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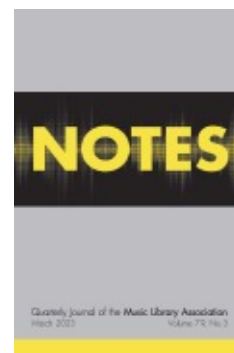
Un Beethoven ibérico: Dos siglos de transferencia cultural
ed. by Teresa Cascudo García-Villaraco (review)

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he compares audiences of contemporary music, the classical repertory, and early music. The latter is found to possess some comparative advantages, one of which is its emphasis on innovation.

The second chapter of the next section (“Investigación y transferencia”) explores this last idea. Elena Castro-Martínez, Albert Recasens, and Ignacio Fernández de Lucio have conducted surveys and interviews featuring the organizers of three early-music festivals, revealing a number of fields and methods where these institutions actively pursue a quest for innovation (see Elena Castro-Martínez, Albert Recasens, and Ignacio Fernández-de-Lucio, “Innovation in Early Music Festivals: Domains, Strategies, and Outcomes,” in *Managing Cultural Festivals*, ed. Elisa Salvador and Jesper Strandgaard Pedersen [New York: Routledge, 2022], 73–92). The previous chapter, by Bernardo García-Bernalt Alonso, deals with the specifics of the musical repertoire performed. In line with his characterization of the Spanish early-music movement, the FeMAUB has concentrated on Spanish and Ibero-American composers. But it has not been content with presenting music that already circulated on the scene: its design of thematic editions—a new one each year—has served as a springboard for the recovery of previously unavailable music and as a series of “conceptual frameworks for musicological reflection” (1:219). The graphs representing “heritage recovery” through the years are impressive; also striking is the relationship between musicologists and performers. The author concludes with a perceptive definition of FeMAUB:

A global vision of the musical event, emphasizing multidirectional relations between research, performance, and audience; a pan-Iberian vocation; a high sensitivity for both mainstream and marginal

performing trends; attention to the regional musical heritage with a perspective that transcends the local ambit. (1:229)

An important section devoted to research and education follows. Drew Davis reviews the many lectures, symposia, courses, and peer-reviewed books that make this festival stand out among others. Isabel María Ayala Herrera then extols the “educational project” supported by the festival, with didactic concerts and other innovative events for children and youth. Studio and live recordings of concerts, presented by Pablo J. Vayón and María del Ser Guillén, are the subjects of the last bipartite section. The high proportion of Andalusian, Spanish, and Spanish-American music, undertaken as a recovery of heritage, is striking. Finally, Inmaculada Herrador Lindes develops an analysis of the economic impact of the festival upon the region. Detailed and careful, it shows that a comparatively small budget can result not only in a substantial cultural input but also in benefits to the local economy.

It is difficult to sum up an appraisal of this grand publication. It navigates between the waters of celebration, of register of achievements, of coffee-table appeal, and of scholarship. But on each count it has ample merit—so much so that we might paraphrase its title to say “I fall in love with Jaén.”

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Un Beethoven ibérico: Dos siglos de transferencia cultural. Edited by Teresa Cascudo García-Villaraco. (Comares música.) Granada: Comares, 2021. [xi, 397 p. ISBN 978413690520 (paperback), €33.] Music examples, illustrations, tables, bibliography.

Ludwig van Beethoven's legacy is not one that we associate with Spain. At least it is not immediately apparent what sort of influence he and his music might have exercised on Spanish composers, concert artists, and audiences. We associate Beethoven with the genre of the symphony, but symphonic organizations were slow to develop in Spain during the 1800s, and Beethoven's symphonies only gradually gained traction with concert audiences there. And Spanish composers themselves never cultivated the symphony with any notable results. True, they composed an abundance of orchestral music, especially tone poems, ballets, and concertos, many of which have found a secure niche in the canonical repertoire. But one strains to think of a single Spanish symphony that has achieved the stature of Isaac Albéniz's *Catalonia*, Manuel de Falla's *Three-Cornered Hat*, or Joaquín Rodrigo's *Concierto de Aranjuez*. For whatever reason, Spanish composers were simply not drawn to the musical abstractions of the symphony—which is not to say they never composed them. Juan Crisóstomo de Arriaga (1806–1826) was a young composer whose promising career as a symphonist was cut short by a premature demise. And though they are far better known for their zarzuelas and operas, both Tomás Bretón and Ruperto Chapí essayed symphonic works. Joaquín Turina's *Sinfonía sevillana* (1920) also comes to mind, though it may be the exception that proves the rule, since it is as much a three-movement tone poem as it is a symphony.

