Spanish music and its representations in London (1878-1930): from the exotic to the modern

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This thesis argues that the landscape of Spanish music in London evolved between 1878 and 1930 from Romantic exotic constructions to a recognition and appreciation of Spanish musical nationalism, which reflected some of the concerns of post-war musical modernism in a newly cosmopolitan context. This transformation will be traced through the study of specific protagonists and events that contributed to the English reception of Spanish music during this period. While the development of Spanish nationalist music and its important intersections with French music have been studied in numerous texts, little has been written on the English engagement with Spanish music. A key event in defining musical and theatrical Spain in the latter part of the nineteenth century came from France in the guise of George Bizet's Carmen (1875, London 1878). The opera, and its many parodies and theatrical re-
Modernism is a philosophical movement that, along with cultural trends and changes, arose from wide-scale and far-reaching transformations in Western society during the late 19th and early 20th centuries. Others focus on modernism as an aesthetic introspection. This facilitates consideration of specific reactions to the use of technology in the First World War, and anti-technological and nihilistic aspects of the works of diverse thinkers and artists spanning the period from Friedrich Nietzsche (1844–1900) to Samuel Beckett (1906–1989). Smith’s book spans her introduction to the count, on a trip to Europe in 1867, and their friendship thereafter. It is fair to describe Recollections as a hagiography. The best assessment of the count I have read is Esther Pasztory’s Jean-Frédéric Waldeck: Artist of Exotic Mexico (Albuquerque: University of New Mexico Press, 2010). Her focus on Waldeck’s art differentiates her from most writers for whom “Waldeck as a character has overshadowed Waldeck as a visionary” (it was amusing to learn, for instance, that, following a popular biography by Claude Baudez in 1993, the count became a superhero in a French comic strip). Waldeck’s work drew ire, Pasztory convincingly argues, because he was attempting science by means of art. Daniels, Jonelle, Royal Holloway, University of London, in progress: The Interaction of Words and Music in the Shakespeare settings of Peter Warlock (Philip Heseltine): Writer/Composer; Score/Performance. Dell’Antonio, Andrew, University of California, Berkeley, 1991: Syntax, Form, and Genre in Sonatas and Canzonas, 1621-1635. Please note also that if you are about to complete an ethnomusicology dissertation, or if you are an advisor supervising one, Ethnomusicology Online publishes enhanced dissertation abstracts, which can be expanded or re-written to incorporate selected details from the dissertation, including colour pictures, maps, diagrams, audio, video, animations, or other multimedia; see Mercedes DuJunco’s dissertation in the list above, and contact.

Keywords
Spanish music; London (England); history; 19th century; 20th century

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