detail: 1. the share of selected editions of domestic and foreign recording companies in the shows, 2. the popularity of film schlagers, 3. the type of popular songs and dances that were mostly played, and 4. the listeners' preferences. The ratio between live and recorded music during different phases of the functioning of Radio Belgrade will also be analyzed as well as the possible patterns in repertoire shaping. A detailed insight into the use of gramophone records for the airing of the latest music hits at the time has several possible objectives. In the first place, it is important to clarify the role of multinational recording companies in compensating for the weak points of the local music industry including the discrepancy between the music offered and consumers' demands. Secondly, the phenomenon of multiple mediation, on the one hand between these companies and diverse national musical productions and, on the other, between the radio management and the distributors of gramophone records needs to be explained. Finally, the influence of various external factors on radio shows with gramophone records such as cinemagoing, distribution and consumption of sound film with popular schlagers and the expanding of the entertainment sphere in the Kingdom of Yugoslavia also deserves to be addressed.

**Jelka Vukobratović**

(Department of Musicology, Academy of Music, Zagreb)

**The treatment of foreign popular music in Yugoslav record production during the 1950s**

A specific type of domestication of international repertoire consisted of the translations of foreign popular songs. The production of music covers, in which domestic singers and ensembles performed foreign popular music, often in national languages, occurred worldwide, yet depended on concrete socio-political contexts. In socialist Yugoslavia during the late 1940s and 1950s, such contexts included the negotiating and balancing of political and cultural influences from both the Eastern and Western blocs. Postwar record production in Yugoslavia began with the Jugoton record factory in 1947, and an important part of its production were the releases of popular music by foreign authors. These editions were published within three categories: foreign songs in the original language performed by local artists, foreign songs dubbed into Croatian and, a little later, reissues of the original records produced by foreign record publishers. In the first two cases, regardless of the language, the songs were adapted for publication by local arrangers, and performed by local singers with accompanying ensembles. The third group appeared in 1956 with the contracts with American record companies. This paper will interpret this production and treatment of foreign popular music in early Yugoslav record production within the context of state cultural politics, especially those oriented towards the youth.

**Wictor Johansson**

(The Centre for Swedish Folk Music and Jazz Research,  
Stockholm)

**Avanti and the Swedish Communist Youth League:  
The recording industry as a tool for producing and selling  
political ideology**

In this paper, I would like to present the record company Avanti, which was run by the Swedish Communist Youth League in the 1950s. The Avanti releases only included about 50 78 rpm records issued between 1950 and 1956. Nevertheless, their records give new insights into the political and ideological driving force behind the record company and also raises several interesting questions: What music was released on the Avanti label, what kind of political content did they assign to this music and what audience did they want to reach out to with their record releases? For the most part Avanti did re-issues of recordings from foreign record companies – mostly the state-owned labels within the Eastern Bloc, but also independent labels in the capitalist world, such as Folkways in the USA – which raises questions about international networks and contacts, as well as the motivations and expectations of the labels that licensed their recordings to Avanti. Avanti's aesthetic and ideological ambitions were overshadowed by the anti-communist ideas of the Cold War and the political marginalization of the Swedish communists during the 1950s, as well as new ideals in youth culture and changing technological conditions when the vinyl record replaced 78 rpm records. But the ideas of delivering political messages through music and using record companies to reach a wider audience would later become an important part of the left-wing movement in Sweden in the 1960s and 1970s. Both political parties to the left and the so-called progressive music movement reached success by releasing records containing music that reflected the left-wing ideas of the time. In this light, Avanti can be seen as an overlooked predecessor, but also as a source of inspiration. When looking at the people behind Avanti, one finds connections between the marginalized communist youths of the 1950s and the more influential left-wing movement of the 1970s.

## SESSION 3

**Tan Sooi Beng**

(Universiti Sains Malaysia, Penang)

### **Decolonizing sonic historiography through the study of 78 rpm recordings**

Decoloniality refers to methodological paradigms or action-oriented movements which challenge the perceived universality of Western Eurocentric knowledge and the hegemonic colonial matrix of power that has resulted in racial, class, gender and other inequalities (Mignolo and Walsh 2018). It provides a way to reclaim the knowledge, values and histories that have been submerged or erased by the forces of settler and other types of colonialism. By examining the circulation of Malay popular music via 78 rpm gramophone recordings in the Malay Archipelago in the first half of the 20th century, this paper problematizes and deconstructs dominant research perspectives in sonic historiography, specifically: (i) the European centre-periphery linear narratives of cultural flows from Western Europe to other places; and (ii) empire and nation-state discourses that essentialize racial categories. The 78 rpm recordings illustrate that modern Malay song did not flow unidirectionally from Victorian England to Malaya but emanated from numerous centres such as Hollywood, London, Bombay, Calcutta, Shanghai, Hong Kong, Manila and Jakarta. Even though European companies owned and controlled the production and distribution of the gramophone records in British Malaya, recording artists were able to project their own vernacular modernity that differed from those of the British colonialists and mainstream nationalists. The Malay song that formed the main recorded repertoire was hybrid and dynamic and was a site where meanings of modernity, progress, independence and nationhood were debated.

**Samantha Owens**

(Victoria University of Wellington – Te Herenga Waka.)

**“To us ... the gramophone means much”: Community building through phonograph records in Aotearoa New Zealand during the 1920s and 1930s**

In July 1931 – in the midst of the Great Depression – *Gramophone* magazine published a letter from a reader (‘W. J. R.’) based in Whanganui, New Zealand, who noted that “Gramophonists out here flourish under conditions more adverse than those prevailing in Britain... To us in New Zealand the gramophone means much.” This was a point reiterated one year later in the same publication by Donald Reid: “People in Europe little realise how starved people are, musically, in the out-of-the-way parts of the Empire.” Drawing upon a range of primary source material (including items from contemporary magazines, newspapers, and gramophone recital programmes), this paper explores the “meaning” of the gramophone to New Zealanders (both Māori and Pākehā) in the 1920s–1930s. Focusing in particular on gramophone concerts, societies, and clubs (which featured a range of repertoire, from popular to classical music), it will investigate the varied settings in which recordings were shared communally during these decades. Through such shared experiences of collecting and listening many New Zealanders enjoyed a sense of community not only within their immediate environment in their home country, but also as members of a rapidly expanding international consumer economy.

**Don Niles & Bruno Tenakanai**

(Institute of Papua New Guinea Studies, Port Moresby)

**From cylinders to discs to cassettes: On the road to a commercial recording industry in Papua New Guinea**

The first commercial recordings of Papua New Guinea music appeared in the early 1920s as part of Hornbostel’s

*Demonstration-Sammlung*, with 14 cylinders recorded in the former German New Guinea and British New Guinea, but it is doubtful any of these cylinders found their way back to Papua New Guinea. Later, under Australian colonial rule in the mid-twentieth century, music recordings were issued on discs (mostly 78 rpm) for limited sale to radio stations and individuals by organizations such as the Australian Broadcasting Commission and the South Pacific Commission. Occasionally discs were also issued by other labels in the 1950s and 1960s. Our paper will focus on this output of 78 rpm discs in the mid-twentieth century, considering geographical areas and genres represented, particularly in relation to the gradual establishment of radio stations, which often provided the personnel to make such recordings. This also provides a contrast to later developments that increasingly involved other countries as producers, promoted introduced forms of music, and utilized different modes for distribution, leading up to Papua New Guinea independence in 1975 and the eventual emergence of a local music industry.

## SESSION 4

### **PANEL: Localizing the “talking machine”:**

#### **The early spoken-word recording in regional perspective**

**Chair: Patrick Feaster**

The commercial sound recording industry is often equated with the “music industry,” but from its beginnings it has also capitalized on the appeal of the spoken word, consistent with the Edison phonograph’s early designation as a “talking machine.” Historians of phonography generally acknowledge the significance of spoken content to the early recording industry in the Anglophone world, where humorous monologues, dramatic recitations, and other spoken-word genres formed a prominent part of the repertoire. It’s less clear what role spoken content played in the formative periods of *other* markets around the world. However, each of these markets seems

likely to have experienced its own unique interplay between technical-industrial factors, emergent practices and ideologies associated with recorded sound, and local hierarchies of value associated with specific speech genres and ways of speaking. This panel seeks to illuminate some culturally variable aspects of early commercial spoken-word recordings by means of a few exploratory case studies.

### **Will Prentice**

(Phonogrammarchiv of the Austrian Academy of Sciences, Vienna)

### **Let's talk about taste**

What can the output of the gramophone industry really tell us about public taste, and how far can we rely on such output as an arbiter of taste? Broad questions such as this cannot be addressed effectively through the analysis of individual recordings, but may perhaps be approached through the analysis of larger discographical datasets. Thanks to the publication in electronic form of Alan Kelly's discographical research into the work of the Gramophone Company, this type of analysis may now be attempted. Taking spoken word material recorded for the Company's "Oriental" catalogue as its focus, this presentation will statistically analyze their output in the first two decades of the 20th century. In addition to giving a broad overview of the variety of material released in different territories, it will look for patterns that reveal something of the company's selection criteria, and for clues as to its possible reactions to public demand. In exploring these questions, the presentation will also make use of internal company documentation held by the EMI Archive Trust.

**Patrick Feaster**

(First Sounds initiative, [firstsounds.org](http://firstsounds.org))

### **Phonographic speech in cross-cultural comparison**

There are many strategies we could use to study how the commercial recording of speech initially played out within and across different linguistic communities. This presentation will demonstrate three of them by way of example. I'll begin by considering how some pioneer recording industry operatives *defined* individual languages for purposes of organization and marketing, drawing especially on the Columbia "E" and "F" series, which consisted of selections marketed to immigrant communities in the United States, often recorded in and imported from their countries of origin. In particular, I'll speculate about why linguistic labels varied by time and context: for example, why one record might be labeled as "Italian Talking," while another would instead be "Neapolitan" or "Sicilian." Next, I'll address early *audio theatre* – a narrative form similar in conception to later radio drama, typically combining speech, music, and sound effects – sharing brief examples in different languages, and recorded in different places, to illustrate the richness and diversity of its traditions. Long neglected by media historians, phonographic audio theatre emerged in many markets simultaneously with the "silent" narrative film as a parallel creative endeavour, and I will argue that it too warrants study from an international and comparative perspective. Finally, I'll describe the practice by certain companies – in certain markets and periods – of prefacing each recording with a *spoken brand name* (e.g., "Original-Columbia-Aufnahme," "Istawanat Baidaphon"), and will attempt to account for this practice with reference to distinctive local conditions.