And yet it should not come as a complete surprise that the Iberian penetration of the Austro-Germanic heritage of which Beethoven was the crowning glory is on full display here. Joseph Haydn was hugely popular in Spain, and his *Die Sieben letzten Worte unseres Erlösers am Kreuze* was an orchestral work commissioned by the city of Cadiz in

1786. And in the late nineteenth century, Richard Wagner's operas and operatic philosophies were adopted and adapted by many admirers, including Felipe Pedrell, Albéniz, and Enrique Granados, among others. To be sure, this heritage was not confined to symphonies and operas. As this volume makes perfectly clear, the impact of Beethoven's chamber music and piano sonatas was immense, felt first within the salons of the elite before it made its way to concert venues populated by a growing middle class.

Thus, Beethoven, a larger-than-life symbol of Viennese classicism and incipient romanticism, is not out of place in Iberian music history, and it was about time that someone undertook to examine his undoubted impact in both Spain and Portugal. That someone is Teresa Cascudo García-Villaraco, a leading musicologist in Spain and professor at the Universidad de La Rioja in Logroño. She assembled a dream team of scholars for this trailblazing collection of essays, which will be of great interest and value not only to Hispanists but also to anyone interested in the global scope of Beethoven interpretation and reception.

The editor's insightful introduction concerns issues of reception, discourses, and canonicity relative to Beethoven. As she astutely points out, "Almost two centuries after his death, Beethoven is today the most-programmed composer, an icon of practices associated with 'classical music' and one that constitutes a model for certain attitudes and behaviors, an example of an idea of emancipated humanity that was defined at the end of the eighteenth century" (p. 1, my trans.). She then establishes the necessary tenor and parameters for the volume, which offers a generous collection of twenty essays, divided into nine major parts, by twenty-five scholars. This collection is the outgrowth of a 2020

conference dedicated to the 250th anniversary of Beethoven's birth and organized by the "Música y Prensa" group of the Sociedad Española de Musicología. Yet, as the editor advises, these are not merely proceedings but rather fully developed studies centering around a crucial but heretofore neglected topic.

The first part treats Beethoven as a sort of connective link between Spain and Europe "north of the Pyrenees." The first chapter (by Michael Christofridis and Peter Tregear) reveals that, though ensconced in Vienna, Beethoven took a keen interest in political developments in southern Europe, including the war for Greek independence and the so-called Trienio Liberal, a three-year period (1820–23) of liberalization in Spain. Beethoven's belief in the Enlightenment ideals of liberty and justice is readily apparent in *Fidelio*, whose action is set in Spain. The second chapter (by Marie Winkelmüller-Urechia) takes us to France in examining the influence of Beethoven and Anton Reicha on Arriaga's use of sonata form in his three string quartets op. 1, which were composed and published in Paris in 1824.

The next group of essays, "Private versus Public," deals with issues of class in the dissemination of Beethoven's works. The initial chapter (by Carolina Queipo, Lluís Bertran, and Judith Ortega) surveys the prominence of his scores in the libraries of the ruling class throughout Spain in the first three decades of the 1800s. The next chapter (by Teresa Cascudo García-Villaraco) traces his ascent to celebrity status among the concert-going public around midcentury. Part 3, "Outside the Capital," makes clear that though Madrid was the epicenter for this development, it was not the sole venue. The first chapter (by María Belén Vargas Liñan) makes clear that Granada was also a major cultural force, and it takes a close look at Beethoven's resonance

there. This is followed by a chapter (by Hélder Sá) tracing the rise of Beethoven's star in Oporto, Portugal, through the efforts of his "sublime apostle," violinist Bernardo Valentim Moreira de Sá.

