



International Conference

CHILDREN'S MUSIC IN THE NINETEENTH CENTURY

LOVERE (BG), Accademia di Belle Arti Tadini
(Sala Affreschi, Piazza Garibaldi 5)

28-30 November 2025





INTERNATIONAL CONFERENCE

CHILDREN'S MUSIC IN THE NINETEENTH CENTURY

Organised by

Centro Studi Opera Omnia Luigi Boccherini

Palazzetto Bru Zane – Centre de musique romantique française

Loveire (BG), Accademia di Belle Arti Tadini

Sala Affreschi, Piazza Garibaldi 5

28-30 November 2025

PROGRAMME COMMITTEE:

- ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)
- ÉTIENNE JARDIN (Palazzetto Bru Zane – Centre de musique romantique française)
 - MASSIMILIANO LOCANTO (Università degli Studi di Salerno)
 - FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)

KEYNOTE SPEAKER:

- ROE-MIN KOK (McGill University)



FRIDAY 28 NOVEMBER

10.00-10.15 **Welcome and Registration**

10.15-10.30 **Opening**

- GRAZIANO MARTINELLI (President of the Fondazione Accademia di Belle Arti Tadini)
- MASSIMILIANO SALA (President of the Centro Studi Opera Omnia Luigi Boccherini)
- ÉTIENNE JARDIN (Palazzetto Bru Zane – Centre de musique romantique française)

10.30-12.30 **Children Singing**

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

- TIMOTHY F. COOMBES (St Hugh's College, Oxford University), *Opera's Innocent Others: The Children's Chorus in Late Nineteenth-Century France*
- ILARIA CONTESOTTO (Università di Torino / Università di Bologna), *Voices in Transition: The Evolution and Challenges of Children's Professional Singing in the Nineteenth Century*

Repertoire

- ROBERTA