**Xiaoshi Wei**

(School of Oriental and African Studies, University of London)

### **Literati languages on the Möllendorff cylinders in 1899**

In the history of China, the oral use of literati language, a variety of spoken Mandarin used to read written Chinese text aloud, played a symbolic, indexical role in representing cultural-political powers in the Sinosphere. With the advent of audio recording technology in the late 19th century, the use of vernacular language gradually changed the power structure in China, leading to subsequent revolutions in the 1910s. My questions here will focus on early spoken-word recordings and their roles in the power hierarchy of folklife in China at the turn of the 20th century. Taking a group of cylinders recorded by Paul Georg von Möllendorff in 1899 as my principal source material, I will explore their portrayal of the genres of poetry chanting, showcasing the outcomes of some recent research by scholars of Chinese dialects. I will also reflect on the aesthetic, cultural, and economic-political sonic value – both historically and currently – of the chanting genres in southern China, where local people are largely unable to identify the recorded linguistic content. It is also worth comparing the sonic value of the Möllendorff cylinders with that of their historical counterparts, the commercial musical recordings issued on 78 rpm discs since the early 1900s by major western labels; I will question the relationship between these two groups of recordings, suggesting potentially useful research trajectories in various scholarly contexts. Finally, I will summarize the implications of these issues for the broader topic of this panel: the culturally variable aspects of early commercial spoken-word recordings.

## **SESSION 5**

### **Franz Lechleitner**

(emeritus, Phonogrammarchiv of the Austrian Academy of Sciences, Vienna)

### **Early commercial recording activities in their European context**

Since the invention of disc recording by Emil Berliner in 1887 it took several years of development to launch the record as a commercial product. After establishing a European company for production and marketing, the so-called Gramophone Company started its recording activities with a first continental recording tour in 1899. Recordings took place in a handful of major cities, e.g. Leipzig, Budapest, Vienna, Milan and Paris. The performers being recorded were chosen upon the recommendation of the local informants, and in order to distinguish the recordings matrix numbers were assigned. In 1901 a new competitor turned up in Europe, the International Zonophone Company, making recording tours as early as 1902; but Zonophone was bought out by the Gramophone Company already in 1903. This acquisition pushed the former director of Zonophone to establish another record company, the International Talking Machine Company, followed by various other record companies and labels (Columbia, Lyrophone, Favorite and some more). Many of them made recording tours to the Balkans. After the Great War only the big players survived, and the invention of the electrical recording process brought an additional merger ending up in the EMI association in 1931. In this paper characteristics of the record companies active in the Balkan Region during the acoustic era will be discussed.

**Ferenc János Szabó**

(Institute for Musicology RCH ELKH, and Liszt Academy,  
Budapest)

### **(Inter)national recording histories of Central Europe**

The early international record companies considered Central Europe to be a more or less unified market, both before and after the fall of the Austro-Hungarian Empire. The Gramophone Company created a separate catalogue for the “non-German” language recordings of the Austro-Hungarian Empire and some neighbouring states, and assigned the territory belonging to this catalogue, with frequent changes, to the Berlin, Vienna and Budapest Branches, so that in several cases the company’s Budapest General Agency was responsible for organizing recording sessions in Bosnia, Serbia and even Bulgaria. With the breakup of the Austro-Hungarian Monarchy, this common market was also fragmented. However, the links have not disappeared: most of the gramophone records of the Hungarian Sternberg company contain recordings by a Czechoslovak record company, some Hungarian recordings are also known to have been taken over by Polish record labels, and a close examination of the Edison Bell International Ltd. matrix numbering system reveals that the company’s Yugoslav, Hungarian and Romanian recordings are closely linked. In my presentation, I will present some of the links in the record company network of Central Europe before and after 1920, through short case studies based on archival documents, contemporary printed sources and the repertoire. I will argue that it is not possible to understand the events and recording history of the Central European countries in isolation, without knowledge of the recording history of the surrounding countries.

**Trayce Arssow**

(independent researcher, Skopje)

**Edison Bell's triangular record in South-Eastern Europe:  
Paul Voigt's electrical recording expeditions in Yugoslavia,  
Hungary, and Romania, 1927-1929**

The paper provides a snapshot of the activities of the vintage British record label Edison Bell in South-Eastern Europe in the broader international context of the booming record industry in the late 1920s. In researching the subject, the author seeks to examine the business pursuits of Edison Bell in the stated region as seen through its operation during this relatively very short period of time. After paying homage to the establishment of its very own partner/subsidiary under the name of Edison Bell Penkala in Zagreb, Yugoslavia, the paper illuminates the period of the company's initial operation under its manager and driving force, Abraham Goodman. Most of all, the paper tries to investigate Edison Bell's actual presence in the region by researching the several recording expeditions executed locally, largely facilitated by their illustrious sound engineer Paul Voigt. Put under the microscope are the recoding missions carried out under the aegis of Edison Bell in Yugoslavia (Zagreb, 1927), Hungary (Budapest, 1928), and Romania (Bucharest, on two separate occasions, in 1928 and 1929). In the final section of the paper an attempt is made at a reconstruction of Edison Bell's designs for expansion into Greece and beyond, as well as the effects of the Wall Street crash on the continued existence of the record label.

**David D. Pokrajac**

(Faculty of Sciences and Mathematics, Niš)

**& Saša Spasojević**

(independent researcher, Belgrade)

### **Phonograph records of Mijat Mijatović on Radio Belgrade programmes 1930–1933**

The general topic of the presentation is the activity of local companies in the Balkans in the age of 78 rpm records, including their relationship to multinational companies. More specifically, we consider the relationship between record companies and radio as one of the pillars of the musical infrastructure. Mijat Mijatović (1887–1937) was one of the most prolific Serbian recording artists before WWII (175 documented sides recorded and published 1910–11 and 1927–32). His fame is qualitatively evidenced by articles in contemporary newspapers and magazines. However, up to now, there was no quantitative evidence of his popularity. We analyzed how prevalent his records were on Radio Belgrade programmes between 1 October 1930 (when individual songs from records began to appear in printed programmes) until the end of 1933. The playback frequencies of individual record sides by year and month were analyzed. To identify Mijatović's recordings and contrast them against recordings of other soloists, we utilized our work on Mijatović's discography, available databases, sales catalogues, the results of the Lindström Project, and available 78 rpm recordings in our possession. It has been shown that Mijat's recordings represented a significant part of Radio Belgrade's folk music programme and that Mijatović is among the most aired performers and soloists of folk music from phonograph records. As we found, the most frequently performed songs of Mijat Mijatović originated from Southern Serbia and (today's) North Macedonia. His Master's Voice records were the most frequently interpreted, and the programme also included records by Columbia, Odeon and Edison Bel Penkala.

## **SESSION 6**

**Tara Browner**

(The University of California, Los Angeles)

### **The relationship between technology and repertory at the dawn of the acoustic era**

In 1901, the Victor Talking Machine company began issuing recordings on the Victor, Monarch, and De Luxe labels, during the same period of time when Thomas Edison was turning out “Gold Moulded” cylinders for his machines. Beyond the obvious differences in shape, recording cut, and recording speed, one other aspect has been overlooked in retrospective studies, which is that Edison could only record cylinders of two-minute length until 1908, whereas Victor was churning out records of four minutes in length right out of the gate. In my presentation, I propose that this difference, which limited Edison to specific repertoires and allowed Victor to corner the market on others (opera singers, for example), resulted in strikingly different audiences for each type of machine and the music they played. These trends, of Edison cylinders being purchased by more rural audiences, and Victor being the medium preferred by sophisticated urbanites, continued even after Edison brought out longer playing cylinders in 1908, and Edison Diamond discs in 1912. Musical spaces in the parlours of American homes were marked by specific musical repertoires that were indicative of geographic locale and class status, determined by their choice of technology.

**Inja Stanović**

(University of Surrey)

### **The Disque Chantal 2022: New takes on the old machines**

Chantal was a relatively short-lived Belgian company (1918–1932) based in Ghent, founded by Julien and Albert Moeremans. Once a popular company, Chantal produced

about 4,000 titles, mostly with the company's band and dance orchestra. One of the recording artists for Chantal was Charles Heylbroeck (1872–1945), a famous horn teacher at the Ghent Royal Conservatory and a prominent figure in the Belgian Belle Epoque. Closely connected to violinist Eugène Ysaÿe (1858–1931) and composer Robert Herberigs (1886–1974), Heylbroeck's legacy is still present in the institution, once proud of its rigid educational system which preferred non-virtuoso, highly expressive and often symbolic repertoire. This paper presents a practice-based research case-study, in which the author (together with Jeroen Billiet, a horn player from Royal Conservatory of Brussels) reconstructed Heylbroeck's recordings and produced a new 10-inch disc of the same suite of pieces. Findings shed light on early recording practices, along with insights into romantic playing practices, styles and recording techniques of the early 20th century. More broadly, this paper points out a long-standing gap in our contemporary understanding of mechanical recording sessions, and the extent to which performing musicians adapted their practice when recording with mechanical technologies.

## **SESSION 7**

**Damir Imamović**

(independent researcher and artist, Sarajevo)

### **Local perception of the early recorded Bosnian music**

This paper will deal with the influence of the early recordings of Bosnian music on the local music scene. Different historical sources speak about the popularity of those early recordings among audiences, cafe owners and performers before the Second World War. Among others, an emphasis on changes brought by the introduction of modern vocal techniques, changes in arrangement of traditional music, lyrics and the very form of the song will be within the scope of this paper. Their reverse influence on the local scene has been vast and

never a subject of systematic research. Special consideration will be given to contemporary perceptions of those early recordings in local academia and among traditional music fans and performers in the light of the suppression of pre-Second World War recordings during the period of the Socialist Federal Republic of Yugoslavia. A thesis of this paper is that this suppression indulged an already existing ideology of Romantic nationalism that resulted in a perception of traditional music as an ahistorical collective creation only to be “ruined” by processes of modernization.

**Jelena Joković**

(PhD candidate, Department of Ethnomusicology, Faculty of Music, Belgrade)

**Comparative ethnomusicological analysis of orchestral performances of folk songs: Case study of the songs “Jedna cura mala” and “Kad sam bio mlađan lovac ja”**

The subject and goal of the paper is an analytical-diachronic observation of the folk songs recorded on gramophone records by different performers, and an examination of possible changes in terms of musical elements. Two folk songs were taken as examples for consideration – “Jedna cura mala” (One little girl) and “Kad sam bio mlađan lovac ja” (When I was a young hunter). Both of them belong to the corpus of old-town songs, their popularity has lasted for more than a century, and performances in different arrangements are very widespread in Serbia and the Panonian part of Croatia. The methodological procedures of the paper consist of an analysis in the form of a comparison of the following musical elements: melody, rhythm, ornamentation, articulation, musical form, harmony and arrangement. The analyzed recordings came from various gramophone records from different periods and ensembles: from the first decades of 20th century (both songs were recorded at 78 rpm), then performed by two old-towns ensembles in 1976 and 1978, in the discography edition of Zagreb’s Jugoton and Belgrade’s PGP RTB,



the edition of PGP RTB from 1979 featuring performances of the trumpet orchestras from (Titovo) Užice, and finally Arandelovac's Diskos production from 1984. The results of this paper are as follows: the melodic-rhythmic component was performed in more or less similar ways, with certain minor differences in the interpretations, the ornamentation was poor, while the articulation was dominantly sharp, like *staccato* and *portato*, and in certain moments also *legato*, the harmonic elements were performed in all four performances. What makes the performances different is the arrangement, given the different (vocal-)instrumental arrangements, so certain adjustments were needed. There were also differences at the level of musical form.

