

NEW DATA, NEW METHODS? SOURCES ON LADIES' SALON ORCHESTRAS IN EUROPE, 1870–1918

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ABSTRACT

This article addresses the problems that pertain to macro-historical data in music research. By presenting examples from recent research on European ladies' orchestras of the late nineteenth century, I aim to establish how large data sets could be used in a meaningful way. First, I shall present an overview of source materials. Second, methods for analyzing concert programmes will be critically assessed. Third, the possibilities of visualizing concert tours will be explored. Finally, special attention will be paid to questions regarding social class and gender.

KEYWORDS: ladies' orchestras, digital humanities, gender history, nineteenth-century music

1. INTRODUCTION

As several publications have shown, the use of quantitative data and digital methods in historical research remains a widely debated issues in the academic community (see e. g. Burdick 2012). In the age of information technology, new tools and applications are constantly being developed for analyzing big data and finding new approaches to traditional source criticism. This is also the case in the field of music history. With the help of innovations and high-speed global telecommunications, it is possible to gather data on musicians, composers, audiences, and musical works with increasing efficiency.

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In this article, I shall discuss the question of data management in music historiography with an emphasis on issues of social class and gender. As the digitization of sources and the availability of new data management applications are being developed, individual researchers have better possibilities to collect large amounts of information and observe this information from a macro-historical point of view. This raises some crucial questions for the socially conscious historian. How can one utilize the new technological possibilities in a historiographically meaningful way? When conducting research on international phenomena, what ways are there to share data among historians? Is it possible to avoid an overly simplifying view of different social groups and individuals when dealing with quantitative information? This is of special importance with regard to minorities such as women, lower-class musicians, and people of colour which have traditionally been excluded from the canons of music history (Citron 2000: 2–4; George-Graves 2000: 2–3).

The above-mentioned issues are closely related to broader trends in music history making. Even though various socio-historical and transnational topics have sparked interest among academics during recent years (see e. g. Kurkela & Mantere 2015), the traditions of European music history remain focused on so-called art music and nation states (Fulcher 2013: 5, 7). The study of women musicians, for example, tends to limit itself to cultural elites, famous soloists, and key figures in nationalist and feminist movements (cf. Reich 1993: 127–129). This localized and monolithic narrative is what I aim to challenge by gathering and analyzing data on so-called ladies' orchestras. My other important objective is to find ways of mediating the discoveries of researchers working in different parts of the world in order to help disseminate a broader perspective of the transnational endeavours of historical musicians.

The examples shown in this article have been drawn from the data I have used in my doctoral thesis.² In the thesis, I analyze the transnational activities of so-called ladies' orchestras (*Damenkapellen*) in late nineteenth-century Finland. These itinerant ensembles were very much in vogue throughout Europe from the 1890s until the Great War. Their members usually came from the German-speaking regions of Central Europe, and the bands played in urban restaurants, cafés and variety theaters. A typical ladies' orchestra would consist of some ten to fifteen musicians, and the line-up would be that of a salon orchestra centred around a piano trio. The bands' repertoire consisted of entertainment music and hit tunes, such as opera paraphrases, waltzes, marches, and character pieces. The orchestras had close ties to the variety show business of the era and often performed together with *chansonnettes*, clowns, or dancers (see e. g. *Program-bladet* 25.12.1895, no 50, p. 3). Since competition for jobs in this field was stiff, the bands' public image was carefully constructed and maintained. Most of the orchestras advertised themselves as Viennese to emphasize

2 My doctoral thesis *Sähkövaloa, shampanjaa ja Wiener Damenkapelle: naisten salonkiorkesterit ja varieteealan transnationaaliset verkostot Suomessa 1877–1916* [*Electric lights, champagne, and a Wiener Damenkapelle: women's salon orchestras and transnational variety show networks in Finland, 1877–1916*] has passed the preliminary review process at the University of Helsinki. The thesis is due to be published in September 2019.

their musical talent and cosmopolitan allure, and the musicians normally performed in long, white evening gowns that accentuated their youth, innocence, and charm (Babbe 2011; Babbe 2017; Bagge 2018; Kaufmann 1997; Myers 1993).

