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# International Workshop Women as Patrons

## Gender, Patronage, and Cultural Transfers at the Turn of 20th Century

### PRESENTATIONS BY

- Prof. Dr. Francisco Javier Albo | Georgia State University, Atlanta (USA)  
Prof. Dr. Philip Ross Bullock | University of Oxford (UK)  
Prof. Dr. Teresa Cascudo | Universidad de La Rioja, Logroño (Spain)  
Prof. Dr. Annegret Fauser | University of North Carolina at Chapel Hill (USA)  
Prof. Dr. Anselm Gerhard | Universität Bern (Switzerland)  
Dr. Sabine Hohl | Universität Bern (Switzerland)  
Prof. Dr. Sylvia Kahan | College of Staten Island, The City University of New York (USA)  
Dr. Ascensión Mazuela-Anguila | Universidad de Granada (Spain)  
Prof. Dr. Jann Pasler | University of California, San Diego (USA)  
Dr. Martin Rempe | Universität Konstanz (Germany)  
Dr. Victor Strazzeri | Universität Bern (Switzerland)

### POSTER SESSION BY

- Sophia Beeler | Universität Bern (Switzerland)  
Laura Hutter | Universität Bern (Switzerland)  
Jonathan Inniger | Universität Bern (Switzerland)  
Michal Muggli | Universität Bern (Switzerland)  
Irene Salgado | Universität Bern (Switzerland)

### CONFERENCE ORGANIZERS

- Dr. Vincenzina C. Ottomano | Universität Bern (Switzerland)  
Dr. Maria Cáceres-Piñuel | Madrid Institute for Advanced Study (Spain) / Universität Bern (Switzerland)

### ASSISTANT ORGANIZER

- M.A. Andrea Matter | Universität Bern (Switzerland)

### 9.30 Opening: Transnational and Interdisciplinary Perspectives: Two Key Studies

VINCENZINA C. OTTOMANO | MARIA CÁCERES-PIÑUEL

The workshop *Women as Patrons* aims to foster an interdisciplinary dialogue about the role of women in the patronage system and in the dissemination and management of music and arts at the turn of the 20th century. Taking into account previous patterns of female patronage throughout history, this workshop seeks to explore the emergence of a highly empowered network of women in various aspects of musical and cultural life during a moment of economic change characterised by the expansion of capitalism and the second wave of colonialism. The goal of this workshop is to define gender patterns in the promotion of music and arts at that time, going beyond individual and local experiences to focus on the networks, transnational exchanges, and cultural transfers operating around those cultural processes.

#### Dr. Vincenzina Caterina Ottomano, Universität Bern (Switzerland)

Vincenzina Caterina Ottomano is currently Postdoctoral Research Assistant and Lecturer at the University of Bern and Assistant at the Centro Studi Luciano Berio (Florence). She studied Musicology at the University of Pavia/Cremona (Italy) and Fribourg (Switzerland). She received her PhD in Musicology at the University of Bern on *The Impact of Russian Opera in France and Italy*. Her publications include *Claudio Abbado alla Scala* (with Angela Ida De Benedictis; Rizzoli, 2008), an issue of the journal «Musiktheorie» on Russian Opera's reception ("Kulturtransfer und transnationale Wechselbeziehungen: Russisches Musiktheater in Bewegung", 3/2015), the volume *Luciano Berio. Interviste e colloqui* (Einaudi, 2017) and several articles on Russian and Italian Opera of the 19th century and on Music Theatre of the 20th and 21st centuries. Since 2015 she is also managing editor of the journal «verdisperspektiven».