**Joško Čaleta**

(Institute of Ethnology and Folklore Research, Zagreb)

**101 Dalmatinska – Jugoton releases of Dalmatian (popular) songs as a forerunner of the organized *klapa* singing movement**

*Klapa* singing, defined as an exclusively a cappella performance, traces its organized beginnings to the founding of the Festival of Dalmatian Klapa in Omiš in 1967. During the first decade of the festival's existence, the term *klapa* singing was defined and the terminology *klapa* singing/*klapa* song was officially accepted. The whole movement was created as response to the popular repertoire of "Dalmatian (folk) songs", as labeled by the record label Jugoton on their releases. From the very beginning of the record industry in Croatia, the appearance of this term meant music associated with love, the pleasurable life of the coastal region and nostalgic, exotic Mediterraneaness. Thanks to the new media, already in the first half of the last century, the Dalmatian songs began to gain a wide audience and was definitely the sound of the Yugoslav post-war period. From the very beginning (1947), Jugoton started releasing Dalmatian songs. The first release was a single under the catalogue number J-1001, with two

Dalmatian songs (“Ti tvoji zubići” and “Jedan mali brodić”) performed by the Zagreb Male Quintet. This musical expression had positive “Western” features in times when there was an already undisguised turn to the West in a new media space in which radio and the recording industry played an increasingly important role. A search yielded the forgotten names of arrangers and composers of the songs that were labeled Dalmatian folk songs. Most of them were born in Dalmatia as well as some unknown authors from other parts of the country that created and performed music in the “Dalmatian” manner. Nostalgia, anonymity, litigation to prove authorship, legends and oral tradition about the origin of certain songs are facts and terms that will be addressed in this paper.

## **SESSION 8**

**Danka Lajić Mihajlović & Bojana Radovanović**

(Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade)

### **The “Mijatovke” collection on 78 rpm records: Early recordings as contributors in the formation of national culture**

Although research on the early Serbian music discography has yet to move past its initial stages, some of the figures of significant influence on Serbian music in the early 20th century can be recognized. Still, the network of traditional music practices, academic art circles and new industries – including the discographic one – has not been illuminated. Among said figures we find singer Mijat Mijatović (1887–1937), whose significance is, formally speaking, reflected in the number of 78 rpm records he produced and, consequently and substantially, in the impact his repertoire and performing style had on the musical culture of his time. In that regard, a collection of seven songs titled “Mijatovke” by Stanislav Binički (1872–1942) are of paradigmatic value. The title suggests the influence Mijatović’s performance of

these traditional songs had, while the notes on the records argue for the composer's authorship. Binički's position as a conductor of the esteemed King's Guard Orchestra probably affected the eventual publication of this ensemble's records of "Mijatovke". The record's impact is related to the growing influence of radio, whose programme noticeably included music from the newest records. Simultaneously, "Mijatovke" songs were distributed as a sheet music publication (for voice and piano) by the prominent publisher Geca Kon. Furthermore, songs from this collection were also performed and recorded by other singers. The collaborative effort of ethnomusicology and musicology will here be aimed towards investigating the role record production had in the (trans)formation of popular folk music of that time, as well as its influence on oral tradition and art music, through the analysis of technological and cultural circumstances and recorded performances of "Mijatovke". This research was supported by the Science Fund of the Republic of Serbia (grant no. 7750287), project "Applied musicology and ethnomusicology in Serbia: Making a difference in contemporary society" (APPMES).

**Nataša Marjanović**

(Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade)

**The contribution of Edison Bell Penkala to presentation and preservation of church music tradition: *The Conservatory of Serbian Orthodox Church Chant***

In this paper I will present the first project of sound recording of the Traditional Serbian Church Chant and the edition of Edison Bell Penkala from 1933, as the result of that project. The extensive collection of liturgical hymns, named *The Conservatory of Serbian Church Chant (Rasadnik srpskog pravoslavnog crkvenog pojanja)*, was created through the collaboration between the editor and sponsor of the edition Čeda Dimitrijević and the main chanter Lazar Lera, from

Zemun. During the inter-war years, when church singing was no more represented as subject in seminaries and civil schools in the Kingdom of Yugoslavia, the new edition was precious for individual learning processes. Its authors also saw a possibility for the collection to become a significant factor in the process of “unification” of the Serbian Church Chant. Its importance was recognized and it was spread throughout the country and abroad particularly during the fourth decade of the 20th century. Through this research I will discuss the production, distribution, marketing and perception of *The Conservatory*, with special attention to the issues of the social life of the gramophone records and the status of church music in the sphere of private life. After close listening, it is particularly inspiring to discuss the aspects of performance styles and characteristics of interpretation of the Serbian Church Chant in these historical recordings as authentic testimonies of a unique musical, cultural and spiritual heritage. This research was supported by the Science Fund of the Republic of Serbia (grant no. 7750287), project “Applied musicology and ethnomusicology in Serbia: Making a difference in contemporary society” (APPMES).

## **SESSION 9**

**Filomena Latorre, Angelo Pompilio & Maddalena Roversi**  
(Università di Bologna)

**Issues in managing a record collection: A case study of the Toffalori and Benedetti collections at the Department of Cultural Heritage of the University of Bologna**

In Italy there is not yet a shared method of managing record collections. In fact, in most cases they are managed independently by the collectors themselves, who also don't make them available to the public. On the other hand, public collections are also managed differently by the institutions that hold them. Just to mention a few (some of them of considerable size): the Contini family collection in Milan

(around 100,000 records), the one of Istituto Nazionale di Studi Verdiani in Parma (established in 1985 thanks to two important legacies: Carl L. Bruun and Angelo Rognoni), the one of Roberto Parenti from Sogliano sul Rubicone (in Museo del Disco d'Epoca in Longiano), the one of Arrigo and Egle Agosti of Reggio Emilia, then the collections of the Department of Musicology and Musical Heritage of the University of Pavia-Cremona (Gilli collection, Lasagna Spetrino collection). The purpose of our presentation is to describe our approach to the study of this heritage: since 2019, the Department of Cultural Heritage of the University of Bologna, based in Ravenna, has been holding two important collections, Toffalori and Benedetti, each one consisting of around 5,000 items, most of them 78 rpm records. We will describe our approach to the problems related to the state of the documents, the lack of adequate catalogues, the management and valorisation of these two very important collections.

**Martin Mejzr, Michal Studničný & Filip Šír**  
(National Museum, Prague)

**Marketing the early sounds in Central Europe: The case of the Czech lands and selected retailers of phonograph cylinders and 78 rpms**

This paper will present a project which aims map and re-search the phonograph cylinder and early 78 rpm record markets, focusing mainly on Prague and other Czech cities, in the context of the sound industry's expansion in Central Europe. This paper will show this topic based on several chosen retailers, their personal or corporate portfolio, commercial practices and strategies, and the range of products which were sold in the era of the late Austro-Hungarian Empire and in the 1920s. Considering the scope of the available collections in the National Museum and in other local cultural heritage institutions as well as in private collections, the research aims to create a database and virtual map focusing on the Czech cities as centres of sound carrier sales in the

Czech lands. However, the nature of the sources also could reflect the whole phenomenon of distribution of the oldest audio media and its dissemination from a Central European perspective.

**Risto Pekka Pennanen**

(Sibelius Academy, University of the Arts Helsinki)

**Constructing the record business in Habsburg  
Bosnia-Herzegovina: Company agents and middlemen**

The paper discusses the roles of the local gramophone and record distributors in Habsburg Bosnia-Herzegovina. Before the First World War, the spread of the talking machine in the area was relatively rapid. Phonograph and gramophone products were marketed through mail order and local agents – often retailers of sewing machines, bicycles and electric commodities. Among such agents were Stjepan P. Zelenika and Muhamed Tosunović in Sarajevo. From late 1907, their respective shops were the first ones to sell the Gramophone Company's Bosnian recordings. In addition, they were very probably the local middlemen selecting the musicians for the GramCo Sarajevo recordings in 1907 and 1908. In Dolnja Tuzla, Osmanaga Nuri Prcić became an agent of the International Talking Machine Company (ITMC) and began selling Odeon gramophones and Odeon discs in late 1906, subsequently expanding his range to Jumbo(la), Gramophone and Zonophone discs. Prcić may have played a role in organizing the several ITMC recording sessions in Bosnia, and in 1911 he launched his own gramophone brand Razbibriga, probably a German-made machine. In early 1909, Prcić's Tuzla competitor Avram M. Altarac became an agent for Lyrophonwerke. By 1912, several other distributors of gramophones and records were active in Sarajevo, Derventa and Mostar. Among others, some of them represented the Metafon, Favorite and A.B.C. companies. The sources used consist of archival material, newspapers, trade journals and gramophone records.

**Veljko Lipovšćak & Ivan Mirnik**  
(independent researchers, Zagreb)

**Mavro Drucker – the first gramophone records publisher in Croatia**

Mavro Drucker (Strakonice, Bohemia, c. 1858 – Zagreb, 1920) was the owner of one of the best hardware shops in Zagreb (Ilica No. 39) before WWI. There, among many other items, gramophones and records (Gramophone, Jumbo, Odeon, Zonophone labels, etc.) were on sale. From 1901, his advertisements for phonographs, gramophones and records were in almost all newspapers. Due to strict customs regulations he began selling records through his own label Drucker “Sokol” Record. Also, he sold “Sokol” gramophones. The existing records and his sales catalogues show that from the recordings by other record firms he selected mostly military brass bands (including the local 53rd and 70th Infantry Regiments brass bands), operettas (for instance “Baron Trenk” by Srećko/Felix Albini), popular local operetta stars like Irma Polak, Stanislav Jastrzebski, Juraj Dević, Žiga Rogač, Arnošt Grund and Bogdan de Vulaković. Other popular music recordings bearing the Drucker “Sokol” Record were published under some licence contracts with other companies. The Drucker “Sokol” Records are now very rare. In 1922 the Drucker firm led by Mavro’s son Harry or Hermann Drucker (Zagreb, 1894–1984) financed the recording of Croatian and other South Slavic music performed by a brass band in Berlin, conducted by the well-known Croatian military band leader Ivo Muhvić. The label was “Grammophon” (with the writing angel), not Drucker “Sokol” Record, and some thirty records were made. With these recordings the Drucker publishing activity ended. Still, gramophones and records continued to be sold in his shops in Zagreb and Belgrade. Later Harry Drucker specialized in sports equipment.

