

“A song sleeps in all things around” – the role of Music Cultures in the history of Eastern Europe, presented in the Copernico web portal

Beate Schiebl



IAML Congress, Cambridge, July/August 2023



HERDER INSTITUTE
for Historical Research on East Central Europe
INSTITUTE OF THE LEIBNIZ ASSOCIATION

FIELD OF WORK OF THE HERDER INSTITUTE

History, geography and culture of

- Poland
- Estonia
- Latvia
- Lithuania
- the Czech Republic
- Slovakia and the
- Kaliningrad / Königsberg region



The Herder Institute for Research on East Central Europe deals with the history, geography, and culture of Poland, Estonia, Latvia, Lithuania, the Czech Republic, Slovakia and the Kaliningrad / Königsberg region. In principle, our focus is on the former German settlement areas (from the period before the Second World War), that is regions such as Silesia, Pomerania, East and West Prussia and the Sudetenland. There are also materials relating to Russia, Belarus, Ukraine, and Hungary. The Herder Institute is home to an extensive and diverse range of collections relating to East Central Europe, including a library with a music and press collection together with an image archive and a document and map collection.

The materials held in the image archive and the document and music collection are particularly unique in character. Thematic focuses are history, art history, culture, and the region's common cultural heritage, while the time frame spans from medieval documents right up to current publications, and includes image, map and archive materials in both digital and analogue form. The collections are increasingly searchable online and many of them can also be viewed online.

I work as a music librarian in the research library of the Herder Institute.

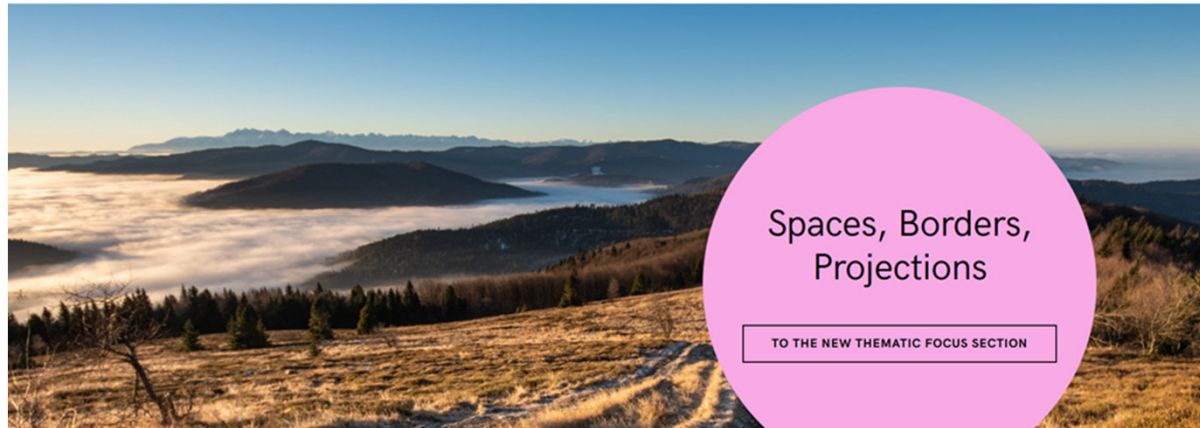


The portal is named after the famous historical scholar Nicolaus Copernicus, the canon, diplomat and physician, who went on to become a world-famous astronomer. He was born and died in Poland and changed the conception of the world in the Early Modern period, so it is fitting that the Copernico portal bears his name.

COPERNICO – A TOPIC AND TRANSFER PORTAL

Copernico is a web portal which deals with history and cultural heritage in Eastern Europe and the relationship between this region and Germany. The portal is operated by the *Herder Institute for Historical Research on Eastern Central Europe - Institute of the Leibniz Association* in Marburg. The main project to build the portal started in 2019, and it went online in German and English in 2021. It presents well-founded knowledge and current research results in an attractive and easy-to-understand way, while at the same time increasing the national and international visibility of the partners involved.