#### Dr. Maria Cáceres-Piñuel, Madrid Institute for Advanced Study (Spain) / Universität Bern (Switzerland)

María Cáceres-Piñuel is Marcel Bataillon Fellow at the Madrid Institute of Advanced Study. She studied Humanities (2004) and History and Science of Music (2006), and later she completed a Master of Hispanic Music at the University of Salamanca (2007). Her PhD, carried out under a *cotutelle* between Bern University and the University of Zaragoza, analysed the conceptual axes and international cultural transfers that led to the emergence of musicology as an autonomous discipline in Spain (2014). She was awarded with a Balazan visiting fellowship at the University of Vienna University (2014-2015). She has worked as postdoctoral researcher and as coordinator of a SNSF-interdisciplinary research project at the University of Bern (2015-2019). Her current research project (habilitation dissertation) focuses on the role of elite women in the changing patterns of art management related to music at the turn of the 20th century in the frame of the international exhibitions. She has recently published a monography entitled *El hombre del rincón. José Subirá y la historia cultural e intelectual*

*de la musicología en España* (Reichenberger, 2018) and she is currently co-editing a book, entitled *Branding "Western Music"*, for the publishing house Peter Lang.

## 10.15 French Connection: Mary Wollstonecraft and the Feminists of the French Revolution

SABINE HOHL

Mary Wollstonecraft, sometimes called the “first feminist”, had many connections to the feminists of the French Revolution. She moved to Paris in 1792, about a year before the execution of women right’s activist Olympe de Gouges. Wollstonecraft’s famous book *A Vindication of the Rights of Woman*, published in 1792, started with a letter to Charles-Maurice de Talleyrand who had argued for a limited education for women. This book, which makes the case for allowing women access to a full education, in turn influenced French feminists. In my talk, I have two aims: First, to trace the connections between Mary Wollstonecraft and French feminists during the French Revolution, and second to provide an analysis of the similarities and differences between the arguments of French feminists and those of Mary Wollstonecraft during the time of the Revolution.

### Dr. Sabine Hohl, Universität Bern (Switzerland)

Sabine Hohl is a practical philosopher who works mainly in ethics and political philosophy. She is currently a postdoc at the Interfaculty Cooperation “Religious Conflicts and Coping Strategies” at the University of Bern. Before, she worked at the Philosophy Departments of the Universities of Graz and Zurich, where she obtained her PhD in 2014 with a thesis on individual moral responsibility for collectively caused harm. Her current research focuses on the legitimate legal regulation of family relationships under conditions of societal pluralism.

## 11.15 An Amateur Composer in Rome and an Eccentric Art Lover in Milan in the First Half of the Nineteenth Century

ANSELM GERHARD

The work of Russian aristocrats in Western Europe has had a significant impact on the history of music around 1900. In this respect, it is surprising to find that similar phenomena already occurred in the first half of the 19th century. After 1814, Zinaida Aleksandrovna Volkonskaya (née Beloselskaya, 1789-1862), daughter of the Russian ambassador in Dresden, appeared as a mezzo-soprano in Verona, Vienna, and Paris. There, in 1815, she was responsible for the first performance of an opera by Rossini in France. From 1820 to 1822 and again from 1829 until her death, she lived in Rome and ran a salon in the Villa Wolkonsky. The culmination of her work as a poet and composer was the performance of *Giovanna d’Arco* in 1821, an opera she wrote in Italian. Another Russian aristocrat was even more directly connected with opera life: Yuliya Pavlovna Samoylova (née Palen, 1803-1875). She had staged herself as an extravagant host of the

Milanese “Haute volée” since the end of the 1820s under the name “Giulia Samoyloff”. At times she was involved with the opera composer Pacini, then with the Russian painter Bryullov, whom she had met in the Villa Wolkonsky. Indirectly, she still had an influence on Verdi’s last Milanese opera *Giovanna d’Arco* in 1845. The comparison of these two eccentric figures allows some fundamental questions about the limits and possibilities of women interested in art in the post-feudal Italian society of the Restoration.

