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IVANA RENTSCH (Hamburg)

*Locus amoenus*: Klingende Natur in der Tragédie lyrique, S. 11–40

The French opera which Jean-Baptiste Lully established since 1673 provides a fundamental insight into the controversial discussion in terms of the ideal entity of music belonging to the early modern period. Embedding music in a dramatic context raises the question as to the constitution of sound meeting the requirements of musical tragedy – *the tragédie en musique*. Referring to this sources reveals the musical alignment by reference to nature. The examination focuses upon the ideal location epitomised by music – the *locus amoenus* – and the correlating opposite in compositional practice – the *locus horridus*. It is remarkable that the differentiation of “natural” sounds after 1700 takes place in instrumental passages. Certainly a connection to dance as another form of art is premised. Against this background Lully’s tradition of sounding nature is described in order to show the aftereffect in the eighteenth century by means of Jean-Philippe Rameau’s *Hippolyte et Aricie* which embodies the starting point of a forceful counterdraft.

MICHAEL TALBOT (Liverpool)

Certainly Milanese, possibly Swiss: the violinist and composer Johann Friedrich Schreivogel (fl. 1707–1749), S. 41–68

For the three last decades of his life the violinist Johann Friedrich Schreivogel (fl. 1707–1749), known as *Il Tesdeschino*, was a leading violinist in Milan, active in both the Teatro Ducale and the Cappella Ducale. Few biographical details are known about his life there, and nothing at all about his life prior to his arrival in Milan, but a statement by Johann Joachim Quantz (who encountered him in 1726) that he was Swiss by birth is on the surface very plausible. His few surviving works for his own instrument, not previously studied, prove him to have been an unexpectedly capable composer, greatly indebted to Vivaldi but also possessing some individual traits, as the article describes in some detail. The three concertos and at least two sonatas surviving in Dresden were copied by Johann Georg Pisendel in Venice in 1716–1717, while an isolated violin sonata in the so-called “Tartini Collection” in Berkeley can be dated, on account of its *galant*-inflected style, to the years around 1730–1740. Schreivogel’s name should certainly be added to the list of significant Milanese violinist-composers of the eighteenth century, and his reported Swiss connection deserves further investigation.

ECKHARD NOLTE (München)

Hans Georg Nägelis Konzept einer «wahren Tonkunstbildung» und dessen grundlegende Theoreme, S. 69–87

The *Gesangbildungslehre* (1810) by Pfeiffer and Nägeli belongs to the most important textbooks concerning music education in the 19th century. Based on theoretical reflections on a high and scholarly ambitious level it puts into practice Nägeli’s concept of “real musical education” which he develops on the basis of his aesthetics of music and of pedagogic principles of Pestalozzi. He defines music in a formal sense as a phenomenon of sensual quality characterised specially by movement and consisting in the artistic organisation of musical elements as rhythm, melody and volume. According to this definition and to Pestalozzi’s corresponding pedagogic ideas real musical education has to enable pupils to realise the artistic organisation of musical compositions in their minds. This ability is essential for the comprehension as well as for the correct and adequate performance of pieces of music. Subject matters must be the musical elements which have to be treated step by step separately and combined with each other. Learning has to start with rhythm as the “rational” element of music. Real music education supports the sense of community by stimulating choral singing. It leads to aesthetic experiences and intellectual activities of great educational value and increased awareness of life. Finally it prepares to religiousness.

DANIEL TRÖHLER (Wien)

Singen als Alchemie zur menschlichen Tugend: Pfeiffers und Nägelis *Gesangbildungslehre* vor dem Hintergrund der pestalozzischen Methode, S. 89–107

This article begins with the assumption that citizens are not born, but made, and that the vision of making the citizens was the major driving force in the erection of mass schooling around and after 1800, when different school subjects became more and more mutually independent and shaped by the logic of the academic or artistic field they represented. This article refers to the historical importance of Michael Traugott Pfeiffer and Hans Georg Nägeli by showing how they were able to transform mostly church singing into a distinct school subject in the canon of other school subjects by proving its essentiality in the process of education – and thereby building on Pestalozzi's most popular philosophy of education – and by providing detailed and applicable didactics. Firstly the methodological approach of curriculum history is discussed and secondly the relative importance of singing in the school of the 18th century is being depicted. Then it is shown how Pestalozzi managed to offer a highly attractive curriculum based on this method, providing the basis of Nägeli and Pfeiffer and their attempt of advocating singing as crucial school subject.

