



SCHLAGER AND POPULAR (ENTERTAINMENT) MUSIC CULTURE IN THE 1920s AND 1930s

INTERNATIONAL CONFERENCE DEDICATED TO THE 130TH ANNIVERSARY
OF THE BIRTH OF RIGA'S TANGO KING OSCAR STROK

PROGRAMME / ABSTRACTS

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The conference is organized with ERDF project "Development of International Cooperation Projects of Jāzeps Vītols Latvian Academy of Music in Research and Innovations" (1.1.1.5/18/I/001) support

Schlager and popular (entertainment) music culture in the 1920s and 30s

International conference
dedicated to the 130th anniversary of the birth
of Riga's Tango King Oscar Strok

2 – 3 February, 2023

Jāzeps Vītols Latvian Academy of Music
Organ Hall

PROGRAMME AND ABSTRACTS

Edited by Jānis Kudiņš & Lauma Mellēna-Bartkeviča
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Riga 2023

Schlager and popular (entertainment) music culture in the 1920s and 30s
An international conference dedicated to the 130th anniversary
of the birth of Riga's Tango King Oscar Strok

2 – 3 February, 2023. Jāzeps Vītols Latvian Academy of Music, Organ Hall
Riga, LATVIA

Organizer: Jāzeps Vītols Latvian Academy of Music

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CONFERENCE ABSTRACT

January 6, 2023, marked the 130th anniversary of the birth of Oscar Strok¹ (1893, Daugavpils –1975, Riga). Strok was a pianist and composer who, in present-day Latvia, has been given the informal title of Riga's Tango King.

Strok was born into a Jewish family in the second-largest city in Latvia, Daugavpils (formerly Dünaburg/Dvinsk). In 1904, he left his hometown and moved to Saint Petersburg. In 1922, Strok and his family moved from Saint Petersburg to Riga, the capital of Latvia. In the 1930s, he became one of the best-known composers of schlager (a term adopted from the German language to describe current trends in popular culture) in northeastern Europe, especially with his tango songs in the Russian language: "Black Eyes" (*Chyornye glaza*), "Light-Blue Eyes" (*Golubye glaza*), "My Last Tango" (*Moyo poslednee tango*), "Tell Me Why?" (*Skazhite, pochemu?*), "Blue Rhapsody" (*Sinyaya rapsodiya*), "Sleep, My Poor Heart" (*Spi, moyo bednoe serdtse*). It should be noted that, in the second half of the 19th century and the early 20th century, German language and culture as well as the Russian language, were of great historical influence in the area of modern-day Latvia. Apart from his native Yiddish, Strok's second main language was Russian.

Strok revealed to the world the bright talent of the legendary singer Pyotr Leshchenko, who became very popular in the Russian emigree society in Europe and the United States in the 1930s. Strok also collaborated with well-known singers and musicians in Riga (Latvian National Opera singers Mariss Vētra, Artūrs Priednieks-Kavara, Sergey Aldyanov and his jazz orchestra, etc.), Warsaw (Mieczysław Fogg, Jerzy Siemionow), Berlin (Marek Weber and his dance orchestra, Otto Dobrindt and his ensemble), Vienna (Frank Fox and his dance orchestra), Bucharest (Nikolay Chereshnya and his dance orchestra) and elsewhere.

Several of Strok's tango songs vividly illuminate the process in which tango music travelled to and was adapted in Europe in the first half of the 20th century. In northeastern Europe, it interacted with current popular music trends and stylistics from Germany (schlager), Russia, France, Italy, the United States and other countries. Of course, it is also intriguing to discuss whether specific countries or regions nurtured a special national schlager (popular) music style, in other words, whether a process of interaction between the local and the global, the cosmopolitan, took place.

The 130th anniversary of Strok's birth provides an excellent opportunity to focus research on the processes of schlager and, more broadly, popular (entertainment) music culture in the 1920s and 30s in northeastern Europe as well as other countries in Europe and around the world. It also provides a stimulus for analysing the impact of this period's entertainment music on popular culture in the second half of the 20th century and the 21st century.

¹ Different sources offer at least three spelling versions of the musician's name and surname in English – *Oskar Strok*, *Oscar Strok* and *Oskar Strock*. The organizers of the conference have chosen to use *Oscar Strok*, accepting the use of other spellings, too.