**Prof. Dr. Anselm Gerhard, Universität Bern (Switzerland)**

Anselm Gerhard is Professor of Musicology at the University of Bern. His research interests include Italian, French and Russian Opera of the long nineteenth century, instrumental music of the eighteenth and nineteenth centuries, and the institutional history of musicology. His publications include *The Urbanization of Opera* (Chicago University Press, 1998), *Verdi Handbuch* (with Uwe Schweikert; Metzler, 2001; 2013<sup>2</sup>), and *Verdi* (Beck, 2012). Since 2015 he is editor-in-chief of the journal «verdiperspektiven». In 2008 he was awarded with the Dent Medal of the Royal Musical Association.

#### **11.45 Iberian Women and Networks of Musical and Arts Patronage**

ASCENSIÓN MAZUELA-ANGUITA

Women have played a crucial role in the history of music, fostering the creation of repertoires and the circulation of musical artefacts (manuscript and printed music repertory, music books, and musical instruments) and contributing significantly to the establishment of inter-European networks of patronage. This paper analyses the contribution of women to the configuration of European music networks in the early modern period, with a focus on networks that involve women and music from Iberian lands. Music history has tended to see the European mainstream on a North-South axis from England to Italy, and few accounts of cultural exchange have addressed Iberian cultures. Over the early modern period, important social and cultural changes occurred that appear to have exerted influence on the connections between women and music as, for example, the invention of music printing, which opened up the potential for music education. There is also evidence for a shift as regards women’s music-making as social practice during the period, notably in that women in a wider range of social spheres began to share the musical experiences common to the background and education of queens and princesses. This chronological context will allow analysis of changing processes and continuities across the period, and to discern dynamics of power. By bringing together a complex mosaic of interrelated female musical activities, this paper will assess the contribution of a wide range of women to the processes of creation and performance of music, to the dissemination of music and musical discourse, and to the promotion of the interaction between musicians, which is indispensable for offering a different window onto the musical culture of Europe.

**Dr. Ascensión Mazuela-Anguita, Universidad de Granada (Spain)**

She completed her MMus in Advanced Musical Studies at Royal Holloway College,

University of London, in 2010, and her PhD at the University of Barcelona in 2012. She received the research prize of the Spanish Musicological Society (SEdeM) in 2013, which resulted in publication of the monograph *Artes de canto en el mundo ibérico renacentista* (2014). She has also published a number of essays on convents, women, music of the Inquisition, music in early modern urban festivities, and traditional Spanish music. She worked as a postdoctoral research assistant for the project 'Urban musics and musical practices in sixteenth-century Europe' (CIG-2012: URBANMUSICS no. 321876), funded by the Marie Curie Foundation and directed by Tess Knighton at the Spanish National Research Council (CSIC) in Barcelona, between March 2013 and November 2016. From January to September 2017, she conducted a research stay at the John W. Kluge Center of the Library of Congress, Washington DC, as the Alan Lomax Postdoctoral Fellow in Folklife Studies. Currently she works as an Associate Professor at the Department of Music, Universidad de Granada, Spain.

#### 14.00 Women Networks of Musical Patronage in Portugal *fin-de-siècle*

TERESA CASCUDO

My paper seeks to shed some light on the musical activities sponsored in Madrid and Lisbon by two women of high society. I would like to compare two separate historical moments: ca. 1840 and ca. 1900. On the one hand, I will first focus my attention on Paulina Cabrera y Martínez de Ahumada (1822-1901), composer, singer and instrumentalist connected through her family to bourgeoisie and manufacturing elite and progressive liberalism. The media praised her musicianship and she was a quite relevant figure in Madrid, but the triumph of moderate liberalism in Spain from 1844 onwards coincided with the beginning of her disappearance from the professional musical scene, but not from public life. On the other hand, I will return to the concerts produced by María de Melo Furtado Giraldes de Bourbon, Countess of Proença-Avelha (1864-1944) in Lisbon between 1899 and 1903. The countess was a descendant of a noble family of ancient traditions who had amassed considerable wealth mainly from provincial rural lands and purchased large properties in Lisbon in the eighteenth century. She held at this time nine musical soirées and matinées at her home and organized the first season of the Sociedade Artística de Concertos de Canto (Artistic Singing Concerts Society), which she founded. She also composed and premiered about 30 vocal works with piano accompaniment. Beyond the differences and similarities that there are between the two women and the obviousness that we need a gender studies approach in order to correctly assess and understand the public dimension of her musical activities, I would like to pose the question of how to deal with compositions and performances featured by women, largely mediated by the press, and explicitly connected to political programmes.

