MUSIC AS AN ELEMENT OF LEGITIMISATION FOR CZECH NATIONAL CULTURE IN THE INTERWAR PERIOD

Rüdiger Ritter

In the Czechoslovak Republic, music of the more sophisticated variety was an important means of legitimating, culturally as well as politically, a state that had been founded only relatively recently. A key role was ascribed to German critics, since they belonged to one of the “leading musical nations,” and this placed an additional burden on the already fraught relationship with the nation’s “own,” in-country, Germans. The aim of the educated was to support a certain notion of the own people as a culturally advanced nation, a notion which went contrary to the widespread stereotype of rural backwardness. As a composer, Antonín Dvořák was belittled at home, just because abroad he was ranked as “naïve” on the basis of widespread stereotypes about Slavs, despite his international success. Modernism in the Czechoslovak music scene, on the other hand, though highly appreciated by the knowledgeable, did not gain any mass relevance and was not in a position to function as a vehicle of political legitimization.

TRANSNATIONAL ECONOMIC RELATIONS AND SYMBOLIC REGIONALIZATION. MUSICAL INSTRUMENT PRODUCTION IN THE SAXONIAN-BOHEMIAN BORDER REGION, 1870-1933

Manuel Schramm

The contribution deals with the industry producing musical instruments in the border area between Bohemia and Saxony between 1870 and 1933. It examines, in particular, whether that region represented in the eyes of entrepreneurs and their associations a common, transnational economic area or two separate regional entities competing with each other. Cooperative and competitive relationships between Saxonian and Bohemian enterprises are thus both examined by the author. The conclusion, as exemplified by the debate, during the world depression, about the declaration of country of origin, is that although individual acting persons on both sides did use nationalist arguments, they never succeeded in setting the tone.