CONFERENCE SCHEDULE

THURSDAY, FEBRUARY 2ND

9:15–10:00	REGISTRATION
10:00–10:10	CONFERENCE OPENING
10:15–11:00	SESSION 1 Moderator <i>Lauma Mellēna-Bartkeviča</i> Jānis Kudiņš. Lecture <i>The Phenomenon of Tango Songs by Oscar Strok in the Context of European Popular Music Culture</i>
11:00–11:30	Coffee
11:30–12:30	SESSION 2 Moderator <i>Indriķis Veitners</i>
	11:30 Kamilē Rupeikaitē. <i>Entertainment Culture in Interwar Kaunas: Activities and Personality of Violinist Daniel Pomerantz</i>
	12:00 Marianne Betz. <i>"Writing Two Kinds of Music": Vernon Duke Alias Vladimir Dukelsky</i>
12:30–14:30	Lunch
14:30–16:00	SESSION 3 Moderator <i>Alberts Rokpelnis</i>
	14:30 Indriķis Veitners. <i>The First Jazz Musicians in Latvia and Their Role in the Later Development of Jazz Culture</i>
	15:00 Aare Tool. <i>The Reception of Popular and Jazz Music in Estonian Journalism in the 1920s and 1930s</i>
	15:30 Nikola Komatović. <i>The Role of the National and Shortwave Radio Belgrade in the Spread of Serbian Folklore and Schlager Music in the 1930s</i>
16.00 – 16.30	Coffee

FRIDAY, FEBRUARY 3RD

10:00–10:45	SESSION 4 Moderator <i>Jānis Kudiņš</i> Dmitri Dragilew. <i>Lecture The Scientific, Educational and Promotional activities of the International Oskar Strock & Eddie Rosner Society: on the Paths of the Latest Discoveries and Research</i>
10:45–11:15	Coffee
11:15–12:45	SESSION 5 Moderator <i>Aare Toom</i> 11:15 Alberts Rokpelnis. <i>Hit-Music Publishing in Rīga in the 1920s–1930s</i> 11:45 Marija Golubovič. <i>The Role of Popular Music in the Modernization of the Society of Interwar Yugoslavia</i> 12:15 Haoran Jiang. <i>Performative Signs of National Identity: Shanghai Pop in Colonial Taiwan</i>
12:45–14:30	Lunch
14:30–15:30	SESSION 6 Moderator <i>Kamilē Rupeikaitē</i> 14:30 Lauma Mellēna-Bartkeviča. <i>Latvian Opera Voices in Popular Music in the 1920s and 1930s</i> 15:00 Nils Grosch. <i>The Vocal Staging of Popular Song in 1930s Berlin Musicals</i>
15:40–17:00	CONFERENCE DISCUSSION AND CLOSING

ABSTRACTS. LECTURES

Jānis Kudiņš

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The Phenomenon of Tango Songs by Oscar Strok in the Context of European Popular Music Culture

Oscar Strok was a legendary personality in the Latvian and European popular musical culture before and after World War II. In the 1930s, Strok became one of the internationally best-known popular music composers (one of the Strok's most popular tango-songs of all times has been "Black Eyes"). After WWII, when Latvia was occupied by the former Soviet Union, Strok's music was officially banned. Musicians and composers continued to work informally and only in the beginning of 1970s, his music ban was partially lifted. Nowadays, Oscar Strok is often called the Tango King of Riga. One of the most intriguing points of research lead to the tango-songs which Strok created in Riga in the 1930s. The musical scores of Strok's tango-songs reflect a very simple notation. In turn, the arrangements and manner of performance of these songs, which can be found in the output of sound record companies at that time, highlight interesting creative interactions between musicians of different countries (Latvia, Estonia, Finland, Germany, Poland, the former USSR, the USA etc.). Both musicians and traditions of musical performing can be perceived as tango stylistic adaptation actors and agents, and together they represent a branched international network. How were the peculiarities of the Oscar Strok tango-songs musical stylistics (the "face" of the genre) constructed in the context of this network? This presentation offers an opportunity to get acquainted with various musical traditions and a reflection on popular music tendencies in Strok's music (including the issue of the South American popular dance music adaptation process, its practical and theoretical aspects, in northeastern Europe in the 1930s and later).