<https://www.copernico.eu/en/start>



Copernico is:

- Scientific and easy to understand
- Thesaurus-based
- Interconnected and sustainable
- International and collaborative

PROJECT PARTNERS

The initial project partners are institutions of various sizes, which are funded by the German Federal Commissioner for Culture and the Media (BKM) and deal with the history and culture of the German-speaking communities in Eastern Europe. It started with 27 institutions, and the network will be expanded nationally and internationally in the coming years.

As an association of many institutions that maintain collections, such as museums, archives, and libraries, Copernico's partners focus on the potential of their collections. <https://www.copernico.eu/en/partnernetwork>

THE COPERNICO NETWORK



Cultural institute | Research institute
Adalbert Stifter Verein e.V.
(Adalbert Stifter Association)

The Adalbert Stifter Association cultivates and promotes German-Czech dialogue. It keeps the German-Bohemian cultural heritage alive and contributes to a better knowledge of the common culture and its European contexts.



Research institute | Cultural center |
 Library | Archive
**Bukovina Institute at the
 University of Augsburg e.V.**

The Bukovina Institute at the University of Augsburg is an affiliated institute of the University of Augsburg and is dedicated to researching and communicating knowledge about the culture and history of the historical region of Bukovina as well as about Eastern, East Central and Southeastern Europe.



Research institute
**Federal Institute for Culture and
 History of the Germans in
 Eastern Europe**

The Federal Institute for Culture and History of the Germans in Eastern Europe (FKGE) advises



Cultural institution
**German Culture Forum for
 Central and Eastern Europe**

The German Culture Forum for Central and Eastern Europe works to promote cross-border communication of German culture and the history

STRUCTURE AND FIRST IMPRESSION

On the starting page you can choose the language (German or English), and with the menu line at the top the portal offers several entry points: Basic information about the portal („About us“), the Topics section, the Blog and the (Re-)Search module.

Scrolling down on the starting page, you can see the latest entries on current issues, which are regrettably about the war in the Ukraine, as well as the most recent entries on the individual Topic pages.

<https://www.copernico.eu/en/start>



FROM THE NEW THEMATIC FOCUS SECTION



Editorial
Spaces - Borders - Projections
Editorial

Since the beginning of Russia's war of aggression against Ukraine on

copernico.eu/en/articles/capital-saxon-garden-baroque-vistula-river-warsaw-residence-city-saxon-electors-and-kings-poland



Background article
Malbork Castle, the Knights of the Teutonic Order and the "German East" in the 19th and 20th Centuries



Background article
"Wait till the Scots come!"

Scots in early modern Gdansk

This old Prussian proverb exhorts us to be patient and wait for the right opportunity. But what does this have



Background article
Capital of the Saxon Garden Baroque on the Vistula River

Warsaw as the residence city of the Saxon electors and the kings of Poland

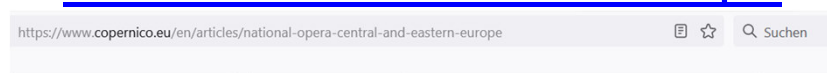
FORMATS AND BACKGROUND INFORMATION

There is a wide variety of formats and content types, ranging from accessible introductory formats to in-depth background articles on specific issues.

Topics, Blog and the starting page offer different types of contributions: introductory texts, background articles, biographies, videos, web documentaries, object stories, picture galleries, e-learning courses, maps, recipes, audio files, digital exhibitions, project descriptions...

The texts published in Copernico provide further information about scientific terms, geographical localities and footnotes, which can be required separately.

<https://www.copernico.eu/en/articles/national-opera-central-and-eastern-europe>

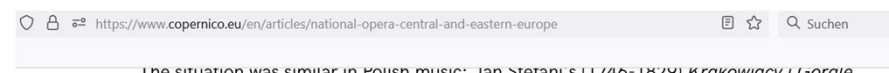


deemed suitable for demonstrating the artistic capabilities of the nation.

