



INTERNATIONAL CONFERENCE

MUSIC AND WAR FROM NAPOLEON TO THE WWI

28-30 November 2014

Lucca, Complesso Monumentale di San Michele

PROGRAMME

ORGANIZED BY

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini



IN COLLABORATION WITH



Observatoire interdisciplinaire
de création et de recherche
en musique

UNDER THE AUSPICES OF



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Centro Studi Opera Omnia Luigi Boccherini, Lucca
Palazzetto Bru Zane - Centre de musique romantique française, Venice

In collaboration with

OICRM: Observatoire interdisciplinaire de création et de recherche en musique, Montréal

Under the auspices of

Province of Lucca



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MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)



KEYNOTE SPEAKERS

MARTIN KALTENECKER (Université Paris-Diderot)

SVANIBOR PETTAN (University of Ljubljana/ICTM, Secretary General)

FRIDAY 28 NOVEMBER

9.00-10.00: *Welcome and Registration*

Room 1: 10.00-10.30: **Opening**

- MASSIMILIANO SALA (President Centro Studi Opera Omnia Luigi Boccherini)
- ÉTIENNE JARDIN (Palazzetto Bru Zane, Venice)

Room 1 Panel: **Musique et musicologie en France: Grande Guerre et paix** 11.00-13.00

(Chair: **Luca Lévi Sala**, Université de Poitiers)

- MICHEL DUCHESNEAU (Université de Montréal) « *La Revue musicale* » ou le phoenix musical
- MARTIN GUERPIN (Université Paris-Sorbonne/Université de Montréal): *Le « Courrier musical » comme instrument de propagande. Nouveaux discours sur la musique et réinvestissements des débats d'avant-guerre*
- LIOUBA BOUSCANT (Université de Montréal): « *La musique pendant la guerre* »: questions d'esthétique au temps de l'Union sacrée. Catégorisation et formes du discours esthétique dans la presse de guerre
- FEDERICO LAZZARO (Université de Montréal): *L'artiste, le soldat et l'athlète. Musique de guerre, musique de sport*



13.00 Lunch

Room 1: 15.30-16.30 – **Keynote Speaker 1**

- MARTIN KALTENECKER (Université Paris-Diderot): *Listening to the War from Afar*

Room 1 **Music and Economics in Napoleonic Era**

17.00-18.30

(Chair: **Massimiliano Sala**, Centro Studi Opera Omnia Luigi Boccherini)

- HENRI VANHULST (Université libre de Bruxelles): *Les relations commerciales de Jean-Jérôme Imbault d'après l'acte de vente notarié du 14 juillet 1812*
- DAVID ROWLAND (The Open University, Milton Keynes, UK): *European Music Publishing during the Napoleonic Wars*
- NANCY NOVEMBER (The University of Auckland, NZ): *Selling String Quartets in Napoleonic Vienna: What Can Statistics Tell Us?*

Room 2 **Music and Revolution**

17.00-19.00

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- RENATO RICCO (Università degli Studi di Salerno): *Virtuosi spadaccini e suggestioni napoleoniche nella 'scuola violinistica francese': i casi de Le Chavalier de Saint Georges e di Alexandre Boucher*

- ALESSANDRA PALIDDA (Cardiff University, School of Music): *Milan and the Music of Political Transitions in the Napoleonic Period: The Case of Ambrogio Minoja (1752-1825)*
- MICHAELA KRUCSAY (Leopold-Franzens-Universität Innsbruck): «...*Frau von Cibini will not return as long as one student in Vienna is left.*» *Katharina Cibbini-Koželuch and the Revolution of 1848 in Austria*
- WALTER KREYSZIG (University of Saskatchewan – University of Vienna): *Franz Joseph von Sauer's «Allgemeines Wiener Aufgeboth» of April 4, 1797 in the Musical Depiction by Johann Baptist Vanhal (1739-1813): On the Nexus of «stile galant», «stilus mixtus», «Fortspinnung» and Alberti Bass*

SATURDAY 29 NOVEMBER

Room 1 Opera and French Revolution

9.30-11.00

(Chair: **Martin Kaltenecker**, Université Paris-Diderot)

- MAXIME MARGOLLÉ (Université de Poitiers): *Du « Nouveau d'Assas » (1792) aux « Mariniers de Saint-Cloud » (1799) : l'influence de la guerre sur le répertoire d'opéra-comique pendant la Révolution*
- SONIA MAZAR (Hebrew University, Jerusalem): *Opera and Revolution: Political Critique in Opera by Daniel-Francois-Esprit Auber «La Muette de Portici»*
- MARIA BIRBILI (University of Chicago): *Battle and Siege in the Opera of the French Revolution and in the Opera of the Napoleonic Era*

11.30-12.30 Opera and War

- YAËL HÊCHE (Orchestre de Chambre de Lausanne): « *C'est par mes bienfaits que je veux l'enchaîner* ». *Napoléon 1^{er}, la guerre et la paix dans « Fernand Cortez ou La conquête du Mexique » de Gaspare Spontini*
- RICCARDO LA SPINA (Castro Valley, CA): «*Ecco il loco destinato*» – *Original Italian Opera as a Response to European Invasion in 1863 Mexico*

Room 2 Military Music and Military Bands I

9.30-11.00

(Chair: **David Rowland**, The Open University, Milton Keynes, UK)

- MICHAELA FREEMANOVÁ (Ethnological Institute of the Academy of Sciences of the Czech Republic): *Václav František Cervený (1819-1896) and his Followers*
- BRUCE GLEASON (University of St. Thomas, St. Paul, MN): *Horse-Mounted Bands of Europe: «La Fanfare de Cavalerie de la Garde Républicaine»*
- MORAG JOSEPHINE GRANT (Independent researcher; www.mjgrant.eu): *Music at the Moment of Violence: The Great Highland Bagpipe in the Long Nineteenth Century*

11.30-13.00

- VESNA MIKIĆ (University of Arts in Belgrade) – MAJA VASILJEVIĆ (Belgrade University): *Music Tours of Serbian Military Orchestras in Great War: A Quest for Cultural Cooperation and Alliance*

- MANFRED HEIDLER (Bundeswehr Military Music Center, Bonn): *German Military Music during World War I: Remarks on a Musical Phenomenon Manifesting itself between the Glory of Prussia, Concert Halls and Materiel Battles*
- GEORGE BROCK-NANNESTAD (Patent Tactics, Gentofte, DK): *From the Battlefield to the Drawing Room – The Domestication of the Military Band*



13.00 Lunch

Room 1: 15.30-16.30 – Keynote Speaker 2

- SVANIBOR PETTAN (University of Ljubljana/ICTM, Secretary General): *How Research on Music and 'Modern Wars' Benefits Our Understanding of the Links Between Music and War in Historical Perspective*

Room 1 Music in France during the WWI

17.00-18.30

(Chair: **Étienne Jardin**, Palazzetto Bru Zane)

- ERIC SAUDA (Université Paris IV-Sorbonne): *Song at the Home Front during the Great War*
- YVES RASSENDREN (Université Pierre-Mendès-France, Grenoble 2): *Composer au front – 1914-1918 : Le cas des musiciens français*
- FRÉDÉRIC DE LA GRANDVILLE (Université de Reims Champagne Ardenne): *Guerre et paix à Paris entre 1795 et 1815 : incidences du militaire sur le Conservatoire de musique*

Room 2 Military Music and Military Bands II

17.00-18.30

(Chair: **Svanibor Pettan**, University of Ljubljana/ICTM, Secretary General)

- PATRICK O'CONNELL (National University of Ireland, Maynooth): *Military Music and Rebellion, Ireland, 1793 to 1816*
- DAVID GASCHE (Université de Tours / Wien Universität): *«Harmoniemusik» and Military Music with some Observations on the Wind Octet «Gott erhalte den Kaiser» by Joseph Triebensee (1810)*
- TOBIAS FASSHAUER (Humboldt-Universität zu Berlin): *Globalizing the Military Style: Transatlantic Interrelations in Belle Époque March Composing*

SUNDAY 30 NOVEMBER

Room 1 Music and the First World War

(Chair: **Luca Lévi Sala**, Université de Poitiers)

9.30-10.30

- CRISTINA SCUDERI (Karl Franzens Universität, Graz): *I canti italiani di protesta nella Grande Guerra*
- GIUSEPPE SERGI (Università degli Studi di Pavia, Facoltà di Musicologia di Cremona): *New Aesthetics Leanings: E. A. Mario and the «canzone di guerra» during the World War I*

11.00-12.30

- JAN DEWILDE (Royal Conservatoire Antwerp): *The “Great War” in Belgium, Reflected in Music*
- JAMES GARRATT (University of Manchester): «*Ein gute Wehr und Waffen*»: *The Functions of Organ Music in the First World War*
- LUCY CHURCH (The Florida State University): *Musical Moral Panic: American (over)Reactions to Enemy Musics during the Great War*

Room 2 Music for War / Music and War

(Chair: **Svanibor Pettan**, University of Ljubljana/ICTM, Secretary General)

9.30-10.30

- BELLA BROVER-LUBOVSKY (Hebrew University, Jerusalem): *Music for Cannons: Giuseppe Sarti in the Second Turkish War*
- MARIA ROSE (Repertoire Internationale de Litterature Musicale – RILM): *The Death of a General and the Birth of Romantic Music: General Hoche in 1797*

11.00-12.30

- RYSZARD DANIEL GOLIANEK (Adam Mickiewicz University, Poznań): *A Valiant Nation. Images of Poland and the Poles in German Music ca. 1830*
- CHLOE VALENTI (University of Cambridge): «*To Arms! Fair Land of Sweet Music*»: *Garibaldi Songs in Late Nineteenth-Century England*
- SARA NAVARRO LALANDA (Universidad Autónoma de Madrid): *L'assedio di Tetuan (1859-1860): un elemento di unità in tempi di instabilità nazionale*



13.00 Lunch

Room 1 Music and Politics: Aesthetic and Ideological Perspectives

(Chair: **Martin Kaltenecker**, Université Paris-Diderot)

15.30-18.00

- GUILLAUME TARDIF (University of Alberta, Edmond, Canada): *Music on Which Wars Open and End: The Genres of the National Anthem and the Instrumental Elegy in Europe as They Appear in the Concert Repertoire for Violin in the 19th Century*
- VIKTOR NEFKENS (Kunstuniversität Graz): *A Cosmopolitan Take on «Deutschtum»: On the Constitution of Richard Wagner in the Aesthetic-Ideological Context of Austro-Marxism*
- ALISON SANDERS MCFARLAND (Louisiana State University): *Gustav Holst, Empire, and Approaching War*
- MARK MCFARLAND (Georgia State University): *Musical Masks in Pre-War Paris*
- MICHAEL PALMESE (University of Miami, Frost School of Music): *Reaching for the Past: «Le tombeau de Couperin» and «Symphonies d'instruments à vent» as Artistic Responses to World War I*

Room 2 Programme Music and Battle Pieces

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

15.30-17.30

- RAINER KLEINERTZ (Saarland University, Saarbrücken): *Beethoven's Symphony No. 7: A 'War Symphony'?*
- STEPHANIE KLAUK (Istituto Storico Germanico di Roma): *Musiche italiane sopra battaglie di Bonaparte*
- MARIA TERESA ARFINI (Università della Valle d'Aosta): *«La Victoire de Wellington» di Beethoven nella teoria della significazione musicale di Adolf Bernhard Marx*
- MARIATERESA STORINO (Fondazione Istituto Liszt): *Solidarietà dei popoli e idea di patria: i poemi sinfonici di Augusta Holmès*

ABSTRACTS

Keynote Speakers

Martin Kaltenecker

Listening to the War from Afar

A host of recent scholarly work has been devoted to the transformation of soundscapes, by historians, anthropologists, and musicologists. More often than not, they try to isolate stable and permanent types, describing the soundscape of a town, of a landscape, of a region or a whole country during a given period. Less attention has been dedicated to the moment when such soundscapes are destroyed. When a war breaks out, noises, new sounds, new kinds of silences produce the terrifying anamorphosis of the normal situation. This involves the awareness of the former acoustic environment, as well as the perception of noises as such: for instance, during the campaign in France, in 1792, Goethe suddenly felt the urge to precisely put down the sounds entering from outside in his tent.

In my talk I choose one specific situation, the one wherein listeners, either immobilised in a place that is besieged, or confronted to an enemy out of sight, perceive the war and its noises *from afar*, as Chateaubriand did when, on the afternoon of June 18, 1815, sitting under a poplar tree in the outskirts of Brussels, he listened to the distant rumour of a “yet unnamed battle” (Waterloo), or writers describing the siege of Paris in 1870, or witnesses reacting to the sounds in the forests and trenches during World War I. Drawing on sound typologies established by Pierre Schaeffer, R. Murray Schafer, and Karin Bijsterveld, I try to classify the noises of war when perceived from afar, showing an extension of what Bijsterveld calls our “sonic skills”.

As Nietzsche hold, the ear is the organ of fear, and music originally linked to alarm, to night, to terror and to dusk. Some relations may eventually appear between, on the one hand, the soundscape of war as grasped by the distant listener, and, on the other hand, musical works composed within the frame of such soundscapes, or trying to symbolize them. These relations may either be *mimetic*, via musical traces of a war, during periods when (as the German writer Jean-Paul hold) “the noise of the cannon was our thorough bass”, or exemplify a *rejection*, when monuments are preferred to documents, and the controlled rhetoric of a glorious *tableau* to the openness of sonic chaos.

