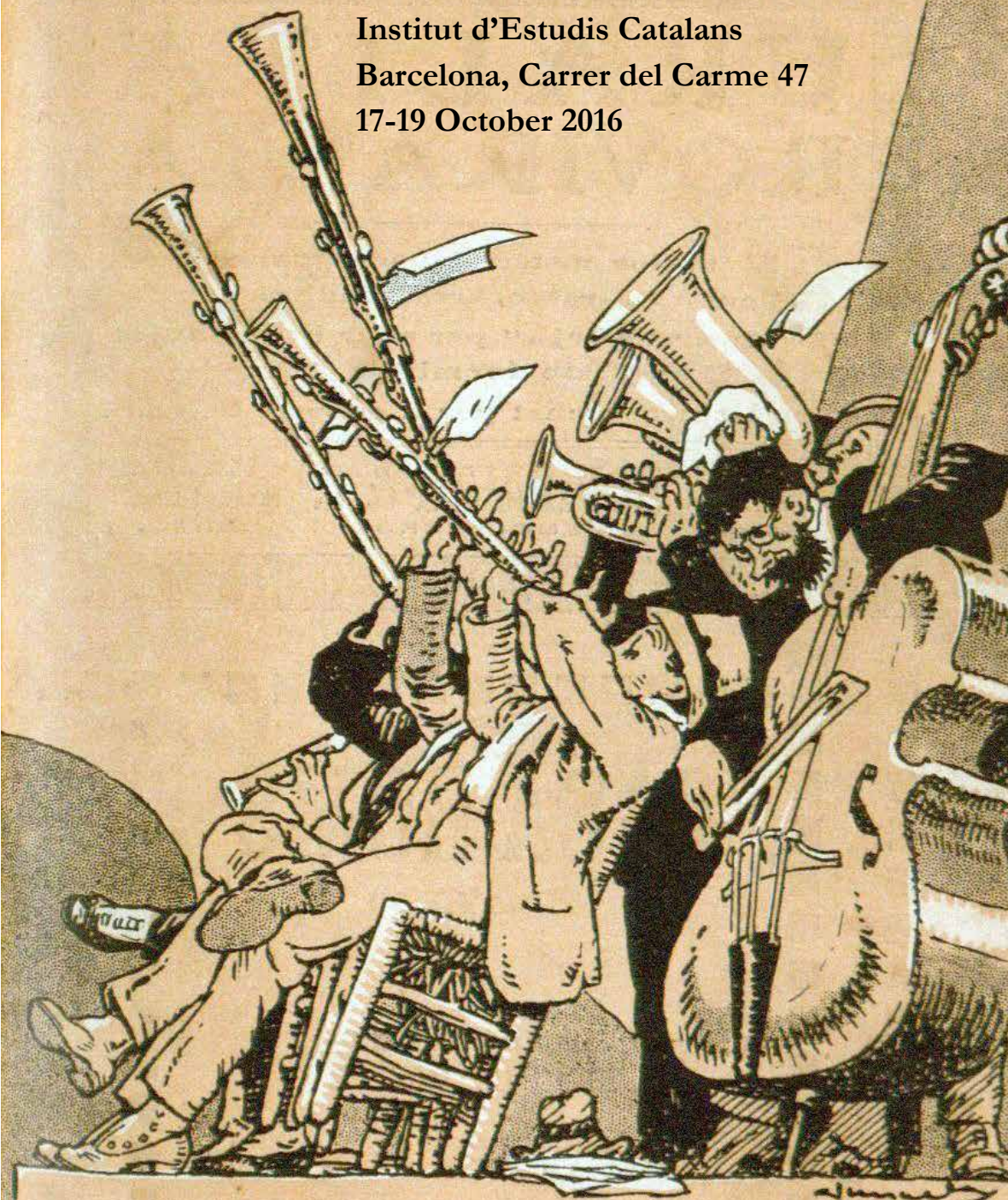


MUSIC CRITICISM 1900-1950

Institut d'Estudis Catalans

Barcelona, Carrer del Carme 47

17-19 October 2016



Organized by

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini



Institut
d'Estudis
Catalans

INTERNATIONAL CONFERENCE
MUSIC CRITICISM 1900-1950

Organized by
Centro Studi Opera Omnia Luigi Boccherini, Lucca
Societat Catalana de Musicologia, Barcelona

