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MARCELLO SORCE KELLER (Lugano/Malta)

Was ist Musik? Einige Gründe dafür, warum wir die «Musik» nicht mehr als «Musik» bezeichnen sollten, S. 11–26

In everyday life we never ask what “music” really is, and what it is supposed to mean. When we come to study at a Conservatory, we find ourselves at a type of school where it is simply taken for granted that everybody knows what “music” is, as no professor ever explains to students what it is about. And yet this very simple word can be tricky and misleading, since it means a number of different things to different people; and there is no definition valid for all cultures and all stages of their history. Indeed every culture has developed its own concept of “music”, moreover quite a few cultures do not even feel the need to have one. On the contrary, in Western thinking, one could not even imagine being without it. Besides, “music” is a particularly unsuitable word for scientific inquiry. It is actually an obstacle rather than a tool in helping us acquire knowledge about how, and why, human beings so often organize sounds in the course of their social interactions.

ADRIANO GIARDINA (Lausanne)

In principio erat liber : l’organisation du premier livre de motets de Tomás Luis de Victoria (Venise, 1572), S. 27–54

The organisation of Tomás Luis de Victoria’s first motet book, published in Venice in 1572 by the Sons of Antonio Gardano (RISM V 1421), is based on a stratification of various but complementary elements. The pieces are organized into four groups: fourteen four-part, nine five-part, nine six-part, and one eight-part. They form modal pairs. The last motets of these groups are based on specific music writing (*ad aequales*, canon in unison, cantus firmus motet, double-choir motet). In addition, the composer plays with the number of parts, essentially one or two, which occur between the groups and in the interior of them. The texts are taken from various rites (Avilan, pre-Tridentine and post-Tridentine) and sources. When necessary, the composer manipulates them to adapt to the organization of the collection. Ultimately, the book is seen as an object having some weight and that says something more than just the sum of parts. This is precisely what the young composer needs to position himself on the motet market with what is his “opus 1”. In the preface which he signs himself, Victoria situates his edition within the movement of *musica reservata* since he intends it for connoisseurs. Now it is precisely this complex organisation that enables the musician to place his book in a line of scholarly publications, initiated apparently by Adrian Willaert’s motet book for five voices, which dates from 1539.

JOACHIM STEINHEUER (Heidelberg)

Jenseits des stile recitativo – Dialog- und Concertatotechniken im geistlichen Concerto und im Madrigale concertato in Italien ca. 1610 – ca.1650, S. 55–115

Besides the invention of stile recitativo, a genre designed exclusively for the monologue and dialogue passages of a dramatic action in music, all musical genres in Italy in the decades from 1600 onwards have become a very multifaceted field of experimentation with new compositional, formal, architectural and expressive strategies. The article focuses on similar developments in the repertoire of secular “musiche concertate” and the parallel “motetto concertato” repertoire, especially pieces which involve dialogue of some sort, be this on the side of the text and/or of the music. The text repertoire is divided into three categories: 1) texts with no formal dialogue elements; this includes texts without passages in direct speech, as well as texts that consist of direct speech only, but only in form of a monologue; 2) texts which consist entirely of dialogue in direct speech between two or more characters; 3) texts which combine narrative passages and direct speech. The first part of this article investigates settings of texts of the first category and shows that musical concertato and dialogue techniques can be encountered in a variety of ways. Particular attention is drawn to dialogue settings of dramatic monologues and to dialogue settings which reflect the formal disposition of the text in alternating sections, either on the basis

of strophes, groups of verses like the double verses of psalms, or the relation of strophe and refrain. The other two categories of texts will be treated in the second part of this article.

LUIGI COLLARILE (Fribourg)

Milano-Einsiedeln via Bellinzona (1675-1852): circolazione e recezione di musica italiana nei monasteri benedettini della Svizzera interna, S. 117–161

In 1675 the Abbey of Einsiedeln obtained a house in Bellinzona from the Jesuits, which they kept until 1852. This house represents a very important pied-à-terre to Milan. An exceptional cultural transfer occurs in this way, represented by an intense circulation of musical scores. The aim of this article is, on the one hand, to shed light on the circulation methods of these materials between Milan and Einsiedeln; and on the other, to show how this relationship with Milan has influenced the musical selection, orienting her on the musical production that was available in this context.