Svanibor Pettan (University of Ljubljana, Slovenia)

How Research on Music and ‘Modern Wars’ Benefits Our Understanding of the Links Between Music and War in Historical Perspective

“Never again” is a standard phrase that often marks the end of human and cultural devastations caused by wars. However, wars are a firm constant in human history, and furthermore, their frequency worldwide appears to be currently on the rise. Since scholarly

knowledge and understanding accumulated from the past wars obviously failed to provide humankind with wisdom and tools for preventing new wars, this presentation proposes a shift into the opposite direction, summarized in the question: can scholarly knowledge and understanding about the most recent wars help us better understand the war phenomenon in a historical perspective? My research so far is focused on multifarious relations between music and modern wars, starting with World War I, which marks the end of the thematic scope of this conference. The principal aim of this presentation is to bring to the forefront a selection of key issues in scholarship on music and modern wars and hopefully inspire scholarship on music and war in any historical and geographical contexts.

The fact that the proverb *'Inter arma silent musae'* is not applicable to war-related contexts is well known; wars inspire musical creativity in a variety of ways. Music in war contexts becomes a tool for the encouragement of our own side, for communication with and provocation of the enemy side, for mobilization of third parties, for torture, and nevertheless for personal and group healing and reconciliation processes. My presentation also addresses connections through music among the wars in different times and places, paying attention to the soundscapes and contexts alike. The final point brings up the question of applicability of the acquired scholarly knowledge and understanding for the betterment of human conditions in the foreseeable future.

Participants

Maria Teresa Arfini (Università della Valle d'Aosta)

La Victoire de Wellington of Beethoven in Adolf Bernhard Marx Theory of Musical Meaning

Adolf Bernhard Marx (Halle, 1795 – Berlin, 1866), in his early years, promoted a particular theory on musical meaning from the journal *Berliner allgemeine musikalische Zeitung*. Since 1824, when the journal was founded, to 1826 appeared some important articles about it: particularly interesting was 'Etwas über die Symphonie und Beethoven Leistungen in diesem Fache' (The Symphony and Beethoven's Contribution to this Genre) of 1824. Here Marx, after treating the «series of psychological states represented with great psychological accuracy» in Symphony No. 5, explains also the «musical allegory» (*musikalische Allegorie*), the musical representation of extra-musical elements, in Beethoven's *Schlachtsymphonie (Wellingtons Sieg)* Op. 91. Most important, for Marx, is the possibility of representing events, of narrating the battle with only musical resources, without text or pantomime. Beethoven composed this overture in order to celebrate the British victory against French troops near the town of Vitoria, in Spain (21 June 1813). Musical strategies to represent opposite armies are not new — particularly the employment of popular tunes to indicate national identity — but acquire incisiveness from tonal and thematic elaborations. The Marx interpretation of Beethoven's Op. 91, like the Marx theories in general, strongly influenced Mendelssohn who produced an exercise of musical semantic in his *Reformations-Sinfonie* of 1832: we can find in it a musical narrative, without text, very similar to the Beethoven's one. In this paper I'll aim to analyze some musical procedures of these compositions from the standpoint of Marx theories and contemporary debate on musical meaning.

Maria Birbili (University of Chicago)

Battle and Siege in the Opera of the French Revolution and in the Opera of the Napoleonic Era

During the French Revolution, a specific opera sub-genre developed, which I've taken the liberty to call "siege-opera", because the dramaturgy of this genre concentrates in the depiction of a siege and battle, ending with the victory of the democratic party over their opponents. This politicized opera sub-genre not only reflects the organized propaganda of the Revolutionary regime and the political climate of its time, but constitutes a true and direct acculturation process, with the immediate reception of contemporary historical and military events on the opera stage, often just months after their occurrence. The primarily physical, less politically charged business of battle and final liberation of the assieged town in the opera of the French Revolution occurred with much visual realism, in quasi real time, with complex physical movement on the stage. The siege theme was of such importance to the dramaturgy, that the process of representing it visually completely dominated the staging. These strong Revolutionary impressions lingered through the Napoleonic period, during which many of these "siege-operas" were performed again, as in Jean-Baptiste Lemoyne's *Miltiade à Marathon* and Etienne Nicolas Méhul's *Horatius Coclès*. Méhul's *Le pont de Lodi*, first performed in 1797 at the Théâtre Feydeau, featured an authentic siege from the Napoleonic wars. The genre's continuity from the Revolution to the Napoleonic era can be identified next in Etienne Nicolas Méhul's *Adrien*, Jean-François Le Sueur's *Le triomphe de Trajan*, and Gasparre Spontini's *Fernand Cortès*. My paper will discuss the politicized dramaturgy and the depiction of battle in the "siege opera" of the French Revolution, in the "rescue opera" of the French Revolution, and in the opera of the Napoleonic era. Spontini's *Fernand Cortès* embodies, musically as well as in its choice of subject and in its dramaturgy, the shifting of French opera from the politically charged works of the French Revolution to the historical opera of the 19th century and to *grand opéra*. However, despite often being identified just as a predecessor to *grand opéra*, *Fernand Cortès* and its historicized, politicized dramaturgy did not occur in a vacuum, but in direct relation to the recent historical event of the French Revolution. *Fernand Cortès* is also one of the very first operas of the early 19th century that deals with the question of colonialism. My paper even considers *Fernand Cortès* as the first attempt of an anthropological approach to colonialism that occurred on the operatic stage. The challenges that the political approach of this opera to colonialism represented for its time are reflected in the fact that *Fernand Cortès* had to be rearranged five times into five different versions, and therefore expresses an everchanging aesthetic and political statement, which is reflected in each and every one of the different versions of the opera.

Liouba Bouscant (Université de Montréal)

« La musique pendant la guerre »: questions d'esthétique au temps de l'Union sacrée. Catégorisation et formes du discours esthétique dans la presse de guerre

Rare revue musicale paraissant durant la Grande Guerre, créée en octobre 1915 par l'éditeur de musique Charles Hayet, Ernest Brodier et le compositeur et chef d'orchestre Francis Casadesus, *La Musique pendant la guerre* affiche en frontispice son dessein de susciter une histoire de l'effort de guerre et de la solidarité entre le front et l'arrière sur le plan musical. Elle n'a jamais fait l'objet d'une étude à la fois complète et indexée. Or, poursuivant une

visée de catalyseur de la vie musicale, elle contribue à la nouvelle réarticulation du “corps musical” — ensemble de musiciens, d’œuvres, d’esthétiques, d’institutions, d’acteurs culturels — centrée sur la musique française. Le projet esthétique de la revue, focalisée sur « le mouvement de l’art musical », est incontestablement français et unificateur. Cependant, la guerre est conçue, selon les musicographes engagés au sein de ce périodique, comme une simple interruption de la vie musicale française contre laquelle il faut combattre. S’observe dès lors un phénomène d’intensification et de contraction du discours esthétique sur la valeur de la musique « savante » française. Or, avant tout, l’Union sacrée politique au-delà des clivages entre droites et gauches oblige à une Union sacrée esthétique manifeste dans *La Musique pendant la guerre*. Celle-ci repose sur le postulat d’un Beau musical français par définition diversifié. En effet, revivifier la création et la diffusion que tarissent les tueries de compositeurs et interprètes au champ d’honneur, non seulement par les moyens financiers, mais aussi par l’éradication de toutes les querelles esthétiques qui mettraient en danger cette revitalisation, est essentiel. Quel discours politiquement et esthétiquement correct est publié dans cette revue ? Dans quelle mesure peut-on parler, dans le champ de la musique savante et en particulier dans *La Musique pendant la guerre*, d’une esthétique musicale française de l’Union sacrée et d’une réarticulation du discours d’avant-guerre ? Quelles sont les instances organisationnelles et énonciatrices dont celui-ci émane ? En réalité, il apparaît que le contexte de guerre n’est qu’un prétexte à la clarification de la question de la musique française devenue essentielle à partir des années 1870. Dans l’urgence, le discours esthétique fait jaillir des critères prégnants et des paradigmes déjà installés depuis des décennies.

George Brock-Nannestad (Patent Tactics, Gentofte, DK)

From the Battlefield to the Drawing Room – The Domestication of the Military Band

The military band was historically a very early organised body of musicians, and the purpose was mainly to identify the regiment in battle and to increase the morale of the soldiers, while at the same time frighten the enemy. Outdoor band instruments wore down and were replaced much more frequently than contemporary indoor orchestral instruments. Other reasons for replacing instruments were the changes in standard band pitch. The regimental bands would obviously also play when not in battle, practicing and for military festivities and ceremonies. Gradually through the first half of the 19th century the bands would play publicly outside barracks, not only when practicing marching, but also on days of rest, in town squares and similar places, thereby to demonstrate a military presence. The repertoire spread from marches to operatic items, and outdoor concerts with printed programs were created in public parks. During the latter half of the 19th century this became a fixed part of public entertainment. About 1890 when sound recording on phonographs and for the gramophone began, the recording equipment was so insensitive that only brass bands (and incidentally the male tenor voice) were suited for creating commercial records. From 1895 to 1920 military bands recorded innumerable gramophone records with a very mixed repertoire (imagine “Pizzicato” from Dèlibes: ballet music from Sylvia transcribed for military band), even though the technical progress of recording was astounding and certainly permitted the recording of most instruments. In the period to 1940, military bands combined with soldier’s choirs singing belligerent songs became a medium for propaganda and the music

was distributed by gramophone record and radio. As the recorded repertoire became broader, the military importance of the regimental bands diminished, and today we see that many have disappeared and only maintained in a few places for ceremonial purposes. The military bands inspired civilian brass bands frequently connected to the workplace, and in the first half of the 20th century, phenomena such as colliery bands, “motor works bands”, not to mention the Salvation Army bands that pre-dated them, sprang up. We shall discuss the early recorded repertoire, which to a high degree was aimed at the civilian population and very similar to the band concerts in public parks. Although the musical traditions were national, the choice of repertoire was surprisingly uniform across countries. In the parks themselves, a new development from 1905 permitted the gramophone to compete with a brass band in volume, due to the invention of the pneumatic soundbox that amplified the sound by means of high pressure air. We shall briefly consider recorded military band music from France (Musique de la Garde Républicaine), the UK (Coldstream Guards), Austro-Germany (K.u.k. Infanterie).

Bella Brover-Lubovsky (Hebrew University, Jerusalem Academy of Music and Dance)

Music for Cannons: Giuseppe Sarti in the Second Turkish War

Italian-born Giuseppe Sarti (1729-1802) was recognized in his lifetime as one of the central figures of his generation. His professional reputation spread from his native land, where he built a remarkably successful career (Faenza 1748-1752, Venice 1767-1768, Florence 1777-1778, and Milan 1779-1784) to European capitals: Copenhagen (1753-1765, 1770-1775), Vienna (1784), and St. Petersburg (1784-1787, 1793-1801). Sarti positioned himself as a truly cosmopolitan composer: he shrewdly, and with impressive flexibility, combined local traditions with his personal style and composed in various cultural and political environments. He wrote operas on Italian, French, Danish and Russian librettos; liturgical compositions for Catholic, Protestant and Orthodox services; oratorios, chamber cantatas and ceremonial music. Sarti’s talent and personality won him the admiration of King Frederik v of Sweden, Empress Catherine the Great, Emperors Joseph II and Pavel I, and of the European aristocratic elite elsewhere. His international success notwithstanding, Sarti’s career experienced a strange and unexpected shift: between 1787 and 1791, he secluded himself in the Ukrainian steppe in the newly colonized Tavrida region, annexed to the Russian Empire in the wake of the First Turkish War. During this period he was in service of Prince Grigory Potemkin (1739-1791), at his headquarters in Kremenchug and later Ekaterinoslav (Ukraine). Sarti’s political engagement and service included accompanying the Prince and the Russian army in Bessarabia during the course of the Second Turkish War (1787-1791). Sarti’s exceptional position in Potemkin’s retinue required that he follow the Prince in all his military assaults on the Ottoman fortresses Otchakov and Ismail (Ukraine), Yassy, Dubossary and Bendery (Bessarabia), and other venues. Each victory of the Russian Army was celebrated with elaborate ceremonies, which included performances of Sarti’s compositions. Of them, the most sumptuous was *Slava v Vushmikh Bogy* (Russian Gloria) for forty parts: double orchestra and chorus, Russian horn band, bells, cannons and fireworks. Secular compositions on sacred texts (Russian versions of the Gloria, Kyrie, Te Deum, Miserere, etc.), these works entirely changed their social function, largely anticipating the vogue for “incidental” compositions in

la battaglia tradition that abound in the Napoleonic era. Sarti's service for Potemkin breaks the paradigms of music patronage common in the late 18th century and marks a new form of social relationship (recreating to some extent the status of the musician in feudal European courts). Was his participation in peripheral trends in European musical life (both in terms of geographical remoteness and cultural significance) viewed as a significant downgrading of Sarti's social and artistic prestige? My paper will explore two main questions: 1) Sarti's "participation" in the Second Turkish War: its social, political and ideological aspects; 2) The generic and stylistic characteristics of these compositions.