**Prof. Dr. Teresa Cascudo, Universidad de La Rioja, Logroño (Spain)**

Teresa Cascudo is Tenured Lecturer at the Universidad de La Rioja, where she has coordinated the master's degree in Musicology. The Academic Senate of the Universidad de La Rioja appointed her as University Ombudswoman in February 2016. She



currently coordinates the SEdeM (Spanish Society of Musicology) group “Música y Prensa”, which was created at her initiative in 2013. She received her doctorate at the Universidade Nova de Lisboa, and she has focused many of her publications on the relationship between music and nationalism in Portugal. Her current research agenda is also devoted to musical criticism and to nationalism and musical national identity in fin-de-siècle Spain, in particular to the links between music, landscape and territory. Her last publications include a chapter devoted to modernism and fin-de-siècle in the Fondo de Cultura Económica series on ‘History of Music in Spain’ (2018) and the edition of the volume on *Nineteenth-Century Music Criticism* published by Brepols (2018), as a part of the series ‘Music, Criticism & Politics’.

#### 14.30 Fanny Raymond Ritter and Musical Historicism in New York in the Nineteenth Century

FRANCISCO JAVIER ALBO

I intend to examine the figure of Fanny Raymond Ritter (1830-1890). Ritter was an American soprano, composer, and a fertile writer—a sort of a “proto-musicologist.” Her many accomplishments have been overshadowed by the imposing figure of her husband, the composer, conductor, and music scholar Frédéric Louis Ritter (1834-1891). Interested in “early music” and folk music (European and non-European), Fanny Ritter organized and performed, along with the pianist Sebastian Bach Mills (1839-98), in a series of seminal “historical recitals” in New York in 1869 that were praised in Europe, its format reproduced there. I will deepen on the historical importance of those recitals in the context of the anthropological and cultural “historicism” that grew right after the publication, in 1859, of Charles Darwin’s *On the Origin of Species*. I will also discuss some of her writings, particularly the eloquent essay *Woman as a Musician* (1877).

#### Prof. Dr. Francisco Javier Albo, Georgia State University, Atlanta (USA)

Francisco Javier Albo is a native of Madrid, Spain, where he studied piano performance and composition at the Royal National Conservatory. In 1995 he moved to New York City, where he received a Master of Music degree in music history from the City College of New York (CUNY). Dr. Albo completed his Ph.D. dissertation in musicology for the same institution, on the reception of the music of Chopin in New York in the 19th century. For this project, he received a fellowship from the Elebash Fund. He has been a longtime collaborator with the project “Music in Gotham: The New York Scene, 1862-1875,” an in-depth study of the wide range of musical events that took place in New York City during the Civil War years and beyond. Dr. Albo has published diverse studies on the work of Spanish musicians who lived in the United States in the past two centuries. He has also taught music history and theory at several CUNY institutions.

Writing in «The Musical Times» in 1914, M. Montagu-Nathan argued that ‘the student of Russian music will notice ere his researches are far advanced that the development of Russian musical nationalism owes very much to the efforts of women.’ Certainly, the role played by women as patrons of Russian music—national or otherwise—is as significant as in other cultures, as in the case of figures such as Tchaikovsky’s patron, Nadezhda von Meck. This paper will, however, shift the attention to the role played by women in facilitating the reception of nineteenth and early twentieth-century Russian music abroad, drawing on developments in world literature, translation studies and transnational history to illustrate how success at home is often tied to critical responses elsewhere. This is particularly the case with Russian music, where a sense of belatedness and inferiority was central to debates about music and music-making from the mid-1850s onwards and where comparisons with the national repertoires of major European cultures fed into debates about the nature of national music. Hence, even while composers strove to fashion a nationalist repertoire which was distinct from Western European models (above all German and Italian), they also sought to get their works performed and discussed in leading European capitals in order to gain both real and symbolic capital, whether at home and abroad. Central to this process were gatekeepers such as critics and translators, who were well placed to advocate various iterations of Russian national music abroad and thus play a role in the formation of a national canon back at home.

