

INTERNATIONAL CONFERENCE

MUSIC AND THE FIGURATIVE ARTS IN THE NINETEENTH CENTURY

LUCCA, Complesso Monumentale di San Micheletto

16-18 November 2018



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Organized by

Centro Studi Opera Omnia Luigi Boccherini, Lucca

Lucca, Complesso Monumentale di San Micheletto

16-18 November 2018

Programme Committee:

JORDI BALLESTER GIBERT (Universitat Autònoma de Barcelona)

ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)

FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)

MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)

PETER L. SCHMUNK (Wofford College, Spartanburg, SC)



Keynote Speakers:

PETER L. SCHMUNK (Wofford College, Spartanburg, SC)

JORDI BALLESTER GIBERT (Universitat Autònoma de Barcelona)

FRIDAY 16 NOVEMBER

9.15-9.45 Welcome and Registration

9.45-10.00 Opening

- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)

Room 1: 10.00-11.00 Keynote Speaker 1:

- PETER L. SCHMUNK (Wofford College, Spartanburg, SC), *Idea(l)s of Music in the Art of Van Gogh and His Contemporaries*



11.00 Coffee Break

Room 1: 11.30-12.30 The Concurrence of Musical and Artistic Aesthetics

(Chair: **Massimiliano Sala**, Centro Studi Opera Omnia Luigi Boccherini)

- BENEDETTA SAGLIETTI (Independent Researcher, Turin), *Beethoven as a Nineteenth-Century Pivotal Figure in the Italian Visual Arts*
- JAMES GARRATT (University of Manchester), *Beyond Beauty: The Aesthetics of Ugliness in German Musical and Artistic Debates of the Mid-19th Century*



13.00 Lunch

Room 1: 15.00-17.00 Music and Paintings (I)

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- TIZIANA PALANDRANI (Independent Researcher, Sassari), “Like Water”: *L’immagine di Fryderyk Chopin, simbiosi tra musica e natura*
- JONAS TRAUDES (Universität zu Köln), *Pictorial Representations of Musicality in Famous 19-Century Child Prodigies*
- LISE K. MELING (The University of Stavanger, Norway), *Exposed and Obscured: ‘The Woman at the Piano’ in 19th-Century Art and Literature*
- EUNMI KO (University of South Florida), *Nineteenth-century Piano Music and Painting*

Room 2: 15.00-17.00 The Relationship between Composers and Painters

(Chair: **Massimiliano Sala**, Centro Studi Opera Omnia Luigi Boccherini)

- PHILIPPE JUNOD (Université de Lausanne), *La musique dans l’atelier*
- PAOLA MAURIZI (Independent Researcher, Assisi), *Tra musica e pittura: Fanny e Wilhelm Hensel*

- KATERYNA IELYSIEIEVA (National Academy of Culture and Arts Management, Kiev), *Michail Glinka and Karl Bryullov: The Portrait of Two Geniuses*
- MARA LACCHÉ (Conservatorio ‘S. Giacomantonio’, Cosenza), *Berlioz e Delacroix: il faustismo romantico tra musica e arti figurative*



Coffee Break

Room 1: 17.30-18.30 The Pictorial Basis of Symphonic Poem

(Chair: **Peter L. Schmunk**, Wofford College, Spartanburg, SC)

- PHILIP SHIELDS (University of Western Australia), *Arte figurativa for Dante's «Inferno» and the Earliest Symphonic Poem of Gian Francesco Malipiero: Young Italian “Turk” Taking on the Challenge of Dante's Heroic Journey Through Hell*
- MARTHA SCHULENBURG (Graduate Center of the City University of New York), *«Salome», Vampire*

Room 2: 17.30-18.30 Criticism and the Press

(Chair: **Jordi Ballester Gibert**, Universitat Autònoma de Barcelona)

- M^a ISABEL CABRERA GARCÍA (Universidad de Granada), *La rencontre entre la musique et les arts plastiques dans les revues à la fin du XIX^e siècle en Espagne*
- M^a BELEN VARGAS (Universidad de Granada), *The Musical Image in the Spanish Illustrated Magazines (1833-74): A Vehicle of Education, Art and Information*

SATURDAY 17 NOVEMBER

Room 1: 9.30-10.30 Keynote Speaker 2:

- JORDI BALLESTER GIBERT (Universitat Autònoma de Barcelona), *Musical Echoes, Feelings and Emotions: The Total Artwork Ideals in the Late 19th-Century Paintings and Writings by Santiago Rusiñol (1861-1931)*



Coffee Break

Room 1: 11.00-12.00 Nationalism and Identity (1)

(Chair: **Peter L. Schmunk**, Wofford College, Spartanburg, SC)

- MARITA FORNARO BORDOLLI (Universidad de la República, Uruguay), *Aborigines and «Gauchos»: The Ties between Music, Literature and Figurative Arts in Nineteenth-century Uruguay*
- MARIACARLA DE GIORGI (Università del Salento), *L'Italia nell'immaginario artistico-compositivo di Fanny Mendelssohn-Hensel: la “pittura musicale” nel «Reise-Album Deutschland-Italien»*

Room 2: 11.00-12.30 Liszt (I)

(Chair: **Mariateresa Storino**, Conservatorio ‘S. Giacomantonio’, Cosenza)

- MAŁGORZATA GRAJTER (The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź), *Translating Words into Music: Elements of Pictorialness in the Song Transcriptions of Franz Liszt*
- LUCAS BERTON (École des Hautes Études en Sciences Sociales de Paris), *Musique et statuaire. En quoi les lectures de Hegel par Franz Liszt influent sur l'esthétique du musicien ?*
- IMRE KOVÁCS (Pázmány Péter Catholic University, Budapest-Piliscsaba), «À la Chapelle Sixtine». *On the Cultural Context of Liszt's Synesthetic Experience*



13.00 Lunch

Room 1: 15.30-17.00 Scenography and Theatrical Art

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- OLGA JESURUM (Independent Researcher, Rome), *Da Hayez a Verdi. Musica e arti figurative nella scenografia italiana della prima metà dell'Ottocento*
- BIANCAMARIA BRUMANA (Università degli Studi di Perugia), *I costumi di Charles Bianchini per l'allestimento parigino del «Tannhäuser» di Wagner nel 1895*
- PAOLO BOLPAGNI (Fondazione Centro Studi sull'Arte Licia e Carlo Ludovico Ragghianti di Lucca), *Allestimenti e scenografie wagneriane in Italia 1871-1900*

Room 2: 15.00-17.00 The Concurrence of Musical and Artistic Aesthetics (I)

(Chair: **Jordi Ballester Gibert**, Universitat Autònoma de Barcelona)

- HÈCTOR GASOL CALVO (Escola Superior de Música de Catalunya, Barcelona), *Charles Baudelaire & Alexander Scriabin: Symbolism, Music and Color*
- VALERIYA ZHARKOVA (Académie nationale de la musique de P. Tchaïkovski, Kiev), «Tableaux d'une exposition» de Modeste Moussorgski : les paramètres universels de la sonorité des voix d'images pittoresques de Victor Hartmann
- TIJANA POPOVIĆ MLADJENOVIC – IVANA PETKOVIĆ (Faculty of Music, University of Arts, Belgrade), *Imaginary Paint Art «Exhibition» of Debussy's «Préludes» as Complete Music-Dramaturgic Flow*
- PAUL TARLING (University of Heidelberg), «Was für die anderen Künste geschehen war, versuchte zuletzt Thibaut auch für die Musik zu leisten»: Thibaut, “National-Gesänge” and the “Pure Sentiment of True Art”



17.00 Coffee Break

Room 1: 17.30-18.30 Liszt (II)

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- MARIA TERESA ARFINI (Università della Valle d'Aosta), *L'approccio di Liszt alle arti figurative nelle «Années de Pèlerinage»*
- MARIATERESA STORINO (Conservatorio ‘S. Giacomo Antonio’, Cosenza), *«Totentanz» di Liszt tra suggestioni pittoriche e letterarie*

SUNDAY 18 NOVEMBER

Room 1: 9.00-11.00 Music and Paintings (II)

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- CRISTINA SANTARELLI (Istituto per i Beni Musicali in Piemonte, Torino), *«Disiecta membra», ovvero morire di poesia. Moreau, Baudelaire e la testa di Orfeo*
- DANIELA CASTALDO (Università del Salento), *Musica e antichità classica nella pittura dell’età vittoriana: L. Alma-Tadema e F. Leighton*
- RENATO RICCO (Università di Salerno / Liceo Classico ‘P. Colletta’ di Avellino), *Aleatorietà della musica versus “fissità” di scultura e pittura. Differenze e interconnessioni tra le «tre arti sorelle» nella Scapigliatura italiana: le posizioni di Rovani e Dossi*
- MARKÉTA ŠTĚDRONSKÁ (Universität Wien), *Nazareni a Roma: un capitolo dimenticato della riscoperta della musica antica nell’Ottocento*



11.00 Coffee Break

Room 2: 11.30-13.30 Music and the World of Representation

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- STEPHANIE RUOZZO (Case Western Reserve University, Cleveland, OH), *Tempo Rubato: Chopin’s Nocturnes as Symptomatic of a Timely Disease*
- ANTONELLA COPPI (Free University Bolzano), *Van Gogh and the Portrait of Marguerite Gachet: Painting around Colours and Music*
- JANE HINES (Princeton University, NJ), *«Phantasia»: Paratextual Imagination in the Work of Robert Schumann, Johannes Brahms, and Max Klinger*
- ROSELLA GAGLIONE (Università ‘Federico II’ di Napoli/ Conservatorio ‘D. Cimarosa’ di Avellino), *«Presenza» e «lontananza» attraverso gli sguardi “alter-nativi” di Vladimir Jankélévitch e Giovanni Morelli*



13.30 Lunch

ABSTRACTS

KEYNOTE SPEAKERS

• PETER L. SCHMUNK (Wofford College, Spartanburg, SC), Idea(l)s of Music in the Art of Van Gogh and His Contemporaries

Vincent van Gogh seems to have attended no more than a few concerts and possessed no real technical understanding of music. His contemporary and fellow artist Odilon Redon, in contrast, was an accomplished violinist and frequently played chamber music with Ernest Chausson, both “devoted Schumannistes.” While Redon may be aptly labeled a *mélomane*, one with a mania for music, it was the idea of music to which Van Gogh responded and which he adopted as a model for the simplifications and intensifications of form that he cultivated in his paintings and the expressive affects he sought to convey. «Ah! my dear friend», he wrote to Gauguin in January of 1889, «to make of painting what the music of Berlioz and Wagner has been before us [...] a consolatory art for distressed hearts». In the same letter Van Gogh admits to «not knowing the music of Berlioz». Apparently he had never heard the music he claimed as a model for his own artistic practice. What compensated for Van Gogh’s naïveté in the experience and technical understanding of music was the abundant discourse on music among painters and critics, in conversation, correspondence, criticism, and commentary. Music had gained the status of a model art by the last quarter of the nineteenth century for its ideal union of form and content and its expressive potency without reliance on imitation or narrative. In Van Gogh’s case, a few scattered experiences during the early years of his career spent in the Netherlands, most notably the reading of Blanc’s *Grammaire des Arts du Dessin*, prepared him to be receptive to the plentiful critical discourse on music as a model for painting that he encountered in Paris between 1886 and 1888. Living subsequently in the south of France, he assimilated what he had read and heard, and the experience of a few concerts, into a number of ideals bearing on the formal, expressive, and performative aspects of his art. Van Gogh thus provides an intriguing and revealing example of the impact of the prevailing discourse on the value of music as a model for painting on an individual artist, even when, in his case, little music was heard. This presentation will examine the content of that discourse in the experience of Van Gogh, the various ways that he responded to it in his own thought and art, and the degree to which those responses were shared by other artists of his time.