THOMAS KABISCH (Trossingen)

Hans Georg Nägeli's Theorie instrumentaler Virtuosität, S. 109–145

Writers on music have accompanied the history of instrumental virtuosity mostly by criticising virtuosos as suspicious prestidigitators and virtuosic performances as mere shows which exercise a depraving impact on audiences, musical taste, and composition. Hans Georg Nägeli belongs to a very small number of authors (including Donald Francis Tovey, Joseph Kerman, and above all French philosopher Vladimir Jankélévitch) who confront the phenomenon without condemning it. The article tries to answer the question what it was that made Nägeli work seriously on virtuosity trying to understand it as a genuine and indispensable aspect of music as work and social activity. Nägeli has dealt with the topic twice. In an article, published 1811, he scrutinises the phenomenon and demonstrates that there is a qualitative virtuosity, which makes it an integral part of music. By displaying the instrument as *organe-obstacle*, to use Jankélévitch's term, virtuosity offers valuable insight into music. In his *Vorlesungen über Musik* (1826) Nägeli discusses virtuosity in a broader context. He aims at a theory of music, including vocal music, and focuses on instrumental music to discover the specific mechanisms which make music work. Virtuosity in Nägeli's view is sort of a corrective, to defend music from misreadings, misunderstandings and misuse. Nägeli names two prominent impasses, from which instrumental music was freed by virtuosic intervention. First the *Toccatenstyle* rescued music from restrictions which were the result of *Cantabilität*, i.e. the idea of direct continuity as a basis of instrumental music. Secondly, when the essence of music was endangered by petrified and formularised ways of composing (*Vergemeinerung*) Beethoven rescued music with his concept of *Neuheit* and by radical virtuosic procedures offering the virtuoso the full potential of the tonal space and a new intensified treatment of the single note.

FRIEDHELM BRUSNIAK (Würzburg)

«Es lebe die freie Schweiz, im Guten unser Vorbild!» Schweizerische Impulse für die Entwicklung der Sängerbewegung im deutschsprachigen Raum von den Anfängen um 1800 bis in die 1860er-Jahre, S.147–192

The long-term influence of the Swiss *Sängerbewegung* on the development of the German speaking community in Southern Germany and beyond has long been known. However, the results of historical investigation on choruses from recent decades have led to the realisation that considerable research is still required. This applies especially for the period around 1800 and the effective initiatives taken by Hans Georg Nägeli and Michael Traugott Pfeiffer, as well as by Franz Xaver Schnyder von Wartensee and Johann Jakob Sprüngli. The outputs of past studies and the perspectives of future research will be highlighted and discussed using the following case studies: Pfeiffer's and Nägeli's *Gesangbildungslehre für den Männerchor* (1817), in the context of the Memorial Festival for the Battle of Leipzig (1814) and the Wartburg festival (1817); Nägeli's compositions, publications and lectures tours in the 1820s and 1830s; the beginning of the emergence of a network linking Swiss and German singers in the region of the Bodensee; the singers' festivals in Frankfurt, Main 1838 and Nuremberg 1861, which were significant events in choral history; the foundation of the German singers' federation in Coburg 1862; the first festival of the German singers federation in Dresden in 1865.

MASSIMO ZICARI (Lugano)

“Ah! non credea mirarti” nelle fonti discografiche di primo Novecento: Adelina Patti e Luisa Tetrazzini, S. 193–217

This contribution explores the question of expressive tempo modifications as a function of textual content in Adelina Patti's and Luisa Tetrazzini's recordings of “Ah! Non credea mirarti,” from Vincenzo Bellini's *La sonnambula* (1831). Their analysis made it possible to determine to what extent significant tempo modifications tend to coincide with those moments in the music, in which special emphasis is required by the lyrics, and meaningful changes are observable in the melodic-harmonic profile. Having defined the context and clarified the relationship between the lyrics and the compositional solutions underpinning them, the degree of tempo variability for each aria was determined by empirically measuring the crotchet beat lengths and by calculating the value of mean, median, mode, standard deviation, coefficient of variation. Preliminary results show that Adelina Patti's and Luisa Tetrazzini's renditions present tempo modifications which are quite consistent with and instrumental in the expression of their dramatic content, as recommended by the singing methods and treatises which had appeared in the course of the nineteenth century.