Lucy Church (The Florida State University)

Musical Moral Panic: American (over)Reactions to Enemy Musics during the Great War

In late October of 1919 New York City erupted in moral outrage. Five hundred mounted and bayoneted policemen responded to fierce rioting in the streets, resulting in close to a dozen injuries, one nearly fatal. Rioters brandished stones, bottles, and clubs, threw bricks into passing street cars, attempted to pierce through police lines, and commandeered motor army trucks with which to oppose military forces. The cause of the rioting was not taxation, conscription, or religion. It was an operetta titled *The Bat*. This story is not the only one of its kind. During and even after the Great War, it was not abnormal for robberies, lootings, and bomb threats to accompany desperate pleas for the cessation of German artistic presentations in America. Although only a small number of citizens participated in this violent drive against German culture, those who did were committed, set ablaze by a sort of moral fire that turned them into self-appointed guardians of America's ethical wellbeing. Music came to be seen as a conduit through which America's morality was communicated, and thus the performance of German music was tantamount to treason. Furthermore, American art music culture seems to have grasped onto the Great War as a way of expressing a set of beliefs concerning the nature of music and its relationship to morality that had been gaining ground throughout the nineteenth and early twentieth centuries. This paper will explore these beliefs through an examination of some of their main proponents, give an account of a few of the many stories of moral panic that flooded the American art music scene during the war, and offer some conclusions about the role that World War I played in re-shaping the American conception of music and morality.

Jan Dewilde (Royal Conservatoire Antwerp)

The "Great War" in Belgium, Reflected in Music

During the First World War, the music industry was in full swing: the propaganda war was also being waged with sheet music. In this lecture, the course of the war is documented through occasional compositions from the viewpoint of Belgium, which was under siege. The war can be reconstructed minutely from the German invasion on 4 August 1914 to the armistice on 11 November 1918 via varied musical genres, such as military marches, piano music, chamber music, symphonic compositions, choirs, songs (classical songs, schlager music, street songs) and vaudevilles. A selection of compositions by Belgian and international composers clarifies how this specific type of music was instrumentalised as a patriotic weapon or as anti-war music, but also as a form of leisure, entertainment, consolation or therapy,

both at the front and behind the lines, as well as in the occupied areas and for the Belgian refugees in exile in The Netherlands, England and France. In addition to focusing Belgian compositions, this lecture pays attention to Edward Elgar's *Carillon* Op. 75 (published in *King Albert's Book*) en *Le drapeau belge* Op. 79 en Alfredo Casella's *Pagine di guerra* Op. 25 (*Nel Belgio: sfilata di artiglieria pesante tedesca*), inspired by horrifying images of the horrendous mechanised warfare of 1914-1918, as seen on silent cinema newsreels. The way in which the iconography on the covers of published sheet music reinforces the message of the composition is looked into as well.

Michel Duchesneau (Université de Montréal)

La Revue musicale ou le phoenix musical

Lorsque Jules Écorcheville, le directeur de *La Revue musicale S.I.M.*, part pour le front en 1914, il écrit à son ami Émile Vuillermoz : « Si je ne reviens pas, je vous recommande notre œuvre, cher ami. Et surtout, si vous tenez à me faire plaisir dans l'autre monde, efforcez-vous de maintenir la concorde et l'harmonie entre les différents éléments qui vont se trouver en présence à ma disparition. Notre revue est faite de différentes pièces ajustées (Amis, S.I.M., etc.), qui tiennent en équilibre par miracle, quelques années de cohésion sont absolument nécessaires encore et c'est précisément cette concentration de nos différentes forces qu'il faudrait maintenir. En tout cas, il ne faudrait pas que ma disparition entraînant celle d'une œuvre qui nous a coûté, à tous, tant de peine. N'est-il pas vrai ? » Malgré le souhait d'Écorcheville, *La Revue S.I.M.* disparaîtra, mais pas pour longtemps puisqu'elle donnera naissance à deux nouveaux organismes en 1917 et 1920. Pendant la guerre, les anciens de *La Revue S.I.M.* dont Lionel de La Laurencie, vont créer la Société française de musicologie (SFM) sur les ruines de la Société internationale de musique et publieront un *Bulletin* qui deviendra la *Revue de musicologie*. Loin de l'actualité, s'écartant délibérément du contexte sociopolitique et culturel, la SFM et son *Bulletin* favoriseront une approche très « scientifique » de la musicologique qui sera relativement nouvelle en France tout en étant encore teintée par les tendances historicisantes à la manière de la Schola Cantorum et écartant pour un temps toute la musicologie germanique. En parallèle, s'écartant résolument de la SFM, le musicologue Henry Prunières crée *La Revue musicale* qui adopte un programme ouvert sur une musicologie informative et liée à l'actualité artistique tant nationale qu'internationale. C'est à partir d'un réseau de collaborateurs et de musiciens établis à travers le monde et qui place la musicologie française au cœur de l'action musicale contemporaine que Prunières établit de nouvelles alliances avec le milieu des arts et de la littérature pour fonder l'une des plus célèbres revues musicales de la première moitié du xx^e siècle. À partir de documents inédits, nous étudierons les circonstances qui mènent à la refondation de *La Revue musicale* sur les cendres de la *Revue S.I.M.* entre 1915 et 1919. Nous verrons ainsi comment les hasards de la guerre mènent Prunières à entreprendre la carrière d'éditeur et comment le musicologue conçoit le projet international de la revue dans un contexte de guerre qui contribue à une redéfinition des cultures nationales. Il est difficile d'extrapoler sur ce qu'aurait pu être l'avenir de *La Revue musicale S.I.M.* si la guerre n'avait pas eu lieu. Il est par contre possible de documenter et de comprendre le rôle que la Grande Guerre jouera dans l'essor d'une nouvelle dynamique pour la musicologie française dont la division d'abord justifiée par le conflit aura des conséquences à long terme sur l'échiquier international de la discipline.

Tobias Fasshauer (Humboldt-Universität zu Berlin)

Globalizing the Military Style: Transatlantic Interrelations in Belle Époque March Composing

Towards the end of the 19th century, the military march in Europe and the New World evolved into a genre that held an intermediate position between its origins in military Gebrauchsmusik and the symphonic marches written by composers such as Berlioz, Wagner, Tchaikovsky, and Elgar. On the one hand, this new type of march is characterized by musical subtleties that could hardly be executed adequately by a marching band; on the other hand, it remained true to formal standardization (which does not imply, however, that the formal standards did not change over time) and to simple, regular periodic syntax. With the military march primarily conceived for concert performance, one of its original functions — to lift the spirit of the troops — was transferred to a higher, i.e. social level, insofar as marches could convey nationalist ideology and, in times of armed conflict, serve as a means of boosting morale on the home front. In my analysis, the importance of the march as nationally representative music ironically increased as its form became more and more international. While the American “March King” John Philip Sousa (1854–1932) played, without a doubt, a crucial role in the development of what could be called the “military concert march”, his style was itself informed by many sources, including European dance, military, operetta, and art music. As I argue, his unique synthesis of heterogeneous influences soon became a model for European composers, who found themselves challenged to express national identity according to the standards set by Sousa. This paper aims to define and interpret basic features of the international march style, such as the elimination of the traditional da capo, the hymn-like character of trio themes (as opposed to the lyric quality of the trios in earlier marches), and the harmonically elaborate trio interlude or “break strain”. It will reflect on their origins and describe how they dialectically relate to moments of musical nationalism by comparing the music of two prolific European march composers, the Frenchman Louis Ganne (1862–1923) and the Czech Julius Fučík (1872–1916) with Sousa’s works. To clarify the distinction between international stylistic features and musical Americanisms, special attention will be given to Fučík’s explicitly ‘American’ marches, Mississippi River (1905) and Uncle Teddy (1910).

Michaela Freemanova (Ethnological Institute of the Academy of Sciences of the Czech Republic)

Václav František Červený (1819-1896) and his Followers

In the 19th century, Václav František Červený was one of the most important European army music instrument makers; he not only exhibited and exported his production, but also invented new types of army music instruments, and supported the activities of Prague Army Music School. Červený’s pupil and also inventor Josef Šediva extended the Bohemian army music instrument production to Russia, where also Červený’s army instrument inventions enjoyed new glory, diminished after the Austrian cavalry and artillery bands were cancelled in 1868.

James Garratt (University of Manchester)

«Ein gute Wehr und Waffen»: The Functions of Organ Music in the First World War

The world of the organ might seem an unlikely focus for exploring the relationship between music and the First World War, and existing scholarship on the latter has tended to ignore it. Yet a substantial body of organ compositions relating to the war were produced by

composers from both the allied and central powers, ranging from marches and descriptive pieces to full-blown sonatas and symphonic poems. In the earliest months of the war, composers largely limited themselves to bombastic marches and medleys of patriotic tunes. But as the conflict became more entrenched, organ music acquired more complex cultural and ideological roles, serving to help shape and give voice to collective mentalities. Focusing on works produced by both English and German composers, this paper addresses two key functions that this music had during the war and in its immediate aftermath. First, I examine how compositions for the organ served — whether consciously or unconsciously — to affirm the bond between nationhood and religion, and thus helped confirm the view of the war as religiously justified. In particular, I explore how composers drew on familiar melodies, topoi, gestures and genres as a means to give historical grounding to this bond, exploring works such as Paul Gerhardt's programmatic *Fantasie 'Ein feste Burg ist unser Gott'* Op. 15 (1917), Max Gulbins's *Sonate Nr. 5 (Kriegs-Sonate)* Op. 98 (1916) and Charles Villiers Stanford's *Sonata Eroica* Op. 151 (1917). Second, I discuss how organ music helped provide a medium for working through individual and collective grief, examining compositions such as Max Reger's *Trauerode* Op. 145 No. 1 (1916), Gerhardt's *Totenfeier. Sinfonische Dichtung* Op. 16 (1917) and Hans Fährmann's *Sonate Nr. 12 (Kriegssonate)* Op. 65 (pub. 1921).

David Gasche (Université de Tours / Wien Universität)

Harmoniemusik and Military Music with Some Observations on the Wind Octet Gott erhalte den Kaiser by Joseph Triebensee (1810)

Vienna imposed itself as the centre of the occasional music for wind bands at the end of the 18th century. It was a political, social and musical phenomenon that represented the classical values. Banda and *Harmoniemusik* were found in various areas of the capital and offered the possibility to entertain and enjoy the music. The period from the Napoleonic Wars to the Congress of Vienna matched nevertheless a particular period in the history of the Austrian empire when numerous developments and reforms took place. The military music for *Harmoniemusik* and Banda started to grow and diversify in this new context with several purposes: serve the politic authority, glorify the military victories and exalt the national identity. The best composers from Haydn to Krommer wrote numerous marshes, *türkische Musik* and arrangements for wind bands. A specific musical literature like *Journal militarisches Musik* appeared also in the years 1810. The presence of *Harmoniemusik* or more imposing wind bands in military activities remained underestimated but this music obtained an important function. The presentation will explore contemporaneous illustrations, paintings, testimonies and musical scores to consider this significant musical practice and its repercussions. The several arrangements and marshes like *Die Rückkunft Sr. Maj. Franz den 1. in seine Residenz Stadt Wien 1814* for Harmonie attest that the wind bands addressed a wider audience and were a clever way to promote the national identity. This topic will too analyse a specific composition of Joseph Triebensee: the hymn *Gott erhalte den Kaiser* arranged for a wind octet (1810). The examen of the differences between the composition of Haydn and Triebensee will demonstrate how a score for *Harmoniemusik* can be at the same time military and entertaining. The military music reflected doubtless an unexpected form of expression that impacted the social and cultural life in Vienna.

Bruce Gleason (University of St. Thomas, St. Paul, MN)

Horse-Mounted Bands of Europe: La Fanfare de Cavalerie de la Garde Républicaine

The *Gendarmerie Nationale*, an official branch of the French Armed Forces, has watched over the security of the French people for centuries and is part of a tradition that comprises an unusual combination of military and police duties. Originating as a constabulary unit, present-day tasks range from controlling traffic and conducting judicial enquiries to serving as a defense force for the country. One of the more splendid roles of the *Gendarmerie* however (but one of the oldest tasks in the French military), is that of performing music. Ceremonial music furnished by several bands of the *Garde Républicaine*, one of the three main sections of the *Gendarmerie Nationale*, is perhaps most unusually supplied by the horse-mounted *La Fanfare de Cavalerie*. Composed of *trompettes*, *trompettecors*, *trompette basses*, *contrabasses* and *timbales*, *La Fanfare* retains its place as one of the premier mounted music ensembles of the world, staffed by highly trained equestrian musicians. Founded around 1848, *La Fanfare's* repertoire includes various marches and other compositions as well as the *Ordonnances des trompettes* written by David Buhl in 1803. This paper traces the origins of *La Fanfare*, and of mounted bands in general.

Ryszard Daniel Golianek (Adam Mickiewicz University, Poznań)

A Valiant Nation. Images of Poland and the Poles in German Music ca. 1830

The Third Partition of Poland (1795) resulted in a mass emigration of Polish people. The main destination of the émigrés was France, but many Poles stopped on the way in Germany, where they found compassion and support. The idea of the lost Poland thus became familiar in the German states. The popularity of Polish themes in Germany was reflected in the musical output of that time. An especially keen interest in Polish ideas culminated circa 1830 (the year of the November Uprising against the Russian rulers), when several important musical works devoted to Poland were written by German composers. Those works helped to establish stereotypic images of the suffering Poland and the brave and victorious Poles, valiantly struggling for their independence and freedom. In the present paper, I will propose an analytical overview and extra-musical interpretation of three representative musical works: the operas *Der alte Feldherr* (1825) by Karl von Holtei and *Der Pole und sein Kind* (1832) by Albert Lortzing, as well as the overture *Polonia* (1836) by Richard Wagner. Taking into consideration both the musical qualities of the works (such as musical quotations from Polish national songs) and their extra-musical features (the librettos and the programmatic content), I will reconstruct the way in which the musical rendering of the wars for national liberation formed an image of Poland in German music of that time.