## SESSION 10

**Gerda Lechleitner**

(emeritus, Phonogrammarchiv of the Austrian Academy of Sciences)

### **Two worlds of sound recording – competing technologies, different objectives – and the position of ethnomusicology**

The invention of sound recording has changed the handling of music completely. On the one hand, recorded sound became a tool for entertainment and a new business branch, and on the other hand, sound recordings made new research methods possible. Thus, we are confronted with the unique recordings of researchers and the commercial ones of record companies. In the early years two main technologies, Edison's Phonograph, a portable piece of equipment, and Berliner's Gramophone, a heavy and bulky machine, were in use. Equipped with an Edison Phonograph the researchers could come to the performers whilst performers had to come to the gramophone. Furthermore, the recording situation differed because scholars mostly acted as single persons vis-à-vis the performer(s); the record companies, however, engaged a team. Nevertheless, commercial and scholarly approaches were rather close in documenting cultural activities. On the one hand, it was the goal to entertain the communities, and on the other hand to support the community in being aware and keeping their (special) traditions. In both cases a sounding past was generated. But still some questions are left: would it be justified to consider early commercial recordings as a mirror of cultural activities? Are there any borders between commercial and non-commercial recordings? And how could an ethnomusicological analysis contribute to a deeper insight? By using the example of the Phonogrammarchiv's audio collection of South Slavic music, which, similar to commercial recordings, comprises various music genres, but also spoken items, animal sounds, etc., these questions will be discussed.



**Lee Watkins**

(International Library of African Music, Rhodes University,  
Grahamstown)

### **Hugh Tracey and the aura of his 78 rpm recordings in the age of mechanical reproduction**

The International Library of African Music (ILAM) was established in 1954 on the basis of Hugh Tracey's collection of recordings and musical instruments. The music was recorded on reels, then transferred to 78 rpms. Recordings on the 78 rpms migrated to the vinyl records, then CDs and MP3 files. ILAM started digitizing the recordings of Hugh Tracey since around 2002. In this paper, I examine the role of Hugh Tracey in the mechanical reproduction of African sounds and in the recontextualization of their aura and authenticity. I am intrigued by the origins of the sounds and how their aura speaks to the transformation of the recording industry and the value or authenticity of the recordings in the present. This point is emphasised by Benjamin (1935) who reminds us of the aura and what happens to it as it is reproduced mechanically in large numbers over time. He asks, as the object became reproduced did its aura disappear or could it be reimagined or reinterpreted as something else? I am also intrigued by the technological historicity of the mechanically reproduced sounds. How may these recorded sounds, captured on 78 rpms, address the aura of the mechanized sounds reproduced by Hugh Tracey as he travelled far and wide to record the music?

## **SESSION 11**

**PANEL: 78 rpm records as a source for ethnomusicology  
and ethnochoreology: The Slovenian case**

**Chair: Drago Kunej**

The Digital Collection of Gramophone Records (Digitalna zbirka gramofonskih plošč, DZGP) at the Institute of

Ethnomusicology ZRC SAZU is the largest collection of 78 rpm recordings of Slovenian material. It contains recordings of historical records of various musical genres from the early period of commercial sound recording and has extensive metadata documentation. The collection is the result of many years of systematic research and material collection conducted in cooperation with a wide network of Slovenian and international institutions and individuals. It's based on the material collected in the research project Sound Material from Phonograph Records as a Source for Ethnomusicology and Folklore Research (2009–2012), which was the first research project of its kind in Slovenia and also in the wider region. The DZGP contains over 2,700 documented discography units, about 1,300 sound recordings and more than 3,000 units of visual material, and represents a unique document of an important segment of cultural heritage and often the oldest sound recordings of Slovenian music and recordings of Slovenian performers. The material has been digitized and can thus provide a basis for various studies. The panel will examine the ethnomusicological and ethnochoreological perspectives of historical commercial recordings in the DZGP from different aspects, discuss recordings from Ljubljana and other European cities as well as recordings of Slovenian immigrants in the USA and present four papers with specific studies.

### **MOJCA KOVAČIČ**

(Institute of Ethnomusicology, ZRC SAZU, Ljubljana)

#### **Folk song on gramophone records of vocal ensembles of the musical society Glasbena matica**

Part of the music production recorded by foreign record companies in Slovenia at the beginning of the 20th century included recordings of vocal music by the then important and influential musical society Glasbena matica. This period was marked by a strong growth of singing and overall musical social life, which also influenced the role of folk songs and

folk singing in people's everyday and festive life. Musical aesthetics, the role of singers in the community and the way the multipart singing of folk songs was shaped were changed. This paper presents an ethnomusicological perspective on the study of historical commercial recordings. In the first part, the cultural, social, and political background that influenced the public representation of (folk) music during this period is examined. In the second part, various historical audio and manuscript sources of vocal folk music of the period are compared with audio recordings of folk songs recorded on gramophone records by the vocal ensembles of the Glasbena matica society. The results of these comparisons show how folk song, which served as an instrument of nation and identity building, was represented in the mass media of the time and how it was connected with the ideas of the intellectuals of the time in the field of music about the "cultivation" of the folk song.

**Urša Šivic**

(Institute of Ethnomusicology, ZRC SAZU, Ljubljana)

### **Music on 78 rpm records as a source of song folklorization**

The presentation is based on the analysis of selected songs by Slovenian composers which can be found recorded as traditional variants in the archive of the Institute of Ethnomusicology, as well as those recorded on 78 rpm records. The results of the musical analysis and their comparison with printed and manuscript sources can help answer the question of whether the artists performed songs according to printed sources or whether the source was a general, folklorized interpretation of songs. Both the melodic and rhythmic changes as well as the tempo and interpretative features of the variants recorded on 78 rpm prove that there were standardized, folklorized forms of songs and at the same time we can assume that gramophone records were also one of the sources of popularization, i.e. song folklorization.

**Rebeka Kunej**

(Institute of Ethnomusicology, ZRC SAZU, Ljubljana)

### **Dancing to the 78 rpm records?**

The ignored or overlooked (and silenced) early gramophone records and their content as a source for ethnochoreological research in Slovenia became topical and eloquent in discourse when digitization made it possible to listen to them again. Was there also dancing “our way” to the 78 rpm records? This is the question that Slovenian ethnochoreology began to ask only in the 21st century. By analyzing the content of Slovenian 78 rpm records in terms of discography, recorded repertoire and sonority on the one hand, and the sales catalogues of 78 rpm records in Slovenian on the other, a starting point for new perspectives in the study of traditional dance practices before the World War II is laid. Based on the discography of the émigré band Hoyer Trio in the USA and the Victor sales catalogue in Slovenian, both globalized methods of reaching a small ethnic audience, the author will attempt to trace the places, spaces and manners of using recorded music by Slovenes in the past and present. The focus will be on questions such as the influence of the gramophone industry on traditional folk dance practices that previously relied exclusively on live music, and the reciprocity between traditional and popular dance culture in the chosen time and place.

**Drago Kunej**

(Institute of Ethnomusicology, ZRC SAZU, Ljubljana)

### **Historical commercial records and the study of new musical genres and styles**

Between the two world wars, immigrants in the USA created a new musical genre, polka music, a hybrid musical form between “old and new” that was heavily promoted by the recording industry. It emerged from the immigrants’ folk

traditions and was enriched by the popular music trends of their new homeland. Although polka music was played by musicians of different nationalities, it was the Slovenes who contributed significantly to shaping and popularizing the genre. Cleveland, with the largest settlement of Slovenes in the USA, soon became the center of polka music and developed its own Cleveland style, also called Slovenian style. After World War II polka music reached its peak and was popular not only among various ethnic groups, but also among pop music lovers in general. Record companies believed that Cleveland-style polka music would interest immigrants of different nationalities. For this reason, much of the early polka music is documented and preserved on 78 rpm records, which offer a fascinating insight into the development of the genre and the history of Slovenian music in the USA. Focusing on this historical, commercially recorded material, the paper seeks to reveal a unique diasporic experience in the search for a sense of identity in a multicultural society and the beginnings of the popularization and commercialization of Slovenian folk music, which came to an unprecedented fruition also with the help of new technological advances and the advent of the gramophone industry.

## **SESSION 12**

**Marcia Ostashewski**

(Department of Literature, Folklore and the Arts, Cape Breton University, Sydney)

**Re-recording regional histories: Learning from private collections in Ukrainian diaspora communities in Nova Scotia, Canada**

I have been working over a decade in Sydney, Nova Scotia on Canada's east coast, a place "tartanized" or "made Scottish" through a century of official policies that focus on the region's Scottish and Gaelic antecedents. Through applied ethnomusicology, I have facilitated new collections

into government archives: private collections of people of Ukrainian ancestry. Always, they contained 78 rpm albums – and always recordings of Ukrainian fiddler Pawlo Humeniuk (Okeh, Columbia), one of the biggest stars of early 20th century “ethnic recordings.” Sometimes, he was “Pawel Humeniak,” marketed with a Polish name – he had immigrated from Austria-Hungary and spoke both languages (likely more). I grew up on a western Canadian prairie farm amidst thousands of families of Ukrainian ancestry; Humeniuk’s recordings and covers of them by contemporary bands are foundational in my sound world. When I discovered his recordings in Sydney, diaspora was made palpable, tangible. The Sydney collections held other surprises: a 78 of American Paul Robeson, a Black musician known for his music and politics both; and a paper thin, translucent album recorded in a Ukrainian family’s kitchen in Sydney’s ethnically-diverse working-class Whitney Pier neighbourhood. I also found Hungarian, Czech and Slovak recordings – the albums of eastern European musics not as surprising as political pamphlets in “Yugoslavian”! These records and materials bring to light stories about labour history and politics that significantly change received narratives and dominant histories of the region, and inform new understandings of early 20th century Eastern European identities, communities, and cultures.

