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Le Mercredi 26 Juin
CONCOURS SPÉCIAL DE MUSIQUES MILITAIRES
 SOUS LA PRÉSIDENCE D'HONNEUR
 de M. PALADILHE * Membre de l'Institut
 ET LA PRÉSIDENCE EFFECTIVE
 de M.M. DANHAUSER * Prix de Rome (section des Musiques)
 LAURENT DE RILLE * (section Orphéonique)

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MUSICAL COMPETITIONS IN EUROPE 1700-1920

International Conference

Lovere (BG), Accademia di Belle Arti Tadini

Sala Affreschi, Piazza Garibaldi 5

09-11 June 2023

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini



PALAZZETTO
BRU ZANE
CENTRE
DE MUSIQUE
ROMANTIQUE
FRANÇAISE

Tadini

Accademia Tadini Lovere

INTERNATIONAL CONFERENCE

MUSICAL COMPETITIONS IN EUROPE 1700-1920

organized by

Centro Studi Opera Omnia Luigi Boccherini

Palazzetto Bru Zane – Centre de musique romantique française

in collaboration with

Accademia di Belle Arti Tadini, Lovere

IAM – Italian Institute for Applied Musicology

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Lovere (BG), Accademia di Belle Arti Tadini,

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Scholarly Committee:

- ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)
 - ÉTIENNE JARDIN (Palazzetto Bru Zane, Venezia)
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- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)



Keynote Speaker

- CHARLES EDWARD MCGUIRE (Oberlin College & Conservatory, OH)

FRIDAY 9 JUNE

9-9.30 **Welcome and Registration**

9.30-9.45 **Opening**

- ROBERTO FORCELLA (Presidente Fondazione Accademia di Belle Arti Tadini)
- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini / IAM)
- ÉTIENNE JARDIN (Palazzetto Bru Zane – Centre de musique romantique française, Venice)

10.00-11.30 **Musical Duels**

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

- RAINER KLEINERTZ (Universität des Saarlandes), *Les « Lettres d'un bachelier ès-musique » et les articles de Franz Liszt dans le contexte de son « duel » avec Sigismond Thalberg*
- STEPHANIE KLAUK (Universität des Saarlandes), *Il duello Liszt – Thalberg attraverso la critica musicale*
- VIKTORIA GRYNENKO (Independent Researcher, Alberta), *Lolli vs Khandosbkin vs Paisible*

Coffee Break

12.00-13.00 **Keynote Speaker:**

- CHARLES EDWARD MCGUIRE (Oberlin College & Conservatory, OH), *Musical Contests and Asserting Control: British Competition Festivals, 1880-1920*



15.00-17.00 **Institutions, Repertoires, Juries and Participants**

(Chair: **Charles Edward McGuire**, Oberlin College & Conservatory, OH)

- PETER ASIMOV (University of Cambridge), *Arbitrating 'Authenticity': The Schola Cantorum's «Concours de Chants Populaires» (1903-04) and its Losers*
- HELEN DOYLE (Technological University Dublin, Conservatoire), «*Will the Feis project ever come to anything – and if so, to what?*»: *Establishing the Operational Network of the Dublin «Feis Ceoil»*
- JEROEN VAN GESSEL (State University Groningen), *The Composition Contests of the Dutch Society for the Promotion of Music (1829-1879): The Difficult Quest for a National Music of International Appeal*
- JAN DEWILDE (Centre for the Study of Flemish Music / Library Royal Conservatoire Antwerp), *Competitions for Male Voice Choirs in (Flemish) Belgium in the Middle of the 19th Century*

17.30-19.00 **Guided tour of the Accademia Tadini's Gallery, Sala Affreschi**

(Entrance: **Piazza Garibaldi 5, Lovere**)

<<https://www.accademiataadini.it/galleria-accademia-tadini/la-collezione/>>

[for conference delegates only]

SATURDAY 10 JUNE

9.30-11.00 **At the 'Conservatoire de Paris'**

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

- FRÉDÉRIC DE LA GRANDVILLE (Reims Champagne-Ardenne University), *Le concours des prix du Conservatoire de musique de Paris, 1795-1900*
- ANNE PUSTLAUK (Royal Conservatoire Antwerp), *Competition at the Paris Conservatoire: Tulou and his Flute Class*
- LÍVIA LAIFROVÁ (EHESS, Paris, Centre Georg Simmel), *De Nicodami à Moscheles : la place des musiciens de Bohême dans les concours de piano du Conservatoire (1798-1868)*

Coffee Break

11.30-13.00 Panel: « Travaillez jeunes gens » : le « Concours du Conservatoire » sous les mandats de Dubois et Fauré. Aspects réglementaires, politiques et publics (1896-1920)

(Chair: Étienne Jardin, Palazzetto Bru Zane)

- YANNAËL PASQUIER (Conservatoire national supérieur de musique et de danse de Paris), *Le « Concours du Conservatoire », du règlement à l'usage*
- ARTHUR MACÉ (Conservatoire national supérieur de musique et de danse de Paris), *L'institution du concours, le concours et les institutions*
- APOLLINE GOUZI (University of Cambridge), *Le « Concours du Conservatoire » dans la presse musicale (1896-1920), de la romance au feuilleton*



15.00-16.30 Aesthetics, Criticism and Politics (I)

(Chair: Charles Edward McGuire, Oberlin College & Conservatory, OH)

- JOE LOCKWOOD (University of Oxford, New College), *Who Should Have Won the Prize Musick?*
- VJERA KATALINIĆ (Croatian Academy of Sciences and Arts, Zagreb), *Musical Competitions in the Shade of Politics: Three Case Studies from Croatia in the Second Half of the 19th Century*
- MARKUS RATHEY (Yale University), *Bach's Competitions against Marchand and Pan: Facts and Fiction in Johann Sebastian Bach's Musical Contests*

Coffee Break

17.00-18.30 Aesthetics, Criticism and Politics (II)

(Chair: Charles Edward McGuire, Oberlin College & Conservatory, OH)

- MARTIN BARRÉ (Conservatoire National Supérieur de Musique et de Danse de Paris), *Le choc des ténors : Gilbert Duprez et Adolphe Nourrit ou quand la compétition devient fatale*
- LAURE SCHNAPPER (EHESS, Paris, Centre Georg Simmel), *Les concours d'exécution musicale à l'Exposition de 1867*
- ALISON SANDERS MCFARLAND (Louisiana State University), *The Cobbett Phantasy Competition and the Recreation of the English Past*

SUNDAY 11 JUNE

9.30-11.00 **Competitions and Society**

(Étienne Jardin, Palazzetto Bru Zane)

- FRANÇOIS DELÉCLUSE – FAUVE BOUGARD (Université libre de Bruxelles, Laboratoire de Musicologie, F.N.R. S.), *Le concours Cressent dans la vie musicale française à la fin du XIX^e siècle et au début du XX^e siècle*
- LUCIO TUFANO (Università degli Studi di Palermo), *Musical Competitions in Post-unification Naples: The Activity of the Circolo Bonamici*
- HELENA MARTÍNEZ DÍAZ (Universidad de Granada), *Promotion of Women in Music in Spain at the Beginning of the 20th Century: Pepita Bustamante and the Premio Barranco*