• JORDI BALLESTER GIBERT (Universitat Autònoma de Barcelona), Musical Echoes, Feelings and Emotions: The Total Artwork Ideals in the Late 19th-Century Paintings and Writings by Santiago Rusiñol (1861-1931)

Painting, music and poetry have been considered sister arts since the Greek Antiquity. Nevertheless, they seemed to lead parallel lives, coexisting in a kind of perpetual rivalry... at least until the 19th century. It was at that moment when the traditional competition between the arts turned into collaboration. What is more, the idea of the *Gesamtkunstwerk* (or the “total work of art”) developed during the 19th century and particularly popularized by Richard Wagner’s thoughts and theories, gave a new dimension to the artistic phenomena. In other words, during the 19th century we entered a period in which a progressive dissolution of the boundaries between painting, music, poetry and any other art can be observed. Certainly, it was neither a simple nor a uniform process. Writing sources (including philosophical texts, esthetical thoughts and artists’

correspondence) show a huge diversity of ideas, trends and goals relating the total artwork. Beyond the nuances, however, it is clear that the expression of feelings and emotions became commonplace in the diverse artistic disciplines of the period. Fin-de-siècle movements such as Symbolism and Decadence were particularly imbued by the comprehensive artwork ideals. This paper will approach these late 19th century movements focusing in the figure of Santiago Rusiñol (1861-1931). Rusiñol was a Catalan painter, journalist, playwright, poet and collector whose bohemian life and multidisciplinary work are paradigmatic of the modern artist from the end of the 19th century and the beginning of the 20th. Taking his symbolist and decadent paintings from the late 1880's and the 1890's with musical iconography — in the narrow sense of the expression — as the starting point, this paper will deal with the work of Santiago Rusiñol as a complex crossroads of artistic movements and esthetic ideals in which music, feelings and emotions play an outstanding role. Thus, this paper will show that not only the idea of total artwork is present in Rusiñol's work, but also other concepts are integrated in his artistic conception such as the *musicalization* and *poeticization* of the visual arts and, of course, the “art for art's sake” (*l'art pour l'art*) doctrine.

PARTICIPANTS

The Concurrence of Musical and Artistic Aesthetics

- **BENEDETTA SAGLIETTI (Independent Researcher, Turin), Beethoven as a Nineteenth-Century Pivotal Figure in the Italian Visual Arts**

In Italy the attention of visual artists focused on Beethoven mainly from the 1860s, when performances, discussions and general knowledge of the composer increased. Even if the Italian translation of *Studien im Generalbasse, Contrapunke und in der Compositions-Lehre* (Wien, Haslinger 1832) was printed as *Trattato d'armonia e composizione* in Bologna in 1855, Leopoldo Mastriglio's popular biography (Città di Castello, S. Lapi) appeared only in 1886. (Meanwhile, in Germany, the Beethoven House was opened in 1893). Interest in Beethoven in Italy was originally generated not by musicians or scholars, but by artists. There are a few examples of Beethoven Italian portraits before the 1860s, of course, but these early representations developed no new artistic ideas. In Lucca I intend to discuss selected objects from Beethoven iconography in Italy between 1863 and 1927: four sculptures, a mural painting, an oil painting on canvas, a xylograph. These are to be found in different cities, but not necessarily at centres where his music was more performed. The works realised by artists during Beethoven's life were mostly paintings, busts or masks and engravings. Italy instead love especially Beethoven eternalized in sculptures. Artists worked very probably without knowledge of each other's output, on brand new interpretations. These could be biographical in nature, e.g. Beethoven as a child, or a particular approach to the music, or simply recognised the composer's importance. But what type of cultural figure emerges in the arts? These examples differ in period and style according to the artist. Nonetheless each conveys a unique vision of the composer at a time when the music of Beethoven was increasingly performed not only in private but also in public concerts.

- **JAMES GARRATT (University of Manchester), Beyond Beauty: The Aesthetics of Ugliness in German Musical and Artistic Debates of the Mid-19th Century**

Within the aesthetic discourses and debates surrounding both music and painting, the decade following the 1848 revolution was a period of extremes. In music, Eduard Hanslick championed the ideal of purely musical beauty (*Vom Musikalisch-Schönen*, 1854) just as his

counterpart in art criticism, Manasse Unger, elevated the ‘purely painterly [Malerisch]’ as the highest goal for painting (*Das Wesen der Malerei*, 1851). These purist or particularist standpoints competed with the views of critics and practitioners presenting aesthetic criteria as trans-artistic, or seeking to transpose ideals from one art to another (as with Liszt’s notion of the ‘painter-symphonist’ composing works simultaneously ‘poetic, musical, and pictorial’), or even advocating the unification of the arts (Wagner). What complicates the artistic debates of this period is that the particularist-universalist axis described above interacts problematically with other oppositions, in particular the conflict between aesthetic idealism and the burgeoning discourse of realism. In unpicking and scrutinizing these oppositions, this paper explores the functions of the aesthetics of ugliness within 1850s debates around music and painting. The concept of the ugly occupies a highly charged place within the aesthetics of this period, serving to problematize the oppositions outlined above and threatening to derail the arguments of anyone who invoked it. Yet a confrontation with the ugly was rendered unavoidable following the publication of Karl Rosenkranz’s *Ästhetik des Hässlichen* (1853). Within both musical and artistic discourse, the concept of the ugly served as a means to draw boundaries and define limits; as a result, it was conceptualized as something literally foreign, and more specifically French, epitomized by neo-romanticism in music (Berlioz) and realism in painting (Courbet). Within musical discourse, the term provided a means for opponents of the so-called ‘music of the future’ (*Zukunfts-musik*) to undercut the claims of the New German School. If these attacks proved effective, it was because Liszt, Wagner and their followers were themselves ambivalent towards realism and the representation of ugliness, criticizing aspects of Berlioz’s pictorialism and presenting it as a defective approach to drawing together music and the other arts. As well as probing the significance of the concept of ugliness for understanding the debates around the New German School, the paper explores how these tensions manifest themselves in practice within Liszt’s symphonic poems *Prometheus*, *Mazepa* and *Hunnenschlacht*.

Music and Paintings (I)

• TIZIANA PALANDRANI (Independent Researcher, Sassari), “Like Water”: L’immagine di Fryderyk Chopin, simbiosi tra musica e natura

La figura di Fryderyk Chopin è stata fonte di ispirazione per i suoi contemporanei e per i posteri, non solo dal punto di vista musicale ma anche per il suo aspetto fisico. Ho voluto analizzare la rappresentazione dell’immagine del musicista non esclusivamente sul versante pittorico, bensì includendo nella mia ricerca espressioni figurative diverse, dalle arti minori alle descrizioni letterarie. Ritengo che queste ultime abbiano influenzato la ritrattistica su Chopin, contribuendo a creare immagini mentali che si sono palesate sia in opere coeve che successive. Mi riferisco, tra le altre, alle descrizioni fatte da George Sand ma anche agli scritti di Ferenc Liszt, di Cyprian K. Norwid e al diario di Eugène Delacroix. In particolare, il rapporto tra Chopin e Delacroix, di cui il diario rende testimonianza, penso rappresenti un esempio ulteriore della relazione tra musica e arti figurative, concretizzatasi nelle conversazioni dei due artisti su tale tema. La varietà della produzione musicale di Chopin ha spesso ispirato un parallelo ideale con la produzione iconografica, altrettanto eterogenea. Pertanto la gamma di sentimenti espressa dalla sua musica sembra riflettersi nei suoi ritratti, a volte seri e compassati, altre melanconici, altre ancora ironici. Comprensibilmente, il tempo e il progredire dei problemi di salute del musicista, hanno operato dei cambiamenti in quest’immagine idealizzata. Tuttavia nell’immaginario collettivo più diffuso, Chopin continua ad apparire perfettamente integrato con la visione dell’artista romantico, e come tale rappresentato nelle arti visive. La presente ricerca, ripercorrendo l’iconografia chopiniana, si

propone in particolare di sondare una certa tendenza illustrativa rivolta, a mio parere, a fondere la figura di Chopin con la natura. Possiamo osservare tale tendenza nella produzione di ritratti, figurativi o poetici, sviluppatasi a partire dall'Ottocento, ma con propaggini fin nel xx secolo. Repeto che lo stilema rappresentativo della congiunzione con la natura, sia stato ispirato dalla ricezione della sua musica in determinati contesti. Pensiamo per esempio alla definizione “like water”, citata dallo stesso Chopin in una lettera a Wojciech Gryzmała. L’indagine si avvale dell’analisi di materiali poco noti e si prefigge, per quanto possibile, di focalizzare aspetti meno dibattuti e di sfatare qualche stereotipo.

• **JONAS TRAUDES (Universität zu Köln), Pictorial Representations of Musicality in Famous 19-Century Child Prodigies**

The art of portraiture formed an important element of a musician’s public image in the nineteenth century. Before the invention and expansion of photography, paintings and prints alone served as the only medium to transport the physical appearance of a musician to an audience or potential patrons. It was required to achieve popularity, which was particularly important at the beginning of a career. To depict an extraordinary musical talent or even genius in a child or young person, portraitists used a variety of artistic devices, which they could expect to be understood by their contemporaries. These devices ranged from traditional symbolism to anatomical physiognomics. Symbolic allusions to the immediate touch with nature or higher spiritual spheres of the portrayed individual, which can be found in facial expression, gaze, posture, or the background of images, were frequently seizing upon religious iconography. Theories of physiognomy, in which physical beauty in general or certain physical proportions were seen as being connected to intellect, date back to the ancient times. However, they especially gained popularity by the end of the eighteenth century through the Swiss minister Johann Caspar Lavater. Later, the German physician Franz Joseph Gall published his doctrine of a congruence between the form and size of the brain with different mental faculties. This work has been further developed and spread by his former assistant Johann Gaspar Spurzheim, and it soon became known by the term phrenology. Its method suggested that musical genius could be recognized by bumps on the skull or simply by large and out of proportion heads. Artistic traditions as well as contemporary scientific theories both left their marks on pictorial representations of so-called child prodigies in nineteenth century and have often been applied in complementary ways. Examples are drawn mainly from the early- and mid-nineteenth-century, including famous children like Hippolyte Laronneur, Fanny and Felix Mendelssohn, Franz Liszt, Giulio Regondi or Isabella Rudkin.

• **LISE K. MELING (The University of Stavanger, Norway), Exposed and Obscured: ‘The Woman at the Piano’ in 19th-Century Art and Literature**

The woman at the piano was the subject of quite many artworks in the 19th century; one of the most famous being Pierre-Auguste Renoir’s oil painting *Femme au piano* from 1876. This painting shows a beautiful young woman at the piano, and her nearly see-through pink fingers almost barely touches the keys. The woman at the piano is not the image of an individual; it is rather the ideal woman, nearly out of this world, transported to the domestic living room. The image of the woman at the piano is also a favorite topic in the literature of the time. In almost all 19th-century literature, the female heroine plays the piano. Flaubert is the first novelist who fully grasps the potential of the piano as a dramatic means. In *Madame Bovary*, the piano’s role is an indicator of the soul, to the heroine’s grandness and fall. The piano becomes the heroine’s

accomplice, in all her longings, hopes, dreams and desire. After having examined paintings and literature, it is pertinent to ask why the piano is considered the most appropriate musical instrument for 19th-century women? In this discussion, I will briefly look at historical conditions, as well as other more practical or pragmatic reasons. The most significant aspect, though, is the cultural perspective, where the image of the piano playing young woman became a symbol of the whole 19th-century's ideas, such as the bourgeoisie, virtuous conduct, and cultural formation. However, the image of the piano playing lady could also include hidden, implied and under-communicated feelings, including erotic and forbidden. There could be a contradiction between the exposed and the obscured. In this discourse, the borders between music, piano playing and female body become blurred.