**Dora Dunatov**

(Institute of Ethnology and Folklore Research, Zagreb)

### **Records, music, shops and kolo: A case study on a South-Slavic music record seller in the post-WWII US**

Following the trace of South-Slavic music within the US diaspora, and focusing on recorded sounds that might have sprouted from their “homeland” while 78 rpm plates were still turning on record players, one will surely come across a man nicknamed “Kolo John”. Following WWII, he became one of the most influential ethnic record sellers for a wide variety

of European nations, holding three shops in Oakland, San Francisco and Los Angeles. Born in 1924, Rijeka (today in Croatia), John Filcich still regularly sells his records at folk dance festivals, merging his two passions – *kolo* dance and records. In addition to giving an overview of the South-Slavic 78 rpm ethnic record market in the US during the post-WWII period, drawn up mainly from archive research, this paper intends to add another insight – the one of a seller and collector. The paper is conceived as a polygon for an active dialogue between observations (gained through systematic analysis of periodicals issued for the South-Slavic diasporic communities in the US, various printed advertisements, and records) and personal insights (acquired through living subjective experience of the interviewee). This way, the paper will try to convey the position of South-Slavic record production and market existing within a complex multiethnic diasporic environment, and illuminate prominent individuals of South-Slavic origin that contributed to the music exchange between the South-Slavic community in the US and at “home”.

**Nikola Zekić**

(independent researcher, Podgorica)

### **Collecting blindly: The insights and perspectives of a visually impaired collector**

There are not many blind collectors of 78 rpm discs in the world. I know of three: Robert Godridge from the United Kingdom, Ward Marston from the United States, and myself. A blind collector faces certain specific difficulties and challenges, which a sighted one does not. He, too, has certain advantages when it comes to digitizing the discs from his collection, for he mainly relies on his sense of hearing in his everyday life. As such, I shall speak about my personal experience as a blind collector, about my collection in general (i.e., how and why it started, how it grows, what genres and types of discs it holds, its future, etc). I shall also relate to the auditorium the way I digitize my discs, the machine and

programmes I use for that endeavour, and describe, briefly, how and why I created my Youtube channel. I shall also give some attention to the cooperation between myself and other collectors, including the role that the present conference may have in furthering it.

**Matija Jerković**

(independent researcher, Osijek)

**Who is a record collector and who is a record consumer?  
Insights from the existing research**

Throughout most of the history shaped by gramophone record collecting research, collecting remains in unclear relation to other forms of consumption of music recorded on gramophone records – particularly during the period when gramophone records were the only media for music reproduction and collections could be observed as a seemingly necessary consequence of buying objects which provide access to desired music. This presentation will be focused on the ways in which previous record collecting research articulates the difference between collectors and consumers; in other words what was valued as collecting in regards to other forms of music consumption. There is only partial and relatively modest amount of historiographic research about gramophone record collecting which appeared at the time when the distribution of music was already marked by the digital age and the phenomenon of vinyl revival. In a way, that made vinyl collectors more easily distinguishable. At the same time, the body of existing research does not take into account, for example, the history of gramophone record as media with its various and inconsistent functions, manufacturer's long term aims and the ways in which they were accomplished, and the difference between existing music audiences and collectors.



## BIOGRAPHICAL NOTES

**Pedro Araújo** is an assistant researcher at the University of Aveiro/INET-md (Portugal). He coordinates the project “Liber|Sound: Innovative Archiving Practices for the Liberation of Sound Memory”, focused on the study of musical transits between Portugal, Brazil, Mozambique and Goa (India) through gramophone records. His research interests include Brazilian popular music; music industry and popular music; sound archives and the Lusophonic world. He is the author of the book *Alexandre Gonçalves Pinto e ‘O Choro’*, which received the 2012 “Silvio Romero” Award from Instituto do Patrimônio Histórico Brasileiro and the 2013 “Produção Crítica em Música” Award from Fundação Nacional de Artes (FUNARTE), Brazil. (pmaragao@ua.pt)

**Trayce Arssow** holds a BA in History from the University of Skopje, Macedonia, and an MA in History from the Central European University, Budapest, Hungary. In the earlier part of their career, they were substantially preoccupied with studies on the history, society and culture of the Southern Balkans, largely in an Ottoman context. After taking a lengthier break from their formal academic pursuits, in the past several years they have renewed their scholarly interests by embarking on research in the history of discography, and most particularly in the early presence of Western record labels in the Balkans, as well as the history of discography of Yugoslavia, as hitherto largely void study fields. (trajco.arsov@t.mk)

**Nada Bezić** is the head of the library of the Croatian Music Institute (*Hrvatski glazbeni zavod*, HGZ) in Zagreb since 1988. She earned her PhD in musicology with the dissertation on the musical topography of Zagreb (Academy of Music in Zagreb, 2011), and graduated in librarianship at the Faculty of Philosophy in Zagreb (1992). Her main fields of research are the history of the HGZ and musical life and musical topography of Zagreb in the 19th and 20th centuries. Books: *The Musical Topography of Zagreb from 1799 to 2010: Music-*

*making Sites and Memorials* (2012), *Musical Walks through Zagreb* (2016), and *A Thematic List of the Compositions by Blagoje Bersa* (2018). She is a research associate of the project “The record industry in Croatia from 1927 to the end of 1950s” (nabezic@gmail.com)

**Tara Browner** is Professor of Ethnomusicology and American Indian Studies at the University of California, Los Angeles (UCLA). Her primary research area is American Indian Music, and she has published a book on the topic, *Heartbeat of the People: Music and Dance of the Northern Pow-wow* (2002). She has also edited a transcription volume, two essay collections, and written numerous articles and chapters. Her interest in 78s and acoustic recording is a recent one, prompted by inheritance of Edison Amberola cylinder player, 250+ cylinders, and a 1914 Columbia Grafonola “Mignonette” (and purchase of a Viva-Tonal suitcase player). (tbrowner@g.ucla.edu)

**Naila Ceribašić** is Research Advisor at the Institute of Ethnology and Folklore Research, Zagreb, and adjunct Professor of Ethnomusicology at the University of Zagreb. Her research and publications, in an approximate chronological order, include traditional music in eastern Croatia, issues of ethnomusicological analysis, processes of festivalization and heritage production, music in the context of war and political changes on the territory of former Yugoslavia, gender aspects of music-making, musical expressions of ethnic minorities in Croatia, theories and methods in ethnomusicology, the programme of intangible cultural heritage in Southeastern Europe and worldwide, and the early recording industry in Croatia. She is leader of the project “The record industry in Croatia from 1927 to the end of the 1950s”. (naila@ief.hr)

**Joško Čaleta** is Research Associate at the Institute of Ethnology and Folklore Research in Zagreb, Croatia, and adjunct Assistant Professor at the Academy of Music in Zagreb. In addition to research work mostly focused on the musical practices of Dalmatia and the Dalmatian hinterland, his research interests are phenomena of intangible cultural heritage and applied ethnomusicology. Besides, he is active as a

composer, arranger, conductor, leader of vocal groups (especially *klapa* singing groups), and producer of traditional music concerts, festivals and sound recordings. He is a research associate of the project “The record industry in Croatia from 1927 to the end of 1950s”. (josko@ief.hr)

**Dora Dunatov** became Research Assistant at the Institute of Ethnology and Folklore Research in Zagreb after graduating at the Academy of Music in Zagreb. She is a PhD student in ethnomusicology at the University of Music and Performing Arts in Graz. Her doctoral research is a part of the project “The record industry in Croatia from 1927 to the end of the 1950s”. It focuses on the market aspect of the 78 rpm record production in Zagreb, while one of its segments deals with the Croatian (and South Slavic) diaspora in the United States. She is also a collaborator of the Third Programme of Croatian Radio, and writes for Croatian music-related journals. She is a co-organizer of the international Zadar Organ Festival. (ddunatov@ief.hr)

**Patrick Feaster** received his PhD in Folklore and Ethnomusicology in 2007 from Indiana University Bloomington, where he later worked as Media Preservation Specialist for the Media Digitization and Preservation Initiative. A three-time Grammy nominee and co-founder of the First Sounds Initiative, he has been actively involved in locating, making audible, and contextualizing many of the world’s oldest sound recordings. He is the author of *Pictures of Sound: One Thousand Years of Educated Audio* (2012), as well as numerous album notes and articles on media history and theory which have appeared in *ARSC Journal*, *Technology and Culture*, *Journal of Popular Music Studies*, *Velvet Light Trap*, and elsewhere. (pfeaster@gmail.com)

**Tanja Halužan** is Research Assistant in the Institute of Ethnology and Folklore Research in Zagreb and a PhD candidate at the University of Music and Performing Arts in Graz. Her doctoral research concerns music and performance of wedding celebrations in Zagreb area, with a focus on the perspectives of musicians, newlyweds and other wedding participants. Since 2015 she works as an expert associate

of the International Folklore Festival in Zagreb, the Third Programme of the national Croatian Radio, and in the magazine *Cantus*. Her research results she presented at scholarly conferences in Croatia and abroad, and published several scholarly papers. She is a research associate of the project “The record industry in Croatia from 1927 to the end of 1950s”. (tanja@ief.hr)

**Damir Imamović** graduated in 2003 at the Philosophy and Sociology department of the Faculty of Philosophy, University of Sarajevo, but dedicated himself to a career of a professional *sevdah* singer and educator. Apart from the regular touring schedules, Damir held numerous workshops on history and performance practices within the traditional music of Bosnia and Herzegovina. He published the first popular history of the genre of *sevdah* (*Sevdah*, 2016) and curated a multimedia exhibition on the genre (“Sevdah, the art of freedom”, Art Gallery of Bosnia and Herzegovina, 2015). Damir completed his MA in Ethnomusicology in 2022 (“20th Century *saz* scene in Sarajevo”) and started his PhD studies at the University of Sarajevo in 2023. (damir.imamovic@gmail.com)

**Matija Jerković** graduated in Musicology (with major in Ethnomusicology) from the Academy of Music, University of Zagreb. Her MA thesis deals with collectors of vinyl records and their private collections. The thesis focuses on pondering over the meaning of the term collector and issues regarding self-identification of collectors’ own practices in relation to the existing concepts in literature dealing with record collectors; interpretation of reasons for engaging in record collecting and ways in which the record enters one’s collection. Currently, Matija is working as a music teacher in primary school. (matija.jerkovich@gmail.com)

**Wictor Johansson** is an ethnomusicologist and sound archivist, and the head of the Department for Sound and Moving Images at the Centre for Swedish Folk Music and Jazz Research in Stockholm. He is also the secretary of the Research Archive Section within the IASA (International Association of Sound and Audiovisual Archives). As a sound

archivist, he has worked extensively with making the sound collections at the Centre for Swedish Folk Music and Jazz Research publicly available, not least the archive's large collections of 78-rpm records. As a private record collector, his main interest is in 78-rpm records of Swedish accordion music, a topic that has also been the main subject of his academic research. He has also published works about the relationship between folk music and political ideologies. (wictor.johansson@musikverket.se)