Methodologically, my approach includes elements from three traditions of music research: gender history, social history, and transnationalism. Following the example of scholars such as Nancy B. Reich, Dorothea Kaufmann, Margaret Myers and Susanne Rode-Breymann, I am interested in the complex relationship between gender, class, and music-making in European society (see e. g. Reich 1993; Rode-Breymann 2017). On the other hand, the transnational networks between musicians, impresarios, and restaurant owners offer a fruitful new perspective on data analysis (Vertovec 2009: 32–36). It should be noted that these social issues and cross-border cultural transfers had an impact not only on ladies' orchestras, but on other musicians and ensembles as well (see e. g. Everist & Fauser 2009). Thus, the examples shown here may be applicable to other case studies.

Ladies' orchestras form an intriguing example for discussing the previously mentioned issues of social class and gender. So far, these bands have been studied only sporadically, mainly in Germany, Scandinavia, and the United States (e. g. Keil 1998; Neuls-Bates 1987). The most in-depth publications in the field have been the doctoral theses of Margaret Myers (1993) and Dorothea Kaufmann (1997). In my opinion, this marginalization in music history results from three different factors. First of all, women musicians in general have been neglected in the patriarchal canon of "great composers" and eminent musicians because of their gender, as Marcia J. Citron has shown (Citron 2000: 219). Second, since the bands' repertoire consisted of waltzes, potpourris, and other types of "light" salon music, they have not been considered worthy of academic attention (Kaufmann 1997: 113–125; Myers 1993: 162–176). Third, ladies' orchestras have been excluded from music history because of the musicians' cosmopolitan work routine which does not fit into the framework of nationally oriented developments in music history (Kaufmann 1997: 97–100).

2. SOURCE MATERIALS: AN OVERVIEW

Music historians use a myriad of different sources in their work – sheet music, recordings, newspaper clippings, and letters, to name just a few. Every source type has its own characteristics that should be considered when analyzing the material critically (see e. g. Monika Tibbe's comments on Marie Stütz's diaries, Tibbe 2012: 109–121). In addition, historians working with little-known phenomena such as women musicians or early popular music often need to tackle the problems of fragmentary sources and missing pieces of personal information on historical actors (Kaufmann 1997: 16–17). However, it has turned out that the case of ladies' orchestras offers somewhat surprisingly varied data sets which include information on dozens of different bands.

The focus of this article will be on two such corpora of data gathered from late nineteenth-century press. For one, a series of 850 concert programmes by five diffe-

rent ladies' orchestras will be presented.³ These concerts were played at the famous luxury hotel Kämp in Helsinki between 1895 and 1901.⁴ The programmes were published in a local periodical *Program-bladet* (1882–1916) which followed the entertainment business in the capital region closely. In the programme analysis, I have followed the example set by Vesa Kurkela and Olli Heikkinen, who have collected a comprehensive database of similar data gathered from the Helsinki Philharmonic Society's late nineteenth-century popular concerts (see e. g. Kurkela 2015; Kurkela 2017: 72–74).

For my second example, I have gathered data concerning the European touring routes of 48 different ladies' orchestras in the year 1892.⁵ This information can be found in the Düsseldorf-based paper *Der Artist* which first started appearing in 1882 (Kaufmann 1997: 17, Anhang 2). As *Der Artist* was a so-called *Fachblatt*, i. e. a publication for entrepreneurs and artistes within the entertainment business, it contains much fruitful information on the career possibilities and the everyday life of restaurant musicians (see e. g. *Der Artist* 13.11.1898 (no 718) p. 17–18).

As the materials here consist only of printed sources, it should be kept in mind that they do not offer a comprehensive account on ladies' orchestras as a cultural phenomenon. Rather, these data sets are presented as examples for treating the theoretical problems of quantifying and analyzing source material in historical research. In addition, it should be noted that both of the aforementioned publications have been available only as reproductions for the purposes of this article.⁶

3 The five musical groups in question are the ladies' orchestras of Marie Mikloska's (1895–1896), I. C. Schwarz's (1896–1900), Marie Pollak's (1896–1897), Geschwister von Bugányi's (1898), and Gustav Richter's (1898–1899, 1901). It seems that they originally came from Central Europe. This was the case with most other ladies' orchestras that visited Finland during the late nineteenth century. For a more detailed analysis on the five orchestras, see Koivisto 2018 and Koivisto 2019 (forthcoming).

