



## Historical Perspectives on Musical Commissions

International Workshop

**May 17, 2024**

University of Music and Performing Arts Vienna  
Lothringerstraße 18, 1030 Vienna

(seminar room LS 01 46, Center for Research on  
Gustav Mahler and Viennese Modernism)

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# Program

## 9:30 Welcome and Introduction

Elisabeth Reisinger (University of Music and Performing Arts Vienna)

## 9:45 Keynote Address

Louis K. Epstein (St. Olaf College, Northfield/Minnesota)

Patronage and Power

## 10:30 Conceptualizing Commissions Beyond Composition

Carola Bebermeier (University of Music and Performing Arts Vienna, Karlsruhe

University of Music)

Artist and Art Historian as Collaborators: The Creation of *Chez Arensberg* (1984) by André Raffray and Francis Naumann

Thomas Wozonig (University of Music and Performing Arts Graz)

“ps – wie wäre es gelegentlich mit dem sibelius-konzert?” Aspects of Music Recording Policies on the Example of Herbert von Karajan’s Sibelius Recordings

## 11:30 Coffee break

## 12:00 Engaging with Economic, Political, and Cultural Stakeholders

Robert Adlington (Royal College of Music, London)

Penderecki in Peterborough: The Avant-garde as Industrial Relations

Stephanie Franklin (University of Oxford)

Yella Hertzka: Commissioning Johanna Müller-Hermann for the 1921 WILPF Congress in Vienna

Constanze Marie Köhn (University of Music and Performing Arts Vienna,

Alban Berg Foundation)

“Der Beytrag [...] für jeden Herrn Associürten.” An Aristocratic Association as a Collective Commissioner of Oratorios in Late 18<sup>th</sup>-Century Vienna

## 13:15 Lunch break

## 14:45 Twisted Roles?

Emilia Pellicia (University of Music and Performing Arts Vienna)

Commissioning Singers: Chamber Cantatas for Duke Anton Ulrich (1687–1763)

Alexander Flor (University of Music and Performing Arts Vienna)

Lady Gaga’s “Poker Face” as a Baroque Aria, or: How a Problem is Solved by a Singer as a Commissioner

Elisabeth Reisinger (University of Music and Performing Arts Vienna)

Patrons, Activists, Entrepreneurs: Conceptualizing Performers as Commissioners

## 16:00 Coffee break

## 16:30 Challenged Creativity?

Zsombor Németh (HUN-REN RCH Institute for Musicology, Budapest Bartók Archives)

Music for Commissions, Competitions, and Requests: Béla Bartók and Musical Patronage

Ilona Kovács (Hungarian University of Dance, Budapest)

The Creative Process of Ernst von Dohnányi’s *American Rhapsody* (op. 47)

Konstantin Hondros (University of Duisburg-Essen)

Commissioned Creativity. Liminality and Edgework in the Production of Soundalikes

## 17:45 Wrap Up Discussion / Follow Up Ideas

In each session, speakers will give short presentations (10–15 min.) one after the other. The remaining time (at least 30 min.) will be devoted to discussion of the papers.

## Abstracts

Louis K. Epstein

(St. Olaf College, Northfield/Minnesota)

### Patronage and Power

Scholars have long understood various forms of patronage as exercises of political, economic, social, and cultural power. On the surface, such conflation is understandable. After all, it was court and church patronage over the centuries that produced so much of the art music that now constitutes the canon. More recently, scholars such as Amy Beal (2006), Jane Fulcher (1987, 1999, 2005, 2018), Michael Uy (2020), and Louis Epstein (2022) have examined how latter-day European and US American governments, foundations, and music institutions have wielded power through patronage, shaping repertoires as well as musicians' careers. But there is a fallacy to the conflation of patronage and power. While it is true that the powerful often practice patronage, it does not follow that patrons are always powerful, or that patrons always accrue power through their practice of patronage.

In this talk, I argue that power is a helpful but ultimately unnecessary precondition for patronage, and that for some patrons, wielding power is neither the purpose nor the outcome of their creative labor. To illustrate these points, my presentation draws on diverse examples of patronage and discourse about patronage in early twentieth-century France. Much of the fear of patronage present in fin-de-siècle French music criticism, for example, proved largely unfounded. That is in part because the individuals and institutions who practiced patronage in this time claimed mixed records: they may have shaped concert repertoire, but their influence was arguably limited. Similarly, even as traditional

patrons faded in prominence and performers came to constitute a more influential category of patrons, several figures demonstrated that patronage continued to serve personal more than systemic purposes. A case study of Ida Rubinstein's patronage demonstrates the pitfalls of uncritically conflating patronage and power. Rubinstein's case further illustrates the very real power of the press and music institutions in providing checks and balances to the perceived or real power of patronage.

