

INTERNATIONAL CONFERENCE

## MUSIC CRITICISM 1900-1950

Organized by

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

**Barcelona, Institut d'Estudis Catalans**

**17-19 October 2016**



### SCHOLARLY COMMITTEE:

- Jordi Ballester (UAB / Societat Catalana de Musicologia)
- Teresa Cascudo (Universidad de La Rioja)
- Germán Gan Quesada (Universitat Autònoma de Barcelona)
- Roberto Illiano (Centro Studi Opera Omnia Luigi Boccherini)
- Massimiliano Locanto (Università degli Studi di Salerno)
- Gemma Pérez Zalduondo (Universidad de Granada)
- Luca Lévi Sala (Yale University, New Haven, CT)
- Massimiliano Sala (Centro Studi Opera Omnia Luigi Boccherini)

### PROGRAMME COMMITTEE:

- Jordi Ballester (UAB / Societat Catalana de Musicologia)
- Imma Cuscó (Societat Catalana de Musicologia)
- Xavier Daufí (UAB / Societat Catalana de Musicologia)
- Roberto Illiano (Centro Studi Opera Omnia Luigi Boccherini)
- Fulvia Morabito (Centro Studi Opera Omnia Luigi Boccherini)



### INVITED SPEAKERS

- Teresa Cascudo (Universidad de La Rioja)
- Germán Gan Quesada (Universitat Autònoma de Barcelona)
- Luca Lévi Sala (Yale University, CT)

## MONDAY 17 OCTOBER

### 8.30-9.30: *Welcome and Registration*

#### Room 1: 9.30-9.50: **Opening**

- JOANDOMENÈC ROS (President Institut d'Estudis Catalans)
- JORDI BALLESTER (President Societat Catalana de Musicologia)

#### 9.50-10.10: **A New Network on Music & Criticism**

- MASSIMILIANO SALA (Vicepresident Centro Studi Opera Omnia Luigi Boccherini): *Presentation of the New Network* <[www.music-criticism.com](http://www.music-criticism.com)>

### Room 1: 10.15-11.15 – **Invited Speaker 1**

- GERMÁN GAN QUESADA (Universitat Autònoma de Barcelona) «*Germanic fogs*» and «*Southern sunny skies*» in an *Aesthetic Struggle: Spanish Music Criticism Facing Paul Hindemith's Work (1920-1936)*

### Room 1: **Music Criticism in Spain: Civil War and Early Francoism**

#### 11.30-13.30

(Chair: **Germán Gan Quesada**, Universitat Autònoma de Barcelona)

- GEMMA PÉREZ-ZALDUONDO (Universidad de Granada), *La música en la prensa de la España "nacional" durante la Guerra Civil (1936-1939): la construcción de la nueva identidad colectiva, de la imagen de la vida cotidiana y del aparato simbólico*
- YOLANDA F. ACKER (Australian National University), *Zarzuela y música lírica en la prensa madrileña durante la Guerra Civil (1936-1939)*
- ALBANO GARCÍA SÁNCHEZ (Universidad de Córdoba), *Nemesio Otaño y la crítica musical española en tiempos de guerra (1936-1939): entre la religión y la milicia*
- PEDRO ORDÓÑEZ ESLAVA (Universidad de Granada), *Paradojas de la ópera flamenca durante el primer franquismo (1935-1955): teoría, crítica, estética y política*



13.30 Lunch

### Room 1: **Music Criticism in Spain**

#### 15.00-16.30

(Chair: **Jordi Ballester**, UAB / Societat Catalana de Musicologia)

- RUTH PIQUER (Universidad Complutense de Madrid), *La crítica musical en la revista «Alfar» (1923-1929): el caleidoscopio estético de la renovación artística española*
- JOSÉ IGNACIO SUÁREZ (Universidad de Oviedo), *Rogelio Villar, un crítico olvidado*
- MARÍA CÁCERES-PIÑUEL (Universität Bern) *José Subirá y el debate sobre la gestión pública de la música durante la Segunda República Española (1931-1939)*

#### 17.00-18.30

- CONSUELO PÉREZ COLODRERO (Universidad de Granada), *Entre lo local y lo internacional: la recepción de «Venganza gitana» (1899- 1902) de Ramón Montilla Romero (1872-1943) en Italia y España*
- ARMANDO GÓMEZ RIVAS (Universidad Nacional Autónoma de México), «*Zulema*». *Una mirada al oriente de Ernesto Elorduy*

- MIGUEL LÓPEZ FERNÁNDEZ (Conservatorio Superior de Música ‘Manuel Castillo’ de Sevilla), *Textos literarios sobre música como aproximaciones críticas a la cultura (1900-1950). El caso de la literatura generada en torno al «Miserere» de Eslava como vía para la exploración de identidades*