4 The data presented in this article includes approximately half of the concerts in my dissertation database, into which I have incorporated 1 340 concert programmes for 11 ladies' orchestras that performed in Helsinki between 1895 and 1905. This corpus of 850 concert programmes has been analyzed previously from a different point of view related to the cultural and national identities of different composers (Koivisto 2018).

5 Like the concert programmes, this data set has been extracted from my thesis database which contains routes for approximately 350 ladies' orchestras for the periods 1885–1887, 1892–1896, and 1898–1899. Unfortunately, the *Der Artist* material includes only scant information on the bands' line-up, origins, and public image. However, the 48 ladies' orchestras do seem typical examples of Central European ladies' orchestras. For example, they mostly advertised themselves as Viennese (Wiener) or Austrian (österreichische). For a thorough list of the orchestras, please see Table 2.

6 *Program-bladet* has been digitized until the year 1901 (<https://www.doria.fi/> and <https://digi.kansalliskirjasto.fi/etusivu>, accessed 11.03.2019), whereas *Der Artist* may only be viewed on microfilm at the Carl-von-Ossietzky Universität Oldenburg (sig. F 61 mus 545 VT 0076, 1892).

3. CASE STUDY: *PROGRAM-BLADET* AND LADIES' ORCHESTRAS' CONCERT PROGRAMMES

The series of 850 concerts published in the Helsinki-based *Program-bladet* newspaper offers a new and unique perspective on the repertoires of late nineteenth-century ladies' orchestras. Even though Margaret Myers has analyzed such information before, she used considerably smaller samples based on approximately 150 programme leaflets from different decades (Myers 1993: 162–163, 176, 263–273). Moreover, as the concerts analyzed here were played during six entertainment seasons, the data may help us understand what the core repertoire of restaurant music in Northern Europe consisted of during these years. Thus, the results could be of use for urban historians and soundscape researchers on a wider spectrum.

However, the data studied here give a somewhat restricted picture of ladies' orchestras' repertoires, as the 850 concerts were played by only five orchestras: those of Marie Mikloska, I. C. Schwarz, Pollak, Geschwister von Bugányi and Gustav Richter (Koivisto 2018: 254–256). According to newspaper articles, critiques, and other sources, the line-up for all these bands was that of a traditional salon orchestra (Koivisto 2019, forthcoming). Consequently, any conclusions do not necessarily apply to other popular types of ladies' orchestras such as brass bands and folk ensembles (Kaufmann 1997: 67–78). Secondly, all the performances took place in Helsinki's hotel Kämp, a well-known elite establishment frequented by local and international high society (Kolbe 2016: 31). Thus, the present analysis does not take into account different audiences or concert venues.

The programmes demonstrate that a typical concert consisted of circa 12 pieces and it included one intermission (see illustration 1). The key in concert planning was variability: restaurant concerts were meant to entertain the audience, first and foremost. Thus, the evening both started and ended with energetic and cheerful tunes, typically military marches or fast polkas (see also Myers 1993; 173; Kaufmann 1997; 113). In between, the audience heard various types of salon music, including opera excerpts and potpourris, character pieces, waltzes, and mazurkas. This uniformity in structure makes individual concert programmes mutually comparable, which, in turn, facilitates refining and analyzing the data.

Working with a large corpus of data, the first critical question that arises is what kind of information needs to be extracted and why. Even though the concert programme format may seem simple, and even though it normally includes only the names of composers and pieces, there are myriad potential starting points. For example, one could try and categorize all the pieces into different groups – such as overtures, polkas, waltzes, and potpourris – and find out which individual pieces or types of music were most common in the orchestras' repertoires. This is what I have attempted in my doctoral thesis, and Margaret Myers has used a similar approach (Myers 1993: 163–164). Another possibility would be to concentrate on the differences between individual orchestras or to trace regular or repeating patterns in concert-planning, as Myers has also done (Myers 1993: 176). Information on composers could, in turn, help us find out where the music came from and when it was written. Myers

has included information on composers in her thesis, and the issues have also been addressed in an earlier publication based on the *Program-bladet* material (Koivisto 2018: 260–265; Myers 1993: 166–167).

