

SYMPOSIUM

# **MUSIC AND POLITICS IN THE 1930S**

## **ABSTRACTS**

Saturday 7 - Sunday 8 December 2019  
Melbourne Conservatorium of Music, Royal Pde, Parkville

Melbourne Conservatorium of Music

Faculty of Fine Arts and Music



**YOLANDA ACKER**

Australian National University

**The Politicisation of Music in Republican Madrid  
during the Spanish Civil War**

This paper addresses the symbiotic relationship between music and the Spanish Civil War, demonstrating the existence of an active musical life in Madrid during the conflict. The continued presence of music in daily life in Madrid is indicative of its importance to the city and to the Republican authorities. The government was formally implicated in the defence and promotion of art music on many different levels, setting up official bodies to control and regulate music during the War. By briefly examining these, as well as some of the principal genres of art music—zarzuela, opera, band music, orchestral music and chamber music—it will be shown how music became a powerful political and propagandistic tool in the fight against Fascism, while simultaneously entertaining and distracting the population at large, helping to drown out the sound of gunfire.

**DIEGO ALONSO TOMÁS**

Humboldt Universität

**Music and Marxism in Republican Spain: The Reception of Hanns Eisler's  
Critical Theory of Music through the Writings of Otto Mayer-Serra (1933-39)**

Although virtually ignored by music historiography so far, the Berlin-born musicologist Otto Mayer-Serra (1904-1968) holds a unique position in the intellectual landscape of twentieth-century Spain. He was the first musicologist to develop a critical theory of music in Spain based in Marxist philosophy and greatly influenced by the positions on music history, music sociology and aesthetics of Austrian composer Hanns Eisler, to whose Berlin circle of Marxists musicians Mayer-Serra belonged in the last years of the Weimar Republic. This paper examines the development of Mayer-Serra's thought from the beginning of his career as a music writer in late 1920s Berlin until the end of his exile in Spain in 1939, at the end of the Spanish Civil War. It provides biographical information about Mayer-Serra's hitherto virtually unknown life and work in this period, a detailed examination of his implementation of Marx's theory of history and society to the scholarly study of music, and an assessment of Eisler's influence on his thought and work in the 1930s. The critical theory of music developed by Mayer-Serra in part of the ca. 200 articles that he wrote in Spain formed the conceptual basis from which he later developed his influential studies of Mexican music history.

**SOPHIE BOYD-HURRELL**

Melbourne Conservatorium of Music, University of Melbourne

**Spooky Symphony: Adorno and Stern on Radio Reproduction**

Between the two world wars, the radio was essential to the cultivation of 'the masses' which would define the 1930s as a decade of commitment right across the political spectrum, and broadcast classical music played an important role in public life on both sides of the Atlantic. In America, radio promised to democratise classical music, a privilege previously reserved for the wealthy. In 1939, *Harper's Monthly Magazine* asserted that four fifths of American homes heard at least one symphonic or operatic broadcast per week. The near ubiquitous programming of classical music on American radio was imbued with associations of education, social mobility and self-improvement.

Arriving in America in 1938 after fleeing Nazi Germany, philosopher Theodor W. Adorno began work on the Princeton Radio Research Project (led by academic tycoon Paul Lazarsfeld). This paper considers the American radio symphony in light of Adorno's radio research (published as *Current of Music* in 2006), exploring the political implications of technological and aesthetic developments. By tuning in to the radio symphony, can we hear spectres of Fascism that Adorno found to be haunting the democratic project? Or have the spooks disappeared?