Morag Josephine Grant (Independent researcher; www.mjgrant.eu)

Music at the Moment of Violence: The Great Highland Bagpipe in the Long Nineteenth Century

In most European armies, the playing of music during battle did not survive into the nineteenth century. An exception to this is the Scottish military tradition of bagpiping, which continued until the First World War. Unlike the use of bugles, drums and other instruments to coordinate action on the battlefield, the solo bagpiper who accompanied troops during the

fighting was not there to communicate signals. Nevertheless, the importance of the bagpiper's contribution is reflected in the fact that in various nineteenth century conflicts and in the First World War, several pipers received Great Britain's highest military honour, the Victoria Cross, for bravery in the line of fire. In what scant literature is available relating to the use of music in wartime, it is common to read that the function of instruments such as the great highland bagpipe was to "inspire" men into action and simultaneously to frighten the opponent. While such assumptions might seem to have some basis in sociological, anthropological and psychological studies on the dynamics of violent interaction, these theories, until backed up with empirical data, remain simplifications of what happens when men, women and children go into battle. Providing more comprehensive answers to the question of music's role at the moment of violence lies at the heart of the current author's ongoing research into the social musicology of war. This research aims to draw together findings from recent work in conflict and violence studies with information from primary sources on people's lived experiences of battle, and the functions music is intended to fulfil, and in fact fulfils, in this context. The Scottish bagpiping tradition provides a useful focus for this work. As with many other martial musical traditions, the use of bagpipe music during battle reached its zenith in the First World War, and to understand the tradition it is thus necessary to consult sources from the previous century as well. Since the period from the Napoleonic wars until the First World War also corresponds to the period of the establishment of Highland regiments and, therefore, the development and consolidation of associated traditions, tracing the history of the use of bagpipes in battle over this period constitutes an important contribution not only to the history of military music, but also to our understanding of the cultural history of the bagpipe in Scotland. While such a complete history cannot be attempted in this paper, it will provide a comprehensive introduction to this topic informed by the author's ongoing research into the social functions of music in war.

Martin Guerpin (Université Paris-Sorbonne/Université de Montréal)

***Le Courrier musical* comme instrument de propagande (1902-1923). Nouveaux discours sur la musique et réinvestissements des débats d'avant-guerre**

Le déclenchement de la Première Guerre mondiale provoque en France la disparition des principales revues spécialisées dans la musique. L'une d'entre elles, le *Courrier Musical* (fondé en 1897) reprend néanmoins sa publication dès décembre 1916 et se définit d'emblée comme un instrument de propagande musicale et de mobilisation culturelle à l'arrière du front. Le *Courrier Musical* est le plus souvent cité à travers trois articles de Camille Mauclair, de Charles Tenroc et de Julien Tiersot (Buch 2004, Fulcher 2005, Iglésias 2009), à propos de la question du nationalisme musical. Ma communication prend le *Courrier Musical* comme objet d'étude. Elle s'attache à en dégager une double particularité. La première est celle du rôle militant explicitement revendiqué par cette revue pendant la guerre, un rôle qui devra être resitué au sein d'une histoire plus générale de la propagande politique et culturelle à l'arrière. La perspective monographique adoptée permet de montrer que le *Courrier musical* s'inscrit dans un projet de guerre totale où la musique joue un rôle économique, social et politique inédit. Toutefois, malgré son orientation ouvertement nationaliste, et malgré l'idéal d'Union sacrée affiché jusqu'à la fin de la guerre, la revue reste en partie ouverte aux débats. La seconde particularité à étudier est celle des discours sur la musique publiés par le *Courrier Musical*

pendant le conflit. En quoi sa ligne éditoriale rompt-elle radicalement avec celle d'avant la guerre, en quoi la prolonge-t-elle ? Quant à la fin de la guerre, correspond-elle avec celle de la période de « mobilisation intellectuelle » (Dmitriev, 2002) du *Courrier Musical* ? Un élargissement des bornes de l'étude permet de comprendre que, pour le *Courrier Musical*, la Première Guerre mondiale constitue un moment de radicalisation plutôt qu'une parenthèse. D'une part, les discours sur le nationalisme musical tenus pendant la guerre s'inscrivent sur fond de débats concernant l'identité française de la musique déjà à l'œuvre dans les années 1900 (à partir notamment de la création de *Pelléas et Mélisande* de Claude Debussy en 1902). D'autre part, ces positions se perpétuent jusqu'au début des années 1920, lorsque la musique française s'ouvre de nouveau aux avant-gardes étrangères. Ainsi, en 1923, lorsque les Concerts Wiéner donnent la première version intégrale du *Pierrot Lunaire* d'Arnold Schönberg en France, la polémique lancée dans le *Courrier Musical* par l'un de ses plus éminents critiques, Louis Vuillemin, retrouve une rhétorique héritée de la Première Guerre mondiale. En mettant en évidence, d'une part, différentes composantes de l'Union sacrée revendiquée par le *Courrier Musical* et, d'autre part, des continuités en deçà et au-delà de la Guerre, cette étude permet de retrouver, dans le domaine de la presse musicale, des logiques semblables à celles récemment observées parmi les écrivains et les universitaires français (Hannah 1996).

Yaël Hêche (Orchestre de Chambre de Lausanne)

« C'est par mes bienfaits que je veux t'enchaîner ». Napoléon 1^{er}, la guerre et la paix dans *Fernand Cortez ou La conquête du Mexique* de Gaspare Spontini

Créé en 1809 à Paris en présence de Napoléon 1^{er}, *Fernand Cortez ou La conquête du Mexique* de Gaspare Spontini était un opéra au service de l'Etat. Il avait pour ambition de présenter une image flatteuse de la campagne d'Espagne de l'empereur partant libérer le pays de son Inquisition. En une allégorie de la politique française, le conquistador vient ainsi délivrer les Mexicains d'un paganisme barbare. Cortez y est mis en scène dans des situations qui servent à promouvoir tant son charisme que son humanité, aussi bien lorsqu'il redonne courage à sa propre armée en état de rébellion que lorsqu'il offre la paix aux ennemis, déclarant au guerrier Télasco : « c'est par mes bienfaits que je veux t'enchaîner ». Le succès initial de l'œuvre fut toutefois rapidement terni par les difficultés rencontrées par l'empereur en terres ibériques et par une intrigue au message politique parfois équivoque. Cette communication présentera certaines des stratégies musicales et dramatiques employées par Spontini et ses librettistes Victor-Etienne de Jouy et Joseph-Alphonse Esménard. Bâtie sur un sujet historique, construite en une succession de tableaux grandioses autrefois présentés dans une mise en scène somptueuse, *Fernand Cortez* est une œuvre innovante et précurseur du grand opéra français. Les scènes opposant la foule à son chef fournissent à la fois des exemples captivants de mise en scène des chœurs et d'une dramaturgie de propagande. Contrastes harmoniques, spatialisations des chanteurs et des instruments, intégration des numéros musicaux dans de grandes structures, les moyens employés par Spontini ne manquèrent pas leur effet auprès du public. *Fernand Cortez* sut aussi évoluer selon la politique du moment et du lieu. Les nombreuses révisions (Paris, 1817 ; Berlin, 1824 et 1832) apportées à la partition permettront dans un second temps de la communication d'observer son adaptation à différents régimes politiques. Dans une œuvre de circonstance asservie au pouvoir absolu, Spontini sut mettre une thématique associant guerre, paix et religion au service de l'innovation artistique. *Fernand*

Cortez put ainsi se maintenir à l'affiche pendant quelque vingt-cinq ans, de l'Empire de Napoléon I^{er} au royaume de Frédéric-Guillaume III de Prusse, en passant par la Restauration de Louis XVIII.

Manfred Heidler (Bundeswehr Military Music Center, Bonn)

German Military Music during World War I: Remarks on a Musical Phenomenon Manifesting itself between the Glory of Prussia, Concert Halls and Materiel Battles

This piece of work is on German (military) *music* before and during World War I. *Military music* was a feature of life not only throughout the German Reich, but also in its colonies and colonial possessions and the German troops marched to the resounding beats of their military bands from the outbreak of the war in 1914 until Armistice Day in 1918 and beyond. The *military bands*, with their specific instruments and emotionally highly effective music, resoundingly “took up positions” between what was later the home front and the trenches. The transitions between the purely functional military music and the music played for propaganda, consolation and entertainment purposes, which can be rendered tangible here under the term recreational support for the troops, appear to be fluid and are due to the drastic changes in the face of this first industrial war. World War I, which is considered the “great seminal catastrophe of the 20th century”, therefore inevitably resulted in a significant paradigm shift in terms of the concept of the military, its types of music and their effects.

Stephanie Klauk (German Historical Institute, Rome)

Italian Music on Napoleonic Battles

The most famous music on a Napoleonic battle is certainly *Wellingtons Sieg oder Die Schlacht bei Vittoria* by Beethoven, premiered on 8 December 1813. Although widely known, this work is neither unique nor the first in this genre. There are numerous Italian and French compositions on Napoleonic battles. Karin Schulin (Musikalische *Schlachtengemälde in der Zeit von 1756 bis 1815*, Tutzing 1986) identified several earlier French works such as the *Bataille de Marengo / Gagnée Par le General / Bonaparte* by Pierre Antoine César (1802-05) or the *Bataille / de / Marengo / pour le Forte-Piano / avec un Violon et Basso* by Bernard Viguerie. Italian works of this genre seem to be even less known. The aim of my contribution will be the presentation of several Italian works — especially on the battle of Marengo — and the identification of idiomatic musical characteristics for the battle proper on the one hand and for the symphonic final triumph on the other hand. It should be possible to identify *topoi*, which are present not only in Italian pieces, but also in other symphonic works by Beethoven.

Rainer Kleinertz (Saarland University, Saarbrücken)

Beethoven's Symphony No. 7: A 'War Symphony'?

Beethoven's Symphony No. 7 in A major had its first public performance on 8 December 1813, in the same concert where his 'Battle Symphony' *Wellingtons Sieg oder Die Schlacht bei Vittoria* was premiered. The receipts of the concert were for the Austrian and Bavarian soldiers wounded in the Battle of Hanau. Even if the composition of the A major symphony reached back until 1811 and 1812, long before Wellington's victory and the decisive Battle of Leipzig in 1813, neither the performers nor the public could fail to liaise at least the martial sound and rhythm of the last movement (*Allegro con brio*) with

topoi from the 'Battle Symphony'. In modern interpretations of the A major symphony, these characteristics are neglected in favour of structural aspects which are certainly important but not sufficient for an appropriate understanding of this symphony. In my paper I shall try to relate not only the last movement, but also parts of the first three movements to topoi which can be found in Beethoven's 'Battle Symphony', his *Egmont* overture as well as in instrumental battle music from France and Italy. In this aspect my paper relates closely to Stephanie Klauk's paper on 'Musiche italiane sopra battaglie di Bonaparte'. The aim is not to 'discover' any hidden program, but to demonstrate the original relationship of this Beethoven symphony with the contemporary Wars of Liberation against Napoleon. The impetus and transcendency of this symphony are not understandable without this aspect and its musical realization through topical signs.

Walter Kreyszig (University of Saskatchewan / University of Vienna)

Franz Joseph von Sauer's *Allgemeines Wiener Aufgeboth* of April 4, 1797 in the Musical Depiction by Johann Baptist Vanhal (1739-1813): On the Nexus of *stile galant*, *stilus mixtus*, *Fortspinnung* and Alberti Bass

In the programmatic instrumental works, both *Kleinmeister* as well as leading composers of the late eighteenth and early nineteenth centuries focus on contemporary political events, reflecting on the one hand on the French Revolution, and on the other on the coalition wars which Napoleon led between 1789 and 1815. Even prior to his victorious entry into Vienna, Napoleon, following his successful Italian campaign, advanced towards Austria. Instead of the acceptance of an offer of peace by Napoleon in March 31, 1797, Johann Amadeus Franz von Thugut, both the minister of state and the foreign minister of Austria, introduced a general mobilizing of the Viennese population, and that in the hope of thwarting the part of retreat of Napoleon to Italy. For Johann Baptist Vanhal, this political event was ample enough reason to compose a remarkable work for solo piano entitled *Die Bedrohung und Befreiung der k.k. Haupt- und Residenzstadt Wien durch die französischen Truppen unter den Befehlen des Generals Bonaparte, durch das merkwürdige österreichische Aufgebot, den 4 April 1797*. [The Imperial and Royal Residence of Vienna, Belaguered and Liberated by the French Troops by the Order of General Bonaparte, through the Remarkable Austrian Conscription, 4 April 1797] (Vienna, 1797), rich in thoughts in its depiction of the Austrian Conscription. Apart from his numerous, by-and-large three-movement piano sonatas, all of which reflect the common style and traditional thinking about forms of Viennese Classicism, especially in the opening movement in sonata form with their characteristic contrasting themes and the final movements, largely based on dances from the era of classicism, with the individual works subject to analysis in the discussion by M. von Dewitz (see his *Jean Baptiste Vanhal. Leben und Klavierwerke*, Munich 1933), Vanhal also devotes his attention to the then widely disseminated program music, which in his piano oeuvre is characterized less by schemas of form and uniform compositional style, but more by a manifoldness with regard to the compositional process and free organization of form, in order to capture the individual aspects of this event and to place the resulting mood of the people in a musical context. This paper is concerned with an example of the multifaceted piano repertoire of Vanhal which has not received any attention in the secondary literature, in order to underscore, on the one hand, the relationship to Franz Joseph Haydn and Wolfgang Amadeus Mozart with regard to

certain compositional practices, such as the deployment of the *Fortspinnung* and the Alberti bass, and, on the other hand, in the fusion of Italian and French styles in the so-called *stilus mixtus*, with both of these compositional practices giving rise a highly original contribution. That Vanhal, in his innovative style of writing and originality found tremendous resonance within a wide circle of the population is readily gathered from the quick dissemination of this particular example of program music. Beyond that, the arrangement of this piano work as a duet for two flutes, also published in Vienna in Franz Anton Hoffmeister's *Sammlung aller musikalischen Stücke, welche bey Gelegenheit des allgemeinen Wiener Aufgebotts erschienen sind* provides yet another proof of this resounding popularity of Vanhal's original composition.