**Louis Epstein** is Associate Professor of Music at St. Olaf College. His monograph, *The Creative Labor of Music Patronage in Interwar France*, appeared with Boydell Press in 2022, and he has also published articles in the *Journal of Musicology*, *Music & Politics*, the *Journal of Music History Pedagogy*, and the *Revue de musicologie*. With Daniel Barolsky, Louis co-edited two volumes of *Open Access Musicology*. He won the 2016 AMS Teaching Award for the *Musical Geography Project*, a repository of student-generated digital maps intended as resources for scholars, teachers, and students of music history. A forthcoming co-authored article, "Washington Conservatory Alumni in Black American Musical Life" will appear in the fall issue of the *Journal of the American Musicological Society*. Louis currently holds an ACM-Mellon Academic Leadership Fellowship and, in addition to teaching music classes, he serves as Special Assistant to the Provost for Student Belonging and Retention. In his spare time, Louis makes unbearably catchy, surprisingly sophisticated music for kids and their families as one half of a duo called Louis and Dan and the Invisible Band.

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Carola Bebermeier  
(University of Music and Performing Arts Vienna,  
Karlsruhe University of Music)

**Artist and Art Historian as Collaborators: The Creation of  
*Chez Arensberg* (1984) by André Raffray and Francis Naumann**

*Chez Arensberg* is, besides being an excellent painting, a work that influenced the current historiography of the New York Dada movement. The circle of friends depicted, gathering for a salon sociability in the Arensbergs' living room, became identified as the core group of this very artistic movement, which led to the exclusion of other important actors and to the inclusion of actors who never related themselves to Dada art. What led to this influence can perhaps be explained through the creation process of the piece, as it was a commission of the art historian and Dada specialist Francis Naumann to the French painter André Raffray. Previously, Raffray painted a series of pictures, *La vie illustrée*, of the life of the US French artist Marcel Duchamp forgetting (or ignoring) his American sojourn. This missing link has been filled in by Naumann's commission, which turned out to become the most recognized painting of the entire series. In my paper, I will describe the detailed letter exchange of the artist and the art historian that accompanied the creation of the work. In contrast to music history, commissions are rather common and accepted in the history of art, and as the example of *Chez Arensberg* shows, they can lead to quite influential results.

After studying music and history at the Cologne University of Music and Dance and the University of Cologne, **Carola Bebermeier** began her dissertation at the University Oldenburg in 2009 on the topic "Celeste Coltellini (1760–1828) – Lebensbilder einer Sängerin und Malerin." Her dissertation was awarded

research grants from the University of Oldenburg, the Mariann Steegmann Foundation, and the DAAD and was published by Böhlau in 2015. From 2014 to 2018, she was a research assistant, first at the University of Oldenburg and, subsequently, at the University of Cologne. In 2019, she moved to the mdw, where she initially worked on the project "Musical Crossroads. Music Cultural Exchange Europe-USA 1800–1950." In 2022, she was awarded an FWF-Elise Richter grant to work on her habilitation project "A World Within a Room? Music Making and Salon Culture in the US-American Parlor 1850–1950." She also holds a substitute professorship at the University of Music in Karlsruhe since 2023.

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Thomas Wozonig  
(University of Music and Performing Arts Graz)

**"ps – wie wäre es gelegentlich mit dem sibelius-konzert?"  
Aspects of Music Recording Policies on the Example of Herbert von  
Karajan's Sibelius Recordings**

It is not a groundbreaking observation to state that the personal preferences of a performer are only one, sometimes even the least important factor in the selection of repertoire for recording projects. Instead, this process is often influenced by aspects such as public taste, profitability, company policy, catalog balance, technical innovations, or contractual terms instead. In that sense, a performer assigned to conduct a certain piece might be regarded as fulfilling a commission in a traditional sense: As with a commissioned composition, recording a piece to order means that a creative process unfolds within a

discursive net of historical-institutional fundaments, personal-aesthetical autonomy, social and audience-related functionality, and economic necessities. In my presentation, I would like to discuss these aspects by the example of Herbert von Karajan's recordings of works by Jean Sibelius – a composer who, given his relatively marginal role in the Austro-German canon, always confronts recording companies with particular issues regarding the German-speaking market. Correspondences and other sources analyzed in my dissertation shed light on many of the processes that eventually led to the realization of these recordings and, therefore, help to deepen our understanding of the role of commission practices in musical life beyond the realm of musical composition.