Russian composers and critics worked closely with such critics and translators, who conveyed not so much a neutral and scholarly impression of Russian art music, but a highly value-laden interpretation of what might constitute the Russian repertoire, often derived first-hand from collaboration with their Russian colleagues. Significantly, this work was often carried out by women, particularly in the British context. Excluded from higher education and deprived of access to the classical languages which were, at that time, a social, cultural and intellectual prerequisite of the British establishment, women seized on their own domestic training in modern foreign languages, as well as their training in arts such as music, creative writing and painting, to fashion satisfying careers that did not transgress against the gendered expectations of Victorian and Edwardian propriety. This paper will trace the careers of a number of turn-of-the-century women translator-critics, who used their linguistic skills and cultural sympathies to promote Russian music in Britain, thus facilitating the careers of their Russian colleagues (almost always male), fashioning social vocations for themselves and extending the notion of patronage from aristocratic and upper-class contexts to the new world of mercantile print and popular performance.

**Prof. Dr. Philip Ross Bullock, University of Oxford (UK)**

Philip Ross Bullock, MSt, DPhil (BA Durham), studied at the universities of Durham and Oxford, and has worked at the University of Wales, Bangor, and the School of

Slavonic and East European Studies, University College, London. He held a British Academy Postdoctoral Fellowship at Wolfson College, Oxford, and was Edward T. Cone Member in Music Studies at the Institute for Advanced Study, Princeton in 2007. He returned to Wadham College—where he completed his DPhil and was also organ scholar—in 2007. His article on Tchaikovsky's songs ('Eloquent Speech and Articulate Silence: The Queerness of Tchaikovsky's Songs') received the 2009 Philip Brett Award of the American Musicological Society, and in 2009, he was awarded a Philip Leverhulme Prize for Modern Languages.

He is currently working on the relationship between words and music in Russian culture from the late eighteenth century to the present day. His specific focus is on the literary, musical and cultural history of art-song in Russia, but he has published on Soviet opera too. He continues to be interested in the prose writers of the early-Soviet period, particularly Andrei Platonov and Isaak Babel'. His main areas of methodological expertise include theories of gender and sexuality, interdisciplinary approaches to the relationship between literature and the other arts, and the study of translation, reception and cultural exchange. He is co-convenor of the Study Group for Russian and East European Music of the British Association for Slavonic and East European Studies.

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## 11.00 The Power of the Press: *Salonnières* and the Society Columns in the Paris Dailies

SYLVIA KAHAN

A vital part of our understanding of musical activity in the Paris salons of aristocratic and upper-bourgeois women of the Belle Epoque and the early twentieth century comes from the reportage by the society press in the daily newspapers about salon activities. Beginning in the 1890s, papers such as «Le Gaulois» and «Le Figaro» provided their readership with the minute details of musical performances in the salons of the *salonnières*. These articles were key to the promotion of new music by both established and upcoming composers. Talented musical artists at the beginnings of their careers also benefitted from announcements of their performances in the salons. And the association of the names of certain *salonnières* with the gifted musicians that they patronized served to add luster to the reputation of all involved.

