

Cáceres Piñuel, María (University of Bern, CH) & Díaz, Diana (University of Oviedo, SP) & Moreda Rodríguez, Eva (University of Glasgow, UK)

Commentator: Cristina Urchueguia

Panel 2 / Thursday June 2, 9–11 am

Nationalism, transnationalism and cosmopolitanism in Spanish musical life around the turn of the century

Recent studies of music in Spain around the turn of the nineteenth- to the twentieth-century (Parakilas 1998; Clark 1999, 2006; Hess 2001, 2005; Collins 2006; Llano 2010, 2011, 2012) have challenged long-held assumptions about musical nationalism, generating new modes of understanding the development and reception of Spanish art music by taking into account the debates between contrasting notions of national identity within Spain, as well as Spain's role in an increasingly interconnected world. Such studies, however, have focused to a great extent, on musical composition or the reception of a limited number of musical works and composers. Questions remain unanswered about the articulation of nationalist, internationalist and cosmopolitan discourses across all spectres of Spanish musical life and the effect on those of the colonial crisis of 1898, the Bourbon Restoration, the scientific and technological advances of the time, and the influences arriving from European music and thought, among others.

The present panel aims at addressing some of these questions by contributing new perspectives on already explored areas of Spanish musical life at the turn of the century and by shedding light on other areas which have thus far remained unexplored. On the first count, Diana Díaz will analyse how the Madrid musical press helped channel the reception of Wagner's music into a transnational discourse for Spanish music. On the second count, María Cáceres will analyse the diplomacy between the Spanish and Austrian monarchies in the International Exhibition of Music and Theatre in Vienna as study case of cosmopolitan and aristocratic patterns of music management, as well as the role of music in highlighting imaginaries of the 'global city' at the event, whereas Eva Moreda Rodríguez will talk about internationalist discourses and the sense of place in early recording cultures in Spain.

Pro-Wagnerian music criticism in Madrid at the turn of the century: the penetration of European models in nationalist discourses around Spanish music

Diana Díaz, University of Oviedo

From the 1990s onwards, musical historiography has reassessed the history of music criticism in European territories through the analysis of critical lines of thought in a variety of chronological eras and in connection with certain repertoires. In the case of Spain, historians have studied the reception of European composers in music criticism, taking into account as well the penetration of such composers in Spanish concert life. Nevertheless, the influence of music criticism as an aesthetic experience within the debates on nationalism in Spanish music and the influence of specific critics during the late 19th and the early 20th centuries have been insufficiently studied so far. In the case of Madrid, the turn of the century cannot be understood without taking into account the effects of the irruption of the music of Richard Wagner in the context of the Bourbon Restoration; in turn, the analysis of music criticism written by such authors, as Manuel Manrique de Lara (1863-1929), is key to understand the impact of Wagner on the critical reception of other composers through the proliferation of discourses of resistance against the introduction of innovations imported from France. The present paper will analyse the developments of an idea of modernity in Spain which grew hand in hand, under the banner of universalism, with the reformation of musical theatre

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according to Wagnerian principles; and the transference of those ideas, under the influence of the prevailing philosophical trends, to the reception of other composers in pursuit of a transnational alternative for the future of Spanish music.

Diplomacy and International Imaginaries of Music: The Viennese Music and Theatre International Exhibition 1892

María Cáceres Piñuel, University of Bern

In recent years, scholars have extended their attention beyond the constructions of nation (Hobsbawm & Ranger 1992) to notions of internationalism and globalisation (Stokes 2012). Simultaneously, there has been a move away from inscribed forms of knowledge towards those embodied in ‘performance’ (Taylor 2003). This paper responds to these currents through a study of the diplomacy between the Kingdom of Spain and the Austro-Hungarian Empire on the occasion of the International Exhibition of Music and Theatre celebrated in Vienna in 1892. The involvement of the two royal families in this event, intended as response to the republican aims of the *Exposition Universelle de Paris 1889* (Fauser 2008), highlights how music management and patronage patterns connected to aristocratic networks go beyond the analytical categories of nationalism. Furthermore, these diplomatic materials provide an opportunity to discuss the role of music, as cosmopolitan aesthetic object and marketing product, on the imaginaries of “global city” at the turn of the century.