**Thomas Wozonig** studied musicology, music theory, and music education in Graz. Recently, he was a member of the FWF-funded project “Points of Discontinuity” (2022–2024) at the University of Music and Performing Arts Graz. His dissertation (planned for fall 2024) addresses Herbert von Karajan as a conductor of Jean Sibelius. He has published several articles and (co-)edited volumes on performance research, esp. the history of conducting (recently on Karl Böhm, Munich: text+kritik 2024). He is a member of the board of the Society for Music Theory (GMTH), ÖGMw (Austrian Musicological Society), and artistic director of the concert series “Schlosskonzerte Gleinstätten.”

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Robert Adlington

(Royal College of Music, London)

### **Penderecki in Peterborough: The Avant-garde as Industrial Relations**

The title page to the printed score of Krzysztof Penderecki's Symphony no. 1 (1973) records that the work was ‘commissioned by Perkins Engines, Peterborough (England).’ Commentators on the work have remarked on the unexpectedness of this circumstance. A symphony that has come to be regarded as the culmination of Penderecki's experiments with ‘sonorism’ – the starkly gestural style that Penderecki made a personal trademark in the preceding 15 years – was brought into the world by an industrial manufacturer in a small industrial city 75 miles north of London, who paid Penderecki a £2000 fee for the work, and premiered it in their annual workers' concert in Peterborough Cathedral.

Two obvious questions arise. Why did Perkins, a commercial interest entirely removed from the usual circuits of modern music production, decide to patronize the musical avant-garde in this way? And why did they choose Penderecki – a citizen of socialist Poland – specifically? In attempting to answer these questions, my research places the commission in the context of the industrial relations of the time, notably the push by Perkins' management for global competitiveness in the face of workers' opposition. I also ask what consequence these circumstances have for the experience of Penderecki's Symphony today.

**Robert Adlington** is Head of Research and Doctoral Programs at the Royal College of Music, London. He previously worked at the University of Sussex, the University of Nottingham, and the University of Huddersfield. He has written books on the composers Harrison Birtwistle and Louis Andriessen, and

on the musical avant-garde in 1960s Amsterdam. His latest book is *Musical Models of Democracy* (OUP, 2023), which explores how progressive musicians of the past 60 years have engaged with varied ideas of democracy.

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Stephanie Franklin  
(University of Oxford)

**Yella Hertzka: Commissioning Johanna Müller-Hermann  
for the 1921 WILPF Congress in Vienna.**

Amidst the post-war turmoil Vienna continued to suffer in 1921, the city hosted the third congress of the Women's International League of Peace and Freedom (WILPF). This organization was founded at The Hague in 1915 and existed to promote pacifism and suffragism throughout the world. A founding member of its Austrian contingent was Yella Hertzka (1873–1948, née Fuchs), variously a women's rights and peace activist, who in 1913 founded Austria-Hungary's first women's school for horticulture and landscape. She and her husband Emil (1869–1932), director of Universal Edition from 1909, were well-acquainted with the musical and artistic avant-garde who characterize histories of turn-of-the-century Vienna. As the lead organizer of the 1921 WILPF congress, Hertzka was responsible for commissioning Johanna Müller-Hermann's (1868–1941) *Ode* op. 29. The congress report details: "The Congress opened with a beautiful ode played and sung by the Wiener Frauen Symphonie Orchester. The music was composed for the Congress by Johanna Müller-Hermann and the text written by Hermann v. Lingg."

This paper considers the significance of this commission in its historical context: of a woman (Hertzka) commissioning music written by another woman (Müller-Hermann) to be performed by a women's ensemble (Wiener Frauen Symphonie Orchester, founded for the occasion) at an international women's conference. Furthermore, it locates these events in Vienna – the most overtly musical city in Europe, dominated by its heritage as the center of the male musical canon – and in the hall in which this premiere took place: the Großer Saal of Vienna's Musikverein.

**Stephanie Franklin** is a doctoral student and Clarendon Scholar at the University of Oxford, with degrees from Oxford and King's College London. She is currently based at the University of Music and the Performing Arts Vienna, where she is a visiting researcher supported by an Ernst Mach Scholarship from Austria's Agency for Education and Internationalisation and a Charterhouse European Bursary from Oxford.