Coffee Break

11.30-12.30 **Repertoire, Language and Style**

(Roberto Illiano, Centro Studi Opera Omnia Luigi Boccherini)

- SANDARA VELASQUEZ (Independent Researcher, Veracruz, Mexico), *From Europe to Latin America: Importing Practice, Discourse and Repertoire through International Piano Competitions*
- MARK MCFARLAND (Georgia State University), *The Musical Competition between Debussy and Stravinsky*



Keynote Speaker

• CHARLES EDWARD MCGUIRE (Oberlin College & Conservatory, OH), **Musical Contests and Asserting Control: British Competition Festivals, 1880-1920**

The British musical competition festival — still extant today — began in earnest in the early 1880s, with the founding of the Stratford and East London Festival by John Spencer Curwen (1882) and the Kendal Festival near Westmorland by Mary Wakefield (1885). The British musical competition movement, as it became known, spread rapidly prior to 1914 throughout England and Scotland. Its founders and propagators were predominantly economically advantaged individuals who saw it their mission to evangelize so-called ‘high class music’ to the working classes. As such, the competition festivals became yet another element of late Victorian rational recreation: a leisure-time activity that would both create community bonds and distract people from morally questionable pastimes, like drinking, smoking, and gambling. British competition festivals started off as choral contests, but quickly grew to encompass solo singing and instrumental performance, as well as instrumental ensemble performance. But festivals focusing on choral music were always the most popular and most numerous.

These British competition festivals were inspired by Welsh Eisteddfodau, song and poetry contests begun in the Middle Ages which underwent a nationalist revival in Wales starting from 1828. Eisteddfodau flourished especially during the second half of the nineteenth century. The major difference between the British competition festivals and the Welsh Eisteddfodau was that the latter awarded monetary prizes to their competition victors, while the prizes at the British competition festivals were shields, trophies, ribbons and the like, supposedly celebrating the act of competition itself over potential pecuniary interests. By the beginning of the First World War, British competition festival organizers denigrated the Welsh Eisteddfodau as being insufficiently musically inclined because of such monetary prizes. And when a British government white paper called for a public/private partnership to promote music in Wales — what became the National Council of Music in 1919 — it prioritized the creation of British-style competition festivals to specifically confront the Eisteddfodau. Using archival material and secondary sources drawn from the Stratford and East London, the Leith Hill and other festivals, this paper will examine how the British competition festival movement went from tacitly embracing an idea of rational recreation to actively trying to deny the agency of Welsh Eisteddfodau, by increasingly asserting control over musical contests throughout the entire county.

Contributors

Musical Duels

• RAINER KLEINERTZ (Universität des Saarlandes), *Les Lettres d'un bachelier ès-musique et les articles de Franz Liszt dans le contexte de son « duel » avec Sigismond Thalberg*

Le 31 mars 1837 eut lieu, dans le salon de la princesse Belgiojoso, le célèbre concert au profit des réfugiés italiens, qui est entré dans l’histoire de la musique sous le nom de « duel » entre Liszt et Thalberg. Sigismond Thalberg avait donné son premier concert à Paris en janvier 1836 et fut acclamé par le public et la critique au cours des mois suivants. Plus que les éloges enthousiastes

accordés à un autre virtuose, Liszt a dû se sentir interpellé par la manière de présenter la modernité des compositions de Thalberg. Dans plusieurs lettres de voyage et articles, il traite directement et indirectement de ce compositeur. Alors que dans sa *Revue musicale de l'année 1836* (parue dans *Le Monde* du 8 janvier 1837), il l'ignore et ne retient que la création des *Huguenots* de Meyerbeer d'une part et les classes populaires de chant de l'abbé Mainzer d'autre part, il publie le même jour dans la *Revue et Gazette musicale de Paris* une critique détaillée de trois œuvres pour piano de Thalberg (*M. Thalber – Grande Fantaisie*, Œuvre 22 – 1^e et 2^e *Caprices*, Œuvres 15 et 19). L'article, très polémique, provoqua une réplique de François-Joseph Fétis, à laquelle Liszt répondit longuement à son tour dans la *Revue et Gazette musicale de Paris*. Cette critique et les polémiques qui suivirent ont toujours été jugées politiquement imprudentes. Ma contribution se propose d'examiner de plus près ce texte, en considérant ses perspectives esthétiques et son argumentation, tout en le comparant avec le texte musical des œuvres de Thalberg dont il est question. Liszt a d'ailleurs fait remarquer, à juste titre, que bien que sa critique ait été généralement condamnée, personne — pas même Fétis — ne lui a opposé que les œuvres de Thalberg étaient des chefs-d'œuvre.

• **STEPHANIE KLAUK (Universität des Saarlandes), *Il duello Liszt – Thalberg attraverso la critica musicale***

Nella Parigi degli anni trenta dell'Ottocento i virtuosi, come Niccolò Paganini, erano acclamati in modo frenetico. I musicisti e gli artisti avevano gradualmente sostituito la loro dipendenza dai mecenati con la dipendenza da quell'intransigente 'bestia' moderna: il pubblico. L'opinione del pubblico si manifestava sui giornali e nelle riviste musicali e, viceversa, il pubblico era influenzato da questo mezzo di comunicazione. Così, i giudizi sui concerti dei due pianisti e virtuosi Franz Liszt e Sigismund Thalberg dominarono la stampa musicale per mesi. L'apparizione di Thalberg, che aveva dato il suo primo concerto a Parigi nel gennaio del 1836, fu inizialmente una sfida senza precedenti per Liszt come pianista. Per la prima e unica volta conobbe un serio rivale. La rivalità, suscitata dalla critica musicale, ma anche dallo stesso Liszt, raggiunse il suo apice il 31 marzo del 1837. Durante il concerto a favore dei rifugiati italiani nel salotto della principessa Belgiojoso si presentarono tutti e due i pianisti e questo duello rappresentò uno delle più famose gare pianistiche della storia della musica. Nel mio contributo mi concentrerò sulle recensioni del duello da parte della stampa francese e tedesca (ad esempio quelle di Hector Berlioz e François-Joseph Fétis). Quali erano gli argomenti e le strategie messe in campo per elogiare o criticare i due rivali? Quali furono le conseguenze sulle carriere di Liszt e Thalberg?