Converting these types of information into a quantified form presents, of course, problems relating to source criticism that need to be carefully considered. First of all, information on composers, pieces and piece types in concert programmes is sporadic and prone to variation in spelling. This is especially challenging in the case of prolific composers and families of composers who shared similar names from generation to generation. For example, if the concert programme states that a “gallop” by “Fahrbach” was played, it is simply impossible to identify either the piece or the composer (see e. g. *Program-bladet* 5.10.1898 (no 14) p. 4). Moreover, the programmes do not include information on encores or changes that might have been made to the programme on the spot.

In addition, since the “light” repertoire of late nineteenth-century restaurant orchestras has been neglected by music historians, the names of many composers and hit tunes have not been included in academic catalogues or encyclopaedias. My data suggests that it was also typical for bandleaders to compose potpourris and other works for their own orchestras. Apparently, these pieces were rarely published unless they were exceptionally popular, which further complicates the identification process (for further information on potpourris, see e. g. Jalkanen 1989, 216–217).

I have tried to tackle these problems by taking extreme care in the categorizing process. If sufficient information on the composer or the type of the piece cannot be found in original sources such as sheet music catalogues (Pazdírek 1904–1911; The Hofmeister XIX Catalogue, <http://www.hofmeister.rhul.ac.uk/2008/index.html>, accessed on 11.03.2019), I have avoided making straight-forward assumptions and speculations.⁷ On the other hand, this results in a relatively large amount of unidentified composers and pieces within the data set, which needs to be taken into account in the analysis. When categorizing the pieces, I have followed the specifications in the original sources as closely as possible. As a rule, if a piece was marked as a “polka” in the programme, for example, I have included it in that category in my database as well.

On account of the aforementioned problems, it is vitally important that data sets such as the concert programme database be available to other scholars in open access formats. This has been successfully done, to give an example, by Simon McVeigh, whose list of London concerts from the second half of the 18th century is freely downloadable on the website of Royal Holloway, University of London, in xlsx, csv and PDF formats (<http://research.gold.ac.uk/10342/>, accessed on 11.03.2019). Not only do they offer points of reference for academics working in different fields of expertise, but digital availability also means that potential errors and misinterpretations are easier to point out. In this way, open access concert databases can raise new questions and enhance the discussion on source criticism within the field of music history.

7 There are, however, some individual exceptions to the rule. For example, if a very well-known piece was regularly played and if it was erroneously placed under the name of another composer in a programme, I have treated this as a mistake. This also applies for simple typographic variations: a gallop composed by E. Hornischer, for example, was performed both under the name “Buzgo” and “Buzco”.

4. CASE STUDY: *DER ARTIST* AND TOURING ROUTES OF LADIES' ORCHESTRAS IN 1892

Another interesting example of quantifying and visualizing large data sets can be found in digital map applications which have been specifically developed for visualizing historical data. For example, a tool of this type, named Palladio, has been developed by researchers in the University of Stanford and it is available on the Internet for everyone to use (<https://hdlab.stanford.edu/palladio/>, accessed on 28.02.2019). The application may be used for many purposes, such as constructing charts and tables. However, one of its most interesting features is the possibility of visualizing historical data layers on geographical maps. A somewhat similar, albeit considerably simpler feature is offered by Google Maps (<https://www.google.com/maps>, accessed on 11.03.2019).

In my research, I have used the Palladio map feature to exemplify ladies' orchestras touring routes in Europe. As the bands travelled constantly from town to town and across borders, it is vitally important to try and trace their itineraries (Kaufmann 1997: 97; Tibbe 2011: 217–218). This has not been done on a large scale in previous scholarship, partly because Palladio-like tools have not been available. However, taking into account the transnational aspects of the musicians' careers as well as their close ties to the cosmopolitan music hall industry considerably lowers the risk of methodological nationalism in historical research.

Palladio provides an excellent way of analyzing data derived from *Der Artist*, as the periodical included a list of addresses for ladies' orchestras (*Damen-Capellen*) and other variety performers in its every issue. By following these lists, it is possible to create an overview of the orchestras' touring routes. It should be noted, however, that since the publication only appeared bi-weekly and, later, weekly, there are limits to the level of detail the address information can provide. Furthermore, because of the scarcity of information on individual bands, identifying ensembles is often challenging. These problems need to be carefully considered when tracking the geographical centres and peripheries of the ladies' orchestra phenomenon.