***Jānis Kudiņš**, Dr. art., is a graduate of the Jāzeps Vītols Latvian Academy of Music (in 1997 he obtained a Bachelor's degree, in 1999 he obtained a Master's degree). In 2008, he defended his doctoral work in musicology. He has been a lecturer at the JVLMA since 1996 (a Professor since 2017), and, as a Researcher he also works in the Centre for Scientific Research. His major interests in musicology are linked with several issues. These issues include Latvian and Baltic music history in the 19th–20th century; the concepts of Style, Modernism and Post-Modernism in music and art; methodology of scientific research; European popular music culture from the first half of the 20th century. He is the author of several scientific publications (including two monographs) in Latvian and English. He also actively participates in various international seminars and conferences in Latvia and other countries.*

Dmitri Dragilew

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The Scientific, Educational and Promotional activities of the International Oskar Strock & Eddie Rosner Society: on the Paths of the Latest Discoveries and Research

The activities of the International Oskar Strock & Eddie Rosner Society, which was founded in 1997 in Germany, and in 2003 celebrated the twentieth anniversary of its official registration, is primarily focused on studying and restoring the heritage of the composers Oskar Strock and Eddie Rosner, who persecuted in Germany and in the Soviet Union, worked in exile in various countries, leaving spectacular and ultimate examples in Latvia, connecting different cultures and becoming one of the founders and main representatives of tango, swing and light music, primarily in Eastern Europe. Both of them worked in the late 1920s and early 1930s in Berlin and collaborated with the same German colleagues as Kapellmeisters Marek Weber and Efim Schachmeister, as well as composer Walter Jurmann. Both Strock and Rosner show traces of interest in the works of such authors as Paul Abraham (Ábrahám Pál) and Friedrich Hollaender (Hollander) in the composer and performing arts. However, Strock and Rosner were original artists. It was in Berlin that Strock made himself known as a master of tango, offering a new concept of escapist tango: works painted in disturbing tones, full of vague forebodings of impending negative social changes. In many ways, it is thanks to Strock that tango has been freed from the salon-operetta lightness inherent in its Western European, primarily German and even some Argentinean samples. Eddie Rosner, in turn, turned out to be one of the pioneers of swing, which also contained notes that reflected the mood of an existential crisis. For various reasons, there is an unfair and generally incorrect tendency towards both of them to consider their work to be outside the framework of the jazz and tango canon, even in the Russian historical narrative. Since 2009, due to the activities of the organization, it has been possible to identify and officially mark a number of Berlin addresses associated with Strock and Rosner, to find in private archives and reconstruct some lost or unknown works that were eventually published as audio recordings, as well as to create several concert programs and to bring to the attention of the public a new team: Oskar Strock & Eddie Rosner Orchestra, successfully performing on the stage with restored or stylized arrangements.

***Dmitri Dragilev** was born 1971 in Riga. He took his first piano lessons at the age of 6. He completed his studies at the Latvian University in history and at the "Franz Liszt" Music Academy in Weimar. He accompanied various singers (including Latvian jazz diva Olga Pirags) on their concert tours, performed at jazz festivals, on the radio. As a pianist and bandleader, he can look back on his participation in events in the Latvian National Opera and the French Cathedral in Berlin or in the Thuringian Parliament. For almost 30 years, he has led various music formations, starting with a youth show orchestra in Riga to "The Oskar Strock & Eddie Rosner Orchestra" in Berlin.*

He continues to write songs and arrangements and deals intensively with musico-logical topics. His main artistic and research interests include swing and tango music. As a university lecturer, he taught and gave lectures at several universities (e.g. European University VIADRINA, University of Göttingen, University of Daugavpils, FU Berlin). He is currently working on his Ph.D. (doctoral dissertation) at the Martin Luther University in Halle. He is committed to rediscovering the sensational insider tips of Oskar Strock and Eddie Rosner and is the founder of the International Oskar Strock & Eddie Rosner Society. In addition, he has made a name for himself as an author - especially as a poet, essayist and publicist. He was an editor of a series of cultural studies, the editor-in-chief of a magazine, a columnist and a radio journalist. Among his now numerous publications are several volumes of poetry, the book "Labyrinths of Russian Tango" and the first Russian biography of the legendary jazz musician Eddie Rosner.