## **Room 2: Music Criticism in Portugal**

**15.00-17.00**

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

- ISABEL PINA (Universidade Nova de Lisboa, CESEM – FCSH/NOVA), *The Writings of Luís de Freitas Branco of the 1920s and 1930s: The Collaboration in the Portuguese Periodic Press*
- MARIANA CALADO (Universidade Nova de Lisboa), *The Composer and his Critics: Music Criticism in Portugal in the 1920/30's*
- PAULO F. DE CASTRO (Universidade Nova de Lisboa – CESEM), *Music against the Grain: Composer-critics in Portugal (1930-1955)*
- ROSA PAULA ROCHA PINTO (Universidade Nova de Lisboa), *Nazionalismo e Modernismo nella critica musicale portoghese nello Stato Nuovo: la Compagnia di Balletti Portoghesi “Verde Gaio” (1940-1950)*

## **Room 2: Music Criticism in France**

**17.30-19.00**

(Chair: **Luca Lévi Sala**, Yale University, CT)

- CHRISTOPHER MOORE (University of Ottawa, ON), *Music Criticism in «L'Humanité» during the French Popular Front*
- LIOUBA BOUSCANT (Université de Montréal – OICRM), *French Musical Criticism and Communism during the Front Populaire (1935-1939)*
- VICENT MINGUET (University of Valencia), *Olivier Messiaen's Journalism (1936-1939): Between Surrealism, French Catholic Revival and Nonconformism. The Understanding of Music as an Act of Faith*

## TUESDAY 18 OCTOBER

### Room 1: Music Criticism under Italian Fascism

09.30-11.30

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

- JOHANNES STREICHER (Conservatorio 'Claudio Monteverdi', Bolzano), *Nazionalismo e (anti?)fascismo: il caso di Raffaello de Rensis (1879-1970), del giornale «Musica» (1907-1915) e dell'Istituto Italiano per la Storia della Musica*
- DAVIDE CERIANI (Rowan University, NJ), «*Under the Florentine Sky, With the Clarity of Latin Thought: Italian Music Critics and the 1934 Meeting of the International Society for Contemporary Music*
- NICOLETTA BETTA (RIPM, Baltimore, MD) – Cristina Trincherio (Università degli Studi di Torino), «*Non ci fu esperimento che non avessimo tentato: sinergie fra mecenatismo e critica musicale per aprire una finestra sulla modernità nell'era fascista. Il Teatro di Torino (1925-1930)*
- NICOLÒ PALAZZETTI (École des Hautes Études en Sciences Sociales – CRAL), *The Bartók Myth. Modernism and Resistance in Italian Music Criticism*

### Room 2: Writings on Music and Cultural Identity

9.30-11.30

(Chair: **Emilio Ros-Fábregas**, CSIS / Societat Catalana de Musicologia)

- BEATRIX DARMSTAEDTER (Kunsthistorisches Museum Wien), *The Revival of Early Music in Austrian Music Criticism*
- MICHAEL CHRISTOFORIDIS (University of Melbourne), *Writing about Spanish Music in New York (c. 1915-1930)*
- ELIZABETH KERTESZ (Melbourne Conservatorium of Music, The University of Melbourne), *Maria Gay's Carmen and the Representation of Spain in the Cosmopolitan Press to World War I*
- BELÉN VEGA PICHACO (Universidad de Oviedo), *Las aventuras y desventuras de «un raro Quijote eslavo» en La Habana: la recepción de Igor Stravinsky en Cuba (1924-1946)*

### Room 1: 12.00-13.00 – Keynote Speaker 2

- LUCA LÉVI SALA (Yale University, CT): «*Il Musicista» and the National Fascist Musicians Union: a Survey on Fascist Musical-Press Propaganda*



13.00 Lunch

### Room 1: Music Criticism in Latin America

15.00-16.30

(Chair: **Gemma Pérez-Zalduondo**, Universidad de Granada)

- LIA TOMÁS (Universidade Estadual Paulista – Instituto de Artes, São Paulo), *Musicología en la «Era Vargas» y la construcción del nacionalismo brasileño*
- MÓNICA VERMES (Federal University of Espírito Santo, Brazil), *Music in the Theaters of Rio de Janeiro (1902-1906) and the Remodeling of the City and of the City's Cultural Life*

- DIÓSNIO MACHADO NETO (Universidade de São Paulo), «*Poucos entendem essa música, mas seu público está cada vez maior*»: *el periodismo cultural y el embate entre nacionalismo e vanguardia (1932-1977)*

