

FOREWORD

The concept of cultural transfer was developed in France and Germany in the mid-1980s in order to offer a new perspective on the cultural exchange processes between these two countries. Nowadays cultural transfer is viewed not only as a means of exchange between countries or geographical spaces but also as the interchange between denominations, organizations and social institutions, or even between distinct social classes. The point has long since ceased to be the transfer of material culture, but rather the exchange of ideas, concepts, and cultural practices. Today, especially in the humanities, cultural transfer is a research approach particularly well suited to the study of dynamic historical processes. The focus is on the source culture, the intermediaries (actors), the target culture and the interactions between these individual elements. The central question to be explored remains which cultural elements were adopted from the source culture and how they were refashioned to fit the target culture. Cultures themselves are always understood as dynamic, heterogeneous entities.

The idea for this volume was born during the international conference *Europäische Netzwerke, Wien / Paris: Regionaler und überregionaler kultureller Transfer, 1750–1815* (European Networks, Vienna / Paris: Regional and National Cultural Transfer, 1750–1815) held in November 2017, as the final symposium of the FWF research project *Transferprozesse in der Musikkultur Wiens, 1755–1780: Musikalienmarkt – Bearbeitungspraxis – neues Publikum* (Cultural Transfer of Music in Vienna, 1755–1780: Music Distribution, Transformation of Pieces, Involvement of New Consumers), headed by Martin Eybl at the University of Music and Performing Arts, Vienna. Unfortunately, there is no comprehensive account of the symposium, but this issue of *De musica disserenda* contains two contributions from the conference (Christiane Maria Hornbachner and Tobias Heinrich). The questions of cultural exchange and cultural processes within the music cultures of the seventeenth and eighteenth centuries provide the common theme linking all the texts contained in the present volume and illustrate potential applications of the concept to contemporary musicological practice.

Translated by Christine Kolacio

Marko Motnik
Vienna, February 2020