ABSTRACTS. INDIVIDUAL PRESENTATIONS

Marianne Betz

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Writing Two Kinds of Music: Vernon Duke Alias Vladimir Dukelsky

The composer Vladimir Dukelsky (1903–69), born in Belarus, grew up in Kiev until his family emigrated to the United States in 1921. There, encouraged by George Gershwin, he adopted the stage name Vernon Duke, signing his music from 1926 on as either Dukelsky or Duke. Later in his life he described himself as a composer with a “dual musical existence”: the “serious” composer Dukelsky trying to find his way in the world of early twentieth-century concert music, and the “unserious” Vernon Duke nurturing his talent for popular song and Broadway shows.

This paper explores and contextualizes the career of this unique composer, who was not only biographically bilingual, but also musically so. His “serious” works, symphonies and concertos, have to be read in the context of his affiliation with the neoclassical style of such composers as Prokofiev and Stravinsky. His earliest published “unserious” compositions were foxtrots and songs that were interpolated into operettas in the 1920s, intended to, as the composer recalled, “jazz them up.” His later popular music, including the well-known songs “Taking a chance on love,” “I can’t get started,” and “April in Paris,” display the emerging autonomy of his own voice.

The story of the musical metamorphosis of the non-American Dukelsky into the American Duke is not only one of the dichotomies of classical and popular music. It also exemplifies the growing and multi-faceted interdependence of popular music and music business in the 1920s and 30s.

Marianne Betz is a Professor of Musicology at the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” in Leipzig. Her research explores transatlantic relations, focusing on American music of the 19th and 20th century, as well as on Early Music. Her publications include articles for the *Handwoerterbuch der musikalischen Terminologie*, *Musik in Geschichte und Gegenwart*, *The Grove Dictionary of American Music*, *Archiv fuer Musikwissenschaft*, *Die Musikforschung*, *American Music*, *Musical Quarterly*, *Zibaldone*, the *Yearbook of the American Music Research Centre* (Boulder, CO), and the *Oxford Handbook of Opera*. She is editor of G. W. Chadwick’s *String Quartets and his opera The Padrone*, as well as the author of a monograph on Chadwick. A history of American music in German language is in preparation. From 2007–12, she was the president of the Anton-Bruckner-Privatuniversität (Linz/Austria).

Marija Golubović

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The Role of Popular Music in the Modernization of the Society of Interwar Yugoslavia

The Kingdom of of Serbs, Croats and Slovenes (from 1929 the Kingdom of Yugoslavia) was formed in the Balkans after the end of the First World War. At the constant crossroads between the East and West, the old traditional and the new, young Kingdom was trying to achieve intensive contact with modern Western culture and to become a part of Europe. Therefore, during the 1920s and 1930s, one of the important indicators of the modernization of society was popular music. At the same time, it is important to emphasize, that the terms modernization and Europeanization are often treated as synonyms in Serbian historiography.

During the interwar period, a large number of bars, clubs and variétés had sprung up, and the entertainment industry was constantly growing. The sound of the “roaring twenties” could be heard in major cities and resorts. Although it is difficult to make a clear distinction between popular music, schlager and jazz at that time, it is indisputable that this music attracted young generations, who were abolishing old dance traditions through them. Because of this, the new music was not accepted with approval by the conservatives of society.

The entry and development of popular music on the concert scene of interwar Yugoslavia can be traced through several significant factors – music publishing, gramophone records, the formation of popular music ensembles and bands, newspaper and journal articles, and memoirs of contemporaries. In this paper, I will try to present the historiographical development of popular music during the two interwar decades in Yugoslavia and its influence on society.

***Marija Golubović** finished her Piano Bachelor and Master studies at the Faculty of Music in Belgrade. She holds a PhD in contemporary history (Faculty of Philosophy, Belgrade). Since 2019, she has been working in the Institute of Musicology SASA (Belgrade) and currently holds the position of research associate. Her fields of interest include Russian musical emigration and popular music in the Kingdom of Yugoslavia, the interwar musical life of Belgrade, Russian and Serbian piano music.*

Nils Grosch

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The Vocal Staging of Popular Song in 1930s Berlin Musicals

This paper discusses vocal stagings of German operetta and revue songs of the early 1930s. It analyzes the use of the voice as a vehicle for musical dramaturgy and observes forms of early belting and crooning and the development of “modern” voices in the context of jazzy and cabaret compositions. I try to contextualize these observations compared to international vocal performances, especially on Broadway from the same time. I am interested in how vocal performance is molded to integrate song into acting and the benefits from plural voices in order to produce strong stage effects. Finally, I ask if and how these achievements continued to develop in Nazi Germany.