**Jelena Joković** graduated in 2015 and received her MA in 2017 at the Department of Ethnomusicology, Faculty of Music in Belgrade. She is currently a PhD student with a thesis on transculturality of trumpet styles in contemporary trumpeting of western Serbia. So far, she has participated at several domestic and international scholarly conferences and published several papers in international journals and collection of papers, as well as one ethnomusicological monograph. She participated on the project "Musical and dance traditions of multicultural and multi-ethnic Serbia", supported by the Ministry of Science and Information of the Republic of Serbia. She plays violin, piano, *frula*, *dvojnica*, ocarina, *gusle*, sings Serbian traditional folk songs, and for the purposes of her PhD, she has been learning to play the trumpet. (jelena.jokovic@yahoo.com)

**Mark Katz** is John P. Barker Distinguished Professor of Music at the University of North Carolina at Chapel Hill and Founding Director of the U.S. State Department hip hop cultural diplomacy programme, Next Level. His five books include *Capturing Sound: How Technology has Changed Music* (2004, rev. 2010), *Build: The Power of Hip Hop Diplomacy in a Divided World* (2019), and *Music and Technology: A Very Short Introduction* (2022). He is co-editor of *Music, Sound, and Technology in America: A Documentary History* (2012) and former editor of the *Journal of the Society for American Music* (2012–15). He is currently at work on *Rap and Redemption on Death Row*, a co-authored book with incarcerated musician Alim Braxton, and a third edition of *Capturing Sound*. (mkatz@unc.edu)

**Mojca Kovačič** is an ethnomusicologist working at the Institute of Ethnomusicology of the Research Center of the Slovenian Academy of Science and Arts. Her main research focus is on traditional music and its contemporary transformations, as well as various current musical practices and sound phenomena. She is interested in relationship between sound/musical, social and political contexts such as music and gender, music in migration and minority contexts, music and nationalism, cultural policy, as well as heritagization of music in postsocialist contexts. She is a lecturer at the Academy of Music in Ljubljana and a national representative of the International Council of Traditional Music. (mojca.kovacic@zrc-sazu.si)

**Drago Kunej** is Senior Research Associate and Head of the Sound Archive at the Institute of Ethnomusicology of the Research Centre of the Slovenian Academy of Sciences and Arts. At the Academy of Music and the Faculty of Arts, the University of Ljubljana, he is an Assistant Professor specializing in ethnomusicology and musical acoustics. He is actively involved in the technical and methodological aspects of sound recordings for research purposes, as well as in the problems of preservation, restoration, re-recording, digitization and archiving of sound recordings. He researches the history of sound recordings and early ethnomusicological sound documents in Slovenia, gramophone records, recordings as a source for ethnomusicological research, traditional musical instruments, folk dance ensembles and migrant music. (drago.kunej@zrc-sazu.si)

**Rebeka Kunej** is ethnologist and Research Associate at the Institute of Ethnomusicology of the Research Centre of the Slovenian Academy of Sciences and Arts. As Assistant Professor she lectures the course on instrumental folk music and folk dance at the Academy of Music, University of Ljubljana. Her research interests include dance activities in everyday life, history of folklore ensembles and festivals in Slovenia, ethno-identity dance practices, and music and dance as identity symbols of migrants. Her current research focuses on the folklore revival practices in post-

socialist countries, with an emphasis on the comparison between Slovenia and Czechia, as well as on sustainable participatory dance events and the heritagization of dance. (rebeka.kunej@zrc-sazu.si)

**Danka Lajić Mihajlović** is Principal Research Fellow at the Institute of Musicology of the Serbian Academy of Sciences and Arts. She received her PhD in ethnomusicology with a dissertation related to the Serbian epic tradition. Her research interests include traditional music in Serbia and Southeast Europe, musical instruments used in traditional and folk music, and relations between traditional music, music industry and cultural policies. She is involved in the implementation of the UNESCO ICH Convention in Serbia, and also studies the functioning of the national ICH system, particularly in relation to the musical heritage. She is engaged in various types of applied ethnomusicology through cooperation with state cultural institutions and associations related to culture in the non-governmental sector. (danka.lajic.mihajlovic@gmail.com)

**Filomena Latorre** is PhD student in Cultural and Environmental Heritage at the University of Bologna. Her research project is about Libreria of Accademia dei Gelati of Bologna. In addition, since 2017 she has been actively studying the history of sound recordings; she is currently coordinating the cataloguing and digitization of two important 78 rpm record collections (approximately 12,000 records). For more information visit <https://site.unibo.it/collezioni-discografiche-dbc/it> Le collezioni discografiche del DBC. (filomena.latorre2@unibo.it)

**Franz Lechleitner** was chief technician of the Phonogrammarchiv of the Austrian Academy of Sciences from 1973 until his retirement in 2004. In the course of his engagement in the archive's work he has focused on re-recording historical mechanical sound carriers. In 1985 he developed a cylinder replay machine which has seen several upgrades since. With this device, he was engaged in several re-recording projects, e.g. in the Netherlands,



Israel, Germany, Slovakia, Latvia, and Georgia. Since 2005 he has been consultant at Phonogrammarchiv. (franz.lechleitner@chello.at)

**Gerda Lechleitner** had worked at the Phonogrammarchiv of the Austrian Academy of Sciences. She was curator of the Historical Collections and editor of the CD series *The Complete Historical Collections 1899–1950*, as well as the editor of Phonogrammarchiv's yearbook *International Forum on Audio-Visual Research*. She has retired in 2020. Since 2018 she is co-chair of the ICTM Study Group on Sources and Archives for Music and Sound Studies. Her topics of study include the intellectual history around 1900, the history and development of audiovisual archives and their role as "lieu de mémoire"; she is interested in the significance of (acoustic) historical sources, as well as in music and minorities and multipart music. (gerda.lechleitner@oeaw.ac.at)

**Veljko Lipovšćak** graduated from the Faculty of Electrical Engineering in Zagreb. In 1962 he started working at the Institute of Electronics and Automation of the company Radioindustrija Zagreb, and then moved to Jugoton (today's Croatia Records), where he spent his entire working life (1963–1999). Since 1987 he was Technical Director of Jugoton. In parallel, he was a part-time assistant in the Department of Electroacoustic at the Faculty of Electrical Engineering and Computing, FEEC (1963–1999). Based on his professional and scientific papers he earned the title of scientific associate of the FEEC. He was an associate of the Lexicographic Institute Miroslav Krleža and a member of the Croatian Audio Engineering Society. Since 1980, he has been working systematically on the protection and research into the history of Croatian sound recordings. (veljko.lipovscak@zg.t-com.hr)

**Nataša Marjanović** is Research Associate at the Institute of Musicology of the Serbian Academy of Sciences and Arts. She graduated from the Faculty of Music in Belgrade in 2009, and received PhD from the Faculty of Philology, University of Belgrade in 2016. Her research interests in-



clude the 19th century music, church music, traditional Serbian church chant, choral music, and literary history as a field of sources for musical and cultural history research. Within archival work she is particularly dedicated to preparing the sound editions of Serbian church music. She leads the church choir of the “Holy Trinity Church” in Zemun. She is the author of the monograph *Music in the Life of Serbs in the 19th Century – from the Memoir Treasury* (2019). (natasamarjanovic4@gmail.com)

**Martin Mejzr** was a member of the project “New phonograph” at the National Museum in Prague, Czech Republic (2018–2022). Within the project, he focused on the handling and physical care of sound carriers, assessment of their condition and ways of protecting them and ensuring their long-term preservation. Apart from his involvement in the project, Mejzr is a historian of contemporary, social and cultural life, focusing primarily on the history of popular culture in the Czech lands and the Central European region during the 19th and 20th centuries. Nowadays he participates on the project “Memory of sounds” which aims to create a database and an analytical tool for music interpretation practice of Czech classical music. (martin.mejzr@novyfonograf.cz)

**Irena Miholić** is Research Associate at the Institute of Ethnology and Folklore Research in Zagreb. She studied percussions and musicology at the Academy of Music in Zagreb, and gained her PhD at the Faculty of Humanities and Social Sciences. Her research interests and publications include Croatian traditional and popular music, traditional musical instruments and ensembles, technology in music, and digital humanities. As a part of the National Scholarship Program of the Slovak Republic, she conducted field research on popular/entertaining music and contemporary musical life among Croats in Slovakia. Her textbook on Croatian traditional music for primary schools was awarded by the Croatian Ethnological Society. She is a research associate of the project “The record industry in Croatia from 1927 to the end of 1950s”. (irena@ief.hr)

**Ivan Mirnik** is a distinguished Croatian archeologist, who from 1973 to his retirement in 2011 worked at the Numismatic Department of the Zagreb Archaeological Museum. He obtained his PhD from the Institute of Archaeology at the University of London in 1978 with the thesis "Coin Hoards in Yugoslavia", partly published in 1981 in Oxford. He took part at various archaeological excavations and research both in the country and abroad, organized a number of exhibitions, and published extensively. Between 1980 and 2010 he was the editor of the Museum periodical *Vjesnik Arheološkog muzeja u Zagrebu*. Besides, he owns the biggest private collection of 78 rpm records in Croatia, and is for many decades involved in research and preservation of phonographic heritage. (i.a.d.mirnik@gmail.com)

**José Moças** is collaborator of the University of Aveiro (DECA). Since the creation of the TRADISOM publishing house in 1992, he has been its director, responsible for all the ideas, executive production and planning of a wide range of editions, many of them important pieces in the recovery of Portuguese musical heritage. He has been investigating for several years everything related to Portuguese historical recordings made between the years 1900 and 1950. It owns a vast documentary archive consisting of around 7000 78 rpm discs with exclusively Portuguese content. The discovery he made of an important collection of records in England was an extremely important contribution to fado's candidacy for Intangible Cultural Heritage of Humanity. (jm.tradisom@tradisom.com)

**Don Niles** is Assistant Director of the Music Division at the Institute of Papua New Guinea Studies, where he has worked since 1979. He researches and publishes on many types of music and dance in Papua New Guinea, including traditional, popular, and Christian forms. He is currently a vice president of the International Council for Traditional Music and former editor of its journal, the *Yearbook for Traditional Music*. Don is also honorary associate professor at the Australian National University. He has been honored to be invested as an Officer of Papua New Guinea's Order of Logohu (2016) and

as a Companion of the Order of the Star of Melanesia (2022).  
(dniles.ipngs@gmail.com)

