

Musical competitions like the *Eurovision Song Contest*, the *Grammy Awards* or the *Pulitzer Prize for Music* are not just a focal phenomenon of contemporary musical life. As early as the 19th century, competitions in the musical field were a widespread practice and received increased attention by the public. A glimpse into this time period reveals a heterogeneous landscape of music-related competitions and similar rivalries, which may refer to compositions, performances, instrument-making, libretti, poetry, musicological writing, etc. Although competitions were omnipresent in 19th century musical life, they did not – with a few exceptions like the *Prix de Rome* – inscribe themselves into cultural memory, and they have likewise scarcely been of a scholarly focus. The conference intends to address the diverse aesthetic discourses, social settings, as well as the actors and their economic, ideological or social motives involved in music competitions. Its goal is to bring international musicologists, historians and sociologists and their research together and to encourage further studies. In addition to an initial overview on competitions in 19th century music culture, the phenomenon will be theoretically examined and embedded into the interdisciplinary research discourse on questions concerning competitiveness.

The conference is open to the public. Participation is free of charge.

## CONFERENCE VENUE

Universität zu Köln  
Albertus-Magnus-Platz  
50932 Köln

Neuer Senatssaal, Hauptgebäude

## ORGANIZATION

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## FURTHER INFORMATION

[www.musikwissenschaft.phil-fak.uni-koeln.de](http://www.musikwissenschaft.phil-fak.uni-koeln.de)



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# COMPETITIONS in 19th-Century Music Culture

Wettbewerbe in der Musikkultur des 19. Jahrhunderts

International and Interdisciplinary Conference

Internationale und interdisziplinäre Tagung

**28.–29.06.2019**

Universität zu Köln



[www.musikwissenschaft.phil-fak.uni-koeln.de](http://www.musikwissenschaft.phil-fak.uni-koeln.de)

## Program

# FRIDAY, 28.06.2019

9:00 Application / welcome reception

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9:30 Opening

## Panel I: Conceptual Approaches

Chair: Wiebke Rademacher (*Universität zu Köln*)

9:45 Competition from the Perspective of Social and Cultural History: Questions and Prospects  
Ralph Jessen  
(*Universität zu Köln*)

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10:30 What's Wrong with Ambition? – The Politics of Performance in Fin-de-Siècle Germany  
Nina Verheyen  
(Kulturwissenschaftliches Institut Essen)

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11:15 Coffee break

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11:30 Competition in the Arts. Sociological Remarks  
Tobias Werron  
(*Universität Bielefeld*)

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12:15 Introduction to the Database 'Musikalische Preisausschreiben, 1820–1870'  
Carola Bebermeier, Clemens Kreuzfeldt (both *Universität für Musik und darstellende Kunst Wien*), Jonas Traudes, Aleksander Marcic (both *Universität zu Köln*)

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12:45 Lunch

## Panel II: Institutional Forces

Chair: Andreas Domann (*Universität zu Köln*)

14:00 Competition Cultures at the World Exhibitions of the Nineteenth Century  
Signe Rotter-Broman  
(*Universität der Künste Berlin*)

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14:45 Musical Competitions as Opportunities for Professionalization? Female Violinists at the Conservatory of the 'Gesellschaft der Musikfreunde' in Vienna  
Annkatrin Babbe  
(*Sophie Drinker Institut Bremen*)

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15:30 Coffee break

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16:00 In Search of Italian Chamber Music. 'Concorso-Basevi' as a Promoter of National Music Culture  
Carola Bebermeier  
(*Universität für Musik und darstellende Kunst Wien*)

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16:45 Catch and Glee Club Prizes in the Long Nineteenth Century: Nurturing a 'National Music'  
Chris Price  
(*Canterbury Christ Church University*)

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17:30 Break

### 20:00 Lecture concert (at *Trinitatis Church, Filzengraben 4*)

Vom »Sängerkrieg« der Männerchöre – Gesprächskonzert zur Geschichte der Chorwettbewerbe im 19. und frühen 20. Jahrhundert  
Ensemble Vocabella Limburg und Christoph Müller-Oberhäuser (*Universität zu Köln*)

# SATURDAY, 29.06.2019

## Panel III: Nationalism and Civil Society

Chair: Evelyn Buyken (*Hochschule für Musik und Tanz Köln*)

9:30 Competing for the Nation: Competition as a Driving Force of Musical Culture and Civil Society in the Long Nineteenth Century  
Krisztina Lajosi-Moore  
(*Universiteit van Amsterdam*)

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10:15 Competing with the Entire Musical World: Ambitions, Policies, and Results in the Composition Contests of the Dutch Society for the Promotion of Music (1829–1879)  
Jeroen van Gessel  
(*Rijksuniversiteit Groningen*)

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11:00 Coffee break

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11:15 'L'arte elevata al suo vero splendore': Musical Competitions in Naples in the Second Half of the Nineteenth Century and the Role of the Circolo Bonamici  
Lucio Tufano  
(*Università degli Studi di Palermo*)

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12:00 Nineteenth-Century Musical Competitions  
Frank Hentschel  
(*Universität zu Köln*)

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12:45 Lunch

## Panel IV: Criticism and Legitimation

Chair: Andreas Stynen (*Katholieke Universiteit Leuven*)

14:00 Musical Competitions in Antebellum New York City  
Clemens Kreuzfeldt  
(*Universität für Musik und darstellende Kunst Wien*)

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14:45 Musical Societies in Roubaix in the 1890s: Refusing Musical Competition, Promoting Social Revolution  
Sophie-Anne Leterrier  
(*Université d'Artois, Arras*)

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15:30 Coffee break

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16:00 Competitions and the State as a Topic in Nineteenth-Century French Musical Press  
Jonas Traudes  
(*Universität zu Köln*)

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16:45 Final discussion