• **EUNMI KO (University of South Florida), Nineteenth-Century Piano Music and Painting**

Conception of piano playing undergoes different phases throughout the eighteenth and nineteenth century. By the beginning of nineteenth century, piano was no longer considered as an instrument whose main function is entertaining. In the eighteenth century, piano and piano music stayed at home unless piano was with orchestra (concerto). Piano Sonatas were taught at home and played by students and amateurs. The size and acoustic of the instrument were just appropriate for accompanying and entertaining. Middle and the upper class household owned a piano. Young women were to be able to play piano, entertain guests, accompany others, or enjoy themselves through playing. In the turn of the century, piano repertoire took a significant leap after Beethoven's piano sonatas. In the nineteenth century, piano music began to require players many more hours of practice, expertise, virtuosity, and profound understanding of the piece. Piano music started to develop in size — compare the duration of Mozart Sonata and Schubert Sonata; technical difficulty; sound; and musical depth. The aesthetic of nineteenth-century music thrived on piano music. Virtuoso playing synergized with new piano repertoire and the two together brought the idea of Romantic period piano music. A halo is added to a work, composer, and pianist. The individuality became significant-different styles of playing, unique musical languages of composers and even their personality. Piano is no longer a stay-home instrument. It is now expressive tool for connoisseurs and composers. Artists in the nineteenth century captured this development of genre and the new artistic view of piano playing. The depiction is quite accurate. Joseph Danhauser's *Franz Liszt, am Flügel phantasierend* is a perfect example of perception of the nineteenth-century piano music. The painting testifies musical lineage, which reigned over this period (Beethoven), new admiration towards virtuosity and virtuoso player, and high art as piano music. The lecture will examine several art works that captured moments of piano playing in the high of nineteenth century and discuss aesthetics and characteristics of the nineteenth-century piano music.

The Relationship between Composers and Painters

• **PHILIPPE JUNOD (Université de Lausanne), La musique dans l'atelier**

En 1831, le journal *L'Artiste* publiait une vignette qui montrait un peintre, un sculpteur, un écrivain et des musiciens réunis dans un atelier. Cette image, bientôt devenue célèbre, illustre le thème de la fraternité des arts, discuté depuis le débat du *paragone* et relancé au XIX^{ème} siècle dans un contexte social nouveau, celui de l'indépendance économique des créateurs privés du mécénat aristocratique. Un sentiment de solidarité apparaît alors face à cette nouvelle précarité de la condition d'artiste. Le terme lui-même prend ainsi un nouveau sens, englobant toutes les disciplines esthétiques, qui jusque là relevaient de statuts distincts. Par ailleurs, la période romantique est également celle de

l'essor de la musique de chambre. Les salons musicaux se multiplient en Europe. Or ces réunions, qui rassemblent musiciens et mélomanes, s'organisent souvent dans des ateliers d'artistes. Certes, la présence de la musique en ces lieux n'a pas attendu ces évolutions théoriques et sociales, comme le montre la longue liste des peintres qui ont joué d'un instrument, et dont témoignent de nombreux autoportraits. Les exemples de doubles vocations abondent, depuis Léonard ou Giorgione, dont Vasari attestait les compétences musicales, et jusqu'à Paul Klee, qui jouera dans l'orchestre de Berne, ou à Lyonel Feininger, violoniste de formation qui finira par composer des fugues sur son piano. Trois exemples peu connus serviront ici à illustrer le prolongement jusqu'au début du xx^e siècle de cette relation privilégiée entre peinture et musique. Emile Lejeune (1885-1964), installé à Montparnasse, mettra dès 1916 son atelier de la rue Huyghens à la disposition des musiciens. Cette institution légendaire connaîtra une renommée spectaculaire à l'enseigne de « Lyre et palette » et accueillera des artistes (Picasso, Matisse, Modigliani), des écrivains (Apollinaire, Max Jacob, Cendrars, Cocteau) et surtout des musiciens (dont Ravel et Satie). Le fameux « Groupe des six » y fera ses premières armes et c'est là qu'auront lieu quatre créations d'œuvres de Poulenc. A Genève, l'atelier d'Albert Gos (1852-1942) réunissait également peintres, musiciens et écrivains. Ayant hésité entre deux vocations, l'artiste avait choisi la peinture tout en pratiquant le violon avec passion. Sa rencontre avec Eugène Ysaÿe, qu'il considérait comme « le plus grand des violonistes », fut importante pour lui. Le musicien travaillait souvent dans l'atelier de son ami, où il amena des collègues et où l'on jouait, entre autres, les quatuors de Beethoven. Enfin, suivant son exemple, le peintre vaudois Marcel Amiguet (1891-1958), passionné par les relations entre sons et couleurs, allait à son tour ouvrir dans les années 1920 son atelier parisien à la musique en organisant avec son épouse pianiste de nombreux concerts, dont il gravait à l'eau-forte les programmes, et auxquels participèrent plusieurs compositeurs, dont il fera le portrait.

• PAOLA MAURIZI (Independent Researcher, Assisi), **Tra musica e pittura: Fanny e Wilhelm Hensel**

Se la produzione giovanile di Fanny Mendelssohn Bartholdy (1805-1847) è soprattutto pianistica e liederistica, con forti radici nelle tradizioni musicali di Berlino, il matrimonio con il pittore della corte prussiana Wilhelm Hensel (1794-1861), con il quale instaura una feconda cooperazione, segna una svolta anche nella sua biografia artistica che si orienta verso un originale approccio compositivo e formale, spesso segnato dall'intreccio della propria creatività con quella del marito. Dal 3 ottobre 1829 (celebrazione delle nozze) al 14 maggio 1847 (morte di Fanny e decisione di Wilhelm di smettere di dipingere), i due coniugi collaborano con particolare inventiva sia sulla pagina, dove le illustrazioni di Wilhelm si coniugano alla musica di Fanny decorando singole composizioni e interi cicli come il *Reise-Album 1839-1840* e *Das Jahr*, sia in progetti comuni dove i contributi scenografici e di 'regia' di Wilhelm permettono la presentazione in forma 'teatrale' di quanto composto da Fanny per *Die Hochzeit kommt* (1829), *Zum Feste der heiligen Cäcilia* (1833), *Einleitung zu lebenden Bildern* (1841). Lavori che nascono nel contesto di quegli esperimenti sinestetici diffusi nella cultura artistica del primo Ottocento ma che preannunciano da un lato quell'orientamento decorativo che si manifesterà pienamente nelle Secessioni austro-tedesche degli anni Novanta dell'Ottocento e dall'altro le nuove interazioni tra le arti sul versante teatrale che saranno espresse dalle avanguardie del primo Novecento.

• KATERYNA IELYSIEIEVA (National Academy of Culture and Arts Management, Kiev), **Michail Glinka and Karl Bryullov: The Portrait of Two Geniuses**

Russian salons of the 19th century became a kind of phenomenon in Russian culture, and at the same time it resulted in numerous works of art. The origin of salon culture in Russia

can be attributed to the 18th century, but its flowering falls on the first half of the 19th century. It should be noted, however, that in the 19th century not all the nobility were involved in the salon culture, but only a thin layer of the educated, thinking part of it. The salons made a mixture of various kinds of arts: literature, music, theater, painting. The friendship of artists gave the salons an unique atmosphere of creativity, originality and talent, in which new masterpieces were created. One of such salons was the salon of Nestor Kukolnik. Several times for a week the best representatives of Russian culture gathered in Kukolnik's house, sometimes there were up to fifty people. Among them were the composer *Mikhail Glinka*, the painter Karl Pavlovich Bryullov, the poet Ivan Krylov, the writer and editor of the "Art newspaper" Alexander Strugovshchikov, famous cartoonist Nikolai Stepanov and the artist Yakov Yanenko. The painter Ivan Aivazovsky, who came too, was also a wonderful musician. Putting the violin on his knee, as folk performers do, he played the songs and dances of the Crimean Tatars. When all the random people left, there were about ten people left. They called themselves brothers. Settled on a huge sofa, made according to the picture of Karl Bryullov's, they started tal about talk about everything: about art, about life, about people. Glinka often sang his favorite romance 'The fire of desires burns in the blood'. The caricature of Nikolai Stepanov *Glinka at the piano* depicts the playing composer, behind the composer there are Platon Kukolnik and Yakov Yanenko, Nestor Kukolnik and Karl Bryullov was talking about something at the table. Glinka and Bryullov were connected by long-term friendship. However, the artist only once depicted Glinka. There was the drawing made in Naples in their first meeting in 1831. Bryullov never painted a large portrait of Glinka, only the friendly caricatures *Adored Glinka at the Ball in Smolny*, *Glinka, that is singing without a voice and without a tuxedo*, *Glinka during composing music*. Bryullov strikingly grasped the characteristic manner of Glinka to speak, to sing and to move. In the private life Bryullov and Glinka also had certain parallels. Both had the only great love: Bryullov's love was Yulia Samoilova, and Glinka's love was Ekaterina Kern. Bryullov and Glinka met them in approximately the same situations, only with a gap of 12 years. Karl Bryullov as the classic artist often drew the portraits in Russia and in Italy. Among them there were the portraits of musicains. So, in the Museum of the theater La Scala there are the portraits of the outstanding singers, his contemporaries, Giuditta Pasta and Giuseppina Ronzi de Begnis are housed.

• **MARA LACCHÈ (Conservatorio ‘S. Giacomanterio’, Cosenza), Berlioz e Delacroix: il faustismo romantico tra musica e arti figurative**

In una lettera del 14 aprile 1877 all'amico Otto Scholderer, Henri Fantin-Latour evidenziava l'originalità della musica di Hector Berlioz, «qui ne ressemble en rien à notre musique française», che ne faceva «le premier cet art romantique qui correspond bien à Delacroix» (dalla *Correspondance entre Henri Fantin-Latour et Otto Scholderer, 1858-1902*, Paris, 2011). Delacroix e Berlioz, oltre a incontrarsi nei salotti parigini di Pauline Viardot o Hitorff, avevano condiviso temi importanti, dall'attualità della guerra d'indipendenza greca, che ispirò il celebre dipinto *Scènes des massacres de Scio* e la cantata *La Révolution grecque*, agli ideali della Rivoluzione, espressi nella *La Liberté guidant le peuple* e nell'arrangiamento berlioziano de *La Marseillaise* per soprano coro e orchestra (1830). Importanti furono altresì la fascinazione per i romanzi di Walter Scott (*Autoportrait dit en Ravenwood ou en Hamlet*, conservato nel Musée du Louvre e l'ouverture *Waverley*), per i drammi byroniani (la celebre *Mort de Sardanapale* e la cantata *Sardanapale*) e per la figura di Faust. Il tema della disperata ricerca faustiana della conoscenza si era inizialmente diffuso, nella Francia romantica, grazie alla traduzione di Gérard de Nerval della prima versione del dramma goethiano (1807); una versione libera che ispirò la serie di diciotto litografie e di Delacroix per l'edizione francese del 1828, nonché le *Huit scènes de Faust* (1828) e la successiva “leggenda drammatica” *La Damnation*

de Faust, eseguita in concerto per la prima volta all'Opéra-Comique, nel 1846. Nel prendere in considerazione, in una prospettiva comparatistica, le visioni faustiane nell'immaginario pittorico e musicale di Delacroix e Berlioz, cercheremo di evidenziare i paralleli poetico-stilistici fra le loro diverse forme di espressione artistica, che sembrano tuttavia convergere verso una stessa estetica romantica.