My paper will give an overview of the newspaper coverage of salon activities from 1893 to 1939. I will demonstrate the way that the papers helped *salonnières* to achieve influence in the milieu of salon culture, especially in regard to public perception of the musical artists who were recipients of the patronage of these women. I will explore, as well, the ways that these women used their press relations to negotiate a middle path between private and public venues—for example, by creating publicity for benefit concerts for charities. Thus, the symbiosis among *salonnières*, artists/composers and society correspondence helped promote new music and burgeoning musical careers.

Prof. Dr. Sylvia Kahan, College of Staten Island, The City University of New York (USA)

Sylvia Kahan is Professor of Music at the Graduate Center and College of Staten

Island, CUNY, where she is a member of both the Piano and Musicology faculties. As a musicologist, Sylvia Kahan specializes in late 19th-century and 20th-century French music and culture. She has written on women's roles as music patrons in Paris and New York, Proust and music, 19th-century music criticism, Nadia Boulanger, Claude Debussy, Gabriel Fauré, Edgard Varèse, French *mélodie* and opera, and the history of octatonicism. Her two books, *Music's Modern Muse* and *In Search of New Scales* (both published by University of Rochester Press), have received outstanding reviews. *Music's Modern Muse* served as the inspiration for a lecture and concert produced by the Chamber Music Society of Lincoln Center, and for a segment on Winnaretta Singer-Polignac in the Smithsonian Channel's series, *Million Dollar American Princesses*. It has recently been published in second edition and French translation as *Winnaretta Singer-Polignac: Princesse, mécène et musicienne* (Les Presses du réel). Sylvia Kahan served two terms as President of the American Musicological Society-New York Chapter.

## 12.00 Performer and Patron: Wanda Landowska in Interwar Paris

ANNEGRET FAUSER

In the aftermath of World War I, Wanda Landowska returned to Paris to pick up the pieces of a career damaged by war, death, and oppression in imperial Berlin. Although she returned at first to her relentless touring schedule—mainly to make ends meet financially—she slowly shifted her activities to a broader spectrum when she opened, in 1927, her *Ecole de Musique Ancienne* in St. Leu-la-Forêt, creating the “temple to music” she had begun to envision while performing internationally and in diverse settings. The contribution of this paper is two-fold: it presents the musical work of Landowska at St. Leu based on primary sources, and it asks whether and how one might rethink such categories as hostess, patron, performer, and teacher in the context of this musical enterprise.

### Prof. Dr. Annegret Fauser, University of North Carolina at Chapel Hill (USA)

Annegret Fauser is a cultural musicologist whose work emphasizes how music intersects with its social, political, and artistic contexts. Her research focuses on music of the nineteenth and twentieth centuries, and in particular that of France and the United States. She has published on French song and opera, women composers, exoticism, nationalism, reception history, and cultural transfer. She is author of *Der Orchestergesang in Frankreich zwischen 1870 und 1920* (1994), *Musical Encounters at the 1889 Paris World's Fair* (2005), *Sounds of War: Music in the United States during World War II* (2013), *The Politics of Musical Identity: Selected Writings* (2015), and *Aaron Copland's Appalachian Spring* (2017). From 2011-13, she was the editor-in-chief of the «Journal of the American Musicological Society». The recipient of the 2011 Edward J. Dent Medal of the Royal Musical Association, Annegret Fauser was also a fellow at the Wissenschaftskolleg zu Berlin (Institute for Advanced Study) in 2009-10 and a Pardue Fellow at the Institute for the Arts and Humanities at UNC (2004). She was born in Germany, lived in Ghana and Germany, and studied musicology, art history and philosophy at the Rheinische Friedrich-Wilhelms Universität in Bonn, the *Ecole Normale Supérieure*

in Paris, and the Université Paris IV-Sorbonne. She received her PhD (Dr. phil) at the University of Bonn in 1992. Before becoming a member the faculty at UNC, she taught musicology at the Université François Rabelais in Tours, the Folkwang Hochschule in Essen, the Humboldt-Universität zu Berlin, and City University, London.