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**MICHAEL CHRISTOFORIDIS (with Elizabeth Kertesz)**

Melbourne Conservatorium of Music, University of Melbourne

**Carmencita, Guns and Castanets:****Soviet and New Deal Adaptations of Bizet's Opera**

Bizet's *Carmen* has always been a political opera, even beyond its fundamentally exoticist premise. In 1875 it could not be separated from the downfall of the Second Empire (and its maligned Spanish Empress) and premiered at a time of renewed Franco-Spanish diplomatic ties. During the interwar years, however, the modernity of the work was reinscribed in innovative adaptations that engaged with the work's subtext of class conflict and history of performance in 'elite' theatres. In attempting to reimagine the opera for new audiences, adaptors sought to highlight its universal themes, but mirrored the (often deadly) battles between left and right that were playing out on the world stage. In this paper we consider two *Carmens* performed in the USA, in 1926 and 1939 respectively. In the mid-1920s the Moscow Art Theatre Musical Studio under the direction of Vladimir Ivanovich Nemirovich Danchenko created *Carmencita and the Soldier*, a piece of post-revolutionary music theatre that stripped the opera of the local colour and vocal display in order to focus on the human drama and universal human tragedy conveyed in Bizet's score. A more obviously political approach was taken in 1939 by Ruth Page and Bentley Stone when they situated their ballet *Guns and Castanets* in Spain during the Civil War, using Bizet's music and plot alongside new songs setting texts by Federico García Lorca.

**KAY DREYFUS**

RMIT, Monash University

**Australian-born Violinist Alma Moodie and the Third Reich**

The career of the Australian-born violinist Alma Moodie exemplifies many of the difficult accommodations that confronted professional musicians in the Germany of the Third Reich. Born in Mount Morgan in Central Queensland in 1898, by 1925 she was established in Germany as a virtuoso concert violinist of high reputation. As someone who was foreign-born and not Jewish, Moodie is representative of a quite small group that has not attracted the attention of historians studying the behaviour of professional musicians in Germany during the Nazi time. To some extent she was protected in the thirties by her marriage, but her identification with 1920s modernist composers and connections to a Jewish musical milieu in Berlin were problematic after 1933. Her membership of the NSDAP and her appointment to the staff of the Frankfurt conservatorium as Jewish colleagues disappeared may suggest complicity. Drawing on her unpublished correspondence, supported by an analysis of her career choices after 1935, I challenge the idea that her continued participation in public concert life, even her party membership, necessarily constituted support for the regime. Active resistance was highly dangerous; conformity was enforced. How then is a musician like Moodie to be understood and judged?

**JOHN GABRIEL**

University of Hong Kong / MCM

**Instrumentalizing China in the Music Theatre of  
Late Weimar Republic Germany**

This paper investigates the instrumentalization of China in the music theatre of Weimar Republic Germany. I argue that China's political situation and new relationship with Germany enabled it to function as an allegory for Germany in support of diverse political agendas. I examine two works from 1930: *Der Fächer* (The Fan) by Ernst Toch and Ferdinand Lion, and *Die Massnahme* (The Measures Taken) by Hanns Eisler and Bertolt Brecht.

In these works, text and staging emphasize the Chinese setting, while the music reflects political issues in Germany. *Der Fächer* transforms a Chinese fairy tale into a story about modernization in Shanghai. While Lion's libretto verges on quaint exoticism, Toch's music enthusiastically endorses a model of modernization based on capitalism, democracy, and jazz. *Die Massnahme* is a Brechtian *Lehrstück*, in which Russian and German Communist agents

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recount their experiences in China. After the failure of the German Communist Revolution in 1919, this work reimagines Germans as revolutionary leaders in China, a country where the Communist revolution was in full swing. The plot draws on Japanese *noh* theatre and the original costumes included racist masks painted yellow with slanted eyes. Eisler's music, however, follows his distinctly German model of modernist protest song.