For this article, I have drawn two Palladio maps reflecting the touring routes of the 48 ladies' orchestras found in the address lists of *Der Artist* in the year 1892 (see Maps 1 and 2). The first map shows the bands' destinations, mostly larger cities which have been scaled according to the number of the orchestras' visits to each town. Based on these results, we may deduce that the bands mostly toured in Central Europe and in the German Empire, occasionally venturing into Russia and France. More detailed information on the number of different orchestras, on their destinations, and on the number of times they visited different cities may be found in Table 1. By combining statistical analysis with a visualized data set, it is possible to create a multifaceted overview of the transnational touring practices of ladies' orchestras.

The second map, in turn, shows nodes and linkages between different destinations. By connecting the dots, so to speak, we may find valuable information on the orchestras' travelling patterns, popular itineraries and restaurant networks. Links have only been drawn when continuous address information has been found so as not to

suggest unnecessarily straightforward conclusions. If there has been an interruption in the list, i. e. if the orchestra's address is missing right before an address change, a connection has not been established. This is to ensure that the map stays as faithful to the original sources as possible.

We should bear in mind that these visualizations do not offer a complete view of ladies' orchestras touring routes. First of all, the data is gathered from a single source – not all orchestras advertised in *Der Artist*, and some bands did so periodically (see e. g. Myers 1993: 279–280). Since sources on ladies' orchestras itineraries are scarce, there are no points of reference to examine the reliability of these maps critically. Therefore, sharing both the data and the results between researchers would be of the utmost importance. Furthermore, if data of this kind were available on a single website or database that researchers from across the globe could access, a great deal of time and effort could be saved. As information on musicians' and orchestras' touring routes is scattered around in different archives, a shared database for academics working on transnational networks would greatly facilitate the research process.

5. GENDER, SOCIAL CLASS, AND BIG DATA

The aforementioned information gathered from *Program-bladet* and *Der Artist* does, of course, have its limitations. Statistical approaches to concert programmes and bands' touring routes tend to overpower historical actors such as individual musicians. Furthermore, concentrating on printed and published sources emphasizes the point of view of the public, not the musicians' perspective. This is problematic since anonymization of historical actors might lead to neglecting questions of social class and gender which are of utmost importance when doing research on marginalized groups in music history.

In the case of ladies' orchestras, the issue of social class could be dealt with in various ways. The most effective method would be properly to contextualize data on touring itineraries and repertoires, i. e. to incorporate as much textual evidence as possible to research databases. Special attention should be paid to archival references or source excerpts on individual musicians and bands. Another way of emphasizing the topic of social class would be to compare routes and programmes with similar data on other types of ensembles. In addition, it should be noted that a great amount of information on women musicians' salaries can be found in the advertisement section of *Der Artist* (Kaufmann 1997: 131–133). A systematic, quantified analysis of revenue logic could offer us a clearer picture on the social status of musicians working in ladies' orchestras.

As for the question of gender, the key concern would be to avoid the white, middle-class, and emancipated gaze in gender history. When doing feminist research, it is all too easy to concentrate on major opinion-leaders such as women's rights activists or well-known composers. Building these kinds of "counter-canon" (Dolan 2012: 7) is by no means redundant, quite the contrary. However, it is at least equally important to shed light on women musicians from modest socio-economic backgro-

unds or cultural minorities. Ladies' orchestras offer an excellent example of such a doubly marginalized group in music history.

In addition to clearly indicating the musicians' and bands' names in databases, the gender issue could be tackled by gathering additional data on women's collegial networks and musical education. Since we know that many musicians who worked in ladies' bands came from the Ore Mountains region (*Erzgebirge*) in north-western Bohemia, biographical sources such as baptismal books, marriage and death records from the area could be used in finding out their identities and social backgrounds (Babbe 2017: 305–306). This is what I have attempted to do on a small scale in my doctoral thesis by examining 136 musicians from the renowned *Musikerstadt* of Pressnitz (Přísečnice) during the 1870s. The analysis on their parents' professions and family networks revealed surprising facts about the patriarchal power structures and about women musicians' positions in local ladies' orchestras.