• **VIKTORIA GRYNENKO (Independent Researcher, Alberta), *Lolli vs Khandoshkin vs Paisible***

Between 1776 and 1783, entries in the gazette *Saint-Petersburg Vedomosti XVIII* show a pattern of parallel public subscription concerts offered by three prominent violinists established at Catherine II's court: the Italian virtuoso Antonio Lolli (1725-1802), the Ukraine-born 'Russian Tartini' Ivan Khandoshkin (1747-1804) and the Frenchman Louis Henri Mareschal dit Paisible (1748-1782), a pupil of Gaviniès. The mixed concerts were offered to the public under similar conditions and featured violin virtuosity and Russian-themed music, along other selections. What could explain this sustained competition for the public's attention? Did these concerts stimulate

the production of new, innovative works? Did they reflect rivalries at the court — and could they help explain subsequent events, such as the unfortunate suicide of Paisible in 1782; the departure of Lolli in 1784; and Khandoshkin's move to Ekaterinoslav as director of a new Academy of Music in 1785? This presentation will review documents related to these concerts and place them in the context of the contemporary musical life. It will also review what is known of these court violinist-composers and how this apparent competitive context may have stimulated creativity and to what extent it may have affected the course of their careers. To complement the presentation, short representative violin duets by Khandoshkin (on Ukrainian themes) and Lolli (Op. 9, no. 4 and 6, on Russian themes) will be performed.

Institutions, Repertoires, Juries and Participants

• PETER ASIMOV (University of Cambridge), *Arbitrating 'Authenticity': The Schola Cantorum's *Concours de Chants Populaires* (1903-04) and its Losers*

In 1903, the Schola Cantorum (Paris) opened a folksong competition, soliciting notated anthologies of *chants populaires* for a cash prize plus publication of winning collections. Responses flooded in from song lovers nationwide — from village musicians, priests, and schoolmasters already involved in local history and folklore to bakers and masons with the desire (if not the skills) to compete. Unsurprisingly, the eventual prizewinners were known and published authorities on folksong collection. The goal of the *Concours*, however, was not simply to reward skill, but more broadly to propagate a culture of heritage preservationism. Remarkable documents relating to the *Concours* have been preserved in the archive of its secretary, Pierre Aubry. Comments from the jury — drawn from a coterie of Paris-based musicians, philologists, and historians — reveal the mechanisms of gatekeeping that ensured, despite the open call, that folksong collection remained an elite pursuit. In contrast, documents relating to the submissions, and especially those of the 'losers' — competitors who failed to obtain a prize or would-be entrants who were dissuaded from competing — offer unusual access to voices and perspectives typically excluded from the published anthologies that form historians' main means to study these oral traditions. The paper begins with an overview of the *Concours*, which I situate at the intersection of two disparate competitive traditions of popular music and of local history, and in relation to the Schola's counter-hegemonic ambitions with respect to folk music in the preceding and subsequent years. I identify tensions between the written guidelines and unwritten values underpinning the *Concours*. Finally, I examine the losers of the *Concours* — those deemed too uneducated, educated, or wrongly educated to represent the 'authentic' 'folk' — in order to foreground the significance of 'chants populaires' in their lives, thereby offering an enriching counterpoint to the published winners of the *Concours*.

• HELEN DOYLE (Technological University Dublin, Conservatoire), «*Will the Feis project ever come to anything – and if so, to what?*»: Establishing the Operational Network of the Dublin *Feis Ceoil*

The *Feis Ceoil*, which is Irish for 'festival of music', is a large-scale annual music event which offers competitions for individuals and ensembles. The first *Feis Ceoil* comprised thirty-two competitions and a three-concert series held over one week in May 1897. Today, the *Feis*

Ceoil endures, holding a festival annually over a two-week period before Easter wherein over 5,000 people contest close to 200 competitions. Its breadth as a music-making festival is immense and the *Feis Ceoil* has provided huge stimulus to Irish musical life in its almost 130-year lifespan. This paper outlines the origins of the festival which was inaugurated during the Gaelic Revival, a period of cultural nationalism that saw the development and celebration of Irish art, literature, language and music. In the period 1894-1897, the *Feis Ceoil* developed its principal aims which concerned the promotion, cultivation, and preservation of *both* Irish music *and* music in Ireland — a crucial distinction. A complex structure also emerged wherein *Feis Ceoil* networks central to its establishment and expansion were formed. An operational network centred upon the Feis' Executive Committee arose; while relatively small, this group of individuals held a breadth of experiences and ideals. The *Feis*' subsequent competitive platforms were similarly extensive. Additionally, public interest was demonstrated by attendance at concerts, lectures, and exhibitions. It is clear, therefore, that the organizational foundations of the *Feis Ceoil* enabled its development into a far-reaching and well-supported movement. This paper endeavours to provide an overview of the origins, systems and structures of the competition in its early years, thus demonstrating the *Feis Ceoil*'s development as a constitutionally-bound Association. The role of key personnel, few in number but abundant in vision and ambition, will also reveal the contributions of committee members both within the *Feis*' boardroom and on its competitive and concert platforms.

• **JEROEN VAN GESSEL (State University Groningen), *The Composition Contests of the Dutch Society for the Promotion of Music (1829-1879): The Difficult Quest for a National Music of International Appeal***

Although the Dutch Society for the Promotion of Music, founded in 1829, was certainly not the only nineteenth-century bourgeois music society that organized composition contests, it was one of the few that did this systematically for nearly half a century. Seeking to establish the Netherlands as an important contributor to European music, it hoped that these contests would create a national music of international appeal. In order to guarantee the latter, it called on contemporary European composers (e.g. Mendelssohn, Schumann, Spohr, Reicha, Rietz, Lachner, Fétis, Marschner, Onslow, Sterndale Bennett, Tomásek, and many others) to judge the entries. Their assessments have been preserved almost in their entirety, creating a unique body of source material to discuss the problematic dynamics of composition contests in the nineteenth century. This presentation will shortly outline the formal organisation of these contests, the prize subjects, the available prizes, and the background of the competitors, before focusing on three aspects that continued to emerge throughout the entire undertaking: (1) the role of divergent opinions between the jurors, (2) the opinion of the jurors on whether these contests provided the right kind of stimulus for young composers, and (3) their opinion on the feasibility of effectively stimulating musical creativity through contests.

• **JAN DEWILDE (Centre for the Study of Flemish Music / Library Royal Conservatoire Antwerp), *Competitions for Male Voice Choirs in (Flemish) Belgium in the Middle of the 19th Century***

Competitions for men's choirs were a popular phenomenon in Belgium from the middle of the 19th century. The young Belgian state wanted to create its own cultural identity

and choral music was very suitable for this. In addition, choral music played an important social, moral and pedagogical role. To improve the quality of the choirs, the government supported the choirs with premiums and free train transport when travelling to choir contests. Already from the 1840s, many cities and municipalities organized a choir tournament and thanks to the early expansion of the Belgian railway network it was possible to invite choirs from all over the country. The choirs competed in categories determined by the number of inhabitants of the place of origin. These competitions stimulated the quality of the choirs and the dissemination of better repertoire composed especially for these occasions by leading Belgian composers such as Charles-Louis Hanssens and François-Auguste Gevaert. The best choirs also wanted to compete with foreign choirs, especially the excellent *Männerchöre* from the Rhineland. As early as the early 1840s, choirs from nearby cities such as Aachen and Cologne were invited to participate in competitions. The famous *Kölner Männer-Gesang-Verein* won the contest organized by the Société royale des Mélomanes in Ghent on 7 July 1844. This led in 1845 to the foundation of the Vlaemsch-Duitsch Zangverbond, which would organize choral festivals after the example of the *Niederrheinische Musikfeste*. It was for the first festival in 1846 in Cologne that Felix Mendelssohn Bartholdy composed the cantata *Festgesang an die Künstler*, which was created jointly by Flemish and German choirs. The contact with the German *Männerchöre* led to a new improvement in quality and greater participation in national and international choral competitions. This lecture examines the influence of the choral competitions on the development of choral life in (Flemish) Belgium in the 19th century and, more specifically, the organisation (organising institutions, jury, participants, prizes), the repertoire (compulsory works, composers) and the underlying cultural-political discourse.