### 17.00-18.30

- JOSÉ ROBERTO DE PAULO (Universitat Autònoma de Barcelona), *Mário de Andrade y la crítica musical: un proyecto didáctico de gran amplitud*
- VERA WOLKOWICZ (University of Cambridge), *Identidades en construcción: la crítica musical en la revista cultural «Nosotros» de Buenos Aires (1907-1934 y 1936-1943)*
- 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*

## Room 2: Music Criticism in the East (1)

### 15.30-17.30

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

- 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*
- STEFANKA GEORGIEVA – STARA ZAGORA (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 (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)

### 18.00-19.30

(Chair: **Luca Lévi Sala**, Yale University, CT)

- KATE GUTHRIE (University of Southampton), *‘Intimate Listening’: Music Education on the Radio in Interwar Britain*
- 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 (Classicstoday.com), *“Acidy” Cassidy and the Birth of the Modern Record Review: 1942-1950*

## WEDNESDAY 19 OCTOBER

### Room 1: **Modernism and Nationalism**

9.00-11.30

(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 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 Brussels), *Brussels, Crossroads of French, Germanic and Russian Musical Modernism in the Interwar Period (1919-1940)*
- CHRISTOPHER CHOWRIMOOTOO (University of Notre Dame, IN), *Middlebrow Modernism: Aaron Copland, Musical Eclecticism and the “Styles” of Interwar Criticism*
- MARK PINNER (Sydney Conservatorium of Music), *Criticism in the Antipodes: Gerald Marr Thompson, and the ‘Melba Grand Opera Season’ of 1911*

### Room 2: **Music Criticism and Political Issue**

9.30-11.30

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

- JANE ANGELL (Sir Zelman Cowen School of Music, Monash University, Melbourne), *«The Sacred Sphere of Culture»: Encounters between Music Critics and Soldiers during the First World War*
- CHRISTA BRUCKNER-HARING (Universität für Musik und darstellende Kunst Wien), *Jaazz Reception in Austria after World War I*
- PATRICK BECKER (Humboldt-University, Berlin), *Reception of Contemporary Music by Right- and Left-wing Political Movements during Weimar Republic*
- STEPHANIE RIZVI-STEWART (Texas Tech University, Lubbock, TX), *Cold War Convergence: Shostakovich, the World Peace Conference, and the Press*

### Room 1: 12.00-13.00 – **Keynote Speaker 3**

- TERESA CASCUDO (Universidad de La Rioja): *Los términos modernismo y modernista en la crítica musical madrileña de principios del siglo XX*



13.00 Lunch

### Room 1: **Writings on Music**

15.00-16.30

(Chair: **Germán Gan Quesada**, Universitat Autònoma de Barcelona)

- Morgan Rich (University of Florida, FL), *Theodor Adorno’s Musical Monographs: Challenging the Genre and Creating Historical Narratives*
- Marina Hervás Muñoz (Universidad Autónoma de Barcelona), *Adorno, el crítico: el caso Hindemith*
- Lorenzo De Donato (Università degli Studi di Milano), *Vladimir Jankélévitch, Critic and Philosopher of Music*

**17.00-18.30**

- Matthias Pasdzierny (Universität der Künste, Berlin), *From Berlin to the World? The Early Postwar Writings of Hans Heinz Stuckenschmidt*
- Ewa Schreiber (Adam Mickiewicz University, Poznań), *The Composers and their Alter Ego. The First Half of the Twentieth Century in the Mirror of Contemporary Composers' Writings*
- Dario van Gammeren (The Open University), *Music Criticism in the Interwar Netherlands: Identity and Patriotism in the Writings of Dutch Composer-critics*

**Room 2: Music Criticism in the East (2)**

**15.30-17.30**

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

- Bianca Țiplea Temeș ('Gheorghe Dima' Music Academy, Cluj-Napoca), *Folk Heritage in the Countries of the Communist Bloc: Ligeti's Romanian Concerto – Beating the Regime at its own Game*
- Cristina Șuteu ('Gheorghe Dima' Music Academy, Cluj-Napoca), *Musical Criticism from Romania (1916-1950): A Cultural or Political Instrument?*
- Miloš Zapletal (Institute of Ethnology of the Czech Academy of Sciences), *Zdeněk Nejedlý and his Critical Conception of the Great Czech Composer*
- Kateřina Nová (Museum of Antonín Dvořák – National Museum, Prague), *Music Criticism in the Protectorate of Bohemia and Moravia*

**Room 2: Music, Media and Criticism (2)**

**18.00-19.30**

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

- Maria Fuchs (Universität für Musik und darstellende Kunst Wien), *Art or Not Art. Cinema Music in the Light of Criticism in Germany of the 1920s*
- Marida Rizzuti (Università IULM, Milan), *What Were Composers Saying about Film Music?*
- Helena Martín Nieva (Universitat Ramon Llull – La Salle), *«Dau al set» en clave sonora, 1948-1956*