***Nils Grosch** holds the chair in Musicology at the University of Salzburg/Austria where he is also the Head of Department for Art history, Musicology and Dance studies. He gained his doctorate at the University of Freiburg i. Br. with a dissertation about „Die Musik der Neuen Sachlichkeit“, and completed his habilitation at the University of Basel with a thesis about „Lied und Medienwechsel im 16. Jahrhundert“. He has taught at universities in Basel, Freiburg, Paderborn, Zurich, Detmold and Hanover. His major research interests are music and media, music and migration, and musical theatre. Nils co-heads research projects in the fields of music, migration, and mobility. He is co-editor of “The Roudledge Handbook of Music and Migration: Theories and Methodologies”.*

Haoran Jiang

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Performative Signs of National Identity: Shanghai Pop in Colonial Taiwan

Since the 1930s, the records of Shanghai pop began to be exported to colonial Taiwan. Meanwhile, Taiwanese record companies also produced many Hokkien (the native language of Taiwanese people) or Mandarin Chinese covers of Shanghai pop. Using archival work and textual analysis, this paper investigates the reception of Shanghai pop in colonial Taiwan in terms of national identity. This paper depicts the circulation of Shanghai pop through records, films, and radios in colonial Taiwan. It also sorts out Taiwanese locally-produced cover records and provides a preliminary analysis of the local recreation within the record texts. More importantly, drawing on the theory of performativity and semiotics, this paper explores how Shanghai pop as performative signs constructed the national identities of Taiwanese people. It believes that although the Japanese government enforced assimilation and Japanisation policies, Taiwanese people still practiced their conditioned agency and intervened actively in constructing their own national identity. Through the original and cover versions of Shanghai pop, Taiwanese people performed the dual national identities of Chinese and Taiwanese to resist the unequal colonial ruling of Japan. On the one hand, by the dicent function of musical signs, Taiwanese people used Shanghai pop to link to Chinese identity. On the other hand, the covers of Shanghai pop, which displayed the hybridity of Taiwanese culture, also functioned as rheme signs of realizing an emergent Taiwanese identity.

Haoran Jing is a PhD candidate in Music (Ethnomusicology) at The Chinese University of Hong Kong. Prior to his PhD, Haoran obtained his master's degree in musicology from National Taiwan University, also participating in a one-semester exchange program in Lithuania during his time there. His current research interests include popular music in the Sinophone world, music and identity, music and diaspora, and musical subjectivities. Using archival work, textual analysis, and oral history interviews, his ongoing PhD dissertation project stages a historical survey of Mandopop (Mandarin popular music) in Taiwan's martial law era (1949-1987), examining how Taiwanese people negotiated national identity through Mandopop. Drawing on the analytic framework on Chineseness developed in Sinophone studies and the theoretical perspectives about identity in music scholarship and beyond, his project provides nuanced discussions of (musical) Chineseness and Taiwaneseeness, and contributes to developing a more politically engaged discipline of (ethno)musicology.

Nikola Komatović

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The role of the national and shortwave Radio Belgrade in the spread of Serbian folklore and schlager music in the 1930s

In 1929, the regular broadcast of Radio Belgrade began in the broader area of the Yugoslav capital. The royal government immediately noticed the new media's potential. The regime invested in state-of-the-art broadcasting technology, which soon made it possible for a radio signal to reach even the most distant corner of the country. Almost expectedly, the ruling elites edited and censored the program from its very beginning.

Regular broadcasts included news, sports events, and talk shows, but – as in other countries – mostly music. Although virtually all the genres were present in the musical programming, editorial board members underlined the significance of Serbian folklore and schlager. The former genre was associated with what was still the majority of the population living in the rural areas of Serbia. The latter drew explicit references to the growing urban population, most notably Belgrade, which had developed jazz nightlife and begun a process of proto-westernization.

These tendencies went even further in the mid-1930s when a shortwave program dedicated to the Yugoslav diaspora commenced. According to some evidence which will be presented in this paper, these broadcasts became popular to an unprecedented degree. The first and second generations of Yugoslav expatriates sent letters and telegrams from all the continents, suggesting the type of music they wanted to hear.