At the 'Conservatoire de Paris'

• FRÉDÉRIC DE LA GRANDVILLE (Reims Champagne-Ardenne University), *Le concours des prix du Conservatoire de musique de Paris, 1795-1900*

Le fameux « Prix du Conservatoire de Paris » est un enjeu qui parcourt en profondeur le XIX^e siècle musical français. « Être Prix du Conservatoire » revêt une importance déterminante dans la carrière d'un musicien professionnel. Ce Prix participe à l'étranger du renom de la France et de sa capitale. Nous examinerons la question du concours et de son organisation dès son institution en l'An v de la République (1797). Le règlement en est perfectionné tout au long du XIX^e siècle notamment quant au problème épineux des répertoires, de la façon d'envisager la constitution des jurys. Les finalités concernent à la fois les lauréats dans la manière d'orienter leur futur professionnel, et le Conservatoire qui vise une notoriété et une reconnaissance tant politiques (relation à l'Etat et justification de son budget) que sociales (éduquer le public des élèves). Le concours se doit d'aboutir à une distribution des prix, avec remise d'importantes récompenses en présence du ministre du gouvernement, dont le discours revêt une certaine solennité. En ce sens, la place des parents des élèves, du public en général, excitent une presse parisienne pour laquelle le concours annuel des prix est souvent l'occasion unique et passionnée de parler du Conservatoire. La finalité d'un tel événement exprime une démocratisation de l'art musical sous une forme moderne, révélatrice des développements du XIX^e siècle.

• **ANNE PUSTLAUK (Royal Conservatoire Antwerp), *Competition at the Paris Conservatoire: Tulou and his Flute Class***

The concours of the Paris Conservatoire was one of the highlights of the Parisian music world in the 19th century. The state of music in France was measured by the quality of the students, newspapers reported the results on the same day. For the students, it was the culmination of their studies, which could last a few months or several years. For a few of them, it was a ticket into the higher circles of the Parisian music world, for many others it was the way into the military or the hard business of freelancing. The Conservatoire did not only mean competition for students. Professors and instrument makers also competed for interpretive sovereignty. Professors influenced musical aesthetics for years. Instrument makers, in turn, could hope for a secure business if they had the support of professors. In my project Paris Concours (<<https://anne-pustlauk.de/paris-concours/>>), subsidized by the Flemish government, I examined the Parisian concours of the flute class between 1824 and 1860. The starting point for the research were the 21 concours works for the simple system flute listed by Constant Pierre. The simple system flute is the ‘traditional’ type of flute that conquered with the Boehm system flute, invented by Theobald Boehm in 1832 and improved in 1847, and has been taught at the Paris Conservatoire until 1860 when Jean Louis Tulou, flute teacher from 1828 and fervent defender of the old flute (and of his own flute business), retired. I recorded these 21 works, at least 15 of which were composed explicitly for the concours, together with my partner Toby Sermeus on 21 original French simple system flutes and three original pianos. I also researched the reports of the flute teachers, compiled biographies of all 44 prize winners for flute in these years and studied the concours works in terms of their musical development alongside the instruments. This unique project approaches the Paris concours from the practical and theoretical point of view and provides new insights into various aspects.

• **LÍVIA LAIFROVÁ (EHESS, Paris, Centre Georg Simmel), *De Nicodami à Moscheles : la place des musiciens de Bohême dans les concours de piano du Conservatoire (1798-1868)***

En 1798, on compte parmi les premiers professeurs au Conservatoire de Paris František Nikodim, dit Nicodami (1758-1829), originaire de Bohême, qui enseigna le piano pendant deux ans dans une classe des hommes. Nicodami compta parmi ses élèves Jean-Henri Lemoine, Jean-François Braun, qui obtint la même année au concours le second prix de piano, Jean-François Rougeot mais surtout celui qui deviendra un pianiste illustre de la génération suivante, Frédéric Kalkbrenner, qui obtint en 1799 le second prix de piano. Tandis que pour les premières années du concours on ignore les morceaux imposés, à partir de 1818 on trouve des concertos de Dussek (en 1818 et en 1841) et de Moscheles (en 1855 et en 1862). Par ailleurs, en juillet 1860, le Pragois Ignaz Moscheles (1794-1870), qui a mené avec succès une triple carrière de pianiste, compositeur et pédagogue dans toute l’Europe, est invité à siéger au jury du concours de piano. Bien qu’il ait décliné l’invitation, il « assistait à la séance et prenait des notes sur chacune des concurrentes », selon la *Revue et Gazette musicale de Paris*. En effet, cette année-là, les morceaux imposés aux concours de piano des élèves femmes étaient le premier et le troisième solo du Concerto pour piano n° 4 Op. 64 en *mi* majeur de Moscheles, que l’auteur a revu et corrigé à Paris pour la 2^e édition chez Gambogi frères. Enfin, en 1867, le legs de la veuve de Nicodami fut accepté par décret impérial et attribué par décision du ministre de l’Instruction publique et des Beaux-Arts au Conservatoire,

qui décida pour la première fois de créer une rente annuelle et perpétuelle de 500 francs pour fonder le prix Nicodami, destiné à récompenser les meilleurs élèves de cet établissement. Ce prix a été décerné pour la première fois en 1868, à Louis-Nestor Bonnet et à Jeanne-Louise-Malvina Doumergue, premiers prix de piano. Fondée sur des archives inédites, la presse et l'analyse des partitions, cette communication se propose d'examiner le rôle et l'influence de Nicodami, Lachnith, Dussek et Moscheles sur les concours de piano et les programmes des concerts donnés à la suite de la distribution des prix du Conservatoire de Paris entre 1798 et 1868. Cette étude permet aussi, au travers des changements des régimes politiques, de mieux comprendre comment ces compétitions, publiques à partir de 1808 et considérées comme un facteur d'émulation artistique et commerciale, participèrent à la construction de vie musicale parisienne au XIX^e siècle.