**RYAN GOURLEY**

University of California, Berkeley

### **Echoes of the Tsar: Musical Narratives of the Russian Diaspora in San Francisco**

Historical narratives of the Russian Revolution and the ensuing civil war most often focus on the political and cultural formation of the Soviet Union, and not the refugee “White Russians” who fled and remained loyal to the Tsarist legacy. Within musicology, little attention has been given to the music of these imperial loyalists, which was integral to the identity of this community in exile. My paper investigates the politically-charged musical developments of the Pacific White Russian diaspora in San Francisco during the long 1930s. Drawing on archival and ethnographic research, I trace musical narratives within the diaspora, whose musical recordings and performances offered an expression of Russian culture distinct from prevailing Soviet models. In doing so, I show how these narratives complicate conventional theorizations of diaspora. I argue that the musical practices of diaspora shift the axis of cultural authenticity, unsettling the politicized relation of diasporic community and homeland. The material exchanges and audible entanglements between Russians in San Francisco and Moscow have sometimes contradicted their antagonistic appearances. The dispersed and embodied forms of music prompt a new understanding of the politics of diasporic identity.

**CAROL HESS**

University of California, Davis

### **“Against the New Slavery”: Paul Robeson and the Spanish Civil War**

Over the course of the Spanish Civil War, the African American singer, actor, and activist Paul Robeson launched many a broadside against Franco's rebellion. Most famously, at a rally in London's Albert Hall, he performed his signature song, “Ol' Man River” from Jerome Kern and Oscar Hammerstein II's musical *Show Boat*, changing the lyrics to express not resignation but militancy. Elsewhere, Robeson called for people of color the world over to resist fascism, the triumph of which he believed would result in “a new slavery.”

In early 1938, Robeson made a ten-day tour of Spain to advocate for the beleaguered left-leaning Republic. Drawing on theories of racial performativity, I argue that on the tour, Robeson “performed race,” equating the Republican cause with the struggle for equality in the United States. Particularly compelling from a musical standpoint are images in the Spanish press showing Robeson in the 1936 film version of *Show Boat*. Even Spanish readers unaware of this film—or who had never seen a Black—could associate these images with their own environment. Some might even find parallels with Luis Buñuel's 1933 film *Las Hurdes: tierra sin pan*, which revealed the extreme poverty of the Spanish province of Extremadura, depicted as a “land without bread.”

Mainly, Robeson advocated for the Republic through music. In hastily improvised concerts, in hospitals or at the front, he sang in English and Spanish. In interviews, he invoked music's metaphorical power, equating Spanish folk music with Black musical genres to affirm solidarity between the Spanish proletariat and African-Americans. He particularly enthused over flamenco, which he found to possess a “formidable racial vigor”: once he even performed a U.S. protest song over the *rasgueo* accompaniment of a flamenco guitar. In sum, by performing race, Robeson challenged Franco's vision of “blood” and “purity” while calling for racial justice in his own country.

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**ANNE KAUPPALA**

Sibelius Academy, Finland

***La Fille du régiment*, or Staging of a Nice Army in the  
Finnish National Opera, 1935-1939**

The Finnish cultural and political elite has traditionally fostered warm ties to Germany, and the relationship only strengthened after Finland was able to retain her status as a sovereign state with the help of German troops' landing in the 1918 Civil War. However, in the 1930s the new, expansive, violent, dictatorially led Germany with anti-Christian bent began to raise doubts: where had the old civilized Germany gone? Also women's home-bound role as self-denying mother and wife raised concern. Recent studies demonstrate how an active campaign was initiated to restore pro-German public opinion in Finland. A staging of Donizetti's *La Fille du Régiment* in the Finnish National opera contributed to this cultural project. The well-loved opera with its strong connotations of the good old times offered a forum for presenting a nice army with flags and *Hitlergruss* (performed first by Marie). The staging was by the Finnish tenor Väinö Sola (1883-1961), famous for his anti-communism and support for the National Socialist regime. He also made a new Finnish translation of the libretto with direct connotations to Fenno-German military ties and sang occasionally the role of Tonio.

The paper explores the acute cultural and societal resonances of the production premiered in November 1935 with several runs of performances up to November 1939. The sources include opera's production material, libretto, scores, mise-en-scène, photographs, press reception as well as Sola's personal archive.