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RODOLFO ZITELLINI (Fribourg)

“Nuovamente ristampata con nuove aggiunte”: a study on the auto-revision activities of Maurizio Cazzati in his music reprints, S. 11–58

Maurizio Cazzati is well known for his contribution to the development of the instrumental sonata at the end of the seventeenth century. Less known are his activities as a printer, which constituted an important part of his career. Alone or in collaboration with other printers he produced an incredible amount of editions of his music, setting the absolute record for the century. A consistent part of this activity consists in reprints. Cazzati systematically re-edits and reprints parts of his early collections, adding corrections and alterations. In this respect he is a unique example of an author who could control the modifications in his own reprints. By studying such modifications we gain insight not only about his composing processes but also on how his music was kept up to date with the changing taste of his time and how his style evolved during his career. By linking individual output with the turbulent events of his career it is moreover possible to comprehend how he responded to his contemporaries' criticism.

MARION FÄHRENKAMPER (Frankfurt am Main)

Zur Rekonstruktion der Musikbibliothek des Johann Rudolf Dömmelin (1728–1785) in der UB Basel, S. 59–84

Johann Rudolf Dömmelin (1728–1785), organ inspector and director of the Collegium musicum Basel, was one of the most influential musicians in Basel in the eighteenth century. References of his work can be found in Johann Andreas Silbermann's (1712–1783) handwritten estate from Strassbourg. Edgar Refardt (1877–1968) who extensively examined the music inventories of the University Library of Basel in the early twentieth century, is the first to refer, in a 1920s publication, to the existence of the Music Library Dömmelin within the University Library of Basel. The collection consists of approximately 50 volumes of music-theoretical prints which were bequeathed on and after Dömmelin's death were handed over to the University of Basel. Refardt could assign title and author of about 30 volumes of this *Musica Theoretica* legate, although without a classification criterion. Due to the recovered inventory of estate by Johann Jacob Kinder and the first inventory of the legate in the eighteenth century donation catalogue AR I 25 at the University Library of Basel, the legate Dömmelin can be fully reconstructed and the preserved works can be identified unmistakably.

ALESSANDRO ROCCATAGLIATI (Ferrare)

## Conspirateurs apolitiques ? *Un ballo in maschera* et le Risorgimento, S. 85–98

*Un ballo in maschera* is rarely mentioned when it comes to relations between Verdi and the Italian Risorgimento. Scholars like Roger Parker, Anselm Gerhard and Birgit Pauls have studied the beginning of Verdi's career, until the decisive years of 1848-1849. However the fifties were an important phase for the preparation of Italian unity, and one in which Verdi was the main artist of national musical theatre, and so deserve more attention. The composer at that time nearly never referred directly to political processes in course. As a citizen however his ideas evolved from his passion for Mazzini's ideals to the more moderate position of Cavour, in parallel to the strongly politically impregnated personalities close to Verdi's Milanese circle in the previous decade. Amongst these one finds Carlo Tenca, Clara Maffei's partner, and the political leader of his patriotic *salon*; or Emilio Visconti Venosta, later an eminent politician of the kingdom of Italy and brother to Giovanni. The latter reported the historical events he witnessed in his important *Ricordi di gioventù 1847-1860*. On the basis of the political facts of the decade, one should examine Verdi's attitude towards conspirator figures (real ones in political chronicles as well as fictitious but emblematic ones found in his works) to trace the processes of *Risorgimento* in his musical dramas ending with *Un ballo in maschera*.

DELPHINE VINCENT (Fribourg)

« Dal mio Fidas ». Correspondances de Liszt et de Rossini avec la duchesse Colonna, dite Marcello, S. 99–131

The Duchess Colonna (1836-1879), also known as Marcello, was a renowned sculptress. She was in contact with many composers amongst who were Franz Liszt and Gioachino Rossini. This paper offers a publishing of the correspondence they exchanged, preserved in the Fonds Marcello des Archives de l'Etat de Fribourg. It also relates the relationships the Duchess Colonna had with both composers thanks to a compilation of excerpts from the Duchess's general correspondence, for the most part previously unpublished. A long elaborate description of the ceremonies hosted in honour of Liszt in Hungary dating from the 8<sup>th</sup> to the 11<sup>th</sup> of November 1873 is in this collection. Finally, an unedited handwritten score by Rossini is preserved with a letter he wrote to the Duchess Colonna dating from the 6<sup>th</sup> of March 1864. In the letter he apologises to the Duchess Colonna for not having been able to visit her because of illness. For this reason he entitles his musical present *L'invalide*. Contemporary of *Péchés de vieillesse*, *L'invalide* is a parody of this new craze for composition. Therefore this manuscript enlightens the last phase of Rossini's works.