Michaela Krucsay (Leopold-Franzens-Universität Innsbruck)

«...Frau von Cibini will not return as long as one student in Vienna is left».

Katharina Cibbini-Koželuch and the Revolution of 1848 in Austria

Katharina Cibbini-Koželuch, a figure rather important to Vienna's musical scene, acquainted with Beethoven and Liszt and well renowned piano teacher not only of famous prodigy Leopoldine Blahetka was born the eldest daughter of imperial royal court composer and publisher of music Leopold Anton Koželuch in Vienna in 1785. Besides her famous father, Muzio Clementi is said to have taught the young composer and virtuoso. In order of paying the costs of nursery for her husband Anton Cibbini, who fell mentally ill and died on 5 December 1836 in the hospital of the "Barmherzigen Brüder" in Brünn (Cz), she had to look for a secure and rentable working place. Cibbini-Koželuch became Lady-in-Waiting ("Erste Kammerfrau") of Empress Maria Anna — a great honor to a common woman, which also meant an obligation to leave all public stages. Connected to the political events in 1848, the name Cibbini appears one last time frequently in press along with prominent names of the conservative court party like the counts Bombelles, Falkenhayn and Brandis, prince Windischgrätz or the baroness Sturmfeder. Katharina Cibbini-Koželuch, once a celebrated artist, seems to have lost much of her popularity since living at the court. A number of caricatures and satiric writings were released, presenting Cibbini-Koželuch as a feared and hated part of the "Reaktion" with no importance left to her former musical profession what so ever. Though the political power attributed to Cibbini in the tumultuous year of 1848-1849 by the revolutionary press may be massively overrated, one might suggest it contains at least a grain of truth. Cibbinis position at court should be brought into question even more given the very early Cibbini-reception of German novelist Clara Mundt (pen name: Luise Mühlbach), who depicted her as a kind of *incognito* revolutionary herself. Katharina Cibbini-Koželuch died, still in service of the k.u.k. court, on 12 August 1858 in Reichstadt (Cz) without any relevant traces left in history after the events ten years ago.

Frédéric de La Grandville (Université de Reims Champagne Ardennes)

Guerre et paix à Paris entre 1795 et 1815 : incidences du militaire sur le Conservatoire de musique

La création du Conservatoire de musique de Paris en 1795 dans un cadre militaire et même guerrier est un phénomène bien connu. Cependant, plusieurs éléments viennent contrarier cette vision simpliste : le Conservatoire n'est pas exactement militaire à son départ, il naît au sein d'une sorte de milice bourgeoise, la Garde nationale. Une de ses premières tâches

consiste à former des musiciens pour les corps d'armée ; ceci pose les problèmes des relations avec les officiers d'active, relations tumultueuses, et de l'organisation des enseignements musicaux entre élèves civils et élèves militaires, difficulté qui perdure tout au long du XIX^e siècle. Second point factuel, le Conservatoire établi dans le contexte belliqueux des années 1792, se voit revenir en 1802 précisément à la musique pour la paix, pour la société civile : dans quelles conditions s'effectue cette transmutation ? Les guerres napoléoniennes gênent mais n'empêchent pas les échanges : Cherubini se rend à Vienne en 1805 pour rendre visite à Beethoven ; Kreutzer fait de même, Rode va jusqu'en Russie. Le Conservatoire accepte alors les élèves étrangers, et les guerres ne leur interdisent pas de s'installer à Paris. Le troisième point concerne l'enseignement musical. Quels en sont les liens à l'idée de guerre ? L'évocation de marches, de batailles est-elle favorisée ou délaissée dans le répertoire de l'école ? La Cantate du Prix de Rome esquivet-elle ou aspire-t-elle aux sujets guerriers ? La question sous-jacente à tout ceci reste le degré de politisation de l'école dans son activité : dans quelle mesure veut-elle participer à la vie de la cité, ou tenir ses jeunes élèves à l'abri des « fureurs du monde » ? Souvent comparé « aux conservatoires d'Italie », l'établissement parisien appelle aussi des rapprochements aux écoles musicales d'Allemagne, d'Angleterre, qui mettent en relief sa spécificité. D'autant que son propre modèle a influencé encore postérieurement d'autres écoles.

Riccardo La Spina (Castro Valley, CA)

«Ecco il loco destinato» – Original Italian Opera as a Response to European Invasion in 1863 Mexico

As Mexico's liberal party created the enduring 1857 federal constitution, codifying the reforms constituting a first Mexican bill of rights, the opposition hastened civil war. Known as the *Guerra de tres Años*, or *Guerra de la Reforma* (the 'Three Years' or 'Reform' War) this political tumult transitioned into the war of intervention, together totaling over a decade of continuous bloodshed on Mexican soil due to European interests. As the turning point, the year 1863 is of singular import in Mexico's history for both honing national identity, and as a milestone of autochthonous musico-cultural achievement. For decades, Mexican composers sought to partake of the practice, common in countries with permanent Italian companies, whereby non-Italian natives produced and wrote Italian operas. From the early-1863 mobilization of encamped French forces against the legitimate Benito Juárez government, to Archduke Maximilian von Hapsburg being offered an imperial crown in November, Mexican composers staged an unprecedented number of four original operas under *liberal* government patronage (an exodus of resident Italian companies at the conflict's onset opened the field to enterprising nationals). Set to preexisting *libretti* by Felice Romani and Gaetano Rossi for Carlo Coccia and Vincenzo Bellini, respectively, and by Antonio Boni for Giuseppe Apolloni, these works manifested the new Mexican school under Cenobio Paniagua (1821-1882), expressing itself for the first time. Contrasting with Maximilian's historically recognized subsidies, these similar heretofore unconsidered efforts by the Juárez government, constitute a rallying cry for the imperiled Republic's cultural survival and educational future. A deeper look at these newly-rediscovered initiatives profiles the significance of Paniagua's difficult-to-document operatic atelier. Though Mexico is not technically part of Europe, its political — and cultural — situation strongly and dually associates it at this particular time: Firstly, *politically*, caught in the cross-hairs of European interests, as Juárez' unilateral 1861 two-year suspension of foreign debt payment consequentially provoked France, Great Britain and Spain to retaliate, seeking repayment through armed intervention, with Austria eventually sending troupes. Secondly: *culturally*, as nineteenth-century Mexico's affinity for Italy's music had wider implications, and deeper roots,

earning Mexico the contemporaneously-coined epithet of “Italy of the Americas”, suggesting the country’s political struggles resonate with the *risorgimento*. In correlation, ‘Italian bel canto’ — embedded in Mexican musical culture — was its natural expression. While Paniagua’s autographs and materials for *I due Foscari* by Mateo Torres Serrato remain unavailable, the period now lends itself to deeper scrutiny, thanks to the recent reemergence of other long-unobtainable biographical information (especially on Torres’), and musical and archival sources. Of these, fragments from the early *Romeo* by Melesio Morales (1837-1908), and the ill-fated *Clotilde di Cosenza* by Octaviano Valle (1826-1869) provide crucial musical insight, finally permitting these rarities to be sampled. Limited documentation has long presented further challenges to demystifying this once ‘legendary’ theatrical period, largely subjecting it to subsequent historiographical dismissal. Reviewing the underlying reasons for its impetus, we will explore and contextualize the circumstances behind this operatic *anno mirabilis-horribilis* within this challenging period for Mexico, where four men responded to a political holocaust by staging original Italian operas.

Federico Lazzaro (Université de Montréal)

L’artiste, le soldat et l’athlète. Musique de guerre, musique de sport

L’histoire culturelle d’une guerre ne peut se passer de l’étude de l’après-conflit. Quelles sont les résonances de la Première Guerre mondiale dans le monde musical français du début des années 1920? En 1922, *Comœdia* ouvre le concours « L’art et les sports », un concours de sculpture, de musique et de poésie « pour glorifier l’athlète moderne ». La pièce musicale gagnante, *Cortège d’athlètes* de Louis Vuillemin, utilise une rhétorique martiale manifestant le lien étroit entre le sport et la guerre : mouvements de marche, fanfares et paroles utilisant le champ lexical lié à la bataille. L’athlète serait-il l’adaptation pacifiste du héros-guerrier, nécessaire à une phase historique visant une paix durable? Le rôle culturel du sport à la fois comme préparation du soldat et comme substitut pacifique de la guerre est un élément essentiel de la culture de la Troisième République : Pierre de Coubertin fonda les Jeux olympiques modernes (1894) selon un idéal d’internationalisme pacifique, mais aussi dans le but d’améliorer l’armée (« une armée de sportifs sera plus humaine »). Dans les années 1920, la toute récente guerre semble avoir joué un rôle prééminent dans la redéfinition des rapports entre l’art (et particulièrement la musique) et le sport : ce dernier verra progressivement son rang passer d’une association avec le divertissement à moment héroïque et pacifiquement martial qu’il faut célébrer par des musiques appropriées. Trois voies s’ouvrent à l’analyse des rapports entre musique, guerre et sport. Sur le plan du discours, quels rapports entre musique de guerre et musique de sport s’esquissent-ils dans la presse musicale parisienne pendant et au lendemain de la Grande Guerre? Sur le plan compositionnel, quels liens peut-on tisser entre les musiques sportives et les musiques militaires? Sur le plan de l’histoire de l’esthétique, pouvons-nous constater une émergence de la centralité du corps dans la musique en rapport avec la guerre et la mode sportive?

Maxime Margollé (Université de Poitiers)

Du *Nouveau d’Assas* (1792) aux *Mariniers de Saint-Cloud* (1799) : l’influence de la guerre sur le répertoire d’opéra-comique pendant la Révolution

It is generally agreed that the French Revolution is a period in the history of France between the opening of the États généraux in 1789 and the overture of Bonaparte on the 18 Brumaire an VIII (9 and 10 November 1799). Revolutionary decade was marked by large-scale military conflict between the young French Republic and the European monarchies.

It seems that the revolutionary wars have had a significant influence on both the repertoire of comic opera and the music itself between 1792 and 1799. This paper proposes to study the various transformations suffered by the Opéra-Comique under the influence of the revolutionary conflict in relying particularly on the works and their reception in the press. This will permit to highlight the evolution of the genre alternating spoken and sung episodes during this period and to understand the role of Bonaparte and interest in the future First Consul through certain works as *Le Pont de Lodi* (1797), *L'Heureuse nouvelle* (1797) or *Les Mariniers de Saint-Cloud* (1799).

Sonia Mazar (Hebrew University, Jerusalem)

Opera and Revolution: Political Critique in Opera by Daniel-Francois-Esprit Auber *La Muette de Portici*

This proposed paper examines the opera by Daniel-Francois-Esprit Auber, *La Muette de Portici*, from the viewpoint of the function of opera as a social, cultural and political medium, criticizing intolerance and despotism by political institutions, by means of creating new musical content and forms in the early 19th century in France. I shall try to examine various aspects of the opera through an understanding of the role and significance of opera in the political, social and cultural life in the period before the July 27 revolution in Paris: 1) Opera from the socio-political point of view; opera following the effect of the complex of socio-economic, political and ideological factors; 2) The political regime through the prism of opera; interaction between the old totalitarian regime, the monarchy of the Restoration, and personal freedom and human rights; 3) The effect of political and social factors on the development of the Grand Opera genre — including its musical and staging characteristics. Over the course of history, politics and culture penetrate each other. Reciprocity and interaction develop between them and, as a consequence, they merge and create political-cultural and cultural-political thinking. Opera, as a part of culture, reflects the moral values and cultural-political aspects prevalent in society in different ways. However, opera is sometimes a precursor of political processes. From this angle, *La Muette de Portici* by Auber enables us to examine the political and cultural scene of the period, how it was affected by the politics and the forces active in it, and by the culture of France in the 1820-1830s. The opera deals with the revolt in Naples against the Spanish Bourbons, in the mid-17th century. It was led by the fisherman, Masaniello. The opera presents a complex balance: between authoritarian legitimacy and heavy revolutionary symbolism, reflected the anxiety of authorities, torn between liberal and ultra-royalist extremes, in the years before the events of July 1830. This could perhaps explain why the opera was used for patriotic and populist purposes simultaneously. The innovation of this opera lies in its political topicality. It makes use of visual and auditory symbols that are well known to the general public, reflecting the spirit of the times, with special integration between the musical content and the political subtext.