**ELIZABETH KERTESZ (with Michael Christoforidis)**

Melbourne Conservatorium of Music, University of Melbourne

***Carmencita*, Guns and Castanets:  
Soviet and New Deal Adaptations of Bizet's Opera**

Bizet's *Carmen* has always been a political opera, even beyond its fundamentally exoticist premise. In 1875 it could not be separated from the downfall of the Second Empire (and its maligned Spanish Empress) and premiered at a time of renewed Franco-Spanish diplomatic ties. During the interwar years, however, the modernity of the work was reinscribed in innovative adaptations that engaged with the work's subtext of class conflict and history of performance in 'elite' theatres. In attempting to reimagine the opera for new audiences, adaptors sought to highlight its universal themes, but mirrored the (often deadly) battles between left and right that were playing out on the world stage. In this paper we consider two *Carmens* performed in the USA, in 1926 and 1939 respectively. In the mid-1920s the Moscow Art Theatre Musical Studio under the direction of Vladimir Ivanovich Nemirovich Danchenko created *Carmencita and the Soldier*, a piece of post-revolutionary music theatre that stripped the opera of the local colour and vocal display in order to focus on the human drama and universal human tragedy conveyed in Bizet's score. A more obviously political approach was taken in 1939 by Ruth Page and Bentley Stone when they situated their ballet *Guns and Castanets* in Spain during the Civil War, using Bizet's music and plot alongside new songs setting texts by Federico García Lorca.

**PEDRO LÓPEZ DE LA OSA**

University of California, Riverside

**Musicking in the Dark towards the Good: Rafael Rodríguez Albert, Joaquín Rodrigo, and the Cultural Politics of Disability under Francisco Franco**

The year 2019 is one of particular significance in the history of Spanish music, as it represents the fortieth and twentieth anniversaries, respectively, of the passing of two very important Spanish composers, both of whom were blind: Rafael Rodríguez Albert (1902-1979) and his

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compatriot Joaquín Rodrigo (1901-1999). Aside from having lost their sight as children, they shared professional goals and friendship. However, after the end of the Civil War their careers diverged due to differences in political affiliation and they also pursued independent compositional paths but they together were developing ambitious programs for assisting the blind in Spain too. The Republican Rodríguez Albert in Granada—where he was sent as internal exile—and Rodrigo from Madrid, were eventually able to initiate and develop more than five different important projects for the blind in Spain. Drawing on family archives, correspondence between both composers, and interviews, this paper uses the careers of Rodríguez Albert and Rodrigo as a means to examine the complex and even surprising intersection of politics, disability, and culture under the otherwise ruthless dictatorship of Francisco Franco. It reveals that simplistic generalizations about this period in the cultural history of Spain are, at best, hazardous.

**CAMERON MCCORMICK**

Melbourne

**A Political Turn: Representations of the War in T.S. Eliot's *Four Quartets*,  
Picasso's *Guernica* and Stravinsky's *Symphony in Three Movements***

Throughout the first three decades of the twentieth century, the careers of T.S. Eliot, Pablo Picasso and Igor Stravinsky developed along remarkably similar trajectories: from foremost modernists, through 1920s neoclassicism, before (re)turning to religion, culminating in major religious works in 1930. However, the political course of the 1930s would break this lockstep; whilst all three had remained, at best, politically agnostic until the mid-1930s, the rise of fascism and the Second World War would change this. Perhaps most strikingly, this would cause Picasso not just to become politically engaged, but to create, in *Guernica*, one of the ultimate expressions of anti-war sentiment. As an air-raid warden, the War was similarly close to Eliot, yet the classical detachment he espoused would see the incendiary fires transformed into purgatorial ones in his *Four Quartets*. The War seemingly had the opposite effect on Stravinsky: whilst continuing to deny the ability for music to express anything, he would later ascribe a remarkably specific program to his wartime *Symphony in Three Movements*. This paper will examine the context of these works, alongside the different ways they address fascism and the War; which in turn highlight fundamental differences between their creators, not just aesthetically, but philosophically and politically too.