A somewhat similar analysis could be made based on conservatories' student records which might reveal more on women musicians' professional networks and profiles. These types of surveys have been successfully executed by Margaret Myers and Carita Björkstrand, who have included a thorough analysis of women students in the Helsinki Music Institute and in the Stockholm Conservatory in their dissertations (Björkstrand 1999: 91–125; Myers 1993: 59–94). Combining and comparing these types of background information with data on the orchestras' itineraries could produce fruitful results, especially within transnational research.

In short, there is a plethora of different approaches that could be used to tackle the questions of gender and social class in data management. They could be utilized individually or combined in different ways. Furthermore, analyses on women musicians' education and background could offer a fruitful way of incorporating more traditional archival work and textual information into quantified, macro-historical data sets.

6. CONCLUSION

In conclusion, I argue that in the era of digital opportunities, music historians could greatly benefit from databases and applications. Not only do these new tools facilitate data management on a practical level, they also have crucial implications on a broader historiographical scope. The availability of both data and research on the Internet may, in turn, enhance contacts and facilitate the accumulation of information between academics, especially researchers studying transnational themes. In addition, these aspects may serve to provide a wider background for the marginalized history of music hall and early popular music.

As I have demonstrated, even a marginalized historiographical topic like the *Damenkapelle* phenomenon offers multiple ways of constructing large data sets. Even though first-hand archival evidence is scarce, information on the bands' itineraries, repertoires, and social status can be extracted from late nineteenth-century sources. First of all, the orchestras' programs can be charted and statistically analyzed based on publication like *Program-bladet*. Second, address lists published in the weekly maga-

zine *Der Artist* offer an overview on the orchestras' touring routes. This geographical information can be further illuminated by turning the results into various kinds of historical maps. In addition, all this data could be backed up with content drawn from biographical sources such as baptismal books and conservatories' student records so as to highlight individual musicians' perspectives. This diversity of textual and statistical evidence would ensure that crucial ethical issues concerning social background and gender would be taken into account.

It should be emphasized that this is not to discard traditional, qualitative, and narrative ways of writing history but rather to offer concrete tools and new prospects for music historians. My aim is by no means to undermine traditional historiographical source work which should always be respected and carefully conducted. Rather, I suggest that by openly collecting and sharing our data, maps, and charts amongst ourselves as well as by working on them as a collective, we might be able to streamline and focus our research processes even better.

Obviously, developing and maintaining large digital databases requires resources and continuous funding. International networks and platforms such as web pages of academic institutes or musicological societies could certainly be of use in hosting new databases. These kinds of initiatives have already been taken in Germany, where the Sophie-Drinker-Institut of Oldenburg University and the Musik und Gender Institute in Hamburg have successfully constructed Internet encyclopaedias on women musicians and composers (<https://www.sophie-drinker-institut.de/lexikon> and <https://mugi.hfmt-hamburg.de/>, accessed on 11.03.2019). This goes to show that issues concerning the digital future of transnational and cosmopolitan music history are important. It is crucial that they be thoroughly and internationally addressed within the academic community.

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APPENDIX

Hôtel Kämp.

Fredagen den 17 Januari kl. 8 e. m.

Program:

1. Dornbacher Hetz-Marsch Schrammel.
2. Française ur „Fogelhandlaren“ . Zeller.
3. Ouv. Zigenerskan Balfe.
4. By-svalor; vals Strauss.
5. Concertino för 2 Violer Beriot.
(frk. Halina och Pospischil)
6. Förgät mig ej, sång Suppé.
7. Fantasie ur „Hugenotterna“ . . Meyerbeer.

PAUS.

8. Mandolinen-Polka Dezormes.
9. Bröllopet på Ulfåsa Södermann.
10. Wintergartensterne, vals Kersten.
11. A. B. C.-Potpourri Kral.