Alison Sanders McFarland (Louisiana State University)

Gustav Holst, Empire, and Approaching War

Holst's interest in his subjects can often be read in multiple ways. Walt Whitman can appeal to his appreciation for the freedom of irregular poetic meters, as well as to his idealism. Likewise Holst's many texts on Hindu themes are often seen as an expression of his Theosophism, but in this paper I suggest that colonialism and the celebration of Empire may be a competing influence. Holst's study of all things Indian seems to stem from around 1900, probably inspired by the stories of India by Max Müller. This led to lessons in Sanskrit with Dr. Mabel Bode, supplemented by

meditation, which he believed would help him understand the spirit of Hindu literature. His interest in Hindu themes occupied much of his time from 1900-1911, but particularly from 1908, when he began work on his chamber opera *Savitri*. He chose a section from the epic *Marabharata*, and stripped it down to a story involving the triumph of love over death. The opera is almost entirely a conversation between Savitri and Death, and involves the nature and meaning of life, death, and finally, acceptance. It is cast in a stark, abstract, unembellished music, very different from his usual style, with harmonically ambiguous passages at critical moments. As the conflagration of the Great War neared, Holst's subjects turned even more to the subject of death. Holst had begun settings of texts from the *Rig-Veda*, both for choir and solo voices, before *Savitri*. But his topics changed to more prescient ones in 1911, with the "Battle Hymn" and "Funeral Hymn" from the first group of *Hymns from the Rig-Veda*. Here he traverses the same ground from resistance to acceptance. Finally two of his great interests collide on the eve of war. In June 1914 he published his setting of Whitman's *A Dirge for Two Veterans*. Whitman was also interested in Hindu literature, because it shared the same irregular metricality of his own poetry. And in this story of death and acceptance, the poetry does bear a resemblance to the scansion of Holst's Hindu texts.

Mark McFarland (Georgia State University)

Musical Masks in Pre-War Paris

The musical mask is a concept to explain the seeming stylistic incongruity, one that hides multiples different facets of a composer's style. It has been used by both Maureen Carr — *Multiple Masks: NeoClassicism in Stravinsky's Works on Greek Subjects* — and Arthur Wenk — *Claude Debussy and Twentieth-Century Music* — to discuss the works of these composers. Rather than apply the musical mask to a single artist, this paper will instead discuss atypical works written within the Parisian circle immediately before the first World War in order to demonstrate that numerous composers used similar "musical masks" to come to terms with the approaching war. The works in question in this study are composed during the pre-war years, predominately from 1912-1914, when fighting in the first and second Balkan wars and the dramatic rise in military spending of the European powers increased rapidly, making war all but inevitable. Further, these pre-war works contrast with the composer's post-war works, so that a clear dichotomy is observable. In some cases, however, it is seen that a musical mask that appeared before the war was continued and even amplified between 1914-1918. The composers whose works will be studied in this paper include Debussy, Ravel, and Stravinsky as well as another composer who worked in the formers' orbit: Alfredo Casella. The musical masks that these composers used in their pre-war works can be seen as escapist, removing them artistically from the horrors of the increasingly dangerous situation in which they lived. Stylistic analysis of these works will define the characteristics of each of the musical masks. Finally, to further define these musical masks, works from the post-war years from each of the composers reflects the uniqueness of their pre-war musical masks.

Vesna Mikić (University of Arts in Belgrade) – Maja Vasiljević (Belgrade University)

Music Tours of Serbian Military Orchestras in Great War: A Quest for Cultural Cooperation and Alliance

In the light of approaching World War I centenary, we focused in this text on the music tours of two Serbian military orchestra during the Great War — Music of Cavalry Division

(MCD) and King's Guard Orchestra (KGO). Both orchestras developed concert activities from 1916 to 1918 that exceeded the expectations of their superiors. Creativity and music ambition of conductors enabled them to overcome common appearance of military musicians in war. MCD touring through countries of Maghreb, and their conductor Dragutin F. Pokorni (1867-1956) became renowned as sort of cultural ambassador from friendly Kingdom of Serbia that fight for "Yugoslav Idea". KGO were placed in historical important city for WWI, Thessaloniki, near famous "Thessaloniki front" that rounded war. With their conductor Stanislav Binički (1872-1942), composer of first Serbian performed opera and author of famous Serbian national song from WWI *March on Drina*, KGO became important part of music life of Thessaloniki during the war, and they organized successful music tour in France. Distant from the front, especially MKD, their music tours were relatively independent and developed as autonomous idea in complex circumstances of war and social context of cities that accepted them, Bizerte and Thessaloniki. This paper results from an extensive archival research of collections and periodicals treasured in National Library of Serbia and Military and History Archive in Belgrade. To highlight complexities of interpretation of music in war, we combine the insights of different disciplines, musicology, sociology and history, to this topic. Also, we use empirical research in quest for sociological and aesthetical interpretation of the significance of music in war. By introducing concept of "cultural diplomacy" in interpretation of military orchestras' action in war, we intended to develop a debate on potentialities of cultural activities in war and their different relations with politics and ideology.

Sara Navarro Lalanda (Universidad Autónoma de Madrid)

The Siege of Tetuan (1859 - 1860): A Cause of Unity in Times of National Instability

The Spanish-Moroccan War of 1859-1860 was a key moment for the Kingdom of Spain, not only because the Treaty of Wad-Ras put an end to the attacks carried out by the Sultan of Morocco to the cities of Ceuta and Melilla, but also because it exalted the Spanish patriotic sense of unity at a time when there were differences concerning the dynastic continuity among the supporters of Queen Isabella II of Spain and the defenders of the pretender to the throne, Carlos Luis of Borbón. Music accompanied the events surrounding this campaign in the different artistic and social moments, giving life to the cultural and historical imaginary of this era. With the objective of recruiting and encouraging followers for the cause, vocal marches and patriotic songs with orchestra and piano accompaniment were composed. This repertoire, written by renowned authors such as Ciria, José Gabalda, Juan Castro or B. M^a Colomer, constitutes nowadays the musical memory of these historic events in the popular field. In fact, through some of the lithographed covers and lyrics of these songs, it is possible to go back and live once again the highlights of the era. Theater represents the second scenario where the ideals of this historical cultural conquest can be found. The Battle of Tetuan, which ended the war, was one of the most well-known historical events, especially in the repertoire of zarzuelas — Spanish form of operetta — whose performances, usually held at the *Teatro del Príncipe* in Madrid, served as means of communication and as an element of exaltation of the unity of the country, in the following years, thanks to authors such as Joaquín Valverde. A third scenario is the so-called salon music, a genre mainly for piano that the new social class of the bourgeoisie played in meetings and private parties by amateurs; it is in this era when the patriotic fervor generated by the Spanish-Moroccan is more reflected. This scenario is represented, not only by piano reductions of hymns and war songs, but also with new musical compositions exceptionally

written by female authors as *The site of Tetuan*, military polka composed by Penelope Bigazzi. In summary, the objective of this research is to present the cultural landscape that has accompanied the historical reality of the period in its various scenarios of music (popular events, theater and bourgeois salons). Through the analysis of different musical works created for this purpose, we will focus on the deepening of the authors, the type of repertoire, publishing, dedications and lithographed covers, linking research documents and emmerografie of this period, which will allow us to understand how these wars have been a tool for developing the feeling of national unity in the Spanish Kingdom.

Victor Neffkens (Kunstuniversität Graz)

A Cosmopolitan Take on Deutschtum: On the Constitution of Richard Wagner in the Aesthetic-Ideological Context of Austro-Marxism

Initially in praise of the pan-nationalist movement of the German-speaking population in the Austro-Hungarian Empire, Jewish intellectuals like Wilhelm Ellenbogen and Victor Adler saw Richard Wagner as the embodiment of the ideal of the German Kulturstaat. Even after co-founding the Social Democratic Workers' Party in response to the increasing anti-Semite policies of the German national movement, they stayed true to the creed of Deutschtum. Wagner, moreover, retained his pivotal role within the metapolitical conception of the Austro-Marxists. The ideological function of Wagner implies a certain interpretation of and association with the composer. Given this notion, this paper seeks to address the following questions: (1) how is it possible that Victor Adler and his circle, who left the German nationalist movement precisely because of the aggressive anti-Semitism that increasingly haunted Europe, saw Wagner, the alleged figurehead of anti-Semitism, as a source of inspiration for his socio-political enterprise i.e. why was Wagner so attractive for this ideology and why was Wagner so suitable for co-option by Austro-Marxism? (2) how did the Austro-Marxists interpret Wagner i.e. how does Wagner fit into their worldview? (3) how did Wagner influence the development of their pan-Germanic and nationalist ideas? (4) what perspectives do these questions and their answers offer to the understanding of both Wagner and the Austro-Marxist notion of Deutschtum?

Nancy November (The University of Auckland, NZ)

Selling String Quartets in Napoleonic Vienna: What Can Statistics Tell Us?

This paper explores the marketing of chamber music — and string quartets in particular — in Vienna around 1800. Quantitative analysis of Viennese publishers' catalogues from the era provides fascinating new information on the distribution of chamber music by composer and genre. The publishing catalogue of Johann Traeg (1799) and its supplement (1804) are particularly invaluable aids. Statistics from such sources are calculated and visualised in numerous ways, throwing much light on chamber music print culture in just prior to the Napoleonic invasions of Vienna. Statistics drawn from this data show patterns change in publications across the era. Trends towards genre decline and demise can, apparently, be traced with regard to Viennese string quartets, just as in the case of the Viennese symphony. However, these data must be interpreted carefully. It is vital to consider them together with data about the non-chamber works that were arranged as chamber music at this time, especially operas. Arrangements of theatrical music for string quartet and quintet were highly popular in early nineteenth-century Vienna. These attest to the burgeoning market for easy string chamber music, the theatre vogue, and a desire to extend one's knowledge of style and repertoire through social and musical interaction at a time of social and political turmoil. In understanding this complex market for chamber music, care is taken to consider qualitative as

well as quantitative data. I discuss evidence of the printing practices that were used in publication, considering the use of decorative title pages as a sales ploy for marketing ‘canonic’ and seemingly more ‘ephemeral’ works alike. The ways composers and publishers grouped works into opuses are also discussed, which show contemporaries’ cultivation of chamber music, and especially string quartets, as ‘high art’. At the same time, contemporary publications show the diverging strands of more popular chamber genres (later to be designated as ‘Hausmusik’ and marginalized as ‘low art’). A focus on the ‘public face’ of music in Vienna at this time is typical in modern scholarship, and inevitably one-sided. This is especially true for this time of war when ‘private’ and semi-private music-making flourished and provided an important outlet for bourgeois sociability and self-expression. To provide a more multidimensional picture, due attention is given in this paper not only to trends of change and decline in published chamber music, but also to ‘invisible’ data: unpublished and un-notated chamber music. The numerous manuscript string quartets by Emmanuel Aloys Förster, for example, hint at a wealth of unpublished chamber works; the many sets of published sets of variations from the era, meanwhile, point to the kind of chamber music that would have been improvised and never written. The publication statistics show Beethoven’s increasing publication presence in field of chamber music. Equally notable, though, is Schubert’s sustained absence — indeed abstinence — from the newly ‘public’ side of chamber music.

Patrick O’Connell (National University of Ireland, Maynooth)
Military Music and Rebellion, Ireland, 1793 to 1816

The outbreak of war between France and Britain in 1793 necessitated the formation of locally recruited militia forces throughout Britain and Ireland. The thirty-eight Irish Militia regiments embodied in 1793 were the first military units under British control to recruit Irish Roman Catholic rank and file. The majority of these regiments established wind bands following the European model of the time. Many of the bandmasters were German, English or Scottish and brought with them a core of trained military musicians. In Ireland, the last decade of the eighteenth century marked the rise of radical groups, influenced by the French Jacobins. The principal radical movement, the ‘United Irishmen’, formed in Belfast in 1791 set out to unite “Catholic, Protestant and Dissenter” under the single identity of Irishman, aspired to the creation of a republic independent of British rule. Against this background of unrest at home and war abroad, music became important in forging and solidifying a sense of identity and loyalty in the competing political factions on the island of Ireland. This paper explores formation and development of the Irish Militia bands, the role of the bands in the military, civilian, and wider cultural life of Ireland and their influence on the vernacular music of the wider population. The repertoire of the bands encompassed not only military marches but also a wide variety of wind partitas, sinfonias and arrangements for band of glees, dances and operatic extracts. Advertisements and reports of concerts in the newspapers of the time show the pervasive influence of military bands. The songbooks of the United Irishmen and the military tunes, of French, British and Irish origins, that accompanied these songs will serve to illustrate complex relationship between music and politics during this turbulent period.

Alessandra Palidda (Cardiff University, School of Music)
Milan and the Music of Political Transitions in the Napoleonic Period: The Case of Ambrogio Minoja (1752-1825)

Between the end of XVIII century and the beginning of XIX century the city of Milan experienced a rapidly changing political environment. Over a time span of barely ten years, from

1796 to 1805, Lombardy, following the unexpected and unstable outcomes of the Napoleonic wars, saw its governmental regime change several times, from the absolute monarchy of the Hapsburgs to the republican occupation of the *Armée d'Italie*. Milan, a capital city throughout the XVIII century, had gradually become a major centre for operatic performance, developing a celebrated repertory; as the bond between local society and the opera house was traditionally strong, musical theatre and La Scala opera house were immediately identified by the Republican authorities as effective tools of control, influence and propaganda. Nevertheless, the traditional and conservative operatic repertoire underwent fewer changes than might be expected; the Napoleonic authorities thus introduced new occasions, inside and outside the opera house, for the production and performance of new pieces composed ad hoc for republican celebration. This period of intense political change traversed the career of the mediocre yet opportunistic musician and composer Ambrogio Minoja; following moderate success as an opera composer, Minoja was appointed maestro al cembalo in La Scala and moved permanently to Milan in 1784. After the French occupation, Minoja experienced a revived and successful career, being nominated by the Napoleonic authorities to compose all music for public celebrations, particularly patriotic symphonies and cantatas; at the same time, thanks to his supposed patriotism, Minoja became a member of the Commission entrusted with the monitoring of the correct (i.e. democratic) use of theatre. Yet Minoja allied himself and his musical output alternately to opposing political regimes, losing no status during the short Austrian interregnum (1700-1800), when he produced patriotic music expressively dedicated to the victorious Austro-Russian troops. With Napoleon re-conquering Milan in 1800, he was once again able to turn his coat, subsequently becoming one of the most active and celebrated composers of the Kingdom of Italy, a member of the prestigious *Società italiana di scienze, lettere ed arti* and of the newly founded Conservatoire of Milan. The paper will proceed from a detailed description of the historical and musical context (using several documents coming from Milanese archives) to the analysis of musical works composed by Minoja for different occasions and venues. Each piece, examined through its primary sources, will elucidate a different relation between music and government throughout various political phases, thus providing a precious insight into this complex and still widely unexplored context.