Part 4 takes us to the end of the nineteenth century, its two chapters focusing on the 1900 premiere of Beethoven's Ninth Symphony in Barcelona in the politicocultural context of *catalanismo* (by Jaume Carbonell and Xosé Aviñoa) and the 1893 premiere of *Fidelio* in Madrid (by Carolina Queipo and José María Domínguez). The succeeding part features three chapters in a survey of the reception of his instrumental music. The first of these (by Eduardo Chávarri Alonso) compares and contrasts the reactions to piano recitals of music by both Beethoven and Chopin. The second (by Beatriz Hernández Polo) deals with the presentation of his string quartets in Madrid by the Cuarteto Francés. The third chapter (by Elena Torres Clemente) vaults us into the twentieth century with a study of Manuel de Falla's reflections on Beethoven and the problems posed by the German tradition to the construction of a "new Latin identity."

The two chapters in part 6 are devoted to events that took place in 1927 to commemorate the centenary of the great composer's demise. These commemorations took place not only in Vienna but also Portugal (by Mariana Calado) and Madrid (by María Palacios) and featured the performance of a wide array of his works, reviews of which tell us much about the Iberian cultural climate at that time. In part 7, "Politicized Beethoven," we remain in the twentieth century to examine the intimate connection between Beethoven's music and republican (by Luís M. Santos), anarchist (by Maruxa Baliñas Pérez), and communist (by Diego Alonso) movements in both Portugal and Spain before, during, and

after the First World War. Part 8 continues to examine the political and sociological implications of Beethoven's music, but now in the postwar epoch and in the context first of the Franco dictatorship (by Jesús Ferrer Cayón) and then the restoration of democracy (by Marina Hervás). This extraordinary volume concludes with a part devoted to "Global Beethoven," offering a fascinating examination of composer Oswaldo de los Ríos's and rock singer Miguel Ríos's 1969 pop version of the "Ode to Joy" (by Diego García Peinazo), followed by a chapter (by Ismael Peñaranda Gómez and Daniel Lloret Andreo) focused on "digitalized" recordings of Beethoven's works and the commercial implications of transitioning from LP to compact disc.

What is notable about these essays is their grounding in contemporary critical methodologies and willingness to go beyond mere reportage to ferret

out the enduring cultural and political significance of Beethoven and his music in Iberia. The text is helpfully illustrated with tables and graphs. Insofar as theoretical analysis of Beethoven's works is not a principal aim of this book, there are relatively few music examples, though those that appear are pertinent and necessary. There is a cumulative bibliography at the end, followed by biographical summaries of the contributors. An index would have been welcome.

This groundbreaking volume now occupies a significant place in the study of Iberian music of the last two centuries and in the already enormous Beethoven bibliography, as it is by far the most systematic and comprehensive examination of his enduring Iberian presence.

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RELIGIOUS EXPRESSION

Theatres of Belief: Music and Conversion in the Early Modern City. Edited by Marie-Alexis Colin, Iain Fenlon, and Matthew Laube. (Collection "Épitome musical.") Turnhout: Brepols, 2022. [312 p. ISBN 9782503598871 (paperback), €70; ISBN 9782503598888 (e-book), €55.] Music examples, tables, illustrations, index.

The essay collection *Theatres of Belief* is the result of a collaborative project between a transnational group of musicologists who share interest in the convergence of religion, sound, and early modern urban spaces. Eleven chapters by different authors provide multiple case studies drawn from cities located in Europe and the Americas between the sixteenth and eighteenth centuries. These studies showcase a variety of approaches to religious confession, conversion, and soundscape.

A leading thread of this volume is interactions between sound and confessionalization in the early modern

world. In this regard, the authors' tendency to eschew the overarching narratives that have conflated local experience with universal developments related to religious change is a potentially generative model. Many chapters demonstrate how confessionalization traversed dynamic and distinctly localized trajectories. For instance, Philip Hahn considers the incremental introduction of Lutheran music culture in Ulm following its Reformation in 1531. The chapter advances that the city became an exemplary case of a long, acoustic Reformation. Lutheran theologians tried to introduce church