

Acknowledgements

This book is based on the doctoral dissertation that I completed at Justus Liebig University Giessen in October 2023. The PhD thesis was written in the field of musicology within the doctoral programme at the university's International Graduate Centre for the Study of Culture (GCSC).

These last few years have been quite a journey. Besides the actual writing process, which at times felt like an emotional rollercoaster ride, the work on my dissertation project has let me stay in beautiful places, accompanied me through periods of companionship and (pandemic-related) isolation, and — most importantly — introduced me to new wonderful people, whose influence on my life during this time goes far beyond mere academic exchange. For many reasons, this endeavour would not have been possible without them.

First, I would like to express my deepest gratitude and appreciation to my supervisors Matteo Nanni and Ben Piekut. Perhaps what I admire most about Matteo, apart from his immense knowledge, is his open-mindedness and supportive spirit. It has always been a particular pleasure exchanging all kinds of thoughts with him, visiting conferences, and teaching together. Although my thesis is finished, I am sure our paths will cross again.

I will always be grateful to Ben for his willingness and sincere interest with which he agreed to supervise my project. Not only is he an incredibly kind person, but he is also a great advisor whose thorough examinations of my work in progress never ceased to leave me inspired and motivated. I feel privileged to have had the opportunity to receive his invaluable advice.

Moreover, I would like to acknowledge the generous PhD stipend by the International Graduate Centre for the Study of Culture in Giessen that allowed me to begin this new academic chapter in the first place. I will never forget the supportive and stimulating atmosphere at the GCSC — and, of course, my friends and colleagues in and around the centre with whom I shared many academic and non-academic experiences: Gerlov van Engelenhoven,

Genia van Engelenhoven, Riley Linebaugh, Stefan Trajković-Filipović, Marie-Christine Boucher, Aleksander Talović, Alexander Flaß, Zerina Catović, Marija Spirkovska, Ruben Pfizenmeier, Johanna Munzel, Sahra Rausch, Eva Zimmermann, Fatma Kargin, Theresa Krampe, Zoran Vučkovic, Silvia Boide, thank you for being great doctoral companions.

As my musical projects during my time in Giessen probably helped me keep myself relatively sane, they deserve a special mention. I would like to thank the entire symphony orchestra of Justus Liebig University (you know who you are, the list of names is simply too long), Jana, Leonie, and Sebastian from the legendary Kheo Quartet, and, last but not least, my rodent friends Gerlov and Jonas with whom I had the pleasure of sharing the rehearsal room and a couple of stages (hoping to jam with you again soon).

Moving to a different place for the last year of my writing phase was definitely a challenge. I am happy to say that, in Rheinsberg, I did not only find a new job but new friends. This paragraph is reserved for one person in particular: Thank you, Friederike, for your patience, your support, for being a great thinking partner and a critical proofreader — and simply for being there. I could not be happier to have met you and have you in my life.

Finally, I want to thank my family for being optimistic and patient throughout my academic journey and during the last steps of this dissertation. I know that I always have their support and can rely on them. This might be the main reason why I could successfully complete this project.