

CONTENTS

JORDI BALLESTER – GERMÁN GAN QUESADA

Preface

ix

WRITING ON MUSIC, CULTURAL IDENTITY AND POLITICAL DISCOURSES

IVANA VESIĆ

Reflections of All-Slavic Political Ideals in Narratives on Music:
The Case of Yugoslav Music Journals in the Interwar Period

3

KRISTIN VAN DEN BUYS

Brussels, Crossroad for French, German and
Russian Modernism in the Interwar Period (1919–1940)

23

GEMMA PÉREZ ZALDUONDO

La música en la prensa de la España «nacional»
durante la guerra civil española (1936–1939)

41

STEFANKA GEORGIEVA

«The Vague Time» or: How the Music Criticism Started
the Propaganda of the New Socialist Ideology
in Bulgarian Musical Culture (1944–1950)

71

MUSIC CRITICISM, NATIONALISM AND IDENTITY IN LATIN AMERICA

VERA WOLKOWICZ

Identidades en construcción: la crítica musical en la revista
cultural *Nosotros* de Buenos Aires (1907–1934 y 1936–1943)

89

BELÉN VEGA PICHACO

Las aventuras y desventuras de «un raro Quijote eslavo»
en La Habana: la recepción de Igor Stravinsky en Cuba (1924–1946)

111

LIA TOMÁS

Musicologie sous l’Ère Vargas
et la construction du nationalisme brésilien

145

MARITA FORNARO BORDOLLI	
Crítica musical en el <i>País del Centenario</i> : la construcción de un discurso nacionalista en Uruguay entre 1930 y 1950	163
COMPOSERS AS CRITICS / CRITICISM ON COMPOSERS	
PAULO F. DE CASTRO	
Composer-Critics in Portugal in the 1930s: The Cases of Luís de Freitas Branco and Fernando Lopes Graça	185
VICENT MINGUET	
Entre surrealismo, <i>Renouveau Catholique</i> y no conformismo: la crítica musical de Olivier Messiaen (1936-1939)	199
TERESA CASCUDO	
<i>Petrouchka</i> dans la presse madrilène: la musique d'Igor Stravinsky comme limite du nouveau entre 1916 et 1960	217
GERMÁN GAN QUESADA	
«Germanic Fogs» and «Mediterranean Clarity» in an Aesthetic Struggle: Spanish Music Criticism Facing Paul Hindemith's Music (1921-1936)	245
MUSIC CRITICISM AND STAGE	
MÓNICA VERMES	
The Remodeling of Rio de Janeiro (1902-1906) and Its Musical Life: Reflections on the Criticism of Oscar Guanabarino (1851-1937)	283
MARK PINNER	
Criticism in the Antipodes: Gerald Marr Thompson, George de Cairos-Rego, and the 'Melba Grand Opera Season' of 1911	299
NICOLETTA BETTA – CRISTINA TRINCHERO	
The Teatro di Torino (1925-1930): Synergy between Patronage and Music Criticism as a Means to Open a Window on Modernity under the Fascist Regime	317

ROSA PAULA ROCHA PINTO	
«Para un mejor conocimiento peninsular»: Music Criticism and Propaganda in the Performances of the Portuguese Ballet Company ‘Verde Gaio’ in Barcelona and Madrid (1943)	349
 NEW PERSPECTIVES ON MUSIC (AND CRITICAL) REPERTOIRES	
BEATRIX DARMSTÄDTER	
The Revival of Early Music in Austrian Music Criticism: An Overview	377
MARIA FUCHS	
‘Silent Film’ Music in the Weimar Republic: Its Reception in Contemporary Criticism by Modernist Composers	399
DAVIDE CERIANI	
«Under the Florentine Sky, with the Clarity of Latin Thought»: Italian Music Critics and the 1934 Meeting of the International Society for Contemporary Music	421
MATTHIAS PASDZIERNY	
From Berlin to the World? The Early Postwar Writings of Hans Heinz Stuckenschmidt	441
MORGAN RICH	
Theodor W. Adorno’s Musical Monographs: Challenging the Genre and Creating Historical Narratives	455
HELENA MARTÍN NIEVA	
<i>Dau al Set</i> Deciphered in Sounds (1948–1956)	471
 ABSTRACTS	
	495
 CONTRIBUTORS	
	505
 INDEX OF NAMES	
	509