Michael Palmese (University of Miami, Frost School of Music)

Reaching for the Past: *Le tombeau de Couperin* and *Symphonies d'instruments à vent* as Artistic Responses to World War I

The devastation left in the wake of the First World War included not only the sheer degree of carnage and destruction, but also the deep psychological wounds for those that survived. This was the first mechanized war with the advent of tanks, machine guns, and airplanes. This was also the first modern conflict to make use of chemical weapons and genocide. The shockwaves produced from this “Great War” had profound effects on the creative outputs of composers both directly and indirectly involved. For Maurice Ravel, the experience of World War One came from his service at the Verdun front where he worked as a truck driver. While initially caught up in nationalistic fervor and eager for adventure, Ravel’s ensuing exposure to the unpleasant realities of war exerted a growing desire to return home. For Igor Stravinsky, the wartime period was a far different experience characterized by both financial hardship and an acute sense of lost identity as he lived in exile from his Russian homeland. In this paper, I shall demonstrate that Ravel and Stravinsky both reacted to and reflected upon their differing experiences during World War One in a remarkably similar creative fashion: by reaching into the musical past. For Ravel, *Le tombeau de Couperin*

represented his reaching back to the sensibilities and traditions of the seventeenth and eighteenth century French Baroque keyboard suite. For Stravinsky, *Symphonies d'instruments à vent* reached for two pasts both ancient and recent. The titular reference to the Greek notion of “symphonies” as “sounding together” carries with it important connotations for the work’s formal architecture which functions alongside the embedded chorale that Stravinsky originally composed in Debussy’s memory for a special 1920 issue of *La Revue musicale*.

Yves Rassendren (Université Pierre-Mendès-France, Grenoble 2)

Composing during the Conflict – The French Composers at the Warfront

During the First World War, men from every level of French society were called up. A great many musicians, instrumentalists, singers and composers, went up to the front. A great many musicians, and composers among them, volunteered to be sent to the warfront, with meant breaking off with all their musical pursuits. The various part of this lecture will mainly be illustrated with quotations from letters and accounts bearing witness to their living conditions and to the creative process. It will also be illustrated by the playing of some of their works. 1) *French composers who went to the front*. André Caplet, Florent Schmitt, Reynaldo Hahn, Maurice Ravel, Albert Roussel, Maurice Delage, Claude Delvincourt, Philippe Gaubert, Paul Paray, René Vierne, Albert Ribollet, [Jean Cras]. 2) *Composing under very harsh conditions*. Some composers stopped producing any musical work throughout they remain at the front (Ravel, Roussel). In spite of their time consuming tasks and military activities, other composers tried to find some spare time to compose music, creative moments often disjointed and interrupted. The evidence given by all the composers/soldiers coincides in their stressing the very rare moments when they could compose, their extremely harsh living conditions, the lack of time and place to rest for a while, their exhaustion. Many of the composers were to be wounded, some quite grievously. 3) *Typology of the works: to conjure or to bear testimony*. a) *Conjuring*: Beyond the conventional genres and forms, the composers tries to ward off the ever-present danger and his fear by seeking refuge in writing of light or private pieces revealing the dream of a peaceful life, free from the omnipresent threat of death. Works that make it possible to forget the horror of their everyday life: light, childish or futile themes — melodies, series of waltzes — Reynaldo Hahn. A search for a haven of peace (Caplet’s melodies). b) *Composing to bear witness of the atrocities of warfare*: Melodies evoking the death and disappearance of soldiers — Reynaldo Hahn, Caplet — with simple yet poignant words. Several pieces were composed on the battleground during intense fighting (evidence given by musicians, dates, circumstances — the texts of the poems set to music, musical choices) — Hahn, Iberty. c) *Prayer, the ultimate refuge*: God as a refuge against horror — Prayer as the only means to escape the absurdity of war, to implore and confide — Caplet: *The Prayers*, written and sung and acted on the war-front. d) *Commands and occasional works*: Military marches — Florent Schmitt, André Caplet — composition, rehearsal and setting-up by soldiers. 4) *The incidence of their having taking part in the conflict, aesthetic choices after 1918*.

Renato Ricco (Università degli Studi di Salerno)

Virtuoso Swordsmen and Napoleonic Suggestions in the French Violin School: The Cases of Le Chavalier de Saint Georges and Alexandre Boucher

Théophile de Ferrières’s words «il faut de l’héroïsme pour être un bon violon» clearly emphasizes the highlighted “male” character related to the possibilities of timbre and sound of the soloist in the specific typology of violin concerto that by Viotti, mainly via Rode and

Kreutzer, flows in Paganini's works. Rethinking form and structure, the Genoese leads to the hardest level of dazzling virtuosity. This remark seems to be related to a certain idea of 'militar' music in vogue in the wake of the events of July 1789: in the same year Paganini began studying violin and mandolin. In this paper I will analyze biographical and musical aspects (unknown or so far little investigated yet) of two virtuoso violinists and composers whose links with the military background had a crucial importance for their artistic profiles. The connections with the French Revolution seem to be particularly convincing for «Monsieur de Saint-George, le nègre des Lumières». Pupil of Leclair (violin) and Gossec (composition), he trained his military life under the leadership of La Boëssière, in the *Traité de l'Art des armes* of which a *Notice historique sur Saint Georges* is included. Captain since 1792 of Garde National in Lille, founder of the *Légion des Américains et du Midi*, this mulatto virtuoso violinist, at the same time skilled swordsman, is also quoted in a *Catalogue des livres militaires* del 1825. Le chevalier de Saint Georges (touchstone for the Balzac's personnage Victurnien d'Escrignon in name of his great skill with the weapons) was in touch with Pierre Choderlos de Laclos e Louis Philippe II, the young duke of Orléans, known as "Philippe l'égalité" because of his progressive political leanings; he published several collections of string quartets, violin concertos (Opp. 2, 3 e 5) and *Symphonies concertantes*. Some signs on original handwritings preserved at the BnF can witness Alexandre Boucher's *idée fixe*, almost an obsession: the comparison between himself and Nicolò Paganini. In action in the taking of the Bastille, since 1790 member of the *Garde Nationale*, Boucher — «Nestor des violonistes» is called by Fétis — made successful concert tours side by side with his wife, the harpist Cécile Gallyot and in 1853 he published the *Serment Napoléonien, chant national patriotique et religieux dédié à la Majesté l'Empereur des Français et à l'armée*: for him Beethoven wrote the *Kleines Stück* WoO 34 for two violins. Most important source on Boucher's life is the biography by Castil-Blaze published on *Révue de Paris* in 1845. Focusing the attention on peculiar aspects of Saint George's life and on particular tricks of Boucher's violin (handwritten and published) works, I will bring to light new data about a cultural and esthetical season of instrumental music in the XIX century, with a strange mix of dazzling virtuoso technical solutions and military instances, direct or transferred.

Maria Rose (Repertoire Internationale de Litterature Musicale – RILM)

The Death of a General and the Birth of Romantic Music: General Hoche in 1797

The funeral of General Hoche on October 1, 1797, was one of the most solemn festivals that took place in Paris during the French revolutionary period. One of its highlights was the *Hymne funèbre* for a young general, composed by Cherubini (no. 70 Pierre) on words by Marie-Joseph Chenier, and performed by students of the newly-founded Conservatoire. Lazare Hoche (1768-1797) was a general in the Revolutionary army who died — reportedly of tuberculosis — at the age of 29. Hoche's humble beginnings and meteoric rise during the Revolution made him into a symbolic figure. Since attempts on his life had been made before, it was rumored that he had been poisoned, adding to his aura as a fallen hero. A year later, Napoleon offered a prize and a medal «to the value of 100 sequins» to the composer of the best work commemorating the death of the young general. The winner of the prize was Paisiello, who wrote *Musica funebre all'occasione della morte del fu Generale Hoche*. Another composition that competed for the prize was a *Sinfonia funebre* (1798) by the Milanese composer Ambrogio Minoja (1752-1825). A fourth work that was probably inspired by Hoche's death was the third movement of Beethoven's sonata Op. 26, the *Marcia Funebre, sulla morte d'un Eroe*, one of the most programmatic pieces Beethoven had written for the piano until that time. It is believed that it was initially written as

a movement for the sonata with an “extra-musical program” Countess von Kielmansegge had ordered through the publisher Hoffmeister; a sonata which portrayed the achievements of the French Revolution. In a letter to Hoffmeister written on 8 April 1802 Beethoven withdrew from the project. In this paper, the funeral for Hoche and the works inspired by the death of the revolutionary hero will be described against the background of the founding of the Conservatoire and its aesthetic premises; especially its frequent references to Greek mythology as a replacement of religious frameworks. Shortly before his announcement of the prize for Hoche’s funeral music, Napoleon wrote that «... music is the art which exercises the greatest influence upon the passions, and is the one which the legislator should most encourage», echoing the words of a speech by Chenier, one of the founders of the Conservatoire. The idealization of war is vividly demonstrated in the cult of the hero as a Romantic figure modelled after ancient Greek heroes (Hoche reportedly compared himself with the poisoned Greek centaur Nessus when he was dying), as well as in the heightened effects of music in times of war. As such, the funeral works can be said to represent the first “Romantic” music.

David Rowland (The Open University, Milton Keynes, UK)
European Music Publishing during the Napoleonic Wars

Prior to the French Revolution the publishing trade in Europe had become increasingly international. Composers were used to having their music published outside of their own countries and the major publishers had established international networks which enabled them to negotiate good deals with composers and to work in collaboration in order to counteract the effects of piracy. The practice of simultaneous publication — the arrangement whereby works were published on or around the same date in several European cities — was gaining ground. While the French Revolution had held back these developments to some extent, the Napoleonic wars had a much more significant impact. Governments — in particular the French government — became highly protectionist, communications between countries became unreliable and the movement of musicians around Europe was restricted. These constraints damaged the music trade in a number of ways. The free movement of works between countries was restricted, ensuring that some repertoire was known only to a limited extent on the European stage. French music, for example, was not much heard in England and only travelled to other countries in relatively small amounts. Simultaneous publication of works in a number of European cities became extremely difficult to achieve. Composers’ contracts, which prior to the Napoleonic wars had begun to take on an international dimension even in the absence of international law, became more restricted and localised in nature. These developments will be discussed in relation to some of the major publishing figures of the era including Artaria, Breitkopf & Härtel, Clementi, Erard and Pleyel. The nature of the contracts signed in particular by Beethoven, but also by Clementi, Haydn and others will be examined, as will the extent to which these composers were able to fulfil their international contractual obligations. Following the peace that became established in Europe in 1815 a new era of international collaboration was established which was demonstrated in the re-establishment and widespread use of simultaneous publication. The confidence of this new era was expressed in the practice whereby multiple international publishing partners were named on the title pages of many works. The speed with which these new practices were developed will be discussed along with the mechanisms that publishers and composers used in order to facilitate effective working practices. The evidence will be used to demonstrate just how restrictive the Napoleonic wars had been on the development of the music trade in the early years of the nineteenth century and how, in the absence of war, international cooperation and trade flourished.

Eric Sauda (Université Paris-Sorbonne)

Song at the Home Front during the Great War

On 2 August 1914, nearly four million french men drop their current work, their families and their homes to live a war that will last fifty-two months. Their departures in the war were largely covered by songs. In these moments, which tunes could haunt their minds ? Perhaps the one who accompanied the last dance with their bride at the ball of July 14. A tender lullaby sung by the mother during childhood. A local singing that a rejoiced father, sang on the way to the field. A refrain repeated openly during drunken evenings with friends. Or perhaps finally a canticle for those who still have faith. So many tunes associated with their memories resurface in these shocking moments of the great start. Certainly the song supports the patriotic fervor or nostalgia for a peaceful civilian life, but it will mostly occupy a very important place alongside soldiers of the Great War. In this contribution, we propose to explain the departure in song of french soldiers, then after to expose how the song becomes the companion of the soldier at the home front. From primary sources such as letters and war diaries of mobilized musicians, the civil press and from the trenches, we will try to understand what was the role of song in relationships maintained by its interpreters of different types (soldiers and civilians singers) and nationalities, in the din of war. Then we will try to shed light on the creating songs and performances at the proximity of the fighting. Finally we discuss how the song can help to forget the sound environment, to dance, to give courage, to make an impression with civilians or neighboring regiments to maintain good relations with civilians, between soldiers and officers, with the Allies and even with the enemy.