### 12.30 Missed Opportunities? Women in the Music Profession during the Great War and the Weimar Republic

MARTIN REMPE

Both the Great War and the Weimar Republic provided new opportunities for women: The war considerably fostered the access to the workplace and their recognition as legitimate work force while the transition to democracy supplied them with new political rights and a higher public visibility. One would expect that both social and political developments would have also affected the position of women in the German music profession and improved their status as practicing musicians.

However, there's striking evidence that the vast exclusion of female instrumentalists from concert stages, music halls and restaurants, which shaped German musical life in the 19th century, remained fairly unchanged in the first decades of the 20th. This holds especially true in comparison with other European countries and the United States, where women's access to the musical labor market improved faster.

By portraying a few women's professional careers and scrutinizing the public discourse about women in the musical labor market, the presentation will discuss how to best explain the different trajectory of women in Germany's music profession during the first third of the 20th century.

#### Dr. Martin Rempe, Universität Konstanz (Germany)

Martin Rempe is historian of Modern European and Global History. During the winter term 2019/20, he is visiting Professor at University of Konstanz. Rempe holds a PhD from Humboldt-Universität zu Berlin, and habilitated at the University of Konstanz. Rempe was fellow at the Freie Universität Berlin, at Vanderbilt University, and at the Deutsches Museum, Munich. He is author of *Entwicklung im Konflikt. Die EWG und der Senegal, 1957-1975* (Böhlau, 2012) and has co-edited volumes on regionalism in Africa and on musical communication in the 20th century. He published several articles on the history of development, on the history of decolonisation and on music history, inter alia in «Geschichte und Gesellschaft» and «Itinerario». His forthcoming book on the German music profession in the 19th and 20th centuries will be published with Vandenhoeck & Ruprecht in the series 'Kritische Studien zur Geschichtswissenschaft'.

### 14.30 Women of Daring, Imagination, and Power in the Modern French Empire

JANN PASLER

In the modern French Empire, music had pride of place among the limited cultural activities. Wives of colonial administrators served as pianists for the Philharmonic

Society in Hanoi and a theater in Tunis. With the encouragement of the Société française d'émigration des femmes, founded in 1897, increasingly unmarried, divorced, and widowed women came for work as not only typists and factory supervisors, but also nurses, teachers, nuns, and doctors. These included singers who joined touring and resident theater companies, music teachers, piano tuners, music publishers, and merchants selling instruments.

Besides ignoring such musicians, historians have downplayed the important leadership roles that women played in the French Empire. Beginning in 1833 in Algeria and in the 1880s in Indochina, women were among the first directors of the Municipal Theaters, holding such positions frequently, unlike in France. They assembled their companies, assumed considerable risks, managed limited budgets, and negotiated with local authorities in the choice of repertoire ranging from *opéra*, *opérette*, *comédie*, *vaudeville*, to *dramas*. Some, such as Mme Kenn, held this job for many years, despite annual competition and overt misogyny. In 1920s Tananarive, Mme Prével conducted the Municipal Theater's orchestra, and in Haiphong Mme Muchemble ran a cinema with a four-member orchestra. In 1926, Mlle Périé directed the predecessor to the Hanoi conservatoire. In the 1920s and 30s, women also started Friends of Music societies in Hanoi, Rabat, Oran, and Ile de la Réunion. This paper will focus on such patrons and the concert series they organized and ran. In the 1930s, they not only brought major performers from France and elsewhere—e.g. the Société des instruments anciens and Poulenc—they also infused a sense of community among settlers, tourists, and local people. In addition, their concerts helped shape local musical tastes, and, through press reviews in the metropole, outsiders' impressions of the Empire.