On the other hand, national musical traditions and tastes differ greatly from place to place. The liveliness of the German "Singspiel" tradition and the French ballet tradition caused the creation of vastly different musical works, each attributed to different genres. Nevertheless, the romantic opera *Der Freischütz* and the [grand opéra](#) *Les Huguenots* (premiere 1836) by Giacomo Meyerbeer (1791-1864) can equally be described as national operas, if one considers the works in terms of their social function.

The national opera as a forum for discussing the core issues of the nation

The content of an opera was equally important if the work was to be recognized as a national opera. The subject matter presented on stage had to engage with core themes and key issues currently being debated and discussed within the national community. Most often, the subject was the relationship between the national question and the social question, the two major sets of issues of the 19th century. The way in which these questions were dealt with in the national community determined which opera projects were successful.



The situation was similar in Polish music: Jan Stępani's (1746-1829) *Krakowiacy i Górale* (premiere 1794) was considered the Polish national opera until Moniuszko's *Halka* (1848/58) replaced it. In both cases, musical and stylistic development had progressed so far in the intervening years that the compositions of the earlier works were no longer deemed suitable for demonstrating the artistic capabilities of the nation.

On the other hand, national musical traditions and tastes differ greatly from place to place. The liveliness of the German "Singspiel" tradition and the French ballet tradition caused the creation of vastly different musical works, each attributed to different genres. Nevertheless, the romantic opera *Der Freischütz* and the [grand opéra](#)

grand opéra

"Grand opéra" is the name given to a French opera form of the 19th century. It is characterized in particular by large-scale, ambitious productions and performances, for example, mass choruses, large stage ensembles, extensive stage sets and ballet scenes.

Les Huguenots (premiere 1836) by Giacomo Meyerbeer (1791-1864) can equally be described as national operas, if one considers the works in terms of their social function.

The national opera as a forum for discussing the core issues of

Scientific terms are coloured in blue. If you click on the arrow, a further information segment will be opened. Geographical localities (like cities, regions, sites etc.) are coloured in green, the background information is providing a map and links to further details.

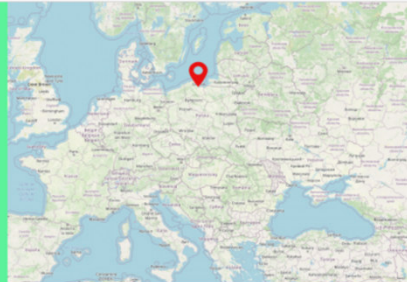
https://www.copernico.eu/en/articles/gdansk-soundscape-and-music-culture-between-1800-and-1945

How unique are local or music cultures after 1800

So, isn't it basically the same with music and music history? Were they played on the pianos of Luxemburg in the 19th century the very ones that were played in Saarbrücken? And weren't the large choral societies in Stuttgart at the end of the 19th century performing the exact same choral cantatas as those being performed by the choirs of Düsseldorf? And are the symphonies that a conductor was conducting in the morning hours so very different from those being penned by his colleagues in the afternoon?

The answer to this is – yes, but also no. No, if we were to consider the social, spatial and biographical contexts in which they were created. And yes, if we took into account their integration into local social conditions, and especially their function in "cultural nation-building" of "national music" in the 19th century. Using **Gdansk** as an example, we will elaborate on this in the following, with some remarks on the local "sound" and life of the city's middle classes.

Can historic soundscapes be reconstructed?



OpenStreetMap / Open Database License (ODbL)

Gdańsk

deu. Danzig

Gdansk is a large city on the Baltic Sea in the Polish Pomeranian Voivodeship (Pomorskie) with about 470,000 inhabitants. It is lying on the Mottawa River (German: Mottlau) on the Gdansk Bay.