The Pictorial Basis of Symphonic Poem

- PHILIP SHIELDS (University of Western Australia), Arte figurativa for Dante's «Inferno» and the Earliest Symphonic Poem of Gian Francesco Malipiero: Young Italian "Turk" Taking on the Challenge of Dante's Heroic Journey Through Hell

Young Italian composers, born in the late 19th century — a century fascinated with the grotesque and macabre in *arte figurative* — were looking for something new to revitalise and renew the Italian instrumental canon. The glories of pre-Classical Italian music composed by such genius as that of Gesualdo, Marenzio, Galuppi and the Scarlatti family, had been suffocated by 19th-century Italian opera for too long. Italy was now a new nation needing a new musical language. The extra-musical textual basis, including themes portrayed in the figurative arts, linked to symphonic poems, featured among the starting points for this new generation of composers. For Malipiero, his admiration of Strauss's tone poems were his 'young turk' moment and his extra musical text would be no less than Dante's epic *L'inferno*. Figurative images of *L'inferno* began to move into circulation ever since the poem's publication in 1314 but some of the most graphic and terrifying are those of Gustave Doré (1832-1883) that went into circulation in the years leading up to Malipiero's symphonic poem *Sinfonia degli eroi* (1905). As Malipiero's first public work, premiered in Teatro La Fenice in Venice and then in Germany and Vienna, this *sinfonia* was readily taken up by concert programmers, before it fell in the shadow of Stravinsky and Schoenberg. This paper will pinpoint and connect for the first time, using visual references to Doré's figurative images of Dante's poem and sound bites of details from Malipiero's score, the remarkably detailed depiction of Canto III taken from the vast poetic text. It will address both the macro and micro detail of the score and show Malipiero's remarkable musical evocation of concrete elements and the emotions of the damned souls: and even the presence of *Satana* himself. From the first notes of the onerous theme placing Dante and Virgil, his guide, in front of the gates of Hell, Doré's images come to life. Schiller's words will ring true: «the plastic art ought to become music and move us...». The entire hellish journey will be shown framed within a two-dimensional form theorised by the Canadian musicologist Steven Vande Moortele. Malipiero's form will be linked to Austro-German influence of Strauss's late Romantic musical language in, for example, *Ein Heldenleben* (1889); in the same way that Strauss moved closer to a musical realistic concrete depiction of life in his tone poems, so Malipiero responded to the reality of Doré's figurative art. Malipiero's early symphonic poem in its figurative qualities is a watershed moment in Western Music.

- MARTHA SCHULENBURG (Graduate Center of the City University of New York), «Salome», Vampire

In the postlude to the *Cambridge Opera Handbook* on Richard Strauss's *Salome*, editor Derrick Puffett identifies two possible interpretations for the title role by singers, portraying her as either a "virgin or a vamp", meaning that Salome inevitably ends up being portrayed as a young woman in the throes of her sexual awakening, or a libidinous predator. These extremes of female sexuality, particularly as they appear in 19th-century European painting, have been explored and discussed as tropes or archetypes by art and film scholars including Bram Djikstra, Virginia Allen, and Jess

Sully, and are indexical of a broader concern about sex and society. Puffett's second archetype, the vamp or vampire, is particularly curious because of the history of the term's use in 19th-century Britain: While Bram Stoker's *Dracula* remains the most famous work concerning a vampire, they were familiar to the public eye as characters, often female, distinguished by their sexually predatory nature. British painters such as Philip Burne-Jones, John William Waterhouse, Dante Gabriel Rosetti, and even the proto-Expressionist Norwegian Edvard Munch, all engaged with the dark feminine as subject matter in their works, reflecting an apparent fear of female sexuality. Given the prevalence of sexually predatory women-qua-vampires in both literature and painting of the late Victorian and *fin-de-siècle*, I argue that Strauss's *Salomé* is inherently vampiric, whether she is portrayed as virgin or vamp, as it is a piece still very much tied to late 19th-century late Romanticism. Following a discussion of works portraying vampires or vampiric women in “decadent” art, some of the contemporary sociological theories concerning sex and race, and all of their ties to Oscar Wilde, an analysis of Salomé's actions and their accompanying music reveals how Strauss's antiheroine was yet another iteration of the vampire figure, being a manifestation of male anxiety towards — or perhaps, fascination with — the assumed perverse nature of the dark and unknown feminine.

Criticism and the Press

- M^a ISABEL CABRERA GARCÍA (Universidad de Granada), **La rencontre entre la musique et les arts plastiques dans les revues à la fin du XIX^e siècle en Espagne**

La presse a été un facteur de grande importance dans le processus d'europeanisation de l'Espagne. Il deviendra un puissant instrument de synchronisation culturelle. Un canal très important à travers lequel une grande richesse d'idées esthétiques qui ont traversé l'Europe à la fin du XIX^{ème} siècle et qui pourront pénétrer dans notre pays. Ces idées s'uniront aux valeurs et aux essences de la tradition nationale et qui faisaient parties du débat sur l'identité nationale et qui prendront de l'importance durant ces années là. Les expériences culturelles qui ont lieu à Paris vers la fin du XIX^{ème} siècle et au début du XX^{ème} et qui montrent un penchant pour le classique seront l'objet d'intérêt pour certains artistes et intellectuels, montrant une nouvelle approche vers le renouveau artistique : le poète Jean Moréas qui a fondé l'École Romane (1891), la peinture de Puvis de Chavannes et Maurice Denis, sculpture Maillol, le cercle musical de la Schola Cantorum et son fondateur Vicent d'Indy, et même l'esthétique défendue par les intellectuels liés au groupe Action Français... Ce qui nous intéresse dans notre étude c'est l'information que nous en avons et qui transcende la presse espagnole et les contacts que ces auteurs ont eu avec nos intellectuels et artistes, tout spécialement les milieux catalans et basques qui étaient intéressés, du point de vue théorique, sur ces approches esthétiques: ordre, classicisme, méditerranisme, latinisme, anti-romantisme... Dans notre pays, il y aura de nombreuses références dans la presse et donc une influence certaine provenant de ces auteurs et artistes qui appartiennent à ces milieux français et constitueront une ligne de pensée esthétique qui sera marquante dans les développements artistiques en début du XX^{ème} siècle. C'est dans ce contexte culturel que le sens intégrateur des arts sera l'objet d'intérêt de la part des artistes, et que l'on voit apparaître souvent dans les pages des revues. D'un point de vue théorique aussi quant à la collaboration entre artistes ou parce que beaucoup d'entre eux sont intéressés par d'autres arts et les cultivent. Nous ne devons pas oublier la diffusion du concept «œuvre d'art total» de Wagner ou bien l'intérêt pour la synesthésie. Dans notre étude, nous examinerons les publications les plus représentatives de ces années là (*La España Moderna*, *L'Arenç*, *Ilustración Ibérica*, *Joventut*, *La Veu de Catalunya*, *La Ilustración española y Americana*...) et nous nous pencheront sur ces contributions théoriques et graphiques qui mettent en évidence le parallélisme, la relation et la collaboration entre les arts afin de les analyser.

• M^a BELEN VARGAS (**Universidad de Granada**), **The Musical Image in the Spanish Illustrated Magazines (1833-74): A Vehicle of Education, Art and Information**

The origin of our contemporary graphic culture is reflected in the treatment of the image in the illustrated press of the 19th century. In Spain, from the reign of Isabel II (1833), the image gained more and more importance due to the new needs of social and political communication. This trend increased during the period known as Sexenio Revolucionario (a period of 6 revolutionary years between 1868 and 1874 in the history of Spain), coinciding with a moment of great graphic experimentation in the press. This paper focus on the image linked to musical themes in the Spanish illustrated magazines between 1833 and 1874. Considering the abundance and heterogeneity of the sources (to be described later on in this paper), a typology has been established according to their ideology and when they emerged (picturesque press, romantic magazines and “illustrations”). Likewise, a large volume of musical images has been analyzed according to the type of magazine and the purpose for which they were conceived, considering three main categories. Firstly, the musical image from an instructive point of view is typical of the picturesque press and the magazines known as “popular encyclopedias”, widespread in Spain since the 1830s (e.g. *Semanario Pintoresco Español*, 1836-1857). These images complement the textual description in a high variety of contents: traditional and historical scenes (popular musicians, troubadours and dancers of the Medieval and Renaissance periods); graphics showing different steps of the fashionable dances, with a clearly didactic purpose; portraits of Spanish artists and reproductions of instruments made in the country, related to the cultural nationalism of these magazines; and, even, images dedicated to the music of other cultures (instruments and exotic dances), in an effort to transmit a universal education to the readers. Secondly, a group that conceives the musical image as a work of art. This type is typical of romantic magazines and they have greater intellectual depth (e.g. *El Artista*, 1835-1836; *El Renacimiento*, 1847). The images appear signed by their authors and are usually distributed in loose sheets to be reused as artistic-decorative objects. They reproduce, among other themes, scenes and popular festivals, fine arts allegories, musical customs of bourgeois life and the religious world. Finally, the musical image for informative purposes, a category of the magazines called “illustrations”, with an European influence, that emerged in Spain around 1850 (e.g. *La Ilustración*, 1849-1857; *El Museo Universal*, 1857-1869; *La Ilustración Española y Americana*, 1869-1921). These magazines incorporated the novel concept of visual information, independent of the text, which still follows currently in force. Their pages show an important graphic display covering current events (theater fires, musical events of international impact, perspectives of ballets and operas in scene or the public attending these representations). The interest in technological advances (reproductions of new instruments and organological experiments presented in the universal exhibitions), and the promotion of the national musical heritage (perspectives of new theatrical buildings) are also highlighted in these magazines.