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INVITED SPEAKERS

TERESA CASCUDO (Universidad de La Rioja)
GERMÁN GAN QUESADA (Universitat Autònoma de Barcelona)
LUCA LÉVI SALA (New York, NY)

Room 2: Music Criticism in the East (1)

15.30-17.30

(Chair: **Massimiliano Locanto**, Università degli Studi di Salerno)

- IVANA VEŠIĆ (Institute of Musicology SASA, Belgrade), *Reflections of All-Slavic Political Ideals in the Narratives on Music: The Case of Yugoslav Music Journals in the Interwar Period*
- STEFANKA GEORGIEVA (Trakia University, Stara Zagora), «*The Vague Time*», or: *How the Music Criticism Started the Propaganda of the New Socialist Ideology in Bulgarian Musical Culture (1944-1950)*
- FERENC JÁNOS SZABÓ (Institute of Musicology, Hungarian Academy of Sciences), *Between the Music Academy and «Herbstmanöver»: Emmerich Kálmán's Operatic Reviews (1904-1909)*
- ÁDÁM IGNÁCZ (Institute of Musicology, Hungarian Academy of Sciences), *The Dawn of Socialist Realist Music Critique in Stalinist Hungary (1948-1951)*

Room 2: Music, Media and Criticism (1)

18.00-19.00

(Chair: **Luca Lévi Sala**, New York, NY)

- BENEDETTA ZUCCONI (Universität Bern), *Where Is Recorded Music in early Twentieth-century Italian Periodicals? Material and Cultural Explanations for the Emergence of a Belated Discourse*
- DAVID HURWITZ (Independent Scholar, Brooklyn NY), «*Acidy*» *Cassidy and the Birth of the Modern Record Review: 1942-1950*

WEDNESDAY 19 OCTOBER

Room 1: Modernism and Nationalism

9.30-11.30

(Chair: **Teresa Cascudo**, Universidad de La Rioja)

- KATY ROMANOU (University of Athens / European University of Cyprus), *An Introvert Society Protected by Music Criticism*
- GEORGIA PETROUDI (European University Cyprus), *The Re-emergence and Evolution of Western Music in Cyprus in the Early Twentieth Century through the Critical and Literary Lenses of the Journal «Kypriaka Grammata»*
- KRISTIN VAN DEN BUYS (Vrije Universiteit Brussel), *Brussels, Crossroads of French, Germanic and Russian Musical Modernism in the Interwar Period (1919-1940)*
- MARK PINNER (Independent Scholar, NSW Australia), *Criticism in the Antipodes: Gerald Marr Thompson, and the 'Melba Grand Opera Season' of 1911*

Room 2: Music Criticism and Political Issue

10.00-11.30

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

- CHRISTA BRUCKNER-HARING (University of Music and Performing Arts Graz), *The Reception of Jazz in Austria after World War I*

como también el problema de la “imitación” del estilo europeo. Sin embargo, el límite entre lo que para ellos representaba la “imitación pura” frente a una “música nacional” eran borrosos, y es allí donde cada crítico expone de manera diferente o coincidente su modo de juzgar este tipo de obras. El propósito de este trabajo será entonces intentar desentrañar, a través de la crítica musical, las diferentes líneas de pensamiento que la misma revista revela. En un período en donde no sólo la Argentina, sino cada país de Latinoamérica se encuentra definiendo su identidad, por un lado nacional y por otro continental, la revista propone y problematiza estas identificaciones, en donde la música puede ser entendida como un símbolo fundante más.

Marita Fornaro Bordolli (Universidad de la República, Uruguay)

Music Criticism in the “Centennial Country”: The Construction of a Nationalist Discourse in Uruguay from 1930 to 1950