[Gdańsk in the Online Encyclopedia of the Culture and History of the Germans in Eastern Europe \(German\)](#)

[Gdańsk at Google Maps](#)

The number of foot-
notes can be clicked
on and lead you to
information and links
beneath the text.


https://www.copernico.eu/en/articles/gdansk-soundscape-and-music-culture-between-1800-and-1945#footnote1

Reconstructed:

Despite repeated efforts, a methodical concept for the reconstruction of historical soundscapes still does not exist. As early as the 1970s, the composer and music researcher Murray Schafer described in general terms the transformation from pre-modern, rural to modern, urbanized soundscapes, a shift that saw the prominence and meaning of natural and human sounds rapidly diminish and the rise of a modern society acoustically shaped by tools, machines and means of transportation.³ In the early modern period, as cultural studies scholar Bruce R. Smith has vividly described, thunder, cannon fire, and bells were the loudest of the ambient sounds, but their decibel levels have become commonplace today, in a world of jet engines and power drills.⁴ Sources for reconstructing historical soundscapes are scarce, however, and are based more often on conjecture and inference than on empirical evidence. It stands to reason, for example, that in an increasingly noisy world, people also had to start conversing more loudly in order to be understood, and consequently they also had to make music louder if they wanted it to be listened to.

https://www.copernico.eu/en/articles/gdansk-soundscape-and-music-culture-between-1800-and-1945

ting Started



Prof. Dr. Peter Oliver Loew
[Go to author biography](#)

Footnotes

1. This text is based on my comprehensive essay: Peter Oliver Loew: Danzig – unverwechselbar? Imaginierte Soundscape, bürgerliches Musikleben und musikalische Individualitäten einer historischen Stadt im 19. und 20. Jahrhundert. In: Erik Fischer (Hg.): Beiträge zur Musik und Musikkultur in Danzig und Westpreußen. Stuttgart 2018 [Berichte des interkulturellen Forschungsprojekts „Deutsche Musikkultur im östlichen Europa“, Bd. 5], S. 231-255. ^
2. Rodenstein 2008, S. 308. ^
3. Cf. R. Murray Schafer's monograph "The Soundscape. Our Sonic Environment and the Tuning of the World," first edition published in 1977. ^
4. Cf. Smith 2004, p. 85. ^
5. Cf. Loew 2009, p. 122 f. ^

Literature

Geographical context [Gdańsk \(Danzig\)](#)

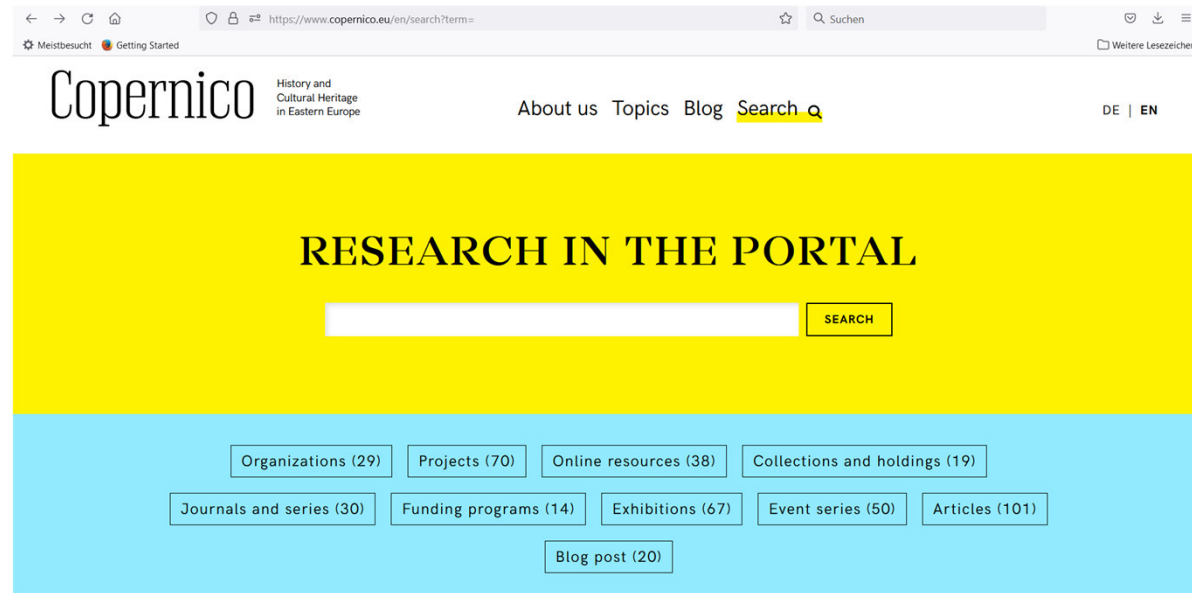
People and organizations [Enderling, Paul](#) [GND](#)