GABRIELE DOTTO (East Lansing, Michigan)

“Cantava nel silenzio”: glimpses of nineteenth-century stage acting as reflected in examples of silent movie shorts on operatic subjects, S. 133–151

It is known that “silent movies” weren't actually silent, but were enhanced by musical accompaniments of varying degrees. Further, as film historians have revealed, the aural element of “silent” cinema was often expanded to include a range of sound effects, live reciting actors, even singers. Less well known are the numerous attempts to synchronize singing and acting, long before the advent of sound-on-film “talkies” of the late 1920s. The great success of early opera recordings by “stars” like Enrico Caruso led filmmakers to see opera as an “ideal” subject for such synchronized experiments, and hundreds of exemplars were produced. Yet film historians have generally discounted or ignored the “stage technique” presented in these short films. This paper, on the contrary, through the examination of recently restored films, of contemporary accounts, and of an important manual of acting in opera, argues that some of these early films may offer a close approximation of actual “arte scenica” of the times, itself a reflection of a longer tradition. And thus, that the study of such resources can be a useful addition to the areas of performing-practice studies, offering insights that may inform the work of modern interpreters.

MICHELE GIRARDI (Pavia-Cremona)

Puccini, *Madama Butterfly* e l'intertestualità: un prologo, tre casi e un epilogo, S. 153–170

Composers have been using their own or musical ideas of others for different purposes forever. The use of quotation or auto-quotation – both celebrated in the Finale secondo of *Don Giovanni* – can also be studied as a specific way for the author to communicate with his audience, his colleagues, and to whom may understand the hidden message. After a brief theoretical introduction with examples including in particular Mahler and Verdi, this study intends to illustrate the relationship between Giacomo Puccini and music of other composers with three cases of intertextuality. *Madama*

*Butterfly*'s score refers to *Prodaná Nevesta (The bartered bride)*, *Tristan und Isolde* and *Pelléas et Mélisande* through precise thematic and melodic quotes. In the case of the quotes from Wagner and Debussy visual allusions related to stage situations are also taken into account. The study concludes with a reversed case concerning Ravel making an intertextual reference to one of Puccini's passages. This episode suggests the necessity to study the influence of Puccini's scores on music of and after his time, a chapter yet to be written.

VALERIA LUCENTINI (Bern)

Performance as source. A new document on the genesis of Berg's *Wozzeck*, S. 171–186

Which *Wozzeck* did Berg see for the first time on May 5<sup>th</sup> 1914? What role did that theatrical performance play in the genesis of *Wozzeck*'s libretto by Berg? Asking these questions means adopting a new philological perspective which takes into account the gap between bequeathed sources and actual performances. If we assume that the idea of setting to music *Wozzeck* came to Berg after seeing the theatrical representation, the analysis of the genesis of his libretto cannot avoid the comparison with that performance and it should therefore consider that version like any other edition used by the composer. For a long time, research on available written sources mostly focused on the comparison between the libretto and the critical editions Berg owned. According to the order of the scenes, such research led to believe that the composer worked on the Landau edition (1909). Nevertheless Berg's and his biographer Willi Reich's statements contrast with such results since they always declared the composer had been using only the Franzos edition (1879). Through the analysis of the *Regiebuch*, still unconsidered by scholars until today, it is possible to cast light on a new source which could have influenced Berg in a decisive way, being therefore a common ground between these contrasting positions.

BEAT FÖLLMI (Strassburg)

Othmar Schoecks Oper *Massimilla Doni* und die nationalsozialistische Zensur, S. 187–198

This article discusses the relevance of changes made because of censorship for critical editions of complete works taking the opera *Massimilla Doni* by the Swiss composer Othmar Schoeck as example. The composer and his librettist changed the libretto based on a novel by Balzac due to the pressure exerted by Nazi authorities in order to allow the premiere in Dresden 1937. The editor of the Complete Works based his choice of the version that should be included taking Schoecks ambivalent attitude towards the Nazi Regime into account. Moreover the interventions made because of censorship were not cancelled neither in performances of Swiss opera houses in the 1930s nor after World War II.