In the decades from 1930 to 1950, Uruguayan musical activity constitutes one of the expressions of a country that is maturing its own invention. Following a XIX century where predominated foreign artists and repertoire, in the early decades of the XX century there was an assertion of the production of national works; imitation of Italian and French models derived to its application in a “musical nationalism” with a rural inspiration, and the programs of the major theaters include Uruguayan soloists. It is the “Centennial Uruguay”, which celebrates the 100th anniversary of its first Constitution; a country strengthened by its cattle wealth. The first generation of intellectuals, including pioneers of music criticism, gave way to a new perspective on music and identity of the country. There were no longer Romantic and late-Romantic writers: *Montevideo Musical*, the first specialized newspaper, closed in 1952; “Modern” actors emerged, establishing themselves on the daily press and preparing the brilliant musical scenario of the 1950s. Two figures stand out in criticism of the 1930s and 1940s: Lauro Ayestarán, one of the founders of Musicology in Uruguay, and Washington Roldán, critic for the newspaper *El País*, perhaps the most prestigious professional critic in the history of this discipline in the country. To their writings should be added the work of the German-Uruguayan musicologist Francisco Curt Lange, who spreaded from Montevideo his movement of “Musical Americanism”. We analyze how these activities led to a moment of special intensity in different musical disciplines during the 1950s, which included the foundation of *Clave* magazine (1952), with the participation of Roldán, Ayestarán, and the most prominent composers and performers (Héctor Tosar, Hugo Balzo, among others). *Clave*, “*Voz de la juventud musical uruguaya*” [“The voice of the Uruguayan musical youth”], constructed a specialized discourse and addressed music criticism beyond Montevideo, the macrocephalic capital. Its early editorials summarize the way these intellectuals conceive the different musical disciplines; several of these personalities would eventually become responsible of their development at a national level during the second half of the XX century.

Music Criticism in the East (1)

Ivana Vesić (Institute of Musicology SASA, Belgrade)

Reflections of All-Slavic Political Ideals in the Narratives on Music: The Case of Yugoslav Music Journals in the Interwar Period

The field of music in the Kingdom of Serbs, Croats and Slovenes/Kingdom of Yugoslavia went through a thorough transformative processes that affected not only music production and performance but also music journalism. Beside the fact that the musical

phenomena gained attention in the popular newspapers and magazines of that time, the need for more specialized publications dedicated solely to diverse problems of music profession manifested continuously through various initiatives for the foundation of different types of music journals. Thus, the interwar period in Yugoslavia was marked by the huge increase in the number of music periodicals especially in its eastern regions (Serbia) compared to pre-WWI period. Among the several ones that were published in this part of the country, two were based on the dissemination of the idea of all-Slavic cultural unification popular in the intellectual and political circles of that time – journal *Muzika* (1928) and *Slavenska muzika* (1939-1941). Their editors and main contributors were deeply involved in the realization of political platform of dominant social groups, constantly expanding their sociopolitical activism to the sphere of music (composing, performance, journalism, ethnography of music, etc). As a result, they inaugurated a specific sort of “engaged” music journalism both through above-mentioned journals and other publications. In this paper I will focus on the political and cultural dimensions of writings on music in the Yugoslav interwar periodicals *Muzika* and *Slavenska muzika*. While pointing to the main characteristics of the narrative reproduced in these publications, I will investigate its correlation with the influential political and social tendencies of that time. The aim of the analysis is to show the embeddedness of the narratives on music mediated through these journals in the political ideals of elite groups of interwar Yugoslavia.

Stefanka Georgieva (Trakia University, Stara Zagora)

«The Vague Times», or: How the Music Criticism Started the Propaganda of the New Socialist Ideology in Bulgarian Musical Culture (1944-1950)

The subject of the material is focused on a very short historical period of time – the early years after the so-called “socialist revolution” in Bulgaria, an event crucial to its historical fate, which impacted also the development of Bulgarian musical culture. The presentation follows the processes of musical life institutional reorganization which led to its total centralization, as well as the affiliation of the creative elite to the politically established standards for culture. (1944-1947). During this “vague”, “buffer” time the newly created music magazine – the semi-official edition *Music* (1948) became a socialist ideology propaganda tribune. Under the slogan “*music from the people – music for the people*”, a limited circle of critics, loyal to the political authority, put forward new criteria for the evaluation of musical works, which literally replicated Stalin’s model of cultural policy in the Soviet Union. Their main pathos was directed to *denial* of the historical achievements in Bulgarian music works and contemporary Western European music defined as “decadent” art. Music genres were hierarchised according to their ideological purpose in socialist society. Songs and marches dedicated to the communist leaders Stalin and Dimitrov, heroic overtures, cantatas and symphonies whose titles were in fact programme labels of the new “progressive” music. The euphoria of the new symbols which the music criticism imposed resulted in an entirely non-symbolic ideological terror: first of all to its very self – *Music* magazine was closed down (1949), but “resurrected” again in 1951, named *Bulgarian Music*. The socialist cultural propaganda notably influenced the creative fate of the “second” composers’ generation, but especially to the youngest generation of composers who pursued the modern trends in European music. Their works were rehabilitated after the 80s of the XX century.