Key words [Soundscape](#) [Social history \(History of society\)](#) [Bell \(Instrument\)](#) [Church bell](#) [bourgeoisie](#) [Carillon](#)

Time periods [19th century](#) [1st half 20th century](#)

Subject areas [Social history](#) [Cultural history](#)

THE (RE)SEARCH MODULE



The project partners deal with the history of a culturally and historically complex area between the Baltic Sea and the Black Sea, it's not just today's states in Eastern Europe.

<https://www.copernico.eu/en/search?term=>

THE TOPICS

The portal started with two main topics in its magazine section: „Migration (hi)stories“ and „Music cultures“. In June 2023, three further topics became available in the portal: „Culinaria“, „Kopernikus#550“ and „Ukraine“.

Up to two special focus issues are published annually.

About us **Topics** Blog Search q

All key topics at a glance

TO

key topics

Migration

(hi)stories

Music cultures

Culinaria

Kopernikus#550

Ukraine

Spaces

“SLEEPS A SONG IN ALL THINGS” – MUSIC CULTURES

“Sleeps a song in all things”?

Music is and always has been many things: a means of entertainment or elitist self-expression, an obvious or hidden bridge between cultures, a propaganda weapon or a symbol of cultural independence. And music and sound are part of historical, submerged soundscapes. Selected contributions illuminate their multi-layered role in the history of Eastern Europe.

<https://www.copernico.eu/en/music-cultures>

"SLEEPS A SONG IN ALL THINGS" – MUSIC CULTURES

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CURRENT CONTRIBUTIONS

Getting Started

https://www.copernico.eu/en/music-cultures

Suchen

Weitere I




JAZZ IN THE EASTERN BLOC
A Playing Field for Nonconformists and Propaganda Strategists


Introduction

THE NATIONAL OPERA IN CENTRAL AND EASTERN EUROPE

Introduction



Today it is the possession of a select few...




GDANSK'S "SOUNDSCAPE" AND MUSIC CULTURE BETWEEN 1800 AND 1945

The current contributions in the topic „Music cultures“ consist of three main parts: First there are three extensive articles on Jazz in the Eastern bloc (written by Dr. Rüdiger Ritter), The national opera in central and eastern Europe (also written by Dr. Rüdiger Ritter), and on Gdansk's „Soundscape“ and music culture between 1800 and 1945 (written by Prof. Dr. Peter Oliver Loew).

The second part in Music cultures is: Twelve musical contributions with sounds of Bukovína, a historical region in Eastern Europe on the northeastern edge of the Carpathians. In Bukovína, numerous linguistic, ethnic, cultural and religious population groups lived side by side in harmony, but also in disharmony. Therefore, the region is also called „Europe in miniature“.

Today, the region belongs to two countries: Northern Bukovina belongs to the Ukrainian district of Cernivci (Czernowitz), Southern Bukovina is located in the Romanian county of Suceava.

The musical contributions show a cross-section ranging from high culture to folk songs with music by Karol Mikuli, a student of Chopin, Ciprian Porumbescu, Georg Ritter von Onciul [Ontschul], Carmen Petra Bascapol and Lutz Landwehr von Pragenau. There are also songs based on lyrics by Paul Celan and Selma Merbaum-Eisinger and two songs once performed by the tenor Joseph Schmidt, who represents the history of Jewish experience in Bukovina.