Panel: « Travaillez jeunes gens » : le « Concours du Conservatoire » sous les mandats de Dubois et Fauré. Aspects réglementaires, politiques et publics (1896-1920)

Dans le paysage des concours musicaux de la III^e République, le « Concours du Conservatoire de Paris », couronnement du parcours des élèves du Conservatoire de musique et de déclamation se distingue par son rayonnement national et par sa périodicité : rendez-vous annuel immanquable de la vie musicale française, les concours de sortie incarnent tout autant l'aboutissement d'un apprentissage qu'un moment propice à des réunions mondaines et politiques, où se discutent l'orientation de l'enseignement musical supérieur français. Ce panel propose d'explorer, à travers trois communications, et dans la limite chronologique des directorats de Théodore Dubois (1896-1905) et Gabriel Fauré (1905-1920), les corpus réglementaires qui encadrent ces concours, les profils des candidats et des jurés qui y participent, l'implication d'autres institutions (ministères, Institut) dans son organisation, ainsi que sa réception dans la presse et les sociabilités associées à ces événements. Les principaux corpus exploités dans le cadre de cette recherche sont les archives du Conservatoire (Archives nationales : AJ/37 et F/21, Archives du CNSMDP), des compilations de documents administratifs (PIERRE, 1900 ; BONGRAIN, 2012), et un vaste dépouillement de titres de presses généralistes et spécialisées.

• YANNAËL PASQUIER (Conservatoire national supérieur de musique et de danse de Paris), Le « Concours du Conservatoire », du règlement à l'usage

Après avoir décrit et contextualisé les « Concours du Conservatoire » et leur fonctionnement, cette communication se propose de les examiner selon trois axes. Il s'agit dans un premier temps de présenter et analyser les corpus réglementaires qui régissent le déroulement des concours : qu'il s'agisse des conditions d'admission à concourir, des modalités de constitution du jury, du répertoire imposé aux candidat-es, de la nomenclature des récompenses possibles ou encore de la place des femmes au sein du concours, les règlements produits par le Conservatoire s'avèrent extrêmement précis. Les archives administratives et certains témoignages, contredisent toutefois ponctuellement ce que prescrivent les corpus réglementaires. Nous nous intéressons donc en particulier aux dissonances qu'il peut y avoir entre les textes qui encadrent les concours et la réalité de leur organisation, tout en émettant des hypothèses sur les raisons potentielles de ces dissonances. La légitimité du jury étant garante de la légitimité du concours, nous commenterons dans un second temps le profil des juré-es grâce à une analyse prosopographique (genre, âge,

curriculum, profession, institution de rattachement). Par ailleurs, les jurys étant constitués par le directeur du Conservatoire, cette communication sera l'occasion de mettre en lumière certaines proximités de Théodore Dubois et de Gabriel Fauré avec des personnalités du monde musical tout en s'interrogeant sur le caractère diplomatique de ces invitations à siéger, notamment lorsqu'il s'agit de représentants d'autres institutions (Ministère de l'Instruction publique et des Beaux-arts, Niedermeyer, Schola Cantorum, Académie des Beaux-Arts, lauréats du Grand Prix de Rome, etc.). Enfin, nous étudierons le profil des candidat-es et des lauréat-es à partir d'une sélection de disciplines, en nous intéressant en particulier à leur parcours au Conservatoire : origine géographique, âge, genre, modalité d'admission, récompenses, distinctions, réprimandes et sanctions, etc.

• **ARTHUR MACÉ (Conservatoire national supérieur de musique et de danse de Paris), L'institution du concours, le concours et les institutions**

Qu'on considère son règlement, son calendrier, ses espaces, son administration, ses classes, tout au Conservatoire semble régi ou dirigé vers le concours de sortie, au point que l'institution se substitue « entièrement à lui », comme l'avance Arthur Pougin en 1909. Cette communication se propose ainsi d'observer, dans un premier temps, comment le concours structure l'établissement, devenant, par son omniprésence dans les discours et les pratiques des élèves, des professeurs, et de l'administration du Conservatoire, une institution au cœur de l'institution. Le « Concours du Conservatoire » n'est toutefois pas isolé du monde extérieur : vitrine de l'enseignement musical supérieur français, il s'envisage aussi comme un enjeu d'envergure nationale. La profusion des commentaires, dans les journaux parisiens ou régionaux, qui décrivent les examens, témoigne du caractère éminemment public de cet événement. Outre l'intérêt que lui portent les mélomanes, le concours du Conservatoire revêt une importance particulière aux yeux d'institutions tutélaires — Ministère de l'Instruction publique et des Beaux-Arts, Institut, garantes de la qualité de l'enseignement musical en France et du rayonnement des jeunes interprètes français dans l'espace national et à l'étranger. Cette communication se propose ainsi d'examiner, dans un second temps, les correspondances administratives du Conservatoire avec ces institutions de tutelle qui portent sur le concours : ces institutions sont-elles intervenues dans l'organisation des concours, et pourquoi ? Il s'agira par ailleurs d'observer comment des musiciens ou critiques liés à ces institutions, des essayistes ou des personnalités politiques, se sont saisis du sujet des concours, en tant qu'objet d'intérêt public, tant du point de vue de la qualité artistique des candidat-es, de leur répertoire, ou de la probité des jurys. La question de la répartition des lauréates, dans les théâtres et écoles nationales, et l'intervention du Conservatoire ou de ses tutelles dans leur répartition, sera notamment abordée.

• **APOLLINE GOUZI (University of Cambridge), Le « Concours du Conservatoire » dans la presse musicale (1896-1920), de la romance au feuilleton**

Pendant la période du concours de sortie du Conservatoire, la presse est omniprésente dans les salles d'examen. Sous-section spécifique du public du concours, les journalistes sont juges et spectateurs, concevant pour la plupart le concours comme un véritable roman-feuilleton. Paraissant pour la plupart en 'épisodes', ces articles utilisent une écriture qui joue sur des phénomènes d'attente, de sensationnalisme et de *suspens*, invitant le lecteur à acheter le numéro suivant au plus vite, à l'instar de leurs pendants romanesques. Cette communication se propose

d'examiner la réception du concours dans la presse musicale pendant les mandats de Théodore Dubois et Gabriel Fauré, en particulier les descriptions des candidats et candidates ainsi que celles des publics présents. Une attention particulière sera portée à l'aspect matériel des concours dans les descriptions (salles d'examen, accoutrement des candidats, des candidates et des jury, indications sur les instruments mais aussi la température des salles, etc.). La permanence extrême de certains journalistes commentateurs du concours sur la période qui nous concerne (notamment Arthur Pougin) transcende les mandats des directeurs du Conservatoire. Elle sera l'occasion d'étudier la façon dont la presse se pose en jury informel — quoiqu'influent — orientant parfois subrepticement le déroulement du concours, voire son issue. Fondée sur le dépouillement exhaustif de titres de presse issus de la presse musicale spécialisée (*Le Ménestrel*, *Musica*), ainsi que sur le dépouillement ponctuel d'autres périodiques (*La Revue de Paris*, *Paris Musical*, *Le Monde artistique*), analysés de manière comparative, cette communication se propose de poser la question de la place spécifique de la presse au sein du concours du Conservatoire. Comment la presse participe-t-elle à la construction d'une institution musicale et à l'élaboration d'un discours qui vante la spécificité française du concours de conservatoire ? Les concours sont-ils décrits sur le mode de la *performance* ou de la prouesse technique ? Leur fonction à l'intérieur des périodiques est-elle comparable à celle du feuilleton promotionnel ? Les photographies des lauréats et lauréates des concours, publiées notamment dans *Musica*, feront également l'objet d'une analyse iconographique. La question de la description genrée des concours sera enfin l'objet d'une étude fouillée, fondée sur une analyse lexicométrique du corpus d'articles délimité qui permettra de recenser les adjectifs qui leur sont assignés.