THOMAS AHREND (Basel)

Editorische Probleme des vertonten Textes in Anton Weberns George-Vertonungen. Beispiele zur aktuellen Arbeit an der Anton Webern Gesamtausgabe, S. 199–211

In his songs composed on poems by Stefan George Anton Webern first adopted spelling peculiarities in these texts in the manuscripts prior to publication. Later and particularly in prints the spelling was normalized by Webern or with his agreement. The projected historical-critical edition of early versions and the unpublished songs during Webern's lifetime within the Anton Webern Gesamtausgabe (Basel) faces specific problems in this context due to the inconsistent and sometimes ambiguous adoption of the characteristics in George's spelling in the sources. In some cases even deciphering the reading of a single capital or lowercase letter would be an interpretation or would have to be based on interpretations of other passages in the same or other songs.

PAOLO DAL MOLIN (Cagliari)

«Der Kontrapunkt der Linien ist durch den Kontrapunkt der Klangflächen abgelöst». I modelli policorali storici nella prospettiva di Luigi Nono, S. 212–238

The work and thinking of Luigi Nono involved a complex interplay of references to music from other epochs and cultures. References to composers, works and contexts of polychoral and *cori spezzati* repertoire from the sixteenth and seventeenth centuries emerged at the beginning of his career in the early 1950s. During the following decades until the end of the 1980s, they evolved in parallel with the development of Nono's compositional experimentation with acoustic space and electronics. This article brings together and discusses those references to Gabrieli, Striggio, Tallis and to the Venetian and Iberian polychoral traditions, as they appear in Nono's writings, correspondence, notes and

personal library. Three relevant phases are identified: his research on simultaneity in music, dating from the second half of the 1950s; a widening of perspectives suggested by his close reading of Paul Winter's book of 1964, *Der mehrhörige Stil*; and the dissemination of Nono's knowledge and views on polychorality and *cori spezzati* in his public discourse on *Prometeo* and other late works.

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CHRISTOPH RIEDO (Freiburg/CH)

Das ›Geistlich Meyenlied‹: Die *Longue durée* eines Liedes jenseits musikalischer Gattungen und konfessioneller Grenzen, S. 11–38

The “Geistliches Meyenlied” is a sacred contrafactum of a secular May song written by the itinerant singer and poet Benedikt Gletting (1500–ca. 1565). From the 1560s on, the song spread outwards from Bern and the Old Swiss Confederacy. It was published as a song leaflet in Strasbourg, Augsburg, Konstanz, and other cities, first by Protestant, and from 1607 on, also by Catholic printers. The “Meyenlied” continued to be printed and disseminated as a private devotional song in both Protestant and Catholic circles into the eighteenth century, the *solus-Christus* principle inherent in its text facilitating its reception in Catholic settings. The devotional song subsequently found its way into the realm of art music with the publication of Johann Bann's *Missa ober das Geistliche Meyenlied* in Luzern in 1644. At least one other mass setting and two instrumental compositions over the melody also existed in the seventeenth century. In the liturgy of the Collegiate Church in Beromünster these compositions were performed on May 3, the feast of the Finding of the Holy Cross. This liturgical placement had a double significance: not only is the song seasonally appropriate for May, making a connection to the secular world, but “Meyen” ultimately also refers to the Cross.

JOACHIM STEINHEUER (Heidelberg)

Jenseits des *stile recitativo* – Dialog- und Concertatotechniken im geistlichen Concerto und im Madrigale concertato in Italien ca. 1610 – ca. 1650. Teil II, S. 39–158