**Marcia Ostashewski** founded the Centre for Sound Communities in 2013, an arts-led social innovation lab that supports community-engaged research. The Centre and its interdisciplinary research teams focuses their efforts in work with, by and for Indigenous, Black, racialized, minoritized and marginalized groups. Recent accolades for this work include Helen Roberts Prize in 2021 with SEM, and the 2020 ICTM Article Prize, for “Fostering Reconciliation through Collaborative Research in Unama’ki: Engaging Communities through Indigenous Methodologies and Research-Creation.” As part of her service on the Executive Board of ICTM, Marcia works with Malaysian scholar Tan Sooi Beng to lead the ICTM Dialogues project aimed at decolonizing ethnomusicology. In October 2022, they released a new digital publication, *Dialogues: Towards Decolonization of Music and Dance Studies*. (marcia.ostashewski@gmail.com)

**Samantha Owens** is Professor of Musicology at Victoria University of Wellington – Te Herenga Waka, where her research centres on the reception of German music and musicians in New Zealand and Australia, 1850–1950, as well as on early modern German court music. Recent publications have included two edited books, *J. S. Bach in Australia: Studies in Reception and Performance* (with Kerry Murphy and Denis Collins, 2018), and *Searches for Tradition: Essays on New Zealand Music, Past & Present* (with Michael Brown, 2017), as well as a monograph entitled *The Well-Travelled Musician: John Sigismond Cousser and Musical Exchange in Baroque Europe* (Boydell Press, 2017). (samantha.owens@vuw.ac.nz)

**Risto Pekka Pennanen** is musicologist and historian of ideas specializing in the Balkans and the Austro-Hungarian Empire. He is affiliated with the Sibelius Academy, University of the Arts Helsinki, and holds a title of an Associate Professor in Ethnomusicology at Tampere University, Finland. Pennanen received his PhD from University of Tampere, and is currently a visiting research fellow at the Uniarts Helsinki’s

History Forum. He has published articles on various Balkan musical styles, especially those of Greece, Bulgaria and Bosnia-Herzegovina, and on discography, the recording industry, soundscape, female musicians and the canons of music theory and music history in the peninsula and Habsburg Bohemia. His ongoing research project on discography and recording industry is “The talking machine in Austria-Hungary, 1898–1918: Facets of shared listening, gender and soundscape”. (risto.pennanen@uniarts.fi)

**David D. Pokrajac** is a data scientist and IT manager in a large manufacturing company, and a visiting Professor at Faculty of Mathematics and Sciences, University of Niš, Serbia. He was a professor and associate vice president of Delaware State University. His research interest includes early phonograph recording on the Balkans. He wrote about phonograph records as source for historiography of South Slavic nations. He co-authored and published discography of Mijat Mijatović, a famous Serbian singer before 1941 and researched his life and radio and public performances. He currently researches the performing of folk and national music from phonograph records on pre-WWII Belgrade radio. (majstorpoki@gmail.com)

**Angelo Pompilio** is Professor of Modern Music History at the Department of Cultural Heritage in Ravenna. His research activity applies to three main fields: historiographic research (15th-16th centuries madrigal, opera); bibliographic research on printed music editions (16th and 19th century Italian editions and Italian opera librettos); and computer technology applied to musical heritage (databases for music repertories and music documentation: REPIM, Repertorio della poesia italiana in musica, 1500–1700, and CORAGO, a repertory of Italian opera production and a digital archive of librettos). For more information visit <https://www.unibo.it/sitoweb/angelo.pompilio/en>. (angelo.pompilio@unibo.it)

**Will Prentice** is an audio preservation and digitization specialist at the Phonogrammarchiv, part of the Austrian Academy of Sciences in Vienna. He serves as a Trustee of the EMI Archive Trust, and is a member of the Technical and

the Training & Education Committees of the International Association for Sound and Audiovisual Archives (IASA). Between 2006 and 2010 he was Convenor of British & Irish Sound Archives (BISA), and for twenty-three years worked for the British Library Sound Archive. He has a Masters Degree in Ethnomusicology from Goldsmiths College, University of London, and his research centers around the activities of the Gramophone Company in the Caucasus and Central Asia. (willprentice87@gmail.com)

**Bojana Radovanović** is musicologist and art theorist, Research Associate at the Institute of Musicology of the Serbian Academy of Sciences and Arts. She obtained her PhD in 2022 at the University of Arts in Belgrade, studying the relationships of voice to vocal technique and new technologies in contemporary art and popular music. She has published two books, co-edited one collective monograph, and co-authored two documentaries. She is one of the founders of the Association for the Preservation, Research, and Promotion of Music “Serbian Composers”, which maintains the largest online audio-visual archive of Serbian art and applied music, and is a co-founder and the editor-in-chief of the scholarly journal *INSAM Journal of Contemporary Music, Art and Technology*. (br.muzikolog@gmail.com)

**Željka Radovinović** is the head of the library at the Academy of Music in Zagreb. Since 2006 she has been dealing with the issues of protection and preservation of sound recordings belonging to Croatian musical heritage. She has presented on the topic at domestic and international conferences, and published several papers. Research on this circle of topics she completed with her PhD thesis on the digitization as a method for preservation of sound recordings of the Croatian musical heritage. She is secretary of the Initiative Committee for the Establishment of the Croatian Central Phonographic Archive (established in March 2019), the president of the Section for Phono-Materials of the Croatian Archival Society (since 2022), and a research associate of the project “The record industry in Croatia from 1927 to the end of 1950s”. (zeljka@muza.hr)

**Maddalena Roversi** graduated in ethnomusicology and specialized in journalism. Since 2001 she is the technician of the Laboratorio Musicale of the Cultural Heritage Department, University of Bologna. Her activity mainly consists in musical heritage photography (manuscripts, book from 16th and 17th centuries, librettos and scores, disc and cassette tapes). She also deals with digitizing audio tracks from analogue media. For more information visit <https://beniculturali.unibo.it/it/ricerca/laboratori-di-ricerca/laboratorio-musicale> Laboratorio musicale. (maddalena.roversi@unibo.it)

**Susana Sardo** is Associate Professor of Ethnomusicology at the University of Aveiro, Portugal, and Visiting Professor at the University of Goa, India, for the JH Cunha Rivara Chair. Her research interests include music and post-colonial approaches, sound archives, music in the Lusophone world and post-dictatorship regimes. Since 2013, she has been dedicated to applying shared research practices in ethnomusicology using research as a tool for social transformation in the field. She is co-editor of the book *Historical Sources in Ethnomusicology in Contemporary Debate* (Cambridge Scholars, 2017) and since 2018 a member of the steering committee of the ICTM Study Group on Sources and Archives for Music and Sound Studies. Since 2020 she is the chair of the Portuguese National Committee of ICTM. (ssardo@ua.pt)

**Nalini Elvino de Sousa** was born in Portugal, but moved to Goa two and a half decades ago. She is involved in multiple projects concerning education, culture, music and their diffusion via various media. She has been directing, anchoring, and producing documentaries for RTPi – Portuguese international television as well as short films under the banner of Lotus Film & TV Production. She has been awarded the V.M Salgaonkar's fellowship for the year 2022/23 and she is presently into her second year of MA studies at the University of Aveiro/INETmd, researching the music on shellac discs in the All India Radio's archive (radio of Goa) as part of the "Liber|Sound" project funded by FCT (Foundation for Science and Technology). (nalini@ua.pt)



**Saša Spasojević** is one of the biggest collectors of 78 rpm records with Serbian and ex-Yugoslav music produced by domestic and international record companies, as well as tireless researcher into the history of musics and musicians involved in the record industry in the region. Combining archival and field work, he has compiled an extensive library of data about thousands of recordings and musicians, which he plans to publish in a form of discographies and compendia. In the Serbian media, he is often invited to comment on issues related to the early phonographic heritage. In 2022, together with Danka Lajić Mihajlović and David Pokrajac, he published a study into musical, cultural and technological features of the gramophone records of the famous Serbian singer Mijat Mijatović. (staraborca1794@gmail.com)

**Inja Stanović** is a Croatian pianist and researcher born in Zagreb and currently residing in London. Inja's playing and research were awarded scholarships and grants from AHRC, RMA, Institute of Musical Research, Leverhulme Trust, and the Australian and French Governments, amongst others. Besides being an active pianist, Inja is also a published author. Her first co-edited volume, *Early Sound Recordings: Academic Research and Practice*, is to be published by Routledge in early 2023. Inja is also a Co-I in the AHRC funded research network, "Redefining early recordings as sources for performance practice and history". Inja recently started her new position as Senior Researcher at the University of Surrey. (inja.stanovic@gmail.com)

**Michal Studničný** is a graduate of the College of Information Services in the subject of Information Management: Museum and Services of galleries in Prague. Since 2012 he has been working as a documentalist in the National Museum – Czech Museum of Music, and since 2018 is the curator of its collection of the sound library – the archive of sound carriers. As curator, he performs activities for the systematic organization of the collection, its supplementation with new collection items and strives to optimize the overall state of the collection. In 2019–2020, he was the member of the interdisciplinary grant within the science and research of

the National Museum entitled “Pioneers of the sound business: the beginnings of trade and distribution of the oldest sound media before the First World War in the Czech lands”. (michal.studnicny@nm.cz)

**Ferenc János Szabó** is pianist and musicologist. He studied piano at the Ferenc Liszt Music Academy (Budapest) and chamber music at Kunstuniversität Graz. He holds doctoral degrees DLA as pianist (2012) and PhD in musicology (2019). As a pianist, he won several prizes at international chamber music competitions. Since 2013, he has been Associate Professor and vocal coach at the Voice Department of the Liszt Academy. Since 2011, he works at the Institute for Musicology (Research Centre for the Humanities, ELKH). His research fields are the history of Hungarian sound recordings and performance practice. Besides several postdoctoral scholarships, in 2019 he won the Edison Fellowship of the British Library. Between 2022 and 2025, he will carry out his research with the János Bolyai research grant from the Hungarian Academy of Sciences. (szaboferencjanos@gmail.com)

**Filip Šír** is the coordinator for digitization of audio documents in the National Museum Digitization Department in Prague. Since 2012, he has been focusing on a comprehensive solution for the issue of audio documents, from the principles of sound document care to the methodology of their digitization. He is a member of various professional societies. In 2017, together with the late Gabriel Gössel, he was awarded the ARSC Certificate of Merit for his contribution to historical research with the book *Recorded Sound in Czech Lands*. He was the principal investigator of the project “New phonograph: Listening to the history of sound”. He is now doing research into sound sources stemming from Czech emigration to the USA in the late 19th and early 20th centuries. (filip.sir@nm.cz)

**Urša Šivic** finished her PhD studies at the Department of Musicology, the Faculty of Arts at the University of Ljubljana, and is employed as an ethnomusicologist in the Institute of Ethnomusicology of the Research Centre of the Slovenian Academy of Sciences and Arts. Her scientific focus is directed



to traditional vocal music, its structural features, influences of institutional policies and criteria on traditional music practices. Šivic analytically studies traditional song arrangements in choral and popular music, observes the relation between past and present in music fields such as carol singing, traditional customs, funerals etc. (ursa@zrc-sazu.si)