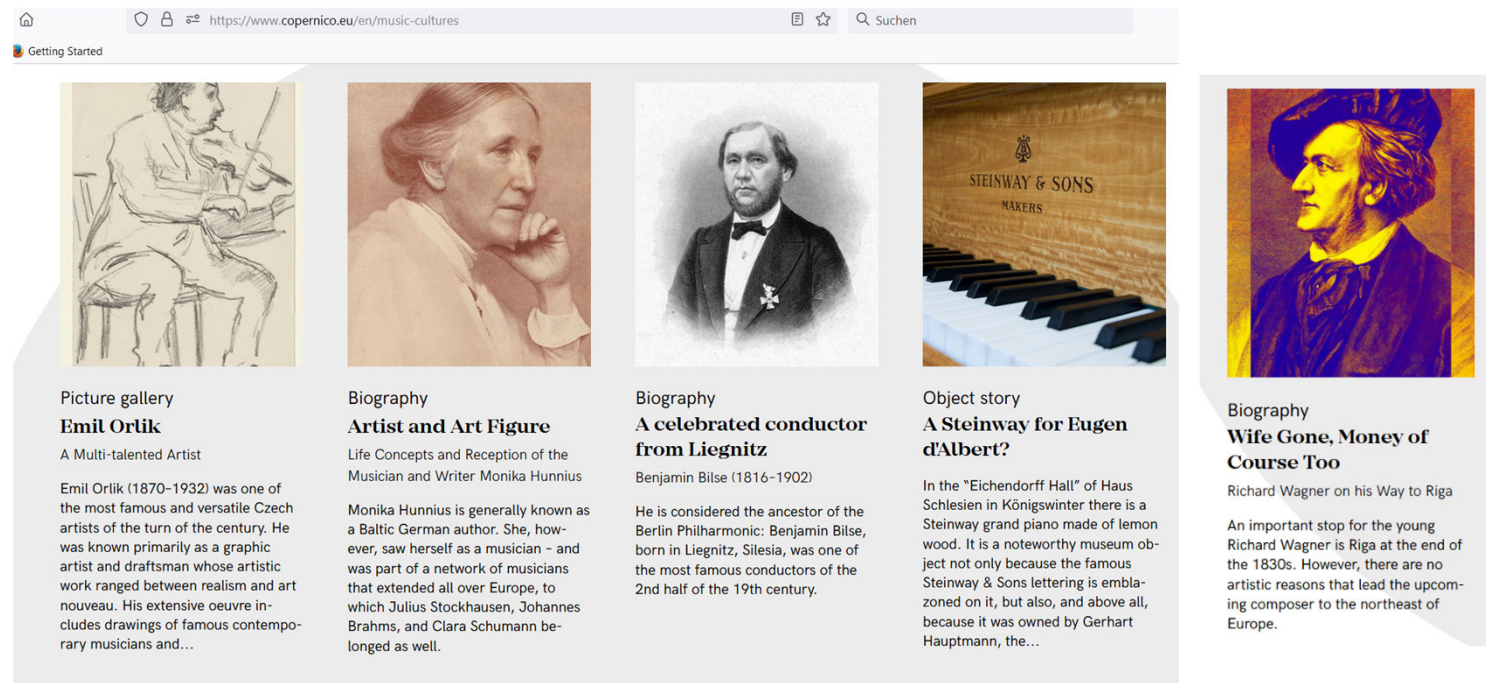
The Sounds of Bukovina

Twelve musical contributions give insight into the music history of a landscape on the northeastern edge of the Carpathians.

[ALL ARTICLES](#)

[EDITORIAL](#)