**RACHEL ORZECH**

Melbourne Conservatorium of Music, University of Melbourne

**Wagner as Cultural Diplomacy in 1930s Paris:  
“Bringing Together Human Hearts” or Nazi Propaganda?**

A number of scholars have made reference to the use of Wagner's music as a diplomatic tool for France and Germany in the process of working towards détente in the late 1920s and early 1930s. Indeed, it was during this period that the German conductor Wilhelm Furtwängler became the face of an important aspect of Franco-German cultural rapprochement through his tours to Paris with the Berlin Philharmonic, the Berlin Staatsoper, and singers from the Bayreuth Festival. Yet the question of how these tours were received, and whether the French accepted the idea of détente or rapprochement through Wagner, has not been addressed. This paper will examine how the Parisian press of the 1930s responded to Furtwängler's tours, to his public protest against Nazi antisemitism in 1933 and, more generally, to the notion of achieving rapprochement through Wagner. It will reveal elements of the complex relationships between French critics, Furtwängler, Franco-German political and cultural rapprochement, concepts of German cultural superiority, Third Reich propaganda and Wagner's music.

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**MELANIE PLESCH**

Melbourne Conservatorium of Music, University of Melbourne

**“To the men who die for freedom”: Explicit and Implicit Political Statements in Alberto Ginastera’s Second Symphony (“Elegíaca”)**

The extent to which the choice of a specific musical idiom can be seen as a political statement brings to the fore the political implications of musical language, style and discourse. Such a statement can be explicit, but it can also be implicit and only understood for those “in the know”. Of relevance in this regard are the role of politics, and the influence of composers’ political affiliations in their personal and professional lives.

In this paper I examine Ginastera’s Second Symphony, dedicated to “the men who die for freedom”. Written during the Second World War and coinciding with the growth of fascist factions in Argentina and the political ascent of Juan Domingo Perón, the symphony was premiered by Juan José Castro. Strongly opposed to the Peronist regime, Castro eventually left Argentina; between 1952-53 he resided in Australia, where he was the conductor of the Victorian Symphony Orchestra.

I explore the potential meanings of the political overtones presaged in the dedication through a two-fold approach: by examining the intertextual relationships between the symphony and other works by the composer, and by tracing its heretofore uncharted performance history from Buenos Aires to Melbourne.

**GABRIELLE PRUD’HOMME**

Université de Montréal

**Celebrating a National Icon: The Verdi Anniversary of 1941 in Fascist Italy**

An emblematic figure of Italian art and patriotism, the composer Giuseppe Verdi (1813-1901) has been subjected to major political instrumentalization under Italian fascism (1922-1943). After seizing power in 1922, Mussolini favoured the use of Verdi’s works and public personality in Italian musical life—most notably in 1941 during the celebrations commemorating the 40<sup>th</sup> anniversary of Verdi’s death, which coincided with Italy’s war against France and England.

While some publications deal with the influence that the fascist party exerted on musical culture in Italy (Nicolodi 1984, Sachs 1987, Ginot-Slacik and Niccolai 2019), the fascist appropriation of Verdi has not yet been analyzed. Based on a careful analysis of Italian documents published during the 1941 festivities, including articles from periodicals such as *Musica d’oggi* and *Rivista musicale italiana*, I will show how the organization of the festivities was closely linked to the regime, Verdi being subjected to an ideological appropriation that supported fascist ideology. By exploiting the nationalist topoi conveyed in his operas, restoring his revolutionary and patriotic image and exalting his genius—presented as both Italian and universal—party sympathizers nurtured a Verdian myth that corresponds to fascist ideology.