The second part of this investigation into both textual and musical dialogue techniques within the sacred and secular repertoires of Italian vocal music during the first half of the seventeenth century deals with compositions on texts consisting entirely of dialogue in direct speech between two or more characters. Although this is the part of the relevant textual and musical repertoire which one might expect to be closest to dramatic dialogue and therefore to the *stile recitativo* developed for sung dialogues in dramatic contexts, only a small portion of the repertoire can be understood appropriately in this way. Even text dialogues which are similar in their free formal design to texts used as dialogue passages in dramatic works usually do not tend to any kind of scenic or stage-like performance, either because the subject matter would be completely inappropriate as in the case of texts of more or less openly erotic character, because the choice of voices often is independent of the type of realistic or gender conform treatment one might expect on a stage, because the alternation of characters in the musical rendering might not be consistent with the distribution of the roles involved or because the short form, not being part of an overall dramatic structure as a single scene in a play, needs its own formal and architectural devices such as instrumental ritornellos, textual refrains, repetition, a conclusive ensemble or other means of musical architecture. The distance to contemporary music-dramatic practice becomes even more obvious and maybe almost categorical in musical renderings of all types of formalized text dialogues, as in the case of strophic dialogues or quasi strophic dialogues which often imply regular strophic or quasi strophic alternation of speakers, dialogues with changes between the speakers within one stanza, i.e. either from verse to verse or within single verses, which are similar to the dramatic techniques of stichomythia and antilabe, but mostly have an almost entirely different purpose in shorter lyrical forms, Dialog- und Concertatotechniken or finally in dialogue texts which use classical lyrical form models such as stanza d'ottavarima or sonnet where the textual form itself already provides the architectural design for the dialogue. The repertoire considered in this second part offers an astonishing variety of formal, compositional and stylistic solutions, due to the character of the specific texts and the contexts for which particular pieces may have been composed. The third and final part of this investigation will deal with texts which combine narration and direct speech.

FLORIAN BASSANI (Lugano / Berna)

Nuovi documenti sull'attività di Willem Hermans in Umbria: gli organi della chiesa del Gesù a Perugia, S. 159–194

The Chiesa del Gesù (the Church of the Most-Holy Name of Jesus) and its college in Perugia were established by the Jesuit order in the second half of the 16th century. From its early years on, outstanding examples of Jesuit art were created for this exquisite place of worship. The college itself today no longer exists, whereas the Roman central archive of the order preserves the remains of its accountancy. Apart from the architectural evolution of the church building, these registers allow us to reconstruct significant chapters in the history of the organs. So it can be asserted that the instruments were elaborated not only by local Umbrian organ makers, but also by Flemish masters, such as the renowned Jesuit organ builder Willem Hermans (1601–1683). The Perugian manuscripts concerning Hermans' activity, among them several autographs, reveal in detail the specific shape the organ maker gave to the two major instruments in his 1675 revision. The documents shed new light on an important period in Hermans' still fragmentary biography. Later records, however, make it possible to trace further the history of the two instruments until the suppression of the Society of Jesus in 1773.

ANDREA GARAVAGLIA (Fribourg)

L'aria barocca *made in Italy*: interpretazione antropologica del modello italiano, S. 195–218

The opera aria, having to express the emotional and reflective feeling of a subject, is the result of factors which are not only related to the production system, but also to anthropological and cultural codes belonging to the people who employ it. Dramaturgical poetics, rhetorical formulas, and formal structure are the elements through which the aria embodies these codes, becoming a symbolic projection of how a specific population conceives and represents the reaction of an individual in an existential instant and in a specific relational context. In order to consider the anthropological factors that may have affected the musical elaboration of the aria, it is useful to examine contemporary stereotypes about the temperaments of people in each nation, which were often used at that time to explain differences in the artistic productions of various countries. After a rereading of the *querelle*, straddling the 17th and 18th centuries, on the superiority of Italian or French opera, I reflect on the relationship between emotional stereotypes attributed to Italians and the compositional aspects that characterize perception, especially the transalpine one, regarding the Italian aria, in contrast with the French one. More generally, my objective is to study in depth the interrelationship between formal strategies and the specificity of “national” anthropological cultures.

GEORGES STAROBINSKI (Bâle)

Les vertus pédagogiques du mauvais goût: Sur une édition illustrée des *Scènes d'enfants* de Schumann, S. 219–236

In 1886 the editor Adolf Titze published in Leipzig an edition of Schumann's *Kinderscenen* opus 15 with poems by Albert Träger and illustrations by Alexander Zick. Träger followed the title of the work to the letter. To reveal what he considered to be the deep meaning of the music, he imagined realistic scenes, sometimes with talking characters. The result of these rimed and illustrated interpretations can be considered as a very good example of sentimental kitsch. The edition has nevertheless a pedagogical virtue: it shows that the allusive character of the titles which Schumann gave to each one of his thirteen pieces is essential. Every element intending to precise these titles in a realistic way is opposite to the composer's intentions. The narrative dimension of Schumann's music is self-referential and stimulates the imagination of the listener without limiting it to anecdotic details. The mistake of Träger is analysed in the context of Schumann's aesthetics as it appears through his writings and some of his own illustrated title pages, in particular those of *Der Rose Pilgerfahrt* opus 112 and of *Märchenbilder* opus 113.