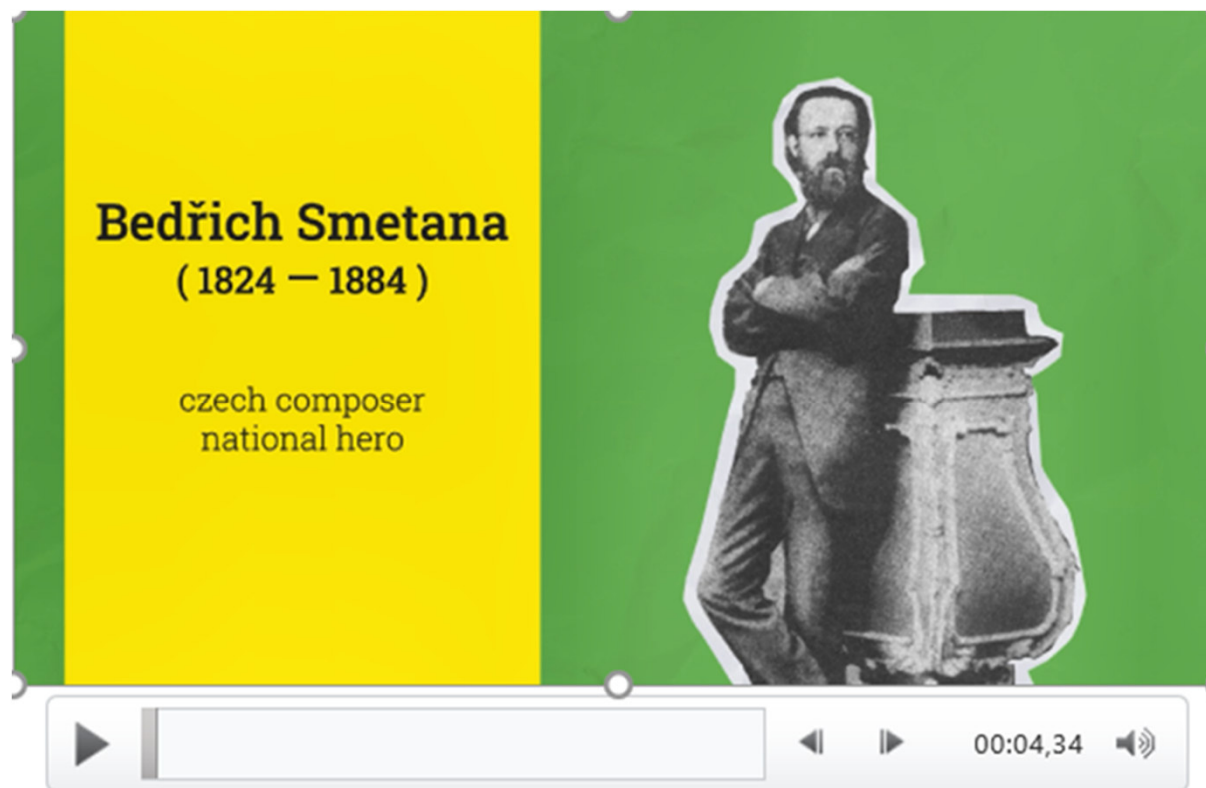
The third part at „Music cultures“ consists of five shorter contributions: a kind of picture gallery on Emil Orlik, a short biographical article about Monika Hunnius, generally known as a Baltic German author, but who worked as a singer and singing teacher most of her life, a short biography on the conductor Benjamin Bilse, an object story about a Steinway grand piano, once owned by Gerhart Hauptmann, who probably acquired it for Eugen d'Albert and also a biographical article about Richard Wagner and his way to and (short) stay in Riga.



The screenshot shows a web browser with the URL <https://www.copernico.eu/en/music-cultures>. The page displays five article thumbnails, each with an image and a title:

- Picture gallery**
Emil Orlik
A Multi-talented Artist
Emil Orlik (1870–1932) was one of the most famous and versatile Czech artists of the turn of the century. He was known primarily as a graphic artist and draftsman whose artistic work ranged between realism and art nouveau. His extensive oeuvre includes drawings of famous contemporary musicians and...
- Biography**
Artist and Art Figure
Life Concepts and Reception of the Musician and Writer Monika Hunnius
Monika Hunnius is generally known as a Baltic German author. She, however, saw herself as a musician – and was part of a network of musicians that extended all over Europe, to which Julius Stockhausen, Johannes Brahms, and Clara Schumann belonged as well.
- Biography**
A celebrated conductor from Liegnitz
Benjamin Bilse (1816–1902)
He is considered the ancestor of the Berlin Philharmonic: Benjamin Bilse, born in Liegnitz, Silesia, was one of the most famous conductors of the 2nd half of the 19th century.
- Object story**
A Steinway for Eugen d'Albert?
In the "Eichendorff Hall" of Haus Schlesien in Königswinter there is a Steinway grand piano made of lemon wood. It is a noteworthy museum object not only because the famous Steinway & Sons lettering is emblazoned on it, but also, and above all, because it was owned by Gerhart Hauptmann, the...
- Biography**
Wife Gone, Money of Course Too
Richard Wagner on his Way to Riga
An important stop for the young Richard Wagner is Riga at the end of the 1830s. However, there are no artistic reasons that lead the upcoming composer to the northeast of Europe.