Aesthetics, Criticism and Politics (1)

• JOE LOCKWOOD (University of Oxford, New College), *Who Should Have Won the Prize Musick?*

In 1699 a musical competition was announced in London: composers were invited to set the same masque text by the poet William Congreve (1670-1729) on a classical subject—the Judgment of Paris. Four entries were produced — by the English theatre composers John Eccles (c.1668-1735), Daniel Purcell (c.1664-1717; the brother of Henry), the English church musician John Weldon (1676-1736), and the Moravian Gottfried Finger (c.1660-1730) — and were performed in London's Dorset Garden Theatre in 1701. The organisers of this 'Prize Musick', and the sponsors of the competition's monetary prizes themselves, were prominent participants in British factional politics: most were Whig parliamentarians and, along with Congreve, members of the Whig Kit-Cat Club. The organisation of the Prize Musick competition, intended to invigorate English theatrical music, formed part of a larger Whig humanistic 'cultural programme' (Thomas McGeary) in the early years of the eighteenth century to reform English cultural life according to Whig (proto-liberal) ideological principals. The Prize Musick was, in many respects, a disaster. While the choice of subject — the Trojan prince Paris choosing which of the three goddesses to award the golden apple inscribed 'to the fairest' — might have seemed clever to the competition's organisers, in fact the musical contest sowed as much strife as had the mythological one around which it was structured. An unexpected candidate, Weldon, was awarded first prize, and all the other candidates were bitterly disappointed and discouraged: Purcell never composed another full-length dramatic work, and Finger left England altogether. Critics from the eighteenth to the

twenty-first centuries have disagreed about who should have won: Finger himself thought that Purcell's music was the best; the great eighteenth-century critic Charles Burney thought Purcell's was undoubtedly the worst; and modern audiences have unanimously preferred Eccles's setting. As this paper will show, Daniel Purcell located the source of his disappointment in tensions between the competition's organisers' and composers' understandings of musical humanism: the 'Sort of Painting in musick, as well as Poetry' his published entry's preface identified as the equivalent of Horatian *imitatio*. The paper will explore how the competition's disastrous fallout and the continued confusion about the rightful winner points to fractures in eighteenth-century humanistic understandings of music, and in Whigs' attempts to use musical humanism to reform culture in their own image. As Amanda Eubanks Winkler has shown, the Judgment of Paris was customarily read by seventeenth- and eighteenth-century Whigs as a cautionary tale about the consequences of abandoning rationality for pleasure. But — I will demonstrate — in the composers' musical depictions of Venus's seductiveness, *prodesse* and *delectare* can be seen to struggle against one another rather than work together, as was the humanistic ideal. Just how seductive should the competition's entrants have allowed their Venus to appear? As in later eighteenth-century examples where music was used to demonstrate the dangers of unreason (as in Mozart's Queen of Night), music's eloquence threatened to break free of its humanistic role and so undermine the Enlightenment ideological structure it was meant to buttress.

• **VJERA KATALINIĆ (Croatian Academy of Sciences and Arts, Zagreb), Musical Competitions in the Shade of Politics: Three Case Studies from Croatia in the Second Half of the 19th Century**

The need for constant confirmation of the national identity in the second half of the 19th century gave specific flair to various musical events in Croatian lands. Musical competitions could not avoid such political implications too. However, political turmoil and social demands related to some (mostly political) events affected the relations of political forces that were reflected in these musical events, influenced their realization, and were sometimes in a specific way connected with its artistic output. Three case studies, i.e. three music competitions of different profiles, have been singled out for presentation in this paper, either those organized within certain political or economic events, or those of independent musical nature. These are: 1) Osijek, 1863: meeting and competition of three choirs from Osijek, Apatin and Pécs; 2) Zagreb, 1866: on the occasion of the commemoration of the 300th anniversary of the anti-Turkish battle at Szigetvár: competition for the best piano composition related to the Szigetvár battle and the personality of the hero Nikola Šubić Zrinski who led the anti-Turkish army; 3) Zagreb, 1891: an unofficial competition for the Croatian national anthem within the trade, crafts and industry exhibition. The presentation analyses the context of the organization of these contests, especially those aspects related to music, their political connotations, the outcomes of the contests and their implications.

• **MARKUS RATHEY (Yale University), Bach's Competitions against Marchand and Pan: Facts and Fiction in Johann Sebastian Bach's Musical Contests**

The musical competition between Johann Sebastian Bach and the French harpsichordist Louis Marchand is particularly famous because of the fact that Marchand allegedly left before the

competition could even take place. Myths have been woven around this event and scholars have speculated whether this almost-encounter between two of the leading keyboardists of their time even took place. While Bach did not compete with Marchand, he did compose a musical contest that captures the spirit of the musical competitions of his time and that also highlights his own struggles with the aesthetic expectations of his contemporaries. Composed in 1729 and revised throughout Bach's later career, the cantata *Geschwinde, ihr wirbelnden Winde* BWV 201 stages a musical competition not much different from the way his competition with Marchand would have been arranged. The contest involves the antique gods Phoebus and Pan, and the unfortunate King Midas. The imaginary contest has a very real and historical context: Bach was struggling with the shifting aesthetic paradigms of his time and an increasing interest in simpler and gallant music. By staging the mythological contest between Phoebus and Pan, this cantata positions Bach within the aesthetic spectrum of his time as a composer who rejects simple, easily accessible music and rather favors artistic expression on a more elevated level. The paper will explore the historical context, the aesthetic conflict, and the subtle way in which Bach positions himself within this controversy.