EVA NEUMAYR (Salzburg), unter Mitarbeit von Lars E. LAUBHOLD (Salzburg)

Die Quellen der Salzburger Dommusik in der Musikbibliothek des Benediktinerklosters Maria Einsiedeln, S. 163–188

For some years we have known of the existence of the Salzburg sources in the Music Library at the Abbey of Einsiedeln. Although numerous scholars alluded to them, a comprehensive survey was not undertaken. This survey was, finally, rendered possible by the cataloguing of the sources of the Salzburg “Dommusik” up to 1807 for the RISM-Database, which has taken place over the past three years. This resulted, firstly, in the supplementation of the already extensive catalogue of copyists and, secondly, in the compilation of a catalogue of watermarks and papers. Thus, in the Music Library of the Abbey of Einsiedeln we were able to identify 114 manuscripts of Salzburg provenance. So far, it has been commonly assumed that these music manuscripts were collected in Salzburg around 1870 by Father Sigismund Keller (1803-1882). While this is true for a larger part of the collection, other ways of transmission have to be taken into account as well. When, in 1824, large parts of the music collection of the Abbey of Weingarten were bought, quite a few sources of Salzburg provenance were incorporated into the Einsiedeln music collection as well. However, there are a number of Graduals by Michael Haydn, which seem to have been taken yet another way connected to the Abbey of St. Peter’s (Salzburg). Thus, cultural transfer between Salzburg and Einsiedeln occurred in more ways than one would have expected.

RAFAEL RENNICKE (Tübingen)

«... und jede Musik ist unser Schweizer-Kuhreigen»: Zum Zusammenhang von Musik, Erinnerung und Heimweh in den Schriften von Rousseau bis Sloterdijk, S. 189–222.

The triad of “music”, “memory” and “longing for home” in the subtitle of this article refers to a connection which contemporaries of the 18th and early 19th century found within a single phenomenon: the effect of the *Ranz des vaches*. This simple strain played on Alhorns by Swiss cowherds when gathering their herd was – apart from its rural function – first discussed in medical literature of the Pre-Enlightenment. However, beginning with Jean-Jacques Rousseau, who transferred it to the field of aesthetics, the *Ranz des vaches* progressed rapidly during the course of its Romantic reception as a fascinating empirical phenomenon, and at length detached from its original suggestive powers, came to be the stimulus of a new musical philosophy. Utterly neglected up to now, the characteristic motives of its reception – homeland and homesickness, echo and recollection, childhood and paradise – were met with a wide response in discourse on musical aesthetics from Senancour, Jean Paul, Herder, Novalis, Tieck and Byron to Werfel, Bloch, Steiner and Cioran. These ideas exist even today in musical concepts such as leitmotif, the core of which is metaphysical in nature.

MARCO DI PASQUALE (Venezia)

Inventing Palestrina: ideological and historiographical approaches in nineteenth-century Italy, S. 223–266

Giuseppe Baini’s *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina* (1828) is an early example of an outstanding life-and-works monograph centred on a composer of the past. The result of original research and a profound knowledge of the cultural and institutional contexts in which Palestrina

operated, it provided the documentary basis for all Palestrinian studies to come for at least the following fifty years or so. Even though the factual foundations remained unchanged for the most part of the nineteenth century, the biographical and critical works that a number of Italian musicographers devoted to Palestrina display irreconcilable traits due to the different historical conceptions and methods adopted by the respective authors, and to the different ways in which they perceived the historiographical, ideological and aesthetic issues of their own time. Although the connotations varied, Palestrina was generally acknowledged as the hero who revealed the true features of Italian music, which were viewed as a prominent element of national identity and a crucial issue in the *Risorgimento*, i.e., the period which led to the administrative and cultural unification of the country. In the last decades of the century, further insights into the history of early modern music suggested that the emergence of the Italian musical spirit was to be first detected in the *frottola* or in the *melodia popolare* (folk song), therefore in a previous age, dating from the very beginning of the sixteenth century or even earlier, and in the realm of secular instead of sacred music.

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MARCEL ZENTNER (York) – KLAUS R. SCHERER (Genève)
Emotions Aroused by Music: An Empirical Analysis, S. 13–28

One reason for the universal appeal of music consists of the emotional experience that music offers to its listeners, which is generally perceived as uniquely rewarding. But what makes these rewards so special? We review a series of in which we examined emotions that can (and cannot) be induced by music – a line of work that eventually led to a model of musical emotions, comprising nine categories of music-evoked emotions. Subsequently, we turn to the question of the conditions under which an emotion may be successfully elicited by music. We present a model that formalizes the complexity of factors involved in musical emotion induction. After a brief summary of measures of musical emotions, we conclude by taking a look at some unresolved issues in the study of music and emotion and suggesting possible solutions.