Nationalism and Identity (I)

• MARITA FORNARO BORDOLLI (**Universidad de la República, Uruguay**), **Aborigines and «Gauchos»: The Ties between Music, Literature and Figurative Arts in Nineteenth-century Uruguay**

Uruguay was born as a country looking up to Europe, with the genocide of its indigenous culture most visible in 1831, a year after its first Constitution was sworn, and the ignorance of its cultures of African origin, their mestizos and *mulatos*. From its constitution as an independent

country (1825), a Frenchified elite elaborates the symbols of the nascent State, and, chooses as a representative the idealized figure of the *gaucho*, the inhabitant of the countryside, who went from being the threat of Civilization to representing the national collective characterized by freedom and courage. Regarding the indigenous cultures, after being integrated by Artigas, the patriotic hero who led the 1811 revolution, with the constitution of the country they were considered as enemies of the civilization. The genocide of the Charrúa people — the most well-known ethnic group to which other groups were assimilated — was followed by invisibility in the official speeches. This invisibility will be replaced by the idealized native from Romantic literature and music. Juan Zorrilla de San Martín (1855-1931) wrote the poem *Tabaré* (1888), starring a mestizo with blue eyes; Pedro Bermúdez (1816-1860) wrote *El Charrúa*, another historical drama in verses. This author, in turn, inspired León Ribeiro, one of the most prominent Uruguayan Romantic composers, to write his opera *Liropeya*, the story of an indigenous couple in their opposition to the Spaniard conqueror. *Liropeya* was conceived in a wholly European musical language, and sung in Italian. The iconography of the time accompanies this ideal indigenous, a suffering and also ingenuous individual. For example, an aria from this opera was collected in the book *Montevideo – Colón* (1892), which commemorates the fourth centenary of the “discovery”; the iconography that accompanies the score shows that romantic idealization: Liropeya, the protagonist, looks from the beach at the Spanish ships waiting for Abayubá, her beloved. As for the representation of the gaucho elements, it is worth mentioning two iconographic aspects: the popular aspect, present in brochures and “cordel literature”; and the academic aspect, whose painter par excellence is Juan Manuel Blanes. The work by Blanes, which associated the *gaucho* in the imaginary and up to the present day with a bucolic being — texts written by travelers of the 18th and 19th centuries sometimes coincide with this look — established the equivalence between *gaucho* and homeland. This conception of the national elements associated just with the livestock culture and the countryside, is what guides the musical nationalism, which begins to develop at the turn of the century. Eduardo Fabini, Luis Cluzeau Mortet, Alfonso Brocqua turn to folklorism and pictorial musical images (particularly Fabini) to represent that country connected with the countryside. The musical genres played on the guitar, so represented in popular iconography, appear in the symphonic works; Blanes’ country scenes must be related to pianoworks, operas, and with the impressionistic symphonism of Fabini, who underlines his creative choice in the titles of his works: *Campo*, *La isla de los ceibos*, *La melga sinfónica*, among many others.

• MARIACARLA DE GIORGI (Università del Salento), **L’Italia nell’immaginario artistico-compositivo di Fanny Mendelssohn-Hensel: la “pittura musicale” nel «Reise-Album Deutschland-Italien»**

La presente relazione, supportata da alcune pagine significative del diario italiano di Fanny, indagherà sul rapporto musica-pittura-colore nelle composizioni del *Reise-Album 1839-40 Deutschland-Italien*, che rappresentano un unicum nella produzione romantica dell’Ottocento. Tutte le composizioni contenute in quest’album musicale sono notate su fogli colorati, e sono accompagnate da preziosi bozzetti del marito, il pittore Wilhem Hensel, con lo scopo di rievocare i singoli paesaggi o i luoghi visitati dalla compositrice e immortalati attraverso la musica. Nel *Reise-album* si concretizza un connubio tra pittura e musica, laddove la pittura esteriorizza l’oggetto poetico e attraverso la percezione visiva rende immediate le impressioni suscite dal luogo e talvolta dal testo poetico ad esso legato, mentre la musica interiorizza le emozioni, esprimendo quella poesia del sentimento, secondo cui la musica in certo qual modo dipinge sentimenti umani

con mezzi sovrumanì, o come dichiara la Mendelssohn in una lettera alla madre 15 marzo 1840 «trasfigura la realtà in sentimento». L'esperienza del viaggio in Italia suggestiona profondamente la sensibilità artistica di Fanny Mendelssohn, ispirando in lei l'idea di una “pittura musicale”, da dedicare all'Italia, trasfigurata nel suo immaginario quale luogo ideale di sintesi delle arti.

Liszt (1)

- **MALGORZATA GRAJTER** (*The Grażyna and Kiejsztut Bacewicz Academy of Music in Łódź*), *Translating Words into Music: Elements of Pictorialness in the Song Transcriptions of Franz Liszt*

To transform a song into a piece for piano solo does not seem to pose a great challenge, bearing in mind that the only addition that ought to be made in comparison with typical piano texture is to include the vocal line. Still, the problem of how an instrumental transcription of a song deals with the text, which originally formed a part of an intermedial entity, remains: does the text need to be replaced and by what? The — rather unfortunate — term ‘transcription’, which many arrangements continue to be labelled with, suggests a change in the way the work is notated rather than in its sonorous form. Liszt saw his role here more as a musical translator — as he wrote in 1838 in reference to his piano version of *Symphonie fantastique*, «I applied myself as scrupulously as if I were translating a sacred text». In this light, an adaptation of translation theories in describing musical transcriptions, as proposed by Jonathan Kregor in his book on Liszt's transcriptions and Gabrielle Kaufman in her book on Gaspar Cassadó, seems to be more productive. As for the song transcriptions, the process of “translation” may be happening on two levels, which I would like to discuss in my paper: (1) translation of the musical structure from one media to another and (2) translation of the meaning of the text on its semantic level, using musical rhetoric, tone painting and other signs typical for programmatic music. The latter seems to be vital for Liszt in his piano reinterpretations of the Romantic songs.

- **LUCAS BERTON** (*École des Hautes Études en Sciences Sociales de Paris*), *Musique et statuaire. En quoi les lectures de Hegel par Franz Liszt influent sur l'esthétique du musicien ?*

Les évocations relatives à la sculpture sont nombreuses dans les écrits de Franz Liszt (Canova ; une *Lettre d'un bachelier ès musique* traitant du *Persée* de Benvenuto Cellini), et les liens qu'il avait noués avec certains sculpteurs furent multiples (Ingres, Bartolini). La sculpture a par ailleurs été le moteur de certaines de ses œuvres (*La Notti* ; *Il Penseroso*). Ce travail se propose d'élargir la connaissance que nous avons des idées esthétiques de Liszt concernant la sculpture et de comprendre l'influence qu'avaient les textes de Hegel sur le musicien. Dans son *Esthétique*, Hegel expose la thèse suivante : l'art consiste en la manifestation de l'idée du Beau et doit harmoniser une dialectique entre l'idée — le contenu de l'art — et sa configuration figurative sensible. Une idée conforme à sa réalité concrète est la manifestation de l'idéal. C'est dans la sculpture que celle-ci se produit, soit dans la forme classique de l'art. Pour Hegel, l'esprit — la possibilité d'opérer un retour sur soi, d'avoir conscience de soi — étant la particularité de l'être humain, sa propre réalisation dans l'art revêt donc, naturellement, la forme humaine. Et ce sont les Grecs qui ont donné à la sculpture cette « perfection originelle qui ne peut être surpassée ». Liszt, lecteur de Hegel, se réfère à plusieurs reprises à cet idéal du Beau. Quelles peuvent être les conséquences de ses lectures sur ses visions esthétiques et musicales, ainsi que sur son discours sur l'art ? Alors que Liszt voyait dans la Grèce antique la réalisation d'un âge d'or de la civilisation

occidentale, nous nous interrogerons sur la nécessité de se référer à la statuaire, et montrerons si cela correspond à une préférence de l'époque pour ces mêmes thèmes. La référence à la Grèce antique à travers la sculpture semble nous renseigner sur une conception de l'Histoire qu'avait le musicien, impliquant une dialectique entre passé et présent, antique et moderne.

• IMRE KOVÁCS (Pázmány Péter Catholic University, Budapest-Piliscsaba), «*À la Chapelle Sixtine*. On the Cultural Context of Liszt's Synesthetic Experience

It is a well known fact that Liszt was the first in the history of music to "set" fine art pieces "to music". He composed the piano piece *Sposalizio* after Raffaello's painting while *Il Penseroso* after the sculpture by Michelangelo. But where can this Lisztian outlook, the transformation of a fine art piece into music, originate from? Was it enough for him to see the artworks in question in order for them to become music immediately? Or can we envisage any specific, catalyst-like experience that contributed to the deeply rooted idea of his age of the permissibility of the arts to become an artistic act for him. This is the subject of my lecture, focusing on the inspirational background of *À la Chapelle Sixtine* composed in 1862, which is a work of highly site-specific inspiration. Liszt was in the Cappella Sistina in the Easter of 1839 (and also several times after 1862), where he attended the papal liturgy of the *Officium Tenebrarum*. The reputation and popularity of the liturgy that attracted a great many tourists at the time can be attributed to the *Miserere*, Psalm 50, set to music by Allegri, and the fact that the ceremony, which invoked the despondence of the darkness of the night by the gradual putting out of the candles, took place at the altar in front of the fresco of the *Last Judgement* by Michelangelo. Music historians have clarified the musical context of *À la Chapelle Sixtine*, but since Liszt received not just a musical experience in the Sixtus Chapel, it is also necessary to carry out a research from a reception historical — art aesthetical approach too pointing beyond the world of sounds. If we want to understand the nature of the Lisztian inspiration, it is indispensable to reconstruct, by way of contemporary accounts, the particular atmosphere that captured then and there those present at the liturgy. This atmosphere, which was not alien to the 19th-century recipient who was susceptible to the terrible and horrifying, united the visual and musical images of agony.

Scenography and Theatrical Art

• OLGA JESURUM (Independent Researcher, Rome), *Da Hayez a Verdi. Musica e arti figurative nella scenografia italiana della prima metà dell'Ottocento*

Nel XIX secolo la scenografia teatrale è stata terreno di incontro fra la musica e le arti figurative in un periodo storico, fucina di importanti cambiamenti sia nelle arti sia nella letteratura: la circolazione dei grandi modelli letterari delle opere di Byron, Shakespeare e Schiller nelle traduzioni di Andrea Maffei e Giulio Carcano al centro del dibattito intellettuale dell'epoca, in particolare a Milano nel salotto di Clara Maffei, contribuirono alla nascita di una drammaturgia romantica che avrebbe trovato espressione nella pittura di Francesco Hayez, come nella musica di Donizetti (ad esempio nel *Marin Faliero*) ed ancor più del giovane Verdi, complice. La relazione intende illustrare come nella scenografia teatrale delle opere di Primo Ottocento sia avvenuto il passaggio dalla pittura melodrammatica di Hayez alla teatralità dei personaggi nelle opere del giovane Verdi: dai *Lombardi alla prima crociata*, ai *Due Foscari*, sino ai più recenti *Vespri Siciliani*.

• **BIANCAMARIA BRUMANA** (Università degli Studi di Perugia), I costumi di Charles Bianchini per l'allestimento parigino del «*Tannhäuser*» di Wagner nel 1895

I costumi del *Tannhäuser* di Wagner ideati da Charles Bianchini per l'edizione parigina dell'opera data al Palais Garnier nel 1895 hanno fatto storia. Dopo la sfortunata rappresentazione del 1861 all'Opéra di rue Le Peletier curata dallo stesso Wagner, fu questo il secondo allestimento a Parigi del *Tannhäuser*, che anticipò il passaggio francese dalla wagnerofobia ottocentesca alla wagneromania del Novecento. Mentre le scene di Amable, Jambon e Carpezat del 1895 non si discostano nella sostanza da quelle realizzate nel 1861, i costumi creati da Bianchini sono molto diversi da quelli di Alfred Albert e furono utilizzati per centinaia di riprese fino al 1959, divenendo l'immagine tipo dei personaggi dell'opera. Di particolare interesse risulta, pertanto, il ritrovamento di una serie di schizzi di Bianchini inseriti in una tavola con costumi di altre opere a soggetto medievale che messi a confronto con le *maquettes* conservate alla Bibliothèque Musée de l'Opéra di Parigi e con alcune foto d'epoca permettono di seguire il processo di produzione dei costumi dall'idea iniziale alla realizzazione sulla scena. L'indagine in oggetto permette anche di individuare i nomi dei protagonisti effigiati e di espungere dalla cartella dell'Opéra disegni non appartenenti al *Tannhäuser*. La cura posta nella elaborazione di questi costumi e la simbologia ad essi legata risponde alla concezione wagneriana dell'opera d'arte totale, la *Gesamtkunstwerk* in cui ogni elemento della rappresentazione è fondamentale per muovere i sentimenti e creare l'illusione del teatro.