**Tan Sooi Beng** is Professor of Ethnomusicology in the School of Arts, Universiti Sains Malaysia (USM) in Penang. She is the author of *Bangsawan: A Social and Stylistic History of Popular Malay Opera* (Oxford University Press, 1993), and co-author of *Music of Malaysia: Classical, Folk and Syncretic Traditions* (Routledge, 2017) and *Longing for the Past: the 78 RPM Era in Southeast Asia* (Dust-to-Digital, 2013) which won the joint SEM Bruno Nettl Prize in 2014. She has published articles on the music recorded by gramophone companies in British Malaya in the first half of the twentieth century. (sbtan2@gmail.com)

**Bruno Tenakanai** is the Audiovisual Archivist in the Music Division at the Institute of Papua New Guinea Studies. After completing secondary education in Rabaul, East New Britain, he was selected to study information technology at the IEA College of TAFE (International Education Agency College of Technical and Further Education). Bruno obtained his Bachelor's degree in Music from the University of Papua New Guinea. For seven years, he worked as an IT and Audiovisual Technical Assistant in the university's Library Department, later working as an IT System Services Officer at an IT company. He began work at the Institute in 2022. (btenakanai.ipngs@gmail.com)

**Cristiano Tsope** was born in Maputo, Mozambique. He is a PhD candidate in Ethnomusicology and a member of the research team of "Liber|Sound" project in INET-MD at Universidade de Aveiro, Portugal. He holds a BA in History from Universidade Eduardo Mondlane, and an MA in Human Rights, Economic Development and Good Governance from the Technical University of Mozambique. He works at Radio Mozambique's Sound Archive as documentalist. His research

interests include human rights, media, music, and sound archives, specifically in Mozambique. In 2019, he co-authored an article with Luca BUSSOTT titled “A abordagem dos Direitos Humanos na Comunicação Social em Moçambique: o caso da Rádio Moçambique-E.P. 2015” (The human rights approach in social communication in Mozambique: A case study from Radio Mozambique) in the publication *Estudos Contemporâneos em Jornalismo*. (tsope@ua.pt)

**Ivana Vesić** holds a PhD in Sociology (Faculty of Philosophy of the University of Belgrade) and MA in Musicology (Faculty of Music of the University of Arts in Belgrade). She is currently a Senior Research Associate at the Institute of Musicology of the Serbian Academy of Sciences and Arts in Belgrade (Serbia). Her research interest is focused on popular culture, cultural policies, cultural diplomacy, cultural consumption patterns and practices, and music and ideology encompassing a period from the late 19th to the beginning of the 21st century. She has published two books (one in collaboration with Vesna Peno) and was a co-editor of two collective volumes. She has published more than thirty-five articles and chapters in Serbian and international journals and volumes including those of prestigious publishers (Brepols, Routledge Studies in Cultural History). (kakavhoror@gmail.com)

**Jelka Vukobratović** is Assistant Professor at the Department of Musicology of the Academy of Music, University of Zagreb. She obtained a PhD at the University of Music and Performing Arts in Graz in 2020. Her doctoral thesis on the position of local musicians in Križevci area and their role in building local social life during socialism and post-socialism was published in 2022 by the Croatian Ethnological Society. In 2022, she also co-edited proceedings from the international symposium *Musicology and its Future in Times of Crises*, and a thematic volume of *Arti musices* journal titled “More than noise: Music and the early recording industry”. She is a research associate of the project “The record industry in Croatia from 1927 to the end of 1950s”. (jelka.vukobratovic@gmail.com)

**Lee Watkins** is the Director of the International Library of African Music at Rhodes University in South Africa. He is

also the editor of *African Music*, which is the oldest journal dedicated to the music of Africa and the diaspora. His research interests include applied ethnomusicology, hip hop studies, music and refugees, and the issues of decolonizing music archives. (l.watkins@ru.ac.za)

**Xiaoshi Wei** holds a PhD degree in ethnomusicology from Indiana University, and is currently a Newton International Fellow at SOAS, University of London. He is also the director of the China Database for Traditional Music in Beijing and a research associate at the Archives of Traditional Music at Indiana University. (wei.xiaoshi@gmail.com)

**Nikola Zekić** was born prematurely, and became blind due to the negligence of the doctors. He earned his BA in Ethnomusicology at the Faculty of Music in Belgrade in 2018, and his MA at the same institution in 2021. His research interests include South Slavic epic poetry, the music of Sephardic Jews (particularly within the borders of former Yugoslavia), the transmission of traditional music among Serbian and Croatian emigrants and their descendants (especially in the United States), the influence of the recording industry on singing style and vice versa, etc. He is also a collector of 78 rpm records known in the region of former Yugoslavia, as well as beyond the region. (nikolafmu@gmail.com)

## ADDITIONAL PROGRAMME

***Stardust:*** Concert dedicated to the period of playing back and spinning at 78 rpm

***Zvezdana prašina:*** Koncert posvećen razdoblju sviranja i vrtanje na 78 okr. u min.

**Friday, 10 March, 7 p.m.:** Croatian Composers' Society / Hrvatsko društvo skladatelja (Berislavićeva 9)

**SINGERS:** **Gabrijela Hrženjak, Vlatka Kladarić, and Dorian Stipčić** (students at the Voice Department of the Academy of Music, Zagreb)

**PROFESSORS:** **Lidija Horvat Dunjko and Martina Zadro**

**PIANO COOPERATION:** **Eva Kirchmayer Bilić** (artistic advisor at the Academy of Music)

**INTRODUCTION, MODERATION AND ORGANIZATION:** **Nada Bezić** (head of the library of the Croatian Music Institute)

The concert will present a selection of foreign and domestic pieces produced during the period of shellac records by the three Zagreb-based record companies (Edison Bell Penkala, Elektroton and Jugoton), and at the same time issued as sheet music (most often by Albini publishing house). The performers are students of the Voice Department at the Academy of Music, accompanied by piano. The audience will be introduced to the operation of the record companies and sheet music publishers, emphasizing some interesting aspects of music and dance grooved on the gramophone records, the features of their musical interpretation then and now, and the illustrations on sheet music covers. The concert has been prepared in collaboration with Eva Kirchmayer Bilić; we are grateful for her help and cooperation.

Koncert će predstaviti izbor stranih i domaćih skladbi koje su u razdoblju šelak ploča producirale tri zagrebačke diskografske kuće (Edison Bell Penkala, Elektroton i Jugoton) i koje su istodobno bile izdane kao notna izdanja (najčešće u nakladi Albini). Izvođači su studenti Odsjeka za

pjevanje Muzičke akademije uz klavirsku pratnju. Publika će se upoznati s radom diskografskih kuća i izdavača nota, s naglaskom na pojedine zanimljive aspekte glazbe i plesa urezane na gramofonske ploče, na značajke njihove glazbene interpretacije nekad i danas te na ilustracije na naslovnicama notnih izdanja. Koncert je pripremljen u suradnji s Evom Kirchmayer Bilić; zahvalni smo joj na pomoći i suradnji.

### **Concert programme**

Marko Vukasović: *Kraj kapele Sv. Ane*

Gabrijela Hrženjak, sopran

János Kurucz: *Bele ruže, nežne ruže*

Vlatka Kladarić, sopran

Miroslav Biro: *Tri palme*

Gabrijela Hrženjak, sopran

Nenad Grčević: *Snivaj*

Dorian Stipčić, bariton

Milan Asić: *Zar ne znaš*

Vlatka Kladarić, sopran

Gabriel Ruiz: *Amor, amor, amor*

Dorian Stipčić, bariton

Cole Porter: *Begin the beguine*

Gabrijela Hrženjak, sopran

### **Musical walk through the Upper Town**

led by Nada Bezić (Croatian Music Institute)

**Friday, 10 March, 2-4 p.m.**

The "Upper Town" is the oldest part of Zagreb situated on the Grič hill, and the most interesting one in terms of music sites. There are more than fifty of them all over that small hill. On this "musical walk", you will get to know about twenty venues that used to home famous Zagreb theatres and music salons, several houses of renowned composers and interesting societies, as well as palaces and secluded courtyards. The walk is led by musicologist Nada Bezić, the author of the book *Glazbene šetnje Zagrebom* (Musical walks through Zagreb).

## FROM THE CALL FOR PAPERS (JUNE 2022)

This international symposium seeks to examine production, circulation and consumption of music under the aegis of music industries in specific social, cultural and political settings. It is informed by an ongoing project on the workings and impact of three Zagreb-based record companies, active during the era of electrically recorded 78 rpm shellac records, on local music culture of that and subsequent periods. Apart from the “big five” concept of recording industry as a globalizing force, attuned to the “West and the rest” matrix, the symposium aims to elucidate other directions of musical flow, thus probing a rhizomatic concept of recording industry in culture.

The major symposium theme relates to the **working of local companies in the era of 78 rpm records**, including their **relationship to multinational companies**. Participants are invited to address different musics, musicians, audiences, and market niches, in particular in South-Eastern, Central and Eastern Europe, but also in other regions the world.

The second theme pertains to the **uses of historical commercial recordings in subsequent periods**. Papers dealing with musical transmission, revival, intertextuality, social life of gramophone records, and curation of historical recordings are equally welcome.

The third theme refers to **ethnomusicological perspectives in the study of historical commercial recordings**: what challenges do they pose to this distinctly fieldwork-based discipline, as well as what benefits ethnomusicology can bring to interdisciplinary research into recorded music.

The range of specific cases **may include but is not limited to**: local branches of multinational companies, and nationally-based record companies; organization of production processes and professions involved; relation of record companies to other pillars of musical infrastructure (radio, film, festivals, concerts, sheet music publishing, print media, musical associations, copyright protection); technological, political

and economic circumstances of their operation; their role in identity formation, nation building, and cultural geopolitics; intercultural, intra- and inter-regional, and international traffic in recorded music; musics, musicians, and communities included and excluded from the recording catalogues; musical canon formation; collaborations beyond established musical categories; domestication of international repertoires, musical hybridity, and new repertoires, genres and styles incited by radio and recording industry; places, spaces and manners of using recorded music; historical recordings and historically-informed performance; historical recordings and musicking in the digital environment, and/or beyond the dichotomy of live and recorded music; communities of aficionados and do-it-yourself curators and archivists of historical recordings; ethnographic and collaborative methodologies in the curation of historical recordings; the issues of intellectual property rights and related rights, ethics of equality, social inclusion, human rights and sustainability in the uses of historical recordings.

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