**STEPHANIE RIZVI-STEWART**

Texas Tech University

**The Music Review as Political Commentary:  
Shostakovich’s Reception in 1930s America**

In the 1930s, Shostakovich was a relative newcomer to the international musical stage, with his works receiving their first American premieres. Despite arguing for a separation of arts and politics, music reviewers consistently engaged in political discourse when discussing Shostakovich’s early works. His symphonies were unfavorably compared to French revolutionary music, and reviewers were wary of seditious material in his programmatic works. This early criticism culminated in the events of “Muddle Instead of Music,” when Shostakovich’s opera, *Lady Macbeth of the Mtsensk District*, was condemned by *Pravda* two years after its Soviet premiere, and 18 months after its premiere in the United States, confirming to American reviewers the folly of combining art and politics. This paper will use music reviews and reporting from American newspapers to show the progression of Shostakovich’s reputation in the American press, with an emphasis on the ways reviewers

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politicized him and his music, even prior to the events of “Muddle instead of Music”. In their efforts to separate music and politics, American reviewers engaged in a form of political discourse that shaped the perception and reception of Shostakovich’s works, and his reputation as a Soviet composer.

**SUZANNE ROBINSON**

Melbourne Conservatorium of Music, University of Melbourne

**To Ban or Not to Ban: Attitudes to German Music in Australia in Wartime**

The declaration of war in September 1939 sparked immediate and vigorous debate among Australian musicians, some of them eager to implement a ban on the performance of German music. News that John Brownlee was to eliminate German lieder from a concert programme in Sydney prompted the ABC to declare that as Australia was at war with the Nazi government and not the German people it would not be advocating any prohibition. Most (though not all) musicians then complied. Yet the discussion had provided a platform for those who promoted English and Australian composers and over the course of the war there was a noticeable boost in the performance of “British” music, greater attention to composers from Allied countries and increased grassroots membership in organisations such as the British Music Society. This paper surveys the debates in the press over German music and focuses in particular on the contribution of three visiting British musicians, the musicologist H.C. Colles, composer Stanley Bate and conductor Malcolm Sargent. It concludes that whereas the war can be said to have raised the stocks of English composers in Australia, it appears to have had little comparable effect on the status of their Australian counterparts.

**MADELINE ROYCROFT**

Melbourne Conservatorium of Music, University of Melbourne

**Controlling Narratives:**

**Shostakovich Symphonies in a French Communist Context, 1938-1945**

During the 1930s, the social engagement efforts of the French Communist Party led to an increased presence of Soviet music in France. Through communal singing, propaganda films and Communist-sponsored concerts, the names of prominent Soviet composers (such as Dmitri Shostakovich) became entwined with politics of the French left wing.

Between 1936 and 1946, five Shostakovich symphonies premiered in Paris; this paper focuses on the Fifth and Seventh, which respectively premiered in 1938 (under the Popular Front coalition) and 1945 (under Charles de Gaulle’s tripartite alliance of Socialists, Communists and Christian Democrats). Despite their aesthetic similarities, the initial reception of these symphonies was vastly different; in 1938, approval of the Fifth Symphony in France was published only in French Communist publications, whereas in 1945, critics across the political spectrum praised the Seventh Symphony for its impressive scope and inspiring narrative. By contrasting the reception of these works at the time of their French premieres, I will illustrate how Franco-Soviet relations and a shifting political climate shaped critical readings of Soviet music in France before and after World War II.

**JENNIFER RUMBELL**

University of Queensland

**“A More Rhythmic and Ordered Movement in the Streets:”**

**Music, Radio and Behavioural Control in Italian Futurism**

In 1933 the leader of the Italian Futurist movement, F.T. Marinetti, released *Radia*, the Futurist radio manifesto he co-authored with Pino Masnata. During the same year, a group of lesser-known Veronese Futurists penned their *Manifesto Futurista per la Città Musicale* (“Futurist Manifesto for the Musical City.”) Inspired by Guglielmo Marconi’s innovations in radio technology, both texts reveal the new role that the Futurists saw for music within the context of radio broadcasting—specifically, its potential to influence and even enhance human behaviour and productivity. This paper investigates, through a close analysis of these texts, the ways that radio, music and social manipulation intersected in Futurist thought during the 1930s. It proposes that the Futurists’ vision for music at this time reflected their awareness of

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the implications that increasing government control, rising capitalist culture and new forms of technology would have upon the individual and collective. In this context, Futurist ideas on music were in tune with other contemporaneous global developments—such as the Fascist *Opera Nazionale Dopolavoro* and Muzak—that similarly distorted the boundaries between work and leisure with the objective of systematically controlling the masses.