Cristina Scuderi (Karl Franzens Universität, Graz)

Italian Protest Songs during the Great War

The 100th anniversary of the outbreak of the First World War offers us the opportunity to focus on the conflict once again, in particular on the songs originated at that time. A certain part of the body of war songs consists in protest songs, which are as a matter of not visible in the official anthologies issued at the time and which have therefore survived only thanks to the recollections of veterans. Today this repertoire is accessible mostly owing to the recovery work initiated in the Sixties by Ernesto De Martino and by the so-called *Cantacronache* Movement. Texts sung at the battle front were definitely different from those heard far away from the war zones, where songs such as *La leggenda del Piave* (The Legend of Piave river) and all other songs nurturing conventional rhetoric were very popular. But what were in fact the themes inspiring such songs? Was the foreign enemy really the object of the fiercest invectives? Who or what was being cursed? But, most of all: is it possible today to say more about the music itself? Where did the tunes come from? Were they newly created melodies or, simply, *contrafacta*, the origins of which happen to be lost in the mists of time? The common denominator of many of the songs, showing mixed feelings ranging from sarcasm and desperation, was the frustration of most soldiers realizing that the ghastly situation was to be endured although profoundly far removed from their actual ideals.

Giuseppe Sergi (Università degli Studi di Pavia, Facoltà di Musicologia di Cremona)

New Aesthetics Leanings: E. A. Mario and the *canzone di guerra* during the World War I

The history of the classical Neapolitan song features significant elements related with aesthetics expressions elaborated by the coeval critics and authors. The E. A. Mario's activity emerges during the period preceding the First World War. His work as a critic, poet

and composer shows and catalyses a new attention to the *canzone di guerra* (war song), a genre characterised by specific poetics, aesthetics, linguistic and formal parameters. With the outbreak of the World War I this leaning influences the whole Neapolitan song industry. The song contests announced by journals and publishers become now 'patriotics'. The *canzone di guerra* is conceived to increase the group identity and dispel the fear of death, as well as to provide moral support to the soldiers. With this aim E. A. Mario composes *Canzone di Trincea* and *Marcia 'e Notte*, two songs which the author himself brings to the troops on the front line. A couple of songs frame the Italian military and cultural history related with the World War I. *Serenata all'Imperatore* is a piece written in 1915. It is an artistic answer to an ironic statement by the Emperor Franz Joseph I about the Italian military organisation. *La Leggenda del Piave*, composed in 1918 after the 'battaglia del solstizio' (solstice battle), is concerned with the most significant episodes of the Italian military history during the First World War. At a later stage the song will become the Italian national anthem. The most important songs of the repertoire related with the war will be collected by E. A. Mario in *Il libro grigio-verde*. By the analysis of the coeval literary and musical documents this study aims to draw attention to the relevant features which characterise the poetics and the aesthetics of the 'canzone di guerra' in the work of E. A. Mario during the World War I (a well-known artistic aspect which has never received an in-depth analysis). Through an investigation of the historical, musical and literary interconnection this work tries to answer some significant questions: what kind of interrelation exists between the E. A. Mario's work and the World War I? In which ways his activity as a critic and author influences the aesthetics and poetics parameters of the song of this period? Which is the critics reaction to this process? Which are the meanings attributed to the 'canzone di guerra' during the critical phase of the First World War?

Mariateresa Storino (Fondazione Istituto Liszt)

Solidarity of Peoples and the Idea of Fatherland: The Symphonic Poems by Augusta Holmès

The list of works by Augusta Holmès (1847-1903) is very rich and heterogeneous, but, with the exception of *mélodies*, the opera *La Montagne noire* and a few other works, well-known at the end of the Nineteenth century, these compositions are today reserved to a restrained circle of researchers. Holmès grew up in France in an Anglo-Irish family; she lived the artistic fervor of the second part of the nineteenth century. Encounters with Liszt's and Wagner's music were decisive for her musical choices and so her training with César Franck and her friendship with Saint-Saëns. Holmès was a feminist *ante litteram*: despite the social prejudice about women in writing music, she decided to turn her attention to large forms, such as opera, dramatic symphony and symphonic poem, all the genres that traditionally remained property of male composers. She fought against all the manifestations of racial exclusion, of genre and of nationality; Holmès actively participated not only in the artistic life but also in the political life, claiming her idea of *égalité, liberté et fraternité* by means of public declarations and music. The two symphonic poems *Irlande* (1882) and *Pologne!* (1883) are direct expression of her refusal for every kind of oppression and prejudice. Following the reactions of French intellectuality after the Prussian invasion of France in 1870, Holmès had contributed to the French national epic with the hymn *Dieu sauve la France* and the *mélodie Vengeance*. The political events of Ireland in the eighties (the arrest of Charles Stuart Parnell, head of the Irish nationalist party) inflamed her mind, inducing her to sympathize with her people in the symphonic poem *Irlande*. A virile, charming and passionate work, *Irlande* is

introduced by a text of Holmès herself. In its first performance (Paris, Cirque d'Hiver, 16 March 1882), the poem aroused so much enthusiasm to become a classic of the *Concerts populaires* directed by Jules Pasdeloup. The same unconditioned success was obtained by *Pologne* (Angers, 11 November 1883), inspired to Holmès both by the moving testimony of a Polish refugee in Paris and by the painting *Le Massacre des Polonais à Varsovie* (1861) of Tony Robert Fleury. The composer introduced the poem with some verses praising the value and courage of the combatants. The aim of this paper is to analyze both works in order to study the relationship between music and programme in comparison to the model elaborated by Liszt. A reflection about programmes and musical form will underline Holmès' involvement into the idea of Fatherland, Freedom and Solidarity of the Peoples that the Romantic artists had undertaken in support of the struggles fought by oppressed people.

Guillaume Tardif (University of Alberta)

Music on Which Wars Open and End: The Genres of the National Anthem and the Instrumental Elegy in Europe as They Appear in the Concert Repertoire for Violin in the 19th Century

This lecture will consider a number of representative works for violin featuring national anthems or references to 'elegy'. It will focus on their historical contexts, musical characteristics, and stylistic influences. Among those representative works will be Paganini's *Maestosa Sonata Sentimentale*, which features variations on the Austrian anthem (1828), and his Variations on 'God Save the King' (1829); Ernst's *Élégie sur la mort d'un objet chéri*, Op. 10 (1844), and both his Variations on the Dutch anthem, Op. 18 (1842) and on the Irish 'national anthem' ('The Last Rose of Summer', 1864); Wieniawski's *Adagio élégiaque* Op. 5 (1852), and *Les Arpèges* Op. 10 no. 9 or Variations on the Austrian anthem (1854); Vieuxtemps' *Élégie* for viola or violin (1854), and Ysaÿe's *Poème élégiaque*, Op. 12 (1883) [Vieuxtemps and Ysaÿe produced orchestral works on the Belgian anthem, respectively, *Overture*, 1863 and *La Brabançonne*, 1918]; and Kreisler's arrangements of the Austrian anthem, recorded for the Victor label in 1914-1915 (coinciding with the publication of his 1915 memories of war service for Austria: *Four Weeks in the Trenches*).

Chloe Valenti (University of Cambridge)

«To Arms! Fair Land of Sweet Music»: Garibaldi Songs in Late Nineteenth-Century England

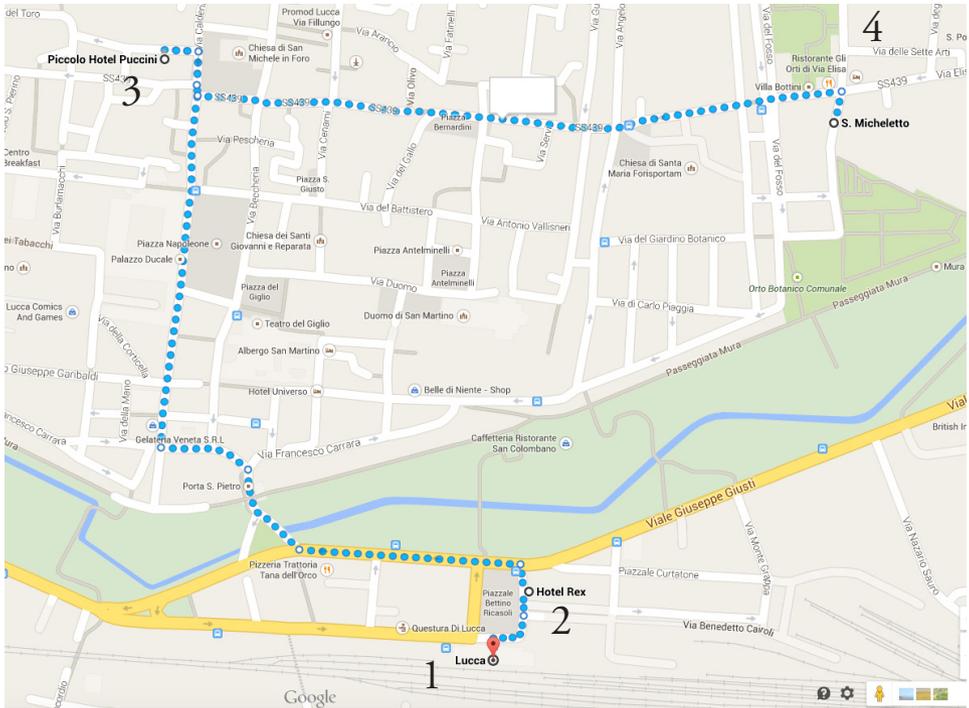
Although English writers, artists and politicians had long been captivated by Italy, by the 1860s English interest and involvement in Italian politics had reached a climatic point. Central to this passion for Italy was the widespread fascination with the popular Italian soldier and politician Giuseppe Garibaldi. A huge array of Garibaldi paraphernalia was produced in London, reaching a peak in the period surrounding Garibaldi's controversial visit to England in April 1864, including portraits, biscuits and an extensive range of music in honour of Garibaldi by British and Italian composers and poets. The music included piano fantasias, arrangements for brass band and wind instruments and a large collection of songs for choir or solo voice. This paper will examine the music, texts, advertising and accompanying portraiture of the Garibaldi songs in order to give an insight not only into how Garibaldi himself was perceived, but how Italy in general was understood culturally and politically in England during the 1860s. The songs reflect an English understanding of Italian opera forms and styles, including marches, hymns, romances, men's choruses and drinking songs. Songs

for unison chorus, a style strongly associated with Verdi's operas, are particularly prominent. In the 1840s, Verdi had been criticised for the frequent use of unison in his choruses, but by the 1860s this was not only seen as a standard characteristic of Italian music, in the context of Garibaldi songs it was used to show political and spiritual solidarity with the unification cause. The context in which the songs were performed encompassed all levels of English society, from amateur to formal and from private through to mass celebrations. They thus offer a unique class-crossing insight into the English attitudes to celebrated public figures and to Italy as idealised land of music and war.

Henri Vanhulst (Université libre de Bruxelles)

Les relations commerciales de Jean-Jérôme Imbault d'après l'acte de vente notarié du 14 juillet 1812

Le 14 juillet 1812, l'éditeur parisien J.-J. Imbault vend son affaire aux associés Janet et Cotelte. L'acte notarié contient des détails qui donnent une idée assez précise sur les relations commerciales de la firme. La liste des dettes « actives, douteuses et mauvaises », pour un total d'environ 40 000 francs, fait une distinction qui se fonde sur les circonstances politiques et non sur la situation commerciale des firmes. Elle mentionne de nombreux interprètes et compositeurs (Baillot, Fétis, Kreutzer, L. Jadin etc.) et marchands de musique établis non seulement dans plusieurs grandes et moyennes villes de France (Paris, Strasbourg, Marseille, Toulouse, Dunkerque, Colmar...) mais également à Amsterdam (Steup), Berlin (Schlesinger), Bruxelles (Terry, Weissenbruch), Dresde, Genève (Marcillac), La Haye (Weygand), Livourne (Pizzotti), Londres (Cianchettini ; Longman & Broderip dont la dette s'élève à plus de 13 000 francs), Milan (Artaria), Rotterdam (Plattner), Turin (Reycend), Venise (Zatta) etc. La liste des « marchandises données en commission à l'étranger », qui sont évaluées à plus de 47 000 francs, révèle qu'Imbault dispose à l'étranger de neuf dépositaires : à Amsterdam (Baffa), Berlin (Schlesinger), Francfort (Gayl ; Hedler), La Haye (Weygand), Leipzig (Breitkopf & Härtel), Saint-Petersbourg (Klostermann), Venise (Zatta) et Varsovie (Monferault). À l'opposé, Imbault n'a chez lui en dépôt que les éditions de trois firmes (Schott à Mayence ; Simrock à Bonn ; Steup à Amsterdam), à côté de musiques provenant directement par de compositeurs (Le Sueur et Spontini). La valeur de ces dépôts est évaluée à moins de 1 500 francs. Il est donc clair qu'Imbault a continué à envoyer ses éditions à ses dépositaires mais qu'il leur a manifestement demandé de renoncer à lui expédier les leurs. Ce document donne une idée de la clientèle d'Imbault, de son réseau de distribution et de l'importance des relations commerciales avec certains de ses partenaires.



MAIN LOCATIONS

- 1: Train Station (Piazza Ricasoli)**
- 2: Hotel Rex (Piazza Ricasoli 19)**
- 3: Piccolo Hotel Puccini (Via di Poggio Seconda 9)**
- 4: (Complesso Monumentale di San Michele (via San Michele 3))**