• **PAOLO BOLPAGNI** (Fondazione Centro Studi sull'Arte Licia e Carlo Ludovico Ragghianti di Lucca), Allestimenti e scenografie wagneriane in Italia 1871-1900

Come noto, inizialmente Bologna fu, insieme con Torino, la 'testa di ponte' della penetrazione wagneriana nella Penisola: vi si svolsero le prime rappresentazioni italiane di *Lohengrin* il 1º novembre 1871 (fischiatto, due anni dopo, a Milano), di *Tannhäuser* il 7 novembre 1872 e del *Vasco fantasma* nell'autunno del 1877. Inespugnabile roccaforte verdiana fu a lungo, invece, la Scala, presidiata da Ricordi, editore del 'cigno di Busseto' e avversario di Giovannina Lucca, la prima a pubblicare in Italia le opere di Wagner. Dagli anni Novanta in poi le cose sarebbero cambiate. L'intervento, mirato ad assemblare un repertorio iconografico il più ampio e completo possibile delle testimonianze visive inerenti alle scenografie e ai costumi, si basa su ricerche riguardanti gli allestimenti dei drammi musicali wagneriani dal 1871 al 1900 compiute negli archivi dei principali teatri italiani e in altre collezioni, dall'Archivio Storico del Teatro alla Scala al Museo Teatrale alla Scala di Milano, dall'Archivio Storico Ricordi alla Collezione Mantovani di Milano, dall'Archivio Storico del Teatro Comunale di Bologna all'Archivio Storico del Teatro Regio di Torino, dal Museo Civico d'Arte Antica e Palazzo Madama alla Collezione Gheduzzi di Torino. L'obiettivo, evidentemente, non è soltanto quello di assemblare un repertorio d'immagini e documentazioni visive, ma anche e soprattutto d'indagare e mettere a confronto i caratteri, le peculiarità e l'evoluzione degli allestimenti wagneriani in Italia nel periodo considerato, attraverso l'analisi di fotografie, bozzetti, figurini, progetti e studi di scena di autori come Carlo Ferrario, Alfredo Edel, Attilio Comelli, Adolfo Hohenstein, Giuseppe Palanti, Edoardo Marchioro, Vittorio Rota, Pipein Gamba, Giovanni Zuccarelli, Mariano Fortuny e altri.

The Concurrence of Musical and Artistic Aesthetics (I)

• **HÈCTOR GASOL CALVO** (Escola Superior de Música de Catalunya, Barcelona), Charles Baudelaire & Alexander Scriabin: Symbolism, Music and Color

Since the XIX century contains the symbolist movements as a part of its artistic

process, the names of Charles Baudelaire and Alexander Scriabin are inextricably linked to both the poetical and musical symbolist movements. Not so well considered by some people but acclaimed by others, without any doubt these authors are necessary to understand the interdisciplinary mechanisms of the century and the subject of this study. Through the analysis of two reference works, this proposal wants to expose the music contained in Ch. Baudelaire's *The Flowers of Evil* and the colors inherent to the music of the *Preludes Op. 11* by A. Scriabin. On one hand, this paper as a part of the subject "color, music and symbolist movements", intends to decipher the musical elements in the poetic writing of Ch. Baudelaire. The predominance of oxymoron as a rhetorical figure so prevalent in his poems, the use of comparison, metaphor and even allegories, generates the appearance of musical fragrance in *The Flowers of Evil*. Furthermore, the doctrine of correspondences and universal analogy promotes the interrelation of the arts, where intervening synesthetic processes ought to be considered as well. On the other hand, and in accordance to this doctrine, the chromatic palette related to different tonalities of the preludes will be reviewed through the sensorial perceptions of A. Scriabin. This will serve as a complement to additional pianistic observations and various aspects related to the musical analysis of the *Preludes Op. 11*.

• VALERIYA ZHARKOVA (Académie nationale de la musique de P. Tchaïkovski, Kiev),
« Tableaux d'une exposition » de Modeste Moussorgski : les paramètres universels de la sonorité des voix d'images pittoresques de Victor Hartmann

La mort de l'architecte connu russe Victor Hartmann (1834-1873) qui était l'ami de Modeste Moussorgski est devenu le prétexte pour la création des *Tableaux d'une exposition*. Les contemporains ont mis en évidence la nature énergique de Hartmann qui s'appuyait sur les éléments folkloriques dans ses œuvres, mais aussi dans les objets divers de la vie quotidienne : les montres, les candélabres etc. Assez souvent il utilisait aussi les sujets des contes de fée russes. Après la mort de Hartmann l'exposition complète de ses travaux a été organisée. Sous l'impression de cette exposition est né le projet musical du cycle énigmatique pour piano de Modeste Moussorgski. Déjà le titre mystifiait tout le monde : soi-disant les simples tableaux musicaux d'après l'exposition amusante... Y a-t-il quelque chose plus importante à l'intérieur des tableaux ? Il semble que ce n'est pas le compositeur qui nous raconte sur des images vives de la réalité, mais ce sont des images elles-mêmes qui parlent d'elles-mêmes. Ce n'est pas que la voix de l'auteur nous entendons, mais la voix des objets et des phénomènes, qui l'entourent. D'ici provient l'aspect particulier immatériel et irréel de la compréhension du contenu du cycle, qui est devenu clair pour les auditeurs seulement dans le xx^{ème} siècle. Dans le monde virtuel on peut se promener dans les directions différentes. Cependant pour faire la promenade que Moussorgski a proposé, il est nécessaire de prendre en considération tous les composantes plastiques du texte. Il convient de souligner également que le compositeur accordait beaucoup de l'attention à la grammaire et à l'expression de langues diverses. Les titres originaux des pièces pour piano sont très importants, ainsi que toutes les indications scéniques laissées sur les marges par le compositeur. *Tableaux d'une exposition* est une œuvre unique dans la musique russe et européenne pour piano du xix^{ème} siècle. Ce cycle est une révélation vraie offerte aux futures générations par le compositeur génial russe du xix^{ème} siècle sur la recherche de la vérité et de la beauté plastique, qui s'ouvrent seulement dans la promenade ; sur la possibilité de réunir des langues divers (de la musique, de la peinture, de la poésie et des contes de fées) ; sur les lois strictes et logiques de la promenade libre à travers les niveaux différents de l'art européen.

- **TIJANA POPOVIĆ MLADJENOVIC – IVANA PETKOVIĆ (Faculty of Music, University of Arts, Belgrade), Imaginary Paint Art «Exhibition» of Debussy's «Préludes» as Complete Music-Dramaturgic Flow**

The two separate 'livres' of *Préludes* purely represent Debussy's music universe and leave possibility of its pictorial *readout* in listener consciousness. Cycle of 24 preludes, mostly based on visual 'facts' witnessing of composer's intention that free visual associations that may emerge during listening only get their concrete definition at the end. Since each prelude represents well balanced entirety, it could be performed separately. However, each has its own place in the cycle and their integral performing presents fulfilment of composer's global intention. The reason why we consider *Préludes* as a cycle is fact that there are series of integrative factors that concern all elements of work and affect on integral perception of *Préludes*. From perspective of deeper comprehension of Debussy's poetic and aesthetic it could be understood to what extension pictorial element is constituent factor of composer's opus. Debussy's comments on nature of music return repeatedly to visual metaphors which 'resonate' with the aesthetics and practices of Whistler, Turner, pre-Raphaelites, impressionist and postimpressionist painters, the symbolist painters, symbolist poets etc. Aim of this paper, based on concept of *Préludes* as a cycle point out possibilities of their interpretation as a very specifically conceived unique paint art exhibition that would reveal resonating poetic characteristic of aforementioned artists, as well as aesthetic points of view of symbolic poets. Taking into consideration Debussy's 'preludic' individual and group musical portraits, musical winds, water worlds, fragments of history, time and landscapes, musical genre scenes..., unequivocally take over real functions of different 'punctuation marks' in segmentation of cycle as integrative entirety, in this paper we will search for one of the possible envisagement *Préludes* as imaginary paint art exhibition in gallery space that rises from interpretation of this cycle as a complete music-dramaturgic flow because it is in its key sense guided by *logic of pictorial*.

- **PAUL TARLING (University of Heidelberg), «Was für die anderen Künste geschehen war, versuchte zuletzt Thibaut auch für die Musik zu leisten»: Thibaut, "National-Gesänge" and the "Pure Sentiment of True Art"**

Although not a professional musician, Anton Friedrich Justus Thibaut (1772-1840), professor of law in Heidelberg from 1805, left his mark on the musical world. The German literary historian Wolfgang Menzel (1798-1873) recognised as much when he claimed in his *Die deutsche Literatur* (1828) that «Thibaut attempted to achieve for music that which had already taken place in the other arts». In Menzel's interpretation, the efforts of art historians — he cites the recourse to ancient art (Winckelmann, Lessing), to medieval art (Herder, Goethe) and to painting and Gothic architecture (Schlegel, Tieck) — rescued German artistic sensibility from «the misguided imitation and distortion of antiquity» and «the rigid French taste»; these had to give way to «the pure sentiment of true art». Although this process, according to Menzel's account, began in the context of the figurative arts, Thibaut is credited with having extended its principles to music. Both his treatise *Ueber Reinheit der Tonkunst* and, perhaps even more so, the evidence of Thibaut's practical music making show that his aesthetic project had two manifestations. While the first of these, the engagement with early music, specifically a *stile antico* style found in vocal works spanning from the renaissance to the eighteenth century, has attracted scholarly attention, the role of folk songs for Thibaut's aesthetic has been of only marginal interest. In my paper I discuss Thibaut's project with specific reference to his engagement with folk songs, arguing that both early music and folk songs embodied for Thibaut an aesthetic of, in Menzel's phrase, «the pure sentiment of true art».

Liszt (II)

- MARIA TERESA ARFINI (Università della Valle d'Aosta), L'approccio di Liszt alle arti figurative nelle «Années de Pèlerinage»

Il pensiero di Franz Liszt sulla relazione tra arti visive, letteratura e musica è di fondamentale importanza per comprendere l'evoluzione della musica del secondo Ottocento, con particolare riguardo a Richard Wagner. Parallelamente, le *Années de Pèlerinage*, frutto della raccolta e risistemazione a varie mandate di composizioni scritte in un arco temporale di più di quarant'anni, dal 1835 al 1877, sono sicuramente ancora proficuo terreno d'indagine per ritrovarne le tracce concrete. In questo piccolo contributo vorrei focalizzare l'attenzione sul secondo anno della raccolta, ovvero sulla parte dedicata all'Italia. I primi due brani sono in relazione, come è noto, con due opere d'arte italiana: *Lo sposalizio della Vergine* di Raffaello, quadro conservato a Milano presso la Pinacoteca di Brera, e *Il pensieroso* di Michelangelo, scultura conservata nella Basilica di San Lorenzo a Firenze. Segue la *Canzonetta del Salvator Rosa*, che riprende in realtà un testo intonato da Giovanni Bononcini ma che connette l'ispirazione figurativa a quella letteraria, rappresentata dai successivi tre Sonetti del Petrarca e dalla Fantasia quasi sonata *Après une lecture du Dante*. Mettere in relazione queste composizioni, e le loro interconnessioni in un ciclo, con le suggestioni visive e narrative che le ispirano non è semplice. Si rischia infatti ad ogni passo la sovra-interpretazione da una parte o la banalizzazione dall'altra. Tuttavia non ritengo neppure utile un atteggiamento rinunciatario che si limiti a giustapporre la musica e le arti sue ispiratrici. Cercherò dunque qualche chiave di lettura nelle testimonianze scritte da Liszt intorno alla questione, spesso facilmente accessibili nei saggi da lui pubblicati ma, a quanto ne so, ancor troppo poco tenute in considerazione.

