

Around 1900, Vienna became the city with the greatest number of Czech-language speakers. Members of the Czech minority founded important community institutions and engaged in a wide range of cultural activities – music among them. The most important markers characterizing the contemporary Czech minority in Vienna are (1) several variously motivated and differently politically determined waves of voluntary, but also involuntary, migration, (2) presence of descendants of those Czechs who stayed on the territory of the former Austro-Hungarian Empire, and (3) coexistence of several generations and groups of people with different political orientation and attitudes towards integration into Austrian society. At present, the Czech Viennese minority is a heterogeneous community with different “culture cohorts”. Using fieldwork, thus the participant observation of musical events together with the semi-structured interviews and combining the theoretical perspectives of ethnomusicology and diaspora studies, this dissertation deals with the three interrelated questions: How do the musical creativity and participation at musical events reflect the heterogeneity of the contemporary Czech Viennese minority? How does the migrant situation determine the creativity, respectively the participation at musical events? And how do the contemporary Viennese Czechs negotiate their national identity through the musical activities?