KLAUS PIETSCHMANN (Mainz)
Ein Kaisermord? Montezuma auf der Opernbühne, S. 29–54

Up until the early 19th century, with the exception of Graun's *Montezuma* (1755), Mexican topics, or topics concretely recounting the conquest of Mexico, did not occur as operatic subjects within the Holy Roman Empire. By contrast, such subjects were very popular in contemporary France, England and Italy. This contribution pursues the thesis that the confrontation of two legitimate Emperors (Moctezuma and Charles V, represented by Hernan Cortez) presented a problematic subject for the Empire, especially as it involved a direct predecessor of the governing Empire. Indeed, the question of the legitimacy of the Spanish conquest is a central theme in the libretti of Giusti (Venice 1733, set to music by Vivaldi), Friedrich II (Berlin 1755) and Cigna-Santi (Turin 1765). Friedrich II enhances the libretto's brisance, by purposefully using it as a piece of propaganda. Additionally, he challenges the Emperor as an institution, by openly presenting Montezuma's weakness and military helplessness, though he is otherwise portrayed as an ideal Monarch. Only after the fall of the Empire in 1806 was this subject matter brought more widely to the German stages, as will be shown with the example of *Fernand Cortez* (Jouy/Spontini).

LEORIGILDO SALERNO (Nice)
Les mésaventures de l'*Amour fugitif*: Genèse d'*Anacréon* de Luigi Cherubini (1803), S. 55–114

The opera-ballet *Anacréon, ou L'amour fugitif* (1803) should have been one of Luigi Cherubini's great achievements for the Paris Opéra, after the revolutionary period and the success of opéra-comique; it ultimately proved to be the most painful failure of the composer's professional life. Music historiography has always

blamed the libretto's weakness, and considered the little known poet Mëndouze responsible for the flop. This paper follows the opera's creation history, from the original subject sources, up to the fiasco of the *première*. The analysis of five handwritten copies of the libretto including the first draft (unidentified until now), the comparison with others works by Mëndouze, and the study of the exchanges between the poet, the composer and the Opéra's Direction (documents found in the Paris Bibliothèque and the Archives Nationales), reconstruct the link between *Anacréon* and the neoclassical trend of its time, in view of Napoleon's pre-imperial reform and control policy on Opéra and repertoire. Above all, they allow us to assume Cherubini's personal learned and existential involvement in defining the play. The complex clash between artistic vision, theatrical genre boundaries and public expectations, must be blamed for the failure and oblivion of Cherubini's lyric masterpiece.

CÉLINE FRIGAU (Paris)

Un Bolonais à Paris : Domenico Ferri peintre-décorateur du Théâtre royal Italien, S. 115–149

In 1829, one year before taking on the management of the Théâtre-Italian in Paris, Édouard Robert and Carlo Severini decided to hire the Bolognese stage designer Domenico Ferri. This decision was part of a global strategy that aimed for "Italianisation". This case study will attempt to understand the stakes of this idea, gathering material on Ferri's activities within the institution. As there are no stage paintings, sketches or original drawings for this period, we will analyse and investigate the status of a series of prints signed by other artists, and published after the productions they illustrate in two collections of theatrical scenes. Combined with other sources (sketches and prints related to other stage designers, spectators' and critics' writings, librettos, archives), these second hand sources can reveal the complex processes of reception, creation and management. Thus, we thus better understand how Ferri responded to the expectations of the Parisian audience with creations which, though perceived as "Italian", inspired by Sanquirico, remained truly personal.

ANSELM GERHARD (Bern)

Politische Aussagen in neuem Licht: *Attila* und die Bedeutung des <chiaroscuro> für Verdis musikalische Dramaturgie, S. 151–170

A detailed comparison of Verdi's *Attila* with Werner's tragedy reveals astonishingly little correlation, even by the standards of the time. After having read Madame de Staël, and probably also Mazzini, the composer's interest had clearly not been ignited by the details of the plot, but rather by Werner's use of light-metaphors. Accordingly, the libretto is full of reference to stage lighting. This is reflected by the striking use of major and minor in Verdi's score, particularly in relation to politically significant contexts, which thus appear subordinated to a treatment "chiaroscuro".