CRISTINA URCHUEGUÍA (Bern)

Wie kam die «Urlinie» in den «Urtext»? Aporien musikalischer Schrift im Denken Heinrich Schenkers, S. 237–252

Heinrich Schenker's “discovery” of the “Urlinie” in music developed into an analytical paradigm in the period

after the Second World War, primarily in America. In Europe, however, the approach acquired only marginal significance. On the other hand, in philology edition, Schenker's extremely ambitious model had a huge impact on the leading movement on the renewal of edition practice. The *Urtext-Edition* is orientated towards theoretical principles that were emphatic and radically formulated and postulated in Schenker's explanatory editions of Beethoven's last piano sonatas. This essay retraces a relationship between *Urtext* and *Urfassung*.

FABRIZIO DELLA SETA (Pavia-Cremona)

Lachenmann e la storia del quartetto d'archi, S. 253–268

Lachenmann's three string quartets are considered as compositions that break any kind of connection with a *genre* tradition. In fact Lachenmann has a strong sense of tradition, which he challenges to extract elements of the development of a new and independent thought. This paper examines the dialectic relation between these works and the *genre* tradition from two correlative points of view: "sound" and "form". Analysis shows that Lachenmann, through innovation and a variety of sonorous means, remains faithful to a logical-discursive idea of composition. Even when the flow of time seems suspended one feels the unfolding of a sound process that reflects vital cycles of transitions from empty to full, from action to inaction and back again. This can be described in similar terms in Beethoven's later works. In Beethoven's last quartets, like Lachenmann's and Nono's, the historical situation of disillusion is born of ideological crises and loss of ideals. Contrary however to that of their contemporaries, their music never loses the tension of something that could occur; founded on a truly utopic dimension.

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IVANA RENTSCH (Zürich)

«Fast gesprochen»: Franz Liszt's Liedästhetik und das Meldram des 19. Jahrhunderts, S. 11–25

Already in the 19th century the reception of Franz Liszt's songs was unequivocally defined. Discussions focussed on dramatic quality in the lyrical field and on the utmost importance of declamation. Not only did aesthetic opponents such as August Reissmann or Eduard Hanslick dismiss the songs as inadequate by virtue of the principles of the genre but even Franz Brendel maintained a stony silence concerning these lyrical compositions. The contemporary reception of Liszt's songs reveals a significant gap between the theory and practice of 19th century lieder, suggesting that Liszt adopted an attitude common in the practice of song-writing – namely that of largely ignoring theoretical claims. The study addresses the unusually unanimous critical responses to Liszt's songs and discusses the declamatory quality of the works themselves.

MASSIMO ZICARI (Lugano)

La prima recezione di Giuseppe Verdi a Londra: Henry Fothergill Chorley e l'*Athenaeum*, S. 27–60

Henry Fothergill Chorley, who had joined *The Athenaeum* in 1833 and ruled supreme as the mouthpiece of that journal from the mid-1840s to 1868, was considered one of the most influential music critics of Victorian England and was regarded as the most severe, conservative and uncompromising of all. He was said to dislike Schumann's music and to favour Mendelssohn's. He certainly loved Rossini's melodiousness and showed hatred for Verdi's compositional achievements. This contribution will try to shed some light on the reasons why the most prominent English music critic of his time expressed himself in very negative terms about the most outstanding Italian operatic composer of that time, Giuseppe Verdi. In particular this study aims to clarify the specific musical reasons upon which Chorley's repeatedly negative judgements of Verdi's early operas in London were based (*Ernani*, 8 March 1845; *Nabucco*, alias *Nino*, 3 March 1846, *I Lombardi*, 12 May 1846).