Aesthetics, Criticism and Politics (II)

• **MARTIN BARRÉ (Conservatoire National Supérieur de Musique et de Danse de Paris), *Le choc des ténors : Gilbert Duprez et Adolphe Nourrit ou quand la compétition devient fatale***

Au théâtre lyrique, la compétition entre artistes se manifeste souvent de façon spectaculaire, quand les rivaux mettent en scène leurs prouesses techniques pour le plus grand bonheur du public. L'émulation peut parfois attiser la haine, comme ce fut le cas de la soprano Rosine Stolz qui s'évertuait à écarteler une par une ses rivales au point de nuire à sa propre réputation. La presse, loin d'être innocente, nourrit ces duels, entretenant les parallèles entre les artistes au point de créer des querelles factices. Tel sera le cadre de la compétition comprise dans cette communication à savoir non pas au sens de concours mais d'opposition fabriquée par le discours critique et la réclame. La rivalité peut provoquer toute une gamme d'émotion allant de l'orgueil à l'humiliation en passant par la colère et la peur. Elle peut notamment être la source de ce qui sera nommé « trac » à partir de la deuxième moitié du XIX^e siècle. Peur de l'échec, peur de l'aphonie, peur du rival : les sources émotives sont multiples et déclenchent de nombreux symptômes allant du tremblement jusqu'au couac, comble du ridicule pour un chanteur, autant de questions que les travaux les plus récents sur les artistes lyriques en France au XIX^e siècle n'ont pas abordé alors que les émotions du public ont déjà fait l'objet de plusieurs études. Adolphe Nourrit est l'exemple le plus extrême des conséquences d'une rivalité impossible à supporter. Alors qu'il est au sommet de sa gloire, le chanteur décide de quitter la scène de l'Opéra de Paris en 1836, humilié par l'arrivée de Gilbert Duprez que la direction de l'Opéra nomme pour soulager le ténor d'une activité trop intense. S'ensuit une lente descente vers la dépression et la folie qui se terminera par un suicide resté célèbre. Dans le cadre de cette communication, nous nous intéresserons aux modalités qui ont provoqué cette fin tragique. Comment se fabrique une rivalité lyrique ? Comment la compétition est-elle perçue par les artistes et quelles émotions suscite-t-elle ? Telles seront les questions que nous aborderons grâce à des sources multiples : articles de presse, témoignages de contemporains ainsi que dossiers d'artistes de l'Opéra de Paris conservés aux Archives nationales.

- **LAURE SCHNAPPER (EHESS, Paris, Centre George Simmel), Les concours d'exécution musicale à l'Exposition de 1867**

Napoléon III a mis la musique et le faste au service de sa politique. Aussi la musique, comme les produits de l'industrie, participe-t-elle aux concours de l'Exposition universelle de Paris en 1867, non seulement par son aspect technique à travers les instruments — comme c'était déjà le cas en 1855 —, mais aussi sous son aspect immatériel, avec trois sections : la composition musicale, l'exécution musicale et les concerts historiques. C'est dans ce cadre que sont organisés des concours, récompensés, comme pour les objets matériels, par des médailles d'or, d'argent, de bronze et des mentions honorables. Le premier, très politique, met au concours deux compositions musicales « tendant à célébrer l'Exposition de 1867 et la paix qui en assure la réussite », d'une part une cantate avec orchestre et chœurs, d'autre part un hymne de la paix. Les plus remarquables restent cependant les concours d'exécution, qui reflètent notamment l'importance accordée à l'éducation et à la pratique amateur : on y trouve des concours d'orphéons et de fanfares, ces derniers étant organisés par le compositeur Émile Jonas (1827-1905), lié à Adolphe Sax. En examinant l'organisation de ces deux derniers concours, on montrera ce qu'ils révèlent de l'importance que les hommes politiques attribuaient alors à la pratique musicale.

- **ALISON SANDERS MCFARLAND (Louisiana State University), The Cobbett Phantasy Competition and the Recreation of the English Past**

In the first two decades of the 20th century a new chamber music genre appeared in England, with the title 'Phantasy'. This genre is the sole creation of one man, which is unusual enough, but that one man, Walter Cobbett, was an enthusiastic musical amateur. Cobbett was motivated by the lack of small forms in chamber music corresponding to the new types of expressive symphonic music. He had in mind the viol phantasies of the Tudor era which demonstrated freedom and variety of expression. The Phantasy Prize was an inspiration to chamber composers and created a genre that outlasted the prize. The first recipients are today a mixture of the obscure and the well-known, including William Hurlstone and Frank Bridge. Cobbett extended invitations to enter the competition, including to Ralph Vaughan Williams, whose quintet today seems a continuation in his interest in Tudor music best exemplified by his Tallis Fantasia. Holst, too, was interested in the Tudor past and also in English folk song and his entry in the Phantasy prize, later withdrawn, is in fact a folk song suite. We can surmise that Holst realized that he misunderstood the assignment. Instead of replicating the freedom and even aspects of improvisation of the Tudor fantasia, it plunges immediately in with a quotation of folk song and proceeds from one famous folksong to another, some of which are identifiable from his other works. Although Holst does introduce some semblance of the English past, it is the wrong one for Cobbett and for this competition and his quartet remains more obscure than his other folk songs works today.

Competitions and Society

- **FRANÇOIS DELÉCLUSE – FAUVE BOUGARD (Université libre de Bruxelles, Laboratoire de Musicologie, F.N.R.S.), Le concours Cressent dans la vie musicale française à la fin du XIX^e siècle et au début du XX^e siècle**

Les recherches qui ont été menées ces dernières années sur les concours de composition musicale au XIX^e siècle et dans la première moitié du XX^e siècle se sont principalement concentrées

sur le prix de Rome (par ex. LU – DRATWICKI 2011). Si ce dernier était la principale voie de reconnaissance permettant à de jeunes compositeurs d'émerger sur la scène française, d'autres concours ont vu le jour dans le dernier tiers du XIX^e siècle, parmi lesquels le concours Cressent. Créé à l'instigation d'Anatole Cressent qui légua une forte somme pour financer sa mise en place, le concours Cressent s'inscrit de 1874 à 1932 dans une dynamique dans laquelle l'émulation entre jeunes compositeurs est entendue comme un élément essentiel de la vie musicale française. Alors que le Concours musical de la ville de Paris allait récompenser des musiciens tels que Th. Dubois, V. d'Indy, A. Messager, G. Pierné, J. Roger-Ducasse, et H. Busser (TAZAKI 2015), il semble que le concours Cressent avait une vocation distincte, consacré à la « survivance d'une forme de théâtre lyrique académique » (FAUQUET 2003). Quoique le marquage politique et esthétique du concours Cressent semble très fort d'après la littérature existante, les transformations esthétiques en sont pourtant flagrantes au début du XX^e siècle, au point que, en 1913, parmi les membres du jury, on peut même trouver Claude Debussy (DEBUSSY 2003, lettre du 26 décembre 1913). Cette communication vise à décrire le fonctionnement du concours Cressent à partir de ses archives administratives, notamment afin de mieux comprendre la position de ce dernier et son évolution dans l'économie politique de la vie musicale sous la III^e République. En prenant en compte les compositeurs ayant participé au concours — lauréats ou candidats malheureux comme d'Indy (PASLER 2005) —, il s'agira de mieux comprendre sa place dans leurs carrières, notamment vis-à-vis des autres récompenses, comme le prix de Rome, le prix de la ville de Paris ou d'autres prix comme le prix Chartier.