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Constanze Marie Köhn  
(University of Music and Performing Arts Vienna, Alban Berg Foundation)

**“Der Beytrag [...] für jeden Herrn Associirten.”  
An Aristocratic Association as a Collective Commissioner of Oratorios  
in Late 18<sup>th</sup>-Century Vienna**

Due to political and social developments, aristocratic musical patronage underwent some shifts in late 18th century Vienna. However, noble sponsorship was still generally associated with the commission of music by individual aristocrats. Within this context, the “Gesellschaft der associierten Cavaliers”

constitutes a particular case: On the initiative of the government official Gottfried Freiherr van Swieten, an association of high-ranking aristocrats collectively commissioned oratorios and sponsored their performances. The commissions comprised both arrangements, including adaptations of George Frideric Handel's oratorios by Wolfgang Amadeus Mozart, and new compositions by Joseph Haydn.

In the case of this association, the usually dyadic relationship between patron and composer is extended to a triangular constellation in which the role of the patron is divided between a group of noblemen and van Swieten. Among these different actors, there was a distinct division of tasks and responsibilities, e.g., concerning aesthetic programs and financing. In my paper, which presents an aspect of my ongoing dissertation project, I discuss how the collaboration between the individuals involved in this case of collective patronage is shaped and how their motivations relate to each other.

**Constanze Marie Köhn** studied musicology at the University of Vienna, Heidelberg University, and the University of Pavia in Cremona. She joined the Department of Musicology and Performance Studies at the University of Music and Performing Arts Vienna as a research associate in 2017 and has since worked in the FWF-funded projects “Cultural Transfer of Music in Vienna, 1755–1780” and “Paper and Copyists in Viennese Opera Scores, 1760–70” (since 2021). Currently, she is a PhD-candidate with a project focusing on aristocratic mentors of oratorio performances in Vienna between 1780 and 1810 with special emphasis on the “Gesellschaft der associierten Cavaliers.”

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Emilia Pellicia

(University of Music and Performing Arts Vienna)

**Commissioning Singers:  
Chamber Cantatas for Duke Anton Ulrich (1687–1763)**

In recent years, scholars of 18<sup>th</sup> century opera have tended to focus on singer's off-stage activities and career strategies. This included commissioning of arias (most notably, so-called *arie di baule*) to showcase their abilities and to contribute to their prestige. However, the inverted case – namely, appointing famous singers with compositions – has rarely been taken into consideration.

In 1728, Duke Anton Ulrich of Saxe-Meiningen, an avid collector of Viennese music keen on replicating the Habsburg library, commissioned a large corpus of scores, which was subsequently shipped to his Meiningen residence. The manuscripts contained mostly preexisting Viennese operas, oratorios, cantatas and liturgical music of various kinds. However, Anton Ulrich's commission included several chamber cantatas, composed by singers active at the Viennese court chapel in the 1720s and presumably written exclusively for the Duke. Interestingly, those singers were not among the high-paid castratos and female sopranos who sang the most prestigious roles in Viennese court operas. Rather, the collection includes two occasional works, one written by Francesco Borosini (one of the leading tenors of the court chapel) and the other one composed by the little-known Domenico Nannini (tenor and violinist), whose name only appears in a handful of scores.

The questions I would like to pose are twofold: Why did those two small-scale, rather simple compositions matter to the Duke, as the singers – at least Nannini – were by no means among the most high-ranking names? On the other hand: What value might a commission from Anton Ulrich have had for a singer's esteem and ‘symbolic capital’?

**Emilia Pelliccia** studied Musicology in Vienna, Cremona, and Paris. She is currently a PhD-candidate at the University of Vienna with a dissertation project on tenors and basses at the Viennese Court Opera (1700–1740). In 2019, she received the uni:docs-scholarship and was a university assistant at the University of Vienna until 2022. She collaborated on the DFG/NCN-research project “Pasticcio. Ways of Arranging Attractive Operas” (Universities of Greifswald and Warsaw). Since October 2022, she has been a research associate in the FWF-project “Paper and Copyists in Viennese Opera Scores 1760–1770” at the Department of Musicology and Performance Studies at mdw.