**Prof. Dr. Jann Pasler, University of California, San Diego (USA)**

Musicologist, pianist, documentary filmmaker, and distinguished professor, Pasler has published widely on new American and French music, interdisciplinarity, interculturality, race, gender, and radio. In recent years, her work on why music mattered in Third Republic France has expanded to music, new media, and governance in the French colonial and postcolonial culture, 1860s-1960s, with particular emphasis on North Africa, Senegal, and Vietnam. Pasler's wide-ranging and perceptive approaches to musical biography, history, and especially music and its effects on society and culture challenge readers to rethink assumptions about important contemporary issues, including the complexity and dynamism of national and colonial identities and the economics of power. In recent years, she has published four books: *Writing through Music: Essays on Music, Culture, and Politics* (Oxford University Press, 2008); *Composing the Citizen: Music as Public Utility in Third Republic France* (University of California Press, 2009), ASCAP Deems Taylor Award for the best book on classical music (2010); *Saint-Saëns and his World* (Princeton University Press, 2012); and *La République, la musique et le citoyen, 1871-1914* (Gallimard, 2015), Prix de l'essai, Fondation Singer-Polignac (Paris, 2016). Her video documentaries have been shown at the Smithsonian, national meetings of the Association for Asian Studies and American Anthropological Society. They have won film festival awards. Berkeley Media distributes them nationally and internationally.

## 15.00 Everywhere Yet Unseen: Analytical Pathways to Make The Power of Women Legible in research

VICTOR STRAZZERI

The paper is centred on the question of women and power, more specifically, on how researchers can gauge and apprehend the ways women—as well as other subaltern actors—collectively yield power and influence, thus playing a key role in shaping social reality, even if conventional notions of authority and rule are mostly blind to this (ubiquitous) phenomenon. The paper aims, in this sense, to make the agency of women legible for researchers, calling attention to role of the ‘private’ sphere in the configuration of the public space, of social reproduction and domestic work with regards to ‘actual’ labour and production and, finally, to the place of politics in everyday life, as opposed to its institutionalized, routinized forms. The paper concludes with a reflection on the role of organization and networks as a form of expression and extension of subaltern actors’ agency, through which the latter become more aware of their capacity to both shape social life and reconfigure the political space (e.g., by challenging borders, hierarchies and oppressive social roles).

### Dr. Victor Strazzeri Magalhaes, Universität Bern (Switzerland)

Victor Strazzeri (born 1985 in São Paulo, Brazil) earned his PhD in Political Science from the Freie Universität Berlin in 2017 with a thesis on Max Weber and German Social Democracy. In 2017, he started a research project titled *Provincializing Eurocommunism: the Italian road to socialism between Third World struggles and the women’s movement* at the Historical Institute of the Universität Bern. He is currently a postdoctoral fellow and adjunct lecturer at the institute’s chair for Swiss and Universal Contemporary History headed by Prof. Brigitte Studer. In 2019-2020 he will also be a guest researcher at the Interdisziplinäres Zentrum für Geschlechterforschung, Universität Bern.

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## 16.00 Roundtable: Women and Patronage: New Research Perspectives?

**Cristina Urchueguía** was born in Spain, studied Piano at the Conservatorio Superior de Música in Valencia and Musicology, Art History and Hispanic Philology in Würzburg. In 1999 she completed her PhD with a dissertation about polyphonic Masses and their transmission in sources from Spain, Portugal and Latinamerica with a grant from the Graduate School “Textual Criticism” at the University in Munich. 2000 till 2005 she worked as editor and researcher for several editorial and cataloguing projects, such as Richard Wagner’s editions in Munich, Ludwig van Beethoven’s in Bonn, Johann Sebastian Bach’s in Göttingen and Arcangelo Corelli’s in Zürich. From 2005 to 2009 she was appointed as researcher at the University in Zürich and led the project *Die Triosonate. Cataloue Raisonné*, funded by the Balzan-Prize of Prof. Dr. Ludwig Finscher. There she also got her habilitation in 2009 with *Allerliebste Ungeheuer. Deutsche komische Singspiele 1760-1790*, a research focusing on the German Singspiel before the time of Mozart. At the University of Bern she became assistant-professor in 2010, then tenured as Extraordinary professor in 2016.