- MARIATERESA STORINO (Conservatorio ‘S. Giacomantonio’, Cosenza), «Totentanz» di Liszt tra suggestioni pittoriche e letterarie

Sull'onda delle descrizioni di Goethe, di Stendhal, di Valéry, nella seconda metà degli anni Trenta Franz Liszt compie il suo “viaggio in Italia” in compagnia della contessa Marie d'Agoult. Liszt soggiorna a Pisa per pochi giorni tra il gennaio e il febbraio del 1839, per poi farvi ritorno agli inizi di settembre dello stesso anno. Un periodo breve ma fervido di impressioni: il Camposanto, l'amicizia di Cesare Boccella, la conoscenza di Giovanni Rosini, il silenzio di San Rossore accompagnano il compositore in una quotidianità di studio e di lavoro, che porterà come frutti il progetto di *Totentanz*, il Concerto n. 2, la revisione del Concerto n. 1, il Concerto in Mi[♯] maggiore opera postuma, il *Fragment dantesque*, il Lied *Angiolin dal biondo crin*. Se alcune di queste composizioni sono sottoposte ad un immediato processo di revisione, altre restano a lungo in uno stato embrionale. *Totentanz* si inserisce in questo secondo gruppo: ripresa l'idea di una *Danse de morts* nel 1847, l'opera giunge alle stampe nel 1865 con il titolo *Totentanz. Paraphrase über Dies Irae* per pianoforte e orchestra. Al momento della prima esecuzione, il programma di Richard Pohl indica come fonte ispiratrice i *Simulachres de la Mort* di Hans Holbein. A distanza di due decenni, tuttavia, il compositore fissa un legame con l'affresco il *Trionfo della Morte* di Buffalmacco (nell'Ottocento attribuito ad Andrea Orcagna). Tema centrale dell'indagine sul *Totentanz* sarà il complesso mondo di riferimenti extramusicali che caratterizzano l'ideale lisztiano di unità delle arti. L'associazione ad Holbein e a Buffalmacco sarà il punto di partenza per allargare lo sguardo sull'influenza delle arti figurative nel processo creativo di questo brano. Le raffigurazioni della morte plasmano il pensiero lisztiano ma la visione delle opere pittoriche passa attraverso la mediazione di una letteratura che accompagna e guida il compositore nella costruzione di una poetica della morte. Inoltre, se i *Simulachres de la Mort* e il *Trionfo della morte* sembrano assurgere a

ruolo di riferimento primo, altri affreschi del Camposanto si legano insindibilmente al “poetare” di Liszt in musica.

Music and Paintings (II)

- **CRISTINA SANTARELLI** (**Istituto per i Beni Musicali in Piemonte, Torino**), «**Disiecta membra**, ovvero morire di poesia. Moreau, Baudelaire e la testa di Orfeo

Tra le figure mitologiche amate dai pittori tardoromantici, una si impone per assiduità di apparizione: quella di Orfeo. In particolare, è l'episodio della morte violenta di quest'ultimo per mano femminile ad essere esplorato in tutte le declinazioni possibili, fino alla scelta estrema di raffigurare metonimicamente solo il capo mozzato del poeta. In una modernità ambivalente e inquieta che corteggia assoluti continuamente disattesi, la testa di Orfeo — luminosa metafora della trascendenza dell'atto creativo e del dolore che inevitabilmente ad esso si accompagna — diviene lo stendardo di un'estetica dell'antimaterialismo, dell'idealismo e del simbolismo. Se l'attimo che precede l'uccisione di Orfeo è rappresentato da Emile Lévy in un quadro del 1865 (lo stesso anno in cui Gustave Moreau espone il suo *Jeune fille thrace portant la tête d'Orphée*, sul quale si incentra il nostro intervento) e ancora da Émile-Jean-Baptiste-Philippe Bin nel 1874, nel 1870 Henri Léopold Lévy mostra la testa recisa non lontano dal corpo del poeta, che abbraccia il suo strumento negli spasmi dell'agonia. Nella versione di Jean Courtois (1875), il capo coronato d'alloro, la lira e altri lacerti appaiono morbidamente arenati in un livido paesaggio monocromo appena ravvivato da tocchi dorati, mentre nel 1893 il belga Jean Delville riprende la soluzione adottata da Moreau facendo emergere il volto sognante di Orfeo — un volto androgino, dagli occhi socchiusi e incorniciato da una chioma fluente — dal telaio della cetra trasformato in una sorta di barca funeraria; lo stesso farà Alexandre Séon in un disegno del 1898. Sul finire degli anni Novanta, la grande tela intitolata *La lyre immortelle* di Abel Boyé mostra una composizione più articolata, dove vari personaggi in prossimità di un corso d'acqua vengono attirati dal canto di Orfeo, le cui spoglie adagiate sulla lira galleggiano in mezzo a un gruppo di cigni. L'ultima pagina di questa esaltante stagione pittorica verrà scritta da Odilon Redon, che all'inizio del xx secolo riprenderà più volte il motivo della testa fluttuante su sfondi indeterminati carichi di valenze oniriche. Evidenti parallelismi con le scelte operate da Moreau e seguaci si incontrano in *Les grands initiés* del poeta, musicologo e teosofo Edouard Schuré (1889), una sorta di manuale di “esoterismo comparato” dove Orfeo viene iscritto nel registro dei grandi testimoni di verità accanto a Krishna, Buddha, Zoroastro, Platone e Cristo. Fattisi sacerdoti di una nuova teologia, i pittori tardo-ottocenteschi di area francofona interagiscono con i teorici del sincretismo culturale (oltre a Schuré, Eliphias Lévi, Gérard Encausse detto Papus e soprattutto Joséphin Péladan, fondatore dei Salons de la Rose-Croix), sforzandosi di stabilire arcane rispondenze tra la natura e la sfera del divino; anche nella poesia simbolista — così come nella pittura a essa omologa — l'estetica incrocia la mistica, facendosi punto di intersezione tra la cultura greco-latina e la tradizione giudaico-cristiana, come testimonia la ricorrenza del tema orfico nella letteratura francese del periodo.

- **DANIELA CASTALDO** (**Università del Salento**), **Musica e antichità classica nella pittura dell'età vittoriana: L. Alma-Tadema e F. Leighton**

I soggetti ispirati al mondo classico e in particolare i temi e le figure musicali antiche sono tra quelli che ebbero maggior successo presso i pittori inglesi dell'età vittoriana. Tra questi, Frederic Leighton e soprattutto Lawrence Alma-Tadema mostrarono particolare interesse per

i soggetti musicali antichi: nel mio intervento mi concentrerò in particolare sull'opera di questi due artisti, mettendone in luce alcuni aspetti: 1) Quali sono i soggetti musicali rappresentati; se fanno riferimento a fonti antiche (archeologiche, letterarie, iconografiche) o sono frutto di invenzione. Se e in quale misura il teatro contemporaneo influi sulla scelta dei temi e sulla loro iconografia. 2) Quale significato acquisisce la musica nell'opera dei due artisti, considerato che Alma-Tadema rappresenta temi e oggetti musicali come simboli, spesso di aspetti irrazionali e passionali. Leighton invece sembra essere interessato alla musica antica soprattutto per offrire una trasposizione visiva del suo ritmo e dei suoi timbri. 3) In che modo i soggetti musicali antichi sono usati da entrambi gli artisti a fini decorativi: i due artisti lavorarono insieme all'allestimento della *music room* del palazzo di Henry Marquand a New York; Leighton decorò la *drawing room* del palazzo del finanziere Stewart Hodson a Londra; Alma-Tadema progettò e decorò «gran pianoforte» in stile classico.

• **RENATO RICCO (Università di Salerno / Liceo Classico ‘P. Colletta’ di Avellino), Aleatorietà della musica versus “fissità” di scultura e pittura. Differenze e interconnessioni tra le «tre arti sorelle» nella Scapigliatura italiana: le posizioni di Rovani e Dossi**

È principalmente in *Le tre arti sorelle considerate in alcuni illustri italiani contemporanei* che Giuseppe Rovani focalizza l'attenzione sull'importanza di una visione critica globale su musica, pittura e poesia, viste come discipline «che camminano sempre di conserva», ma reiterati accostamenti tra musica queste differenti espressioni artistiche ricorrono frequentemente anche nell'opera più famosa, il romanzo *Cento anni* (1859¹-1868-1869²). Con una costante tendenza alla storicizzazione nei campi delle singole discipline, secondo un'ottica “progressiva” che palesa indubbi influssi mazziniani, le differenze tra i vari ambiti artistici vengono quindi evidenziate secondo i parametri della durata/fuggevolezza dell'atto espressivo: accanto alla limitatezza e alla brevità propria della «tonica» (musica) si pongono, infatti, in funzione complementare, i «segni fissi» di scultura e pittura, che «danno corpo» a quanto la poesia è in grado di esprimere unicamente *in nuce*. La lezione rovaniana fu di capitale importanza per Carlo Dossi: ciò si manifesta nella produzione letteraria, mediante particolari campiture fraseologiche di chiara valenza poetica all'interno di un contesto prosastico, e in campo teorico tanto con reiterati richiami ad artisti, su tutti il pittore e incisore inglese William Hogarth lo scrittore tedesco Jean Paul, quanto specifiche puntualizzazioni relative ai contatti inerenti letteratura, musica e pittura. Di entrambi gli autori lombardi verranno messi in luce i passaggi cruciali che innervano questa visione sinestetica, condizione caratterizzante la Scapigliatura italiana, cui si può riconoscere, come unico fatale limite, la mancanza di una più approfondita puntualizzazione teorica.

• **MARKÉTA ŠTĚDRONSKÁ (Universität Wien), Nazareni a Roma: un capitolo dimenticato della riscoperta della musica antica nell'Ottocento**

I Lukasbrüder (soprannominati i nazareni) — un gruppo di pittori fondato a Vienna nel 1809 — entrarono nella storia dell'arte come il primo movimento “secessionista”. Rinunciando agli ideali del neoclassicismo e del tardo barocco dell'Accademia di Vienna, i Lukasbrüder decisamente trasferirsi a Roma per lavorare a un rinnovamento della pittura. La loro idea di partenza era una restaurazione dell'unità tra l'arte e la religione che si era persa precedentemente. Ispirati dalla pittura del Rinascimento italiano e tedesco, i nazareni cercarono di ravvivare lo “spirito” dei maestri antichi. Considerando questo concetto di storicismo non sorprende l'affinità fra il movimento nazareno e ceciliano, di cui si discute nella musicologia.