CESARE FERTONANI (Milano)

Echi liederistici e «idea poetica» nella Sonata op. 100 di Brahms, S. 61–83

The Sonata for piano and violin op. 100 is one of the most interesting at the same time less studied cases of self-quotation and reworking of Lieder in Brahms' music. One of the first biographers of Brahms, Max Kalbeck, unhesitatingly labelled op.100 as «a true Liedersonata», by pointing out its close link to two contemporary Lieder on lyrics by Brahms' friend Klaus Groth, namely *Komm bald* and *Wie Melodien zieht es*. Kalbeck also claimed that the sonata originated from the composer's relationship with Groth and the young singer Hermine Spies. The several quotations and reminiscences that have been noticed since that moment in the Sonata op. 100, *Komm bald* and *Wie Melodien zieht es* stand out as decisive in interpreting the semantic and expressive content of the work. The aim of this article is to read the Sonata op. 100 from the point of view of the Lieder that are quoted and reworked within it. The link between the sonata and the two lieder shows that the «poetic idea» of op. 100 could be frustrated expectation, the permanent and inevitable gap between man's hopes and the reality in which he lives.

LUCA ZOPPELLI (Fribourg)

Le héros tragique et le héros stupide: modèles de genres, dispositifs dramaturgiques et traditions opératiques dans *L'Anneau du Nibelung*, S. 85–122

The four parts which make up the *Ring des Nibelungen* refer, without following to the letter, to different genres: myth, tragedy, tale and romantic opera. These structures, each one drawing on a wealth of cultural connotations, have the aim of clarifying and enhancing the effectiveness of the work's global message. They also oblige the composer to use a variety of approaches in considering the treatment of form and syntax, the use and function of motivic material and narrative strategies. Far from being monolithic and founded on an abstract idea of stylistic progress, as a historiographic tradition would have wanted which is more and more contested today, the Wagnerian approach is very varied and pragmatic. The composer shows himself notably ready to use a number of codes of the Franco Italian operatic tradition, sometimes with an negative axiological connotation, often as a way of breaking or as a key to access a transcendental moral dimension.

VIOLETA STRUIJK VAN BERGEN (Genève)

Joaquín Turina et la *saeta*: un précieux témoignage musical et esthétique replacé dans le contexte musical espagnol, 1913-1945, S. 123–151

Joaquín Turina has left a musical as well as a written testimony of the *saeta*, a popular religious song performed during the processions of the Andalusian Holy Week, in four of his musical works and seven articles published between 1913 and 1945. On the one hand, the written testimony shows how the professionalization of the performance leads to the disappearance of the old Andalusian *saeta*, which, according to the composer, is supplanted by a new *flamenco* and “gipsy” one – a phenomenon related to the *cante jondo* polemic of the time which provides an example of how the analyst's background may influence classification and understanding of popular music. As some recent research has shown, this supplanting has only been partial. On the other hand, the musical testimony belongs to the trend of so-called Spanish School that seeks for a national and ‘authentic’ musical language integrating popular songs into art music. Turina uses different techniques to incorporate *saetas* into his works, ranging from pure quotation to imaginary folklore.

GIORDANO FERRARI (Parigi)

*Passaggio* alla Scala, S. 153–195

This paper proposes an analysis of the scenic production *Passaggio* by Luciano Berio and Edoardo Sanguineti (Milan, 1963). This analysis elucidates the processes of transformations of harmonic, rhythmic and sonic materials, as well as the vocal conception, with the support of documents and sketches conserved at the Paul Sacher Foundation of Basel. This approach allows a new historical and aesthetic vision of *Passaggio*: always considered as a protest work about lyric opera establishment. *Passaggio* appears finally as the work in which Berio sets the foundations of his theatrical music vision.

SAMUEL RUSCH (Zürich)

Kontinuum oder Singularität? Synchronie als alternative postmoderne Zeitlichkeit bei Luciano Berio und Jean-François Lyotard, S. 197–262

It seems that the postmodern notion of the artistic material cannot only be described in terms of “mediation” and “exhaustion”. Rather, an aporetic condition can be stated as a result of the combination of these two underlying qualities. This apory can be traced back to the historicist change of paradigm in the course of the nineteenth century and be explained as a consequence of a postulated, specifically historicist criterion of identity. Subsequently, a notion of temporality and artistic material understanding itself as a synchronistic alternative to a historicist-diachronistic notion is revealed in a passage through Berio’s and Lyotard’s positions. With Berio, this alternative view can be considered as a comprehensive continuum of tradition, with Lyotard as the absolute singularity of the artistic event.

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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 Fürchtegott 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.