1. Aida. 2. Barber. 3. Cagliostro. 4. Dönorsb. 5. Ernant.
6. Fattinza. 7. Gjeville Girofla. 8. Hanyadi. 9. Ika. 10. Kohlscher.
11. Lohengrin. 12. Mignon. 13. Nachtlager. 14. Orpheus.
15. Prophet. 16. Guitarraspieler. 17. Robert d. Teufel. 18. Som
mernachtstraum. 19. Tannhäuser. 20. Undine. 21. Viellteschen.
22. Wanda. 23. X. 24. Ylona. 25. Zampa.

12. Militärisch, Polka Ziehrer.
13. O dyra Margaretha, sång Kühn.
14. Kapp-snabbar, galopp Fahrbach.

Illustration 1: Concert program for I. C. Schwartz's Viennese Ladies' Orchestra (Hotel Kämp, Helsinki, published in *Program-bladet* 17.1.1896 (no 60) p. 3)



Map 1: Destinations of 48 ladies' orchestras (*Der Artist* 1892, nodes sized to match the number of visits)

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Map 2: Itineraries of 48 ladies' orchestras (*Der Artist* 1892)

Table 1: European cities visited by ladies' orchestras (*Der Artist* 1892)

City	Orchestras	Visits
Aachen	7	10
Altona	3	3
Amsterdam	1	1
Antwerp	2	3
Barmen	6	8
Bergen	1	1
Berlin	13	19
Bielefeld	2	2
Bochum	1	1
Bonn	1	2
Bordeaux	1	1
Bremen	2	2
Budapest	1	1
Bydgoszcz [Bromberg]	1	1
Cologne	6	6
Copenhagen	2	2
Cottbus	1	1
Daugavpils [Dünaburg]	1	1
Dortmund	3	4
Dresden	6	7
Duisburg	3	3
Düsseldorf	11	13
Elberfeld	1	1
Essen	3	3
Gdańsk [Danzig]	1	1
Hagen	2	2
Halberstadt	1	1
Halle	5	5
Hamburg	11	13

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Hannover	6	6
Kiel	5	5
Koblenz	1	1
Krefeld	2	2
Leipzig	2	3
Liège [Lüttich]	1	1
Lille	3	3
London	1	1
Luxemburg	1	1
Magdeburg	8	8
Mannheim	1	1
Mülheim	1	1
Mönchengladbach	2	3
Nantes	1	1
Neuss	1	1
Paris	1	1
Posen	1	1
Prisečnice [Pressnitz]	4	5
Riga	1	1
Rostock	1	1
Rotterdam	2	2
St. Petersburg	1	1
Stettin	1	1
Thessaloniki	1	1
Trouville	1	1
Valencia	1	1
Wetter	1	1
Vilnius	1	1
Witten	1	1
Vlissingen	1	1
Wrocław [Breslau]	1	1

Table 2: Ladies orchestras in *Der Artist's* address lists (1892)⁸

Name
Osterreich. Damen-Orchester (dir. Franz Bartl [Bärtl])
Damencapelle [A.] Boriska
I. Concert-Damen-Capelle „Humor“ (dir. L. Brumond)
Wiener Damen-Orchester (dir. Franz Bärtl)
Österreichische Damenkapelle I. Ranges (dir. K. Dittl)
Ungarische Damen-Capelle M. Ehall-Rollinger
Original Krakauer Damencapelle Ehrlich
Original Wiener Damencapelle (dir. Henriette Fahrbach)
Original Wiener Damencapelle (dir. Henriette Fahrbach) [II]
Damencapelle Humor (dir. A. Fehnl)
Fellinghauer's Concert-Capelle
Damencapelle I. Ranges (dir. Joh. Fischer)
Damencapelle Josef Fischer
Damencapelle Flora
L'Orchestre des Dames francaises (dir. Mme Lena Forgues)
[Ungar.] Damencapelle Rákóczy (dir. Stephan Geyer [& Constantin Nicolis])
Hansa-Capelle, uniformirtes [sic] Damentrompetercorps
Grand Orchestre des Dames Hongroises (dir. Jos. Heisler)
[Carlsbader] Damencapelle (dir. Anton Huss)
Damen-Capelle F. Iser (dir. Frl O. Engelhardt)
Ungarische Damencapelle (Hegedüs Janka)
Kranl, Wiener Elite-Damen-Orch. [Elite Wiener Damenkapelle]
Damencapelle Adele Kullmann
1. Budapester Original ungarische National-Damen-Capelle [1. Budapester Original-Zigeuner-Mädchen] (Hegedüs Lipót)
Steyerische Mädchentruppe Gisela [Streichorchester] / I. Steirische Damencapelle Gisela (dir. [D.] Ludwig)
Malakoff, russ. Damencapelle
Erste Oesterr. Damenorchester (dir. Jos. Mann)

⁸ I have tried to preserve the original spelling and orthography as much as possible. All variations or additions in the orchestras' names have been marked in square brackets.