This paper shall explore how the popular music selection of the national and shortwave Radio Belgrade managed to capture the collective attention of the Serbs and other Yugoslavs worldwide in the era long before the Internet.

***Nikola Komatović** concluded his PhD at the University of Music and Performing Arts in Vienna under the mentorship of Prof. Dr. Gesine Schröder (his thesis focused on the harmonic language of César Franck) in 2018. Previously, he finished his Music Theory Bachelor (2011) and Master (2012) studies at the Faculty of Music in Belgrade. Komatović researches historical theories (in the first line, historical theories of tonality and harmony in France), the development of methodology in Eastern Europe (Soviet Union and former Yugoslavia) and China, popular music and certain aspects of modern and postmodern music (heritage of Ancient Greek and Byzantine music).*

Lauma Mellēna-Bartkeviča

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Latvian Opera Voices in Popular Music in the 1920s and 1930s

The paper explores the phenomenon of Latvian opera singers actively participating in recording and performing popular music of the time, especially during the 1930s. Questioning the motivation and the outcomes of these activities will draw a diverse picture of musical culture during the interwar period. The non-operatic repertoire of opera singers was often performed in public and recorded in shellac discs, thus conserving the vocal contribution of well-known artists including but not limited to operas: operettas, popular original or translated songs, etc. The recordings conserve the testimony of interpretation style and vocal peculiarities of such singers as Mariss Vētra and Artūrs Priednieks-Kavara (aka Arthur Cavara), who recorded both in local and international recording companies of the time. Singing popular music was fashion, it paved the way for fame for the singers amongst the audience who were not familiar with opera, and the recordings also generated additional income for the singers. The research will analyse the proportion of the popular music in the repertoire of Latvian opera singers as well as compare the use of different vocal techniques and stylistics in relation to the genre and the language the repertoire is performed. Despite the opera singers sometimes being criticized in the press of the time for their too "operatic" vocal expression, especially in relation to dance music, their interpretation style reflects the understanding of stylistic differences between opera and popular music with or without dancing.

Lauma Mellēna-Bartkeviča holds a PhD degree in Arts by the University of Latvia (2018), she is a music and theatre critic in Latvia. Since 2019, she has been the AICT/IACT and coordinator of international relations at the Latvian Theatre Labour Association. Lauma Mellēna-Bartkeviča has worked as a music and theatre journalist and critic since 2004, publishing reviews, articles and interviews in various printed and electronic media in Latvia. In 2020, she edited *Contemporary Latvian Theatre 2010–2020. A Decade Bookazine* in English. Currently, she works as a researcher at the Jāzeps Vītols Latvian Academy of Music in the framework of the project CARD dealing with music culture history of Latvia in the 20th century.

Alberts Rokpelnis

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Hit-Music Publishing in Riga in the 1920s–1930s

In this paper, by identifying hit-music publishers in Riga, their activities will be analyzed in the context of the activities of musical publishing houses in Riga in the 1920s–1930s.

In 1939, the Second World War began. This was followed by the Soviet occupation of Latvia in 1940, during which not only private property and factories, but also all publishing and printing houses were nationalized. As a result of the ideological dictates of the Soviet Union, the publication of sheet music of both foreign and local hit-music (Schlager), which had been a common practice in Riga until then, was stopped. After the restoration of independence in Latvia at the end of the 20th century and the beginning of the 21st century, the interest of researchers was focused mainly on the activities of the largest private interwar book publishing houses, but not on music publishers. This may have been due to the wider range of available sources.

In the 1920s–1930s, several dozen printing houses operated in Riga. Some of them printed sheet music also. The self-identification must be emphasized. Publishers did not refer to themselves as “hit publishing houses”, but only publishers or owners of the printing houses, who print music for their trade or for others. Some Latvian music publishers are better known but others who published foreign music, such as hit-music, have remained researched in fragments. Therefore, in the research of Latvian popular music, the processes related to sheet music publishing in the interwar period may be considered to be forgotten by the wider public.