• **LUCIO TUFANO (Università degli Studi di Palermo), Musical Competitions in Post-unification Naples: The Activity of the Circolo Bonamici**

The end of Bourbon domination and the annexation to the newly constituted Kingdom of Italy (1860) opened up a phase of great artistic and cultural flourishing in Naples. Associationism, long suppressed by the previous regime, experienced a sudden and striking reawakening. In the musical sphere, the new climate led to the establishment of numerous aggregations, often of ephemeral life, dedicated to the organization of concerts and animated by the desire to recover contact with the most up-to-date international trends. One of the most important of them was the circle founded in June 1863 by the pianist, teacher and composer Ferdinando Bonamici and named after him. The main events of the Circolo Bonamici were the *sessioni*, held on the first Sunday of each month, which consisted of instrumental and vocal performances and included lectures and communications on current activities. The statute of the association also provided for musical competitions, considered as valuable opportunities for the affirmation of young artists. The first initiative of this type was launched in September 1863. From that moment on, the Circolo organized a large number of competitions both for composers (pieces for solo and four-hands piano, voice and piano, chamber ensembles, orchestra) and performers (violin, cello, oboe, bassoon, trumpet, trombone, singing), initially reserved for students of the local Conservatory and later open to candidates from every part of Italy. Due to numerous internal and external problems, Bonamici's enterprise came to an end within the short space of three years. However, it remains an original attempt to promote music in a period of rapid political and socio-economic change. The paper intends to present a complete picture of this experience and to focus on the peculiar intertwining of competitions, teaching, concert activity and music publishing.

- **HELENA MARTÍNEZ DÍAZ (Universidad de Granada), Promotion of Women in Music in Spain at the Beginning of the 20th Century: Pepita Bustamante and the Premio Barranco**

This paper examines the strategies women used to promote their musical careers in the early 20th century through the case of Pepita Bustamante Garés (1906-1997), winner of the prestigious Premio Barranco of piano from the Philharmonic Society of Malaga in 1930 and professor at the Royal Conservatory of Granada since 1929. Women in this period had more educational and professional opportunities, with music being one of the fields that provided new paths for women to pursue their careers. Granada had a high number of female students and professors in its music institutions which offered high-level training for those interested in pursuing music professionally. It was not until 1948 that Granada had a center that provided the official validity of its studies, causing the Conservatory of Madrid (1830) to become the reference musical center of the time, guaranteeing high-level training and social prestige for those who validated their degree in that institution. Musical Competitions, as was the case with the Premio Barranco, were also prevalent during this time, seeking to provide prestige to winners and organizing institutions competing with a distinguished cast of students from various training centers. Women, aware of the prestige that both kind of titles conferred, sought to obtain them in order to secure a place as teachers in Conservatorios or as private teachers, as well as recognition as performers. Therefore, this paper offers, through the case of Pepita Bustamante, an insightful analysis of the role of both titles in the promotion of women's musical careers at the beginning of the 20th century, reflecting on the type of prestige that women musicians wanted to obtain in the public sphere, the difficulties they had in earning these titles, the use they made of them to promote themselves and whether the prestige they obtained reached other people.

Repertoire, Language and Style

- **SANDARA VELASQUEZ (Independent Researcher, Veracruz, Mexico), From Europe to Latin America: Importing Practice, Discourse and Repertoire through International Piano Competitions**

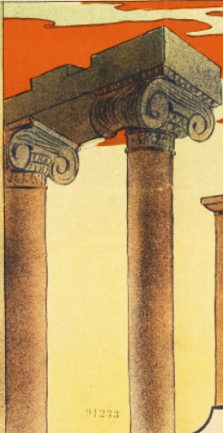
International piano competitions have been a part of the academic music field for over a century. Since 1890 when the first of its kind was inaugurated, they shifted the paradigm of piano performance. The said Anton Rubinstein International Piano Competition was held every five years through 1910, to later be resumed in 2003. Those first twenty years of the competition were certainly a tipping point in the history of music. It laid the foundations for these events as we know them today. Musical competitions are now so ingrained on our field that it is often overlooked that they have transformed not only the development of artistic careers, but many other aspects of musical praxis. One of them is their influence on performance canon. International piano competitions have grown into institutions that play an active role in the industry of building and commemorating heroic figures and the notion of masterpieces. This becomes especially significant when we turn our attention on how that has been assimilated outside of Europe. The promise of a bright future career and the exhilarating discovery of rare outstanding talent prompted performers and audiences alike unto the competitions stages. With a growing demand, musical competitions spread through Europe and other parts of the world. Alongside the competitive practice, so

they brought the symbolic power that European repertoire holds. In particular, Latin America absorbed this tradition and underwent the profound influence of the great canon. This has led to significant musical development but has also encourage performers and scholars to undertake the search for a cultural identity outside of the great canon's discourse. The hegemonic European tradition on which the canon and its ideology were built, entail a center-periphery perception in many aspects of musical practice. This dualistic view has led to the assess of our own music based on the value judgments established by a Westernized perspective. As a result, much of the piano practice and repertoire in Latin America has been forgotten or, at least, deeply undervalued. The comparison of Latin American repertoire against the great canon and its characteristics raises important musicological challenges, since the former stems from a particular historical reality. The lecture attempts to shed light upon canon formation inside competitions, and gives a glance at its consequential impact throughout Latin America. We will take a look into the early stages of piano competitions and their development to unwrap how they play a significant structural component within the highly complex network of factors that conserve, transmit and legitimize certain works.

• **MARK MCFARLAND (Georgia State University), *The Musical Competition between Debussy and Stravinsky***

Debussy and Stravinsky maintained a friendship from the arrival of the Russian composer in France in 1910 to Debussy's death in 1918. The relationship between these two composers has been the focus of numerous studies and the basic outline of it is as follows. While their friendship was initially warm, the element of competition appeared, most notably from Debussy towards Stravinsky. This paper will explore the timeline of this competitive friendship through the works that they dedicated to one another. Three key points in their relationship are explored and expanded on through this approach. *Zvezdoliki* from 1913 reveals Stravinsky's compositional debt to Debussy. Stravinsky wrote that *Le Sacre* owed more to Debussy than to any other composer and the same is true for *Zvezdoliki*. This score, along with Stravinsky's quote above, show that Stravinsky was indeed involved in the musical competition with Debussy, if only at the level of writing the best work possible using the same means. Debussy's overtly Stravinskian borrowings incorporated the Russian composer's harmonic language; but in the third movement of *En blanc et noir* (1915), the imitation is primarily done through texture. In fact, the score closely resembles the texture of the four-hand version of *Le Sacre*. *Fragment des Symphonies pour instruments à vent* is the piano work by Stravinsky that is dedicated to the French composer. This work is not overtly Debussyan: indeed, it is one of Stravinsky's most characteristic works. Yet, the formal structure here, as well as the complete score of the *Symphonies d'instruments à vent* that culminates with this music, is stratified in a manner normally associated with Stravinsky. However, stratified form originated with Debussy in his piano preludes. This moving work reveals Stravinsky in the act of acknowledging the true origins of this form with his dedication.

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