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Alexander Flor

(University of Music and Performing Arts Vienna)

**Lady Gaga’s “Poker Face” as a Baroque Aria, or:  
How a Problem is Solved by a Singer as a Commissioner**

In 2020, the German Baroque soprano Simone Kermes released an album featuring world-premiere recordings of music from Italian opera from the first half of the 18<sup>th</sup> century. To the listener’s great surprise, the album included not only works by historical composers such as Leonardo Vinci, George Frideric Handel, or Antonio Vivaldi but also contributions from modern-day singer-songwriters such as Lady Gaga or Sting.

Kermes commissioned Finnish composer Jarkko Riihimäki to create artful arrangements of pop songs in the period style of Riccardo Broschi (1698–1756), the composer brother of the famous castrato singer Farinelli. Kermes publishes her albums as an independent artist. Her strongly conceptualized recording

projects exemplify a current trend in Early Music recordings that employs discursive strategies that revolve around a remarkably extensive combination of Baroque and Pop, old and new or “high” and “popular” culture.

The presentation aims to analyze this broader discourse on Baroque opera over the last few decades, which ultimately led to these compositions as a logical consequence. Furthermore, the focus will be on the historical parallel of composing arias to showcase a particular singer’s skills and abilities. Additionally, it will address the resulting question of an “historically informed” interpretation of these 21<sup>st</sup>-century compositions.

**Alexander Flor** studied Music Education and Instrumental Pedagogy (Piano) at the University of Music and Performing Arts Vienna (mdw), as well as German Literature at the University of Vienna. In addition to employments as a high school and piano teacher, he was a research assistant at the Department of Musicology and Performance Studies at mdw. Since 2020, he has been teaching as a university assistant for Performance Studies and pursuing his PhD studies there. His current research focuses on historical performance practice, reception aesthetics of baroque opera, the recording industry, and connections between music and literature.

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Elisabeth Reisinger

(University of Music and Performing Arts Vienna)

**Patrons, Activists, Entrepreneurs:  
Conceptualizing Performers as Commissioners**

Paul Wittgenstein (piano, 1887–1961), Sylvia Marlowe (harpsichord, 1908–1973), and Benny Goodman (clarinet, 1909–1986) came from very different social, economic, and cultural backgrounds. One was the offspring of one of Vienna’s wealthiest industrialist families, the other the daughter of a middle-class Brooklyn family, and the third grew up as the son of Jewish refugees in Chicago’s “ghetto.” But they had at least two things in common: they performed as soloists on the concert stage and they commissioned new works for their programs. In doing so, they were part of a broader development that can be observed since around the turn of the twentieth century: performers who strategically and extensively commission composers to write for them, thus initiating, sponsoring, and enabling the production of new music.

In this paper, I propose to capture the multifaceted phenomenon of the “performer-commissioner” through a triangulation between concepts of musical patronage (e.g. Kahan 2003, Harness 2006, Epstein 2022), activism (Locke/Barr 1997), and entrepreneurship (Weber 2004). I will demonstrate how the three examples above moved dynamically within the space marked by these corner points. With this work, I aim to contribute to a diversified understanding of musical creation and repertoire formation and to encourage a redefinition of the role of the performer within these processes.

**Elisabeth Reisinger** studied musicology and history at the University of Vienna, where she was appointed to several research projects. In 2019, she was a postdoc fellow at the Austrian Historical Institute in Rome and subsequently

at Harvard University’s Department of Music. In 2021, she received a research fellowship from the Paul Sacher Stiftung in Basel. Reisinger has been Secretary General of the Austrian Society for Musicology (ÖGMw) since 2017. She has published internationally, for example in *Acta Musicologica*, *Studia Musicologica*, and the *Journal of the Society for American Music*. Her current work at the University of Music and Performing Arts Vienna is dedicated to musical patronage and sponsorship through performers in the twentieth century.

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Zsombor Németh

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**Music for Commissions, Competitions, and Requests:  
Béla Bartók and Musical Patronage**

In a letter dated August 18, 1939, the composer, pianist and ethnomusicologist Béla Bartók wrote the following to his elder son: “Somehow I feel like a musician of olden times – the invited guest of a patron of arts. [...] Since 1934, virtually everything I have done has been commissioned.” At the end of 1950, the violinist Imre Waldbauer, one of the few true witnesses of Bartók’s life, remembered his deceased friend: “Bartók’s patrons? Almost without exception, [they were] his fellow musicians, who recognized his genius, who were enthusiastic about it, and mostly had modest means. [They supported Bartók] Mostly by deeds, or by work and modest »commissions«.”