Only partial information has been preserved in the National Archives of Latvia, which does not allow for the creation of an overall picture. The editions of hits found in the National Library of Latvia, museums, and private collections allow us to identify the names of the publishers, and the names of the printing houses, as well as to generalize the music printing trends in Riga. By combining these groups of sources, it is possible to determine the main processes and methods in the publishing of hit-music in interwar Riga. And maybe it is possible to make hypotheses of the reasons for the publishers who worked in this field.

Alberts Rokpelnis, MA in History, has a master's degree from the Faculty of History and Philosophy of the University of Latvia, where he defended the thesis “The Political Context of Lyrics of Popular Music Songs in the 1920s and 1930s: Case Study of Alfrēds Vinters and Brāļi Laivinieki” (2012, scientific supervisor Prof. Ilgvars Butulis). Two of his articles on the activities of the Bellaccord-Electro record factory in the 1930s are partly related to this topic; they were published in 2012–2013 in the University of Latvia journal “*Latvijas Vēsture. Jaunie un Jaunākie Laiki*” (“*Latvian History: Modern and Most Recent Times*”). As a historian at the Valmiera Museum since 2012, Rokpelnis has organised the ethnomusical exhibition *Rural Chapels and Musicians in Vidzeme in the First Half of the 20th Century* (2014). In 2015, Rokpelnis began studying in the doctoral programme in historical musicology at the Jāzeps Vītols Latvian Academy of Music under Prof. Jānis Kudiņš. He has participated in several local and international conferences, including the Congress of the International Association

of Music Libraries, Archives and Documentation Centres (2017, National Library of Latvia) and the XXIV European Seminar in Ethnomusicology (2018, Jāzeps Vītols Latvian Academy of Music). At both conferences, Rokpelnis presented his research about Latvian schlager composer Alfrēds Vinters and the reflection of his music in historical sources. His general research interests focus on social aspects of Latvian popular music in the 20th century, the history of Latvian phonograph records and schlager music of the interwar era. Since 2022 Alberts Rokpelnis is elected research assistant at JVLMA Scientific Research Centre.

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**Entertainment Culture in Interwar Kaunas:
Activities and Personality of Violinist Daniel
Pomerantz**

From 1919 to 1940, Kaunas was the temporary capital of independent Lithuania. Over the course of those two decades, the city became a metropolis, the infrastructure was modernized, cultural and musical life developed intensively. A music school (which eventually became a conservatory), the State theatre, which organized professional opera, drama and ballet productions, several orchestras, which played symphonic music programs, were founded. Various theater troupes were active, a lot of cinemas were equipped in a modern way, and entertainment music was played in a number of restaurants and cafes by the top class professionals. Šiauliai born virtuoso Daniel Pomerantz (1904–1981) initially studied music in Kaunas' music school, and after his studies in the Berlin conservatory as well as performance experience in the popular Marek Weber orchestra, he mastered both classical and popular violin repertoire. After his return to Kaunas in 1933, he worked in Konrad's cafe, favored by bohemians and intellectuals. There he formed his own ensemble, which became one of the most popular entertainment music bands in the city. Pomerantz was forced to leave his job in Konrad's cafe in 1941, when during the Nazi occupation Jews of Kaunas were imprisoned in the ghetto. The different activities, fate and personality of Daniel Pomerantz will be presented in the paper, based upon archival documents, authentic memories of his daughter and reviews of the press at the time.

***Dr. Kamilė Rupeikaitė** is a senior researcher at the Lithuanian Culture Research Institute and associate professor of music history at the Lithuanian Academy of Music and Theatre. She has received her PhD at the Lithuanian Academy of Music and Theatre (2006) and has also studied at the Paideia European Institute of Jewish Studies in Stockholm (2004–2005). Rupeikaitė has participated in international conferences in Lithuania, Israel, Finland, Slovenia, Estonia, Poland and elsewhere, has published articles in peer-reviewed Lithuanian and foreign publications. Her research interests include musical instruments in the Bible, multicultural contexts of music, the use of biblical motifs in professional music, and the musical culture of Lithuanian Jews. Rupeikaitė has published a monograph on renown Lithuanian contemporary composer Anatolijus Šenderovas (2020); the book was awarded the prize of Lithuanian Composers' Union in 2021.*

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The Reception of Popular and Jazz Music in Estonian Journalism in the 1920s and 1930s