PHILIPP KÜSGENS (Berlin/Fribourg)

Ein erfundener Erinnerungsort: Das Alphorn in der Schweiz, S. 171–194

Today the alphorn plays a major role in the repertoire of Swiss national symbols. Drawing on Hobsbawm's concept of "invented traditions", this paper aims to show how the alphorn became the symbol it is today. Tracing its roots back to the aftermath of the Helvetic Republic, this article shows that, during the 19th century, the alphorn was rather a symbol for Swiss virtues than a musical instrument in its own right. The history of the alphorn from the beginning of the 19th century to the years following the First World War is a history of permanent decline and re-discovery. Early promoters of the alphorn, starting with Niklaus von Mülinen of Bern and the composer Ferdinand Fürchtgott Huber, failed to establish a living tradition, as did their successors. This did not occur until the official federal concept of *Geistige Landesverteidigung* (i. e. intellectual defence) emerged during the nineteen-thirties and encouraged all performing arts claiming to represent genuine Swiss cultural heritage. The alphorn became a multi-faceted symbol encompassing the continuity of Swiss history since the Middle Ages, love of nature combined with anti-urban notions, and a general sense of freedom. Evidence can be found that this image of the Swiss alphorn, in spite of all scholarly attempts to question national myths, was still present in the last third of the 20th century.

DELPHINE VINCENT (Fribourg)

« Mais voici que Pan de sa flûte recommence à jouer » : une étude de la renaissance du solo

pour flûte en France entre 1913 et 1936, S. 195–258

Much has been said about the solo flute renaissance, which occurred in France in the decades preceding World War II. This repertoire has been evaluated with the perspective of “internal” renewal in avant-garde musical language, or with an evolutionist perspective tending to underline the growing use of effects enlarging technical and sonar potentialities. These studies neglect the cultural, semantic and symbolic factors which determine the expansion of flute music at the beginning of the 20th century. This article proposes to reconsider the repertoire, in relation to its cultural context, in order to determine why a new idiom for this instrument emerged in France at this time, by drawing a link between the creation of these works and the relevant contemporary artistic trends. This system of cultural reference was also that of a generation of exceptional performers who played an important role in the conception of these pieces. Further, it is linked to a type of playing typical of the French tradition, which was in turn induced by the type of instrument used. The consideration of these multiple factors is essential for the explanation of the considered phenomenon.

CARLO PICCARDI (Lugano)

Music and Artistic Citizenship: In Search of a Swiss Identity, S. 259–310

This paper attempts to define the condition which allows us to identify, within the reality of the 20th century, “Swiss music”, not as a recognizable style or language, but through habits and behaviours, its social and political meaning. Beyond the cultural and linguistic differences, a common attitude is represented by the collective practice of music throughout the country, which has determined both the very close relationship with institutions, and the importance attributed to common values. This profound integration, its contribution to society, and the regulative function of the Swiss Musicians Association, are at the origin of its conservative character. Although Switzerland has protected refugees, and in particular artists persecuted for their radical ideas, their welcome has always been very wary and often contrasted, delaying the contributions of Swiss artists to the avant-garde movements. Only in the second half of the century, does one find an affirmation of the positions advanced and an attitude of contestation towards political power. But even in this case, the fact that the forms of dissidence, instead of creating breaches, managed to impose themselves within the Swiss Musicians Association shows the primacy of the communal dimension over the individual one.

ULRICH DIBELIUS (†)

Der friedliche Aufstand in Warschau, S. 311–320

Although the first edition of “Warsaw Autumn” occurred in 1956 simultaneously with the “Polish Autumn” from which it benefited, the plan to make an own music festival among young Polish composers already existed by the end of the 1940s. The cooperation between composers, and the continuous succession of younger colleagues pressing for public awareness are important factors that allowed the festival to survive over the decades. No less important however is the concept, established from the very beginning and cleverly maintained, of an exchange with the western music world. Partly thanks to this exchange, the “Polish school” attained an international resonance which was used as an official means of propaganda, which then in turn assured a certain freedom for composers.

ANGELA IDA DE BENEDICTIS (Basilea/Firenze)

Azione e trasformazione: la riconquista di un’idea. Genesi drammaturgica e compositiva di *Intolleranza 1960*, S. 321–376

Intolleranza 1960 a “scenic action in two parts from an idea by Angelo Maria Ripellino. Music by Luigi Nono” was performed on 13 April 1961, during the 24th International Contemporary Music Festival in the Teatro La Fenice in Venice. The announced work had revolutionary potential, and the innovations were intended to affect the musical language, the scenic means and the content. The level of concrete realisation of this intension is very different whether one considers the creation process or the impact of the scenic action. Nono’s first theatrical work – the creation process of which is analysed more profoundly in this paper – proves to be the fruit of a singular compromise between intention and necessity; it is quite clearly something completely different than the original project. Nevertheless the result adhered firmly to its terms based on the desire for rupture: after *Intolleranza 1960* avant-garde theatre – and not only musical theatre – obtained a new face.