Bartók’s career was indeed influenced by various types of commissions, but this subject has not yet been explored by scholars. In the presentation, I will discuss Bartók’s compositional output that was influenced by the forms of musical

patronage, divided into four categories: commissioned works written as requested, commissioned works written differently from the request, and commissioned works that were not realized, as well as works written for and/or submitted to competitions. Bartók's editorial and scholarly output influenced by musical patronage will also be discussed.

**Zsombor Németh** studied musicology at the Ferenc Liszt Academy of Music in Budapest from 2008 to 2013. He also began his doctoral studies there in 2014 and submitted his dissertation in 2023. Since September 2017, he has been working at the Budapest Bartók Archives (HUN-REN RCH Institute for Musicology), where he edited volumes 29 and 30 of the Béla Bartók Complete Critical Edition, published in 2022. In addition to his work as a scholar, he is also a freelance performing artist on historical violins, having received an MA degree from the Music and Arts University of the City of Vienna (MUK) in 2019.

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Ilona Kovács

(Hungarian University of Dance, Budapest)

**The Creative Process of Ernst von Dohnányi's  
*American Rhapsody* (op. 47)**

Pianist, composer, conductor Ernst von Dohnányi (1877–1960) spent the last eleven years of his life in America, in Tallahassee, Florida. Since 1949, the old master has worked as a professor of piano and composition at Florida State University, and he has given concerts and composed. Unlike in the earlier stages of his career, the majority of his American works were made to order, and during

these works, Dohnányi had a rather new situation in which he sometimes had to adapt to the wishes of the client. His composition *American Rhapsody* (op. 47) was also created upon request. The management of Ohio University (Athens) asked him to create new work for the 150<sup>th</sup> anniversary of the university's founding. The composer took the request very seriously; he searched for a long time for suitable American (folk) songs, which he then used in his upcoming piece. The creation process was quite slow. The composer himself admitted in a biography-inspired statement that when he had to write something to order, it was quite difficult for him. In his reminiscences, he specifically mentions the *American Rhapsody*, for which, after only two years of creative work, he could finally create this work in a way that satisfied him. The work eventually became one of the composer's most successful performances during his North American years.

**Ilona Kovács** graduated as a musicologist from the Ferenc Liszt Academy of Music Budapest. She obtained her PhD from the same institution (2010). She also holds a piano teacher and a music producer degree. She has written numerous studies about Dohnányi, a monograph about Zoltán Pongrácz (Budapest: Mágus, 2004), and numerous articles on Hungarian composers. She has also published many studies on the relationship between music and dance. Her latest book, *Ernst von Dohnányi in a New Perspective*, was published by L'Harmattan (Paris: 2023). Since 2010, she has been a professor at the Hungarian Dance University, and since 2021, she has been the Head of the Department of Art Theory.

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Konstantin Hondros  
(University of Duisburg-Essen)

**Commissioned Creativity.**

**Liminality and Edgework in the Production of Soundalikes**

My presentation highlights the demand for, production and evaluation of musical similarity, a usually neglected aspect of both musical creativity and commissioning music. Based on ethnographic (studio observations and interviews) and netnographic (document analysis of musical commissions, i.e., sync briefs) research in the field of commissioned music for media such as film and advertising, the talk delves into the commissioning of so-called Soundalikes, music demanded and composed to be confusingly similar to already existing music. Analyzing the creation of soundalikes provides multifaceted insights into the aesthetic, legal, scientific, and economic boundaries between creative artifacts and the uncertainties that can arise from the practice of musical commissions. I refer to this engagement with uncertain boundaries as creative edgework and discuss how these processes foster an in-between creativity, a liminal creativity. In the production of musical similarity, creators must be creative at uncertain boundaries, using the practices of “approaching” and “distancing” to produce versions of references through smallest transformations. The intentional creation of musical similarity in creative processes represents a dark side of creativity and a phenomenon of creative industry practice that is usually swept under the carpet. This study, however, sheds light on the demands of clients and how they verbalize commissions, the power asymmetries in client creator relationships, and the tactics of creators in dealing with the demands for musical similarity that regularly accompany commissions.

**Konstantin Hondros** is a postdoctoral researcher at the University of Duisburg-Essen working in a DFG-funded project that investigates the influence of intellectual property rights and alternative regulation practices on creativity in the music and pharma industry. He is interested in accessing and handling knowledge in creative processes and how relations constrain and enable creativity. His dissertation focused on practices of intentionally creating musical similarity in commissioned work processes, both in music studio and platform environments.

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