In a newspaper interview (1931) with Kurt Strobel, one of the best-known bandleaders in the late 1920s and 1930s, the following description of the dance music preferences of the Estonian audiences can be encountered: "What are our people's favorite dances? /.../ Despite the laborious work of our dance tutors, our people have not learned yet to dance properly. Our only consolation is that, allegedly, they dance even worse in Latvia and Finland. And it is mainly because of the lack of skill that our dancers mainly prefer foxtrot and the Viennese waltz. There are only a few of those who can dance tango, the slow waltz, or slow fox. /.../ It happens that now and then somebody requests something more vintage from the band—e.g. the *Pas d'Espagne*— but for most people these old dances are something of a laughing-stock. There's nothing one can do about it: *sic transit gloria mundi!*"

The aim of this presentation is to analyze the coverage of popular and jazz music in Estonian newspapers and journals in the 1920s and 1930s, a task somewhat facilitated by their recent inclusion in full-text databases (dea.digar.ee). While symphonic, chamber and choral music enjoyed regular critical coverage in daily newspapers and the monthly music journal *Muusikaleht*, articles dedicated to popular culture could be encountered in the "yellow" end of the 1930s' journalistic spectrum, as well as enthusiast-oriented magazines, such as the radio journal *Raadioleht*. Also, the advertisements of (jazz) bands—especially the Murphy Band, led by the pianist and arranger Victor Compe ("the father of Estonian schlager")—provide several points of interest.

Aare Tool is a lecturer of music theory and researcher at the Estonian Academy of Music and Theatre (Tallinn). In 2011 he defended his MA and, in 2016, his PhD thesis in Musicology at the EAMT, with the main focus on music theory and analysis. He has also been active in music criticism, and has published more than 100 concert reviews in the Estonian cultural weekly *Sirp* and the music journal *Muusika*. Since 2017, he has been a member of the Estonian Young Academy of Sciences (*Eesti Noorte Teaduste Akadeemia*).

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The First Jazz Musicians in Latvia and Their Role in the Later Development of Jazz Culture

The report is dedicated to the first Latvian jazz musicians – V. Lācis, O. Saulespurēns, D. Mihalitzky, a.o. This paper examines the activities of these jazz musicians – the course of their life and creative work in the 1930s and their impact on the further development of Latvian jazz in the 1940s and later. The development of Latvian jazz has been strongly influenced by political and historical events (the Second World War, the occupation of the USSR and Germany and the imposed communist ideology), but despite the dramatic political events, the work of Latvian jazz pioneers continued even later, greatly influencing the further development of Latvian jazz. The main focus of the report is to examine the contribution of the first Latvian jazz musicians to the beginnings of jazz in Latvia, as well as the succession – in what way the activity of the first Latvian jazz musicians has echoed and influenced the later development of Latvian jazz up to the present day.

Indriķis Veitners, Dr. art., jazz musician, researcher of Latvia jazz history, professor at JVLMA, jazz saxophonist, clarinetist and teacher. In 2014, he defended a doctoral thesis entitled *Latvian jazz history 1920–1944*, the first scientific research in jazz history in Latvia, followed by the internationally awarded monograph of the same title in 2018 published by editorial “Musica Baltica”. Indriķis Veitners has taken part in several scientific conferences dedicated to jazz in Denmark, the Netherlands and the UK. In 2008–2009, he worked as a jazz history expert in the Museum of Literature and music, holding the position of jazz expert in the Music and Dance Field Commission at the State Culture Capital Foundation. He was a member of the jury for the Great Music Award of Latvia in 2013. In 2016, Veitners organized an international musical project “Ethnic Process” with Vladimir Chekasin and Latvian and Lithuanian jazz students, and performed at Birštonas Jazz festival. Indriķis Veitners is a member of the first Latvian Radio Bigband until its liquidation in 1995. He currently plays in the “Mirage Jazz Orchestra” and Dixieland “Sapņu komanda 1935” (“Dream Team 1935”), as well as in other jazz groups together with leading Latvian jazzmen. Indriķis Veitners is one of the founders of Latvian professional jazz education – in 2003, he established the first professional jazz education program at the Riga Dome Choir School. In 2008, he opened the Jazz Department at the Jāzeps Vītols Latvian Academy of Music and continues to lead it. Working as an assistant professor at JVLMA, he teaches jazz history and other subjects. Since 2015, Indriķis Veitneris has been a guest lecturer of jazz history in Viljandi Culture Academy, Estonia.