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Damen-Capelle Flora (dir. Robert Mewes)
Polnische Concertcapelle (dir. Weni Nikovec [Mikovec])
Österreichische Damenkapelle (dir. J. Modell)
I. Carlsbader Damenkapelle (dir. Josef Panhans)
Adalb. Peinelt's Concert-Capelle [Isabella]
Österreichische Damencapelle Wiener Blut (dir. Josef Peinelt)
Wiener Schwalben [Original-Wiener-Damen-Orchester] (dir. Marie Pollak)
Oesterr. Damencapelle O. Puhl
Rauscher's Concert-Capelle (Leitung: Fr. Lucie Rauscher)
Schleswig Holsteinische Ensemble-Concert-Sänger-Gesellschaft und Damencapelle (dir. Fritz Rudolph)
Damencapelle [Concertcapelle] Flora (dir. Therese [Theresia] Rudolf)
Oesterr. Damencapelle (dir. Aadalb. Schlosser)
1. Wiener Damen-Capelle Leopold Schrenk
Oesterreichische Damencapelle (dir. Ed. Schüller)
Original Wiener Concert-Damen-Orchester J. C. Schwarz
Professor Joseph Seebold's Jungfrau-Capelle, Schweizer-Orchester und Gebirgssänger
Helgoländer Damen-Capelle (dir. Seeloff)
Wiener Damencapelle Seeloff
Damencapelle H. Skala
Oesterreichische Damencapelle (dir. Josef Tauber)
Damen-Capelle Wendisch
In total: 48 orchestras

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Нупу Коивисто

НОВИ ПОДАЦИ, НОВЕ МЕТОДЕ? ГРАЂА О ЕВРОПСКИМ
ЖЕНСКИМ ОРКЕСТРИМА, 1870–1918

(РЕЗИМЕ)

У овом тексту бавим се сложеним проблемима везаним за анализу историјских података о европским женским оркестрима, при чему користим примере из Финске с краја XIX века. Пошто су ови женски оркестри наступали у ресторанима и генерално имали лошу репутацију, извори из прве руке о њиховим активностима су некомплетни. Иако су о овој теми писале ауторке попут Маргарет Мајерс и Доротеје Кауфман пре двадесетак година, недавни пораст броја доступних дигитализованих извора и, последично, нова методолошка питања која овај материјал поставља, морају се пажљиво третирати. Како можемо да обрадимо ове изворе на релевантан начин у социоисторијском смислу и које врсте закључака можемо поуздано извући?

Наведена питања сагледана су из неколико различитих углова. Најпре, у овом чланку пружам детаљан осврт на грађу и изворе у вези са женским оркестрима. Даље, посебна пажња посвећена је међународним туристичким рутама и концертним програмима који досад нису били проучавани. Испитивањем два сета података изведених из грађе која се односи на ове теме, спроводим анализу употребе квантификованих и дигитализованих извора. Коначно, како оваквим изворима често недостаје лични печат писама и мемоара, разматрала сам и историографска питања у вези са класом и родом.

Мој кључни аргумент јесте да би, у случају женских оркестара, анализа нових материјала и представљених метода могла имати користи од комбинације више различитих приступа из области дигиталне хуманистике, родне историје и друштвене историје. Ова тачка гледишта може да понуди занимљиве и социоисторијски осетљиве перспективе, како за историчаре популарне музике, тако и за историчаре рода који раде са квантитативним доказима. Штавише, нови приступи могу понудити научницима нове алате за бављење централним историографским питањима која се односе на музику, пол и социјалну класу.

Кључне речи: женски оркестри, дигитална хуманистика, родна историја, музика у деветнаестом веку