**PETER TREGEAR**

Melbourne Conservatorium of Music, University of Melbourne

***Milhaud's Christophe Colomb and the Judgment of History***

Largely forgotten today, Darius Milhaud's opera *Christophe Colomb* was one of last successes of the Weimar operatic stage. Under the championship of conductor Erich Kleiber, its premiere season in Berlin was to run for some two years from 1930, and it was considered by many admirers of Milhaud's music his finest achievement. Set to a libretto by Paul Claudel, it was a self-conscious attempt at a new kind of music drama and was to be followed by two more large-scale operatic works by Milhaud centered around the history of the Americas (*Maximilien* and *Bolívar*). The choice of subject matter was more than incidental. In discussing *Colomb*, Claudel had declared that whereas Wagner had surrounded his drama 'with a kind of narcotic atmosphere in which everything happens as in a dream', he wished his musical drama to arise out of the 'coarsest reality'. By engaging with actual historical subjects, as opposed to drawing on myth or imaginary archetypal figures, the opera placed the audience in the role of the judgment of posterity. The 'heroic' course of Columbus's life was presented in the manner of a stylised history lesson.

This paper explores what the subject matter, character and early reception might tell us not just about changing attitudes towards Wagner's operatic legacy, but also aspects of the relationship between French and German musical modernisms between the two World Wars, and their shared interest in both the idea and political (and physical) reality of America.

**HERNÁN GABRIEL VÁZQUEZ**

Instituto Nacional de Musicología "Carlos Vega" (Argentina)

**The Possibility of an Alternative Idea of Nation in**

***Las horas de una estancia* op. 11 (1943) by Alberto Ginastera (1916-1983)**

In 1941, Alberto Ginastera received his first international commission, which led to the creation of the *Estancia* op. 8 for the American Ballet Caravan. This work initiated the international profile of the composer and, in addition, consolidated his relationship with Argentine folk music. During 1943, Ginastera composed three works: *Obertura para el "Fausto criollo"*, *Cinco canciones populares argentinas* and *Las horas de una estancia* ("Times of Day on a Ranch") based on poems by Silvina Ocampo. Although the titles of these three works refer to rural Argentina, opus 11 differs drastically from the preceding works in its music materials, the tone of the poems and the dedication.

Using a framework derived from social history and topic theory, this paper proposes that the song cycle *Las horas de una estancia* can be interpreted as an aesthetic-ideological statement by Ginastera connected with two issues of concern within Argentina's political and intellectual life at that time. First, the musical content and the selected texts were linked to discussions within the intellectual field about ideas of nation and tradition. Second, some musical configurations and the dedication to the soprano Concepción "Conxita" Badía, connect the work to the community of Spanish exiles in Argentina.

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**JULIE WATERS**

Sir Zelman Cowen School of Music, Monash University

**Marxism, Modernism, Conflict and Crisis: Alan Bush's First Symphony**

British composer Alan Bush's First Symphony, premiered at the 1942 Proms, was intended to shock bourgeois audiences. The work was composed between June 1939 and October 1940 and was conceived against a background of national and international crisis—and personal conflict for the composer. Bush was passionately opposed to fascism. He was also a committed communist. In October 1939, after World War II began, the British Communist Party ('CP') policy became opposed to British participation in the war. Bush occupied divided territory, for in supporting the CP line he put himself at odds with his country and his own opposition to fascism. The symphony itself was a hybrid, expressing Bush's attempt to fuse his Marxist sympathies with his interest in musical modernism. It had a broadly political programme, suppressed for the first performance. It also employed a twelve-tone row in the prologue and first two movements, while the final movement was in a clear major tonality. In many ways, the symphony was a musical and ideological testing ground for Bush. My paper will explore how Bush's response to the crises of the late 1930s significantly influenced the conception and musical language of this ambitious and deeply problematic work.

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