There are more articles and contributions planned for the Topic „Music Cultures“, among them a short explanatory video about Bedřich Smetana in German and English, particularly suitable for school pupils.



BIOGRAFISCHE KURZFILME: PERSONEN DES ÖSTLICHEN EUROPAS



Biografischer Kurzfilm
Bedřich Smetana (1824–1884): Tschechischer Komponist, Nationalheld

Bedřich Smetana (1824–1884) ist ei-



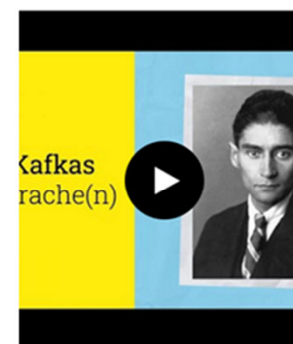
Biografischer Kurzfilm
Die Kopernikanische Wende des Immanuel Kant

Immanuel Kant (1724–1804) ist einer der bedeutendsten Philosophen der Geschichte und einer der wichtigsten



Biografischer Kurzfilm
Marie Curie (1867–1934): Naturwissenschaftlerin, Doppelte Nobelpreisträgerin, Genie

Marie Curie ist eine der bekanntesten



Biografischer Kurzfilm
Kafkas Sprache(n)

Am 3. Juli 2023 ist der 140. Geburtstag des Schriftstellers Franz Kafka, am 3. Juni 2024 der 100. Todestag. Auch darüber hinaus gibt es viele gute Gründe, sich mit dieser herausragen-

Copernico welcomes cooperation requests and contributions on both current and future topics. Papers are welcome on the entire region of Eastern Europe and its interrelations.

[All contributions will be published bilingually and translated into English (if required, contributions can also be submitted in English and translated into German). For each entry, at least one attractive, high-resolution illustration with caption and rights clearance is required. The submitted contributions will be proofread within the framework of an internal review process. All authors retain the rights to use their own texts. Further instructions for contributors, illustrations and keywords are available on the [portal](#) itself and on request at: copernico@herder-institut.de]

Contributions are welcome!

Organizations that would like to present their activities in the portal should contact Dr. Antje Johanning-Radžienė (antje.johanning@herder-institut.de ↗).

Below, authors will find some general editorial guidelines for writing texts for Copernico. Please contact us first (Dr. Antje Johanning-Radžienė, antje.johanning@herder-institut.de ↗) before sending us your text.

Editorial guidelines

- Please send us your text (docx, odt or rtf), images (jpg, tiff and captions with source and license information), keywords (subject headings, people, geographical terms, subject areas (form headings), time periods), information about the author, if possible with a portrait photo (at least 900 px in height in portrait format or in width in landscape format).
 - Images: at least one of them as a central teaser and mood image at a minimum of 2,400 px in height in portrait format or in width in landscape format.
 - Longer contributions of 10,000 characters or more are published in parallel on the ~~Herder Institute's publication server and assigned a DOI~~
-

Video-Presentation:

Georg Ritter von Onciul [Ontschul]: Lied der Doiná.

Published in 1966, *Lied der Doina (Doina Song)* by the German-speaking composer and music historian Georg Ritter von Onciul (1904–1981), a native of Bukovina, takes up one of the most significant and well-known forms of Romanian music. The doina is a form of song, which probably originated in the Middle East. It can be considered the southeastern European equivalent of the Afro-American blues or even the Portuguese fado. As a rule, a doina is an improvised solo song, rich in elaborate ornamentation and free rhythms, which develops an enormously expressive, lyrical character.



Thank You!

Contact:

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