

HUN-REN BTK ZENETUDOMÁNYI INTÉZET  
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# TUDOMÁNYOS FÓRUM

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## Pluricultural musical life along the Austrian-Ottoman border in the 19th century

The Habsburg southern military frontier was established in the eighteenth century by the empress Maria Theresa and the emperor Joseph II. The “border” here designates not only territorial Habsburg-Ottoman division, but also crossings, trans-bordering, and integration among Serbian, Croatian, Hungarian, Romanian, Slovakian, Jewish and German, communities. I am going to consider cultural network within the Banat (Pancsova/Pantschowa/Pančevo, Nagybecskerek/Großbecskerek/Zrenjanin, Versec/ Werschetz /Vršac) by reconstructing musical life from the multilingual primary sources.

Musical culture of the Banat is characteristic after the migrations and forced settlement of different ethnic groups (first of all Germans), which were continuously changing demographic picture of the region resulted in the complex cultural transfer (the languages and religions; printed media, musical performance practice) and a form of colonialism recently applied to the Habsburg imperial politics and cultural policy (Mahoney, Popescu). I will shed light on the individual (theatre director Karoly/Carl/Karl Rémay) and collective (choral societies) music performance practices from the aspects of multiculturalism and pluriculturalism (Bhati) through Appadurai’s ‘scapes’. This process of transformation from transnational to national self-identifications in the military frontier zone between the two empires, in a wider context of the Central-Eastern Europe, contributes to the (unknown) European music history.

*Az eseményt személyes részvétellel tartjuk meg, ám az előadást a Zenetudományi Intézet interneten keresztül Zoom-alkalmazással élőben is közvetíti, valamint a későbbiekben az Intézet honlapján elérhetővé teszi. Valós idejű közvetítéshez [a linkre kattintva tud csatlakozni](#) pár perccel az esemény megkezdése előtt. (Meeting ID: 769 044 1289. Passcode: HUNRENBTK. Ezekre nincs szükség, amennyiben a linkre kattintva csatlakozik.)*



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## Curriculum Vitae

Tatjana Marković is a head of the project *Discourses on music at the margins of the Habsburg Monarchy, c. 1750-1914* at the Austrian Academy of Sciences. She is a chair of the Study Group Music and Cultural Studies of the International Musicological Society (since 2007); the (co-)editor of *TheMA - Open Access Research Journal for Theatre, Music, Arts* (Vienna, since 2013), member of the editorial board of the journals *Studia Musicologica Academiae Scientiarum Hungaricae* (Budapest), as well as *MGG Online* and *Studies in History and Sociology of Music* (the book series of Academic Studies Press, Brighton, MA, London, UK and US). She earned her PhD in musicology at the University of Arts in Belgrade and completed her habilitation at the University of Music and Performing Arts Vienna. Professor at the University of Arts (Department of Musicology) in Belgrade (1993-2015), since 2013 she has been teaching at the University of Music and Performing Arts (The Department of *Musicology* and Performance Studies) in Vienna. Areas of research: Central/East/Southeast European music and history of musicology (19th-20th centuries) as well as Russian and German-language stage music (18th-20th centuries) with a focus on nationalism, exoticism and orientalism, memory studies, gender studies, imperial legacy. Her fifth book *Envoicing the nation. Emerging national opera in the Balkans* is in preparations; editor of eleven collected volumes and guest editor of international journals.