Questioning links between music and place: early recording cultures in Spain

Eva Moreda Rodríguez, University of Glasgow

The dissemination of early recording and playback technologies in Spain coincided in time with significant developments for both the country’s understanding of its own identity and its music: indeed, the loss of Spain’s last overseas colonies in 1898 stimulated debate among the intellectual classes about how Spain should adapt to the new circumstances and the models the country should follow while preserving its own national identity. Simultaneously, nationalist trends in Spanish music were gaining momentum, with some of their best-known names (Isaac Albéniz, Enrique Granados, Manuel de Falla) nevertheless living abroad for extended periods of time and cultivating significant international careers based on a thorough awareness of the likes and dislikes of European audiences and their expectations on Spanish music.

This paper will analyse the dissemination and popularization of the Edison phonograph and its wax cylinders in the years between 1898 and 1905 in Spain by examining the role of recording technologies at the intersection of the discourses around nationalism, internationalism and transnationalism which occupied Spanish musicians and, more generally, Spanish intellectuals around the turn of the century. Recording technologies were disseminated relatively early in Spain, with about forty *gabinetes fonográficos* operating in various areas of the country around 1900. Whereas some saw the increasing popularity of *la fonografía* as a confirmation that Spain was joining the advanced nations in embracing technology, the *gabinetes fonográficos* indeed based their success, to a great extent, on their strong bond to the place they were based in, through the setting up of signature recording and

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listening rooms that the locals could visit, their focus on indigenous vocal genres such as zarzuela and flamenco (in addition to opera), and the hiring of local singers who sometimes managed to establish a career based mostly on their recordings.

María Cáceres-Piñuel is postdoctoral researcher at the University of Bern. Her PhD, carried out in the framework of a *cotutelle* between Bern University and the University of Zaragoza (2014), analyses the conceptual axes and international cultural transfers that led to the emergence of musicology as an autonomous discipline in Spain through reconstructing the intellectual biography of the musicologists José Subirá (1882–1980). Her new project, based on the Viennese International Exhibition of Music and Theatre held in 1892, has been supported last academic year by the Balzan Programme in Musicology: Towards a Global History of Music led by Prof. Strohm.

Diana Díaz holds a PhD *cum laude* in Musicology from the University of Oviedo, for which she obtained a Severo Ochoa scholarship from the Principado de Asturias. Her thesis on Manuel Manrique de Lara (1863–1929) was awarded the 2014 Prize of Musicology by the Sociedad Española de Musicología (SedeM). She is Associate Lecturer at the University of Oviedo and Visiting Lecturer at the International University of La Rioja.

She has been a visiting researcher at the Institute of Musical Research (IMR) in London and the Universidad Complutense de Madrid (2012) and has taken part in funded research project on music and culture in twentieth-century Spain. She is also a member of the music research group Diapente XXI. Her publications on Manuel Manrique de Lara's musical works, music criticism and folklore compilations have appeared in *Cuadernos de Música Iberoamericana* and *Revista de Musicología*, among others.

Diana Díaz has also worked as a music critic since 2006 for the newspaper *La Nueva España* and the magazine *Ópera actual*.

Eva Moreda Rodríguez is Lecturer in Music at the University of Glasgow, having completed her PhD at Royal Holloway College in 2010. She specializes in the political and cultural history of Spanish music during the 20th century, and has published articles and book chapters on topics such as Joaquín Rodrigo's *Concierto heroico*, Spanish-German music exchanges during the Second World War and the rehabilitation under Francoism of the exiled composer Julián Bautista, among others. Her book *Music and Exile in Francoist Spain* will be published by Ashgate in late 2015. Her work has received funding from the Music & Letters Trust, the Carnegie Trust for the Universities of Scotland and the University of Indiana's Lilly Library, among others.