Però il coinvolgimento diretto dei nazareni nella storia della musica dell'Ottocento è stato preso in considerazione solo sporadicamente. L'obiettivo della relazione qui presentata è semplificare questo aspetto musicale del movimento nazareno nel contesto della ricezione della musica antica a Roma. Ponendo l'accento sugli anni tra il 1810 e 1830, periodo aureo del nazarenismo a Roma, esaminando ciò che li avvicinò alla musica antica passivamente come visitatori della Cappella Sistina o dei soirée privati del ambasciatore prussiano Christian Karl Josias Bunsen; ma anche come promotori attivi nel “revival” di musica antica a Roma. Un esempio di queste loro attività sono le esecuzioni private nelle case dei pittori Eduard von Steinle e Philipp Veit e soprattutto le esecuzioni del coro nazareno, fondato e diretto dal musicista tedesco Johann Gerhard Georg. Il repertorio musicale dei nazareni — la musica rinascimentale/barocca italiana da un lato e la musica barocca del “Händel tedesco” dall'altro lato — saranno collocati nel contesto della riscoperta della musica antica a Roma nei primi due decenni dell'Ottocento. In questo contesto si evincono chiari contatti fra i musicisti (compreso i personaggi chiave come Giuseppe Baini o Fortunato Santini) e i pittori. Il coinvolgimento attivo dei nazareni nella vita musicale romana ci fa comprendere come sia necessario rinunciare al mito dei nazareni come un gruppo di “isolati dal mondo”. In conclusione vorrei, quindi, dimostrare come forse la musica antica abbia influenzato la loro pittura.

Music and the World of Representation

• STEPHANIE RUOZZO (Case Western Reserve University, Cleveland, OH), Tempo Rubato: Chopin's Nocturnes as Symptomatic of a Timely Disease

Originally conceived of as pathological and potentially fatal, nostalgia consumed the Romantic imagination and permeated 19th-century culture. I argue that we can best understand Chopin's nocturnes as symptomatic of this disease because of the conjunction of longing for an ideal which is both spatially and temporally distant. First viewed as a longing for one's homeland caused by physical distance, “nostalgia” was synonymous with “homesickness” (or *heimweh*); the subsequent debate extended for several years over whether nostalgia was a neurological condition or physiological one. Physicians continued to view nostalgia as a disease during Chopin's lifetime, one to which men between twenty and thirty years of age were particularly susceptible. Even one-hundred fifty years after its first diagnosis, the only cure available was returning the patient to his native land in the hopes that he would regain enough strength to venture forth again. Jeffrey Kallberg has examined the nationalist sentiment latent in Chopin's Nocturne in G Minor, Op. 15 No. 3. He situates Chopin's tenure in Paris among the “Great Emigration” prompted by the 1830 “November Uprising” of Polish revolutionaries against Russian control. I hope to augment his argument by viewing the broader collection of Chopin's nocturnes through the lens of nostalgia. The nocturne seems to be Chopin's chosen genre for expressing nostalgia as he turned to it during the most distressed points in his life (i.e., directly after his sister's death and again a few years later after the defeat of the Polish nationalist uprising). In my paper, I will examine the history of nostalgia as a medical condition, Chopin's engagement with the musical representation of his homeland, and Chopin's function as a composer in the era of sensibility before turning my attention to musical analysis. Along the lines of Kallberg, I will analyze both Chopin's Nocturne in G Minor Op. 15 No. 3 and his slightly earlier Nocturne in E Minor Op. 72 No. 1 (published posthumously but composed in 1827). Through this analysis, I will demonstrate the markers of nostalgia in Chopin's compositional style in the hopes of arriving at a deeper understanding of his nocturnes.

• ANTONELLA COPPI (Free University Bolzano), *Van Gogh and the Portrait of Marguerite Gachet: Painting around Colours and Music*

In August 1888, Vincent van Gogh began painting a series of works — the sunflowers — which are arguably the paintings most credited for his international fame (Hulsker, 1990). Van Gogh (1853-1890) planned to complete the sunflowers to decorate his new house and studio in «a symphony in blue and yellow» (letter to his brother Theo, Arles, 1888). In this series of paintings, van Gogh strove to convey the comforting effect of music: he tried to paint ‘musically’. Besides a short-lived interest in the piano (Veldhorst, 2013), Van Gogh did not himself make music; however, with his 1888 sunflower series, he strove to create a ‘symphony’ in paint. It has been noted that from an early age van Gogh saw music as the art form that could most directly affect people and, consequently, more than other art forms was one with a consoling effect (Veldhorst, 2017). Music, in fact, played a major role in social innovation in the nineteenth century; many progressive artists of van Gogh’s time were equally influenced by music, regarding it as the optimal artistic form for expressing emotions. With the rise of post-impressionism and the cautious first steps towards expressionism, the connection between art and emotion became increasingly important in all art forms, including painting. This paper presents an example of Van Gogh’s interests in music through a selection of sample passages from his letters as well as in his painted portrait, ‘Marguerite Gachet at the Piano’. Van Gogh often uses musical terms when he writes about his own work and that of others as evidenced in his letters. Moreover, his interest in the art form of music can be seen directly in his paintings — not so much in the subjects he chose as in his way of painting. His view of the ‘essence of music’ as underlying all forms of artistic expression clearly informs his painting technique.

• JANE HINES (Princeton University, NJ), «*Phantasia*: Paratextual Imagination in the Work of Robert Schumann, Johannes Brahms, and Max Klinger

Phantasia/fantasia, Phantasie/fantaisie, fantasy/fancy. In its many guises, the word elicits a range of associations: all rooted in the imagination or *φαντασία*. It functions as a trope, a genre, an adjective, and a verb. As a title, “fantasy” can be found affixed to musical compositions, philosophical treatises, works of literary fiction and visual art, to name a few. In music and the arts, there is a historical precedent for using the fantasy genre synonymously with the capriccio, evidenced in contemporary lexicons and deployed in specific works. One such example is Johannes Brahms’s *Fantasien für Pianoforte*, Opus 116 (1892), a collection of seven pieces which bear the subtitles *Capriccio* or *Intermezzo*. This constellation of terms functions as an index, signaling the creative and improvisatory artistic impulse across different media from music, to literature, to visual art. In this paper, I demonstrate that the associations shared between the fantasy, the capriccio, and the intermezzo, far from being arbitrary, indicate salient connections between music and the figurative arts. These connections are most clearly forged in the work of Max Klinger, an artist who was markedly influenced by music, from Wagnerian *Gesamtkunstwerk* to the musical aesthetics of his frequent dedicatees, Robert Schumann and Johannes Brahms. Klinger’s graphic cycles allude to musical vocabulary and to these shared titles, genres, and forms — fantasy, capriccio, and intermezzo. In a similar fashion to the second movement of Schumann’s *Kreisleriana, Phantasien für das Piano-Forte*, Opus 16 (1838), with its two interjecting sections subtitled “*Intermezzo*”, Klinger interrupts the narrative trajectory of his cycle *Amor und Psyche, Opus V* (1880) with two seemingly unrelated engravings, labelled “*Erstes Intermezzo*” and

“Zweites Intermezzo”. Another noted parallel is between Klinger’s *Opus IV* and Schumann’s Opus 4, both titled *Intermezzj*. Klinger’s most ambitious graphic cycle, *Brahmsphantasie*, Opus XII (1894), is the artist’s personal homage to Brahms, responding not to the composer’s piano fantasias but to a selection of his vocal works, in a virtuosic compilation of engravings and musical scores that places the composer’s and the artist’s imaginations in dialogue on the page. In his essay ‘Musica practica’, Roland Barthes asks: «does not musical fantasy consist in giving oneself a place, as subject, in the scenario of the performance?». I conclude my paper by offering a reading of the subject’s fantasy in my presented case studies. Following semiotician Gérard Genette’s example, I analyze the paratexts: titles and subtitles, dedications, vignettes on the pages of *Kreisleriana* and *Brahmsphantasie*, performance indications for the pianist, and Klinger’s own title pages which express that the ensuing engravings are «*componiert und radiert von Max Klinger*». Klinger’s musically-informed practices are not mere imitation, but demonstrate a shared intellectual environment closely attuned to notions of improvisation and imagination. The paratexts activate the fantasies of the listener — the performer — the viewer, whose own experience of the work is afforded the subjective freedom of imagination.

• ROSELLA GAGLIONE (Università ‘Federico II’ di Napoli), «Presenza» e «lontananza» attraverso gli sguardi “alter-nativi” di Vladimir Jankélévitch e Giovanni Morelli

La relazione si propone di individuare i punti di convergenza e di divergenza tra il pensiero di Jankélévitch e Morelli a proposito della *lontananza* e della *presenza*. Nell’individuazione di questi paradigmi, mi servirò — per Jankélévitch — di alcuni passi tratti da un testo pubblicato nel 1983, *La présence lointaine. Albéniz, Séverac, Mompou*. L’approccio al pensiero di Jankélévitch dovrà essere — sì — musicologico, ma soprattutto filosofico: più che di presenza e di lontananza, infatti, la Musica sembra innervata di *presenza-lontana* o, per meglio dire, *lontananza-presente* poiché, dispiegandosi nel Tempo, cede dinnanzi all’aporeticità dell’ambiguo, e diventa essa stessa la dimensione dell’evasivo, dello *charme*. Per comprendere la visione jankélévitchiana e il suo chiarissimo impianto musicologico, ci si servirà della disamina compiuta a proposito della musica di Fauré e di Debussy. Sarà proprio quest’ultimo a fare da *fil rouge* con la visione morelliana: pur essendo Debussy il punto mediano tra la riflessione dei due pensatori, se ne avvertirà sin da subito la distanza abissale tra le posizioni, accomunate però da un medesimo impianto antropologico. Morelli utilizza un approccio volto a chiarire le dinamiche emozionali dal punto di vista cognitivo: sarà opportuno quindi far riferimento al testo morelliano *Scenari della lontananza. La musica del Novecento fuori di sé*, per poter delineare i limiti dell’Io lirico, il quale crea un circolo ermeneutico, essendo esso al contempo soggetto proponente del gesto comunicativo-enunciativo e ricettore del prodotto artistico. Si creerà un rapporto osmotico tra il mondo visivo e quello uditorio, tra l’iconografia e l’opera musicale. A partire dall’*Infinito* di Giacomo Leopardi, ci si interrogherà sui dispositivi che possono essere messi in campo per l’attualizzazione dell’inconfigurabile lontananza: se con le parole il passaggio sembra solo apparentemente immediato, nel dominio pittorico la situazione si complica. Morelli avvia il proprio discorso a partire da un’analisi della tela di Paolo Uccello *San Giorgio e il drago*. La prospettiva gioca un ruolo fondamentale, ma il musicologo non si limita allo spazio: è la lontananza e la presenza temporale a farsi problema e a rendere complesso e stratificato il rapporto tra passato, presente e futuro dell’azione rappresentata. Burckhardt attribuisce alla scuola pittorica veneta (che fa capo a Giorgione) il neologismo di *Existenzmalerei* letteralmente “pittura dell’esistenza”, una tipologia di pittura percorsa dal flusso della vita, ed è questo tipo di pittura che Morelli fa scendere in campo per

enucleare il concetto di lontananza e presenza, strettamente legato ad una visione dinamica — anche qui, come in Jankélévitch — dell’Esistenza e del Tempo. Infine, un richiamo a quella pittura *imberuta* di Esistenza dell’*Existenzmalerei* permetterà di chiudere idealmente il cerchio della lontananza e della presenza intorno a quella musica palpitante di Vita definita da Morelli *Existenzmusik*: un esempio addotto a tal proposito, pregnante, struggente, intenso sarà quello dell’inquieto canto di Brangania (dal *Tristan und Isolde* di Wagner) la quale vigila dall’alto di una torre le ultime ore d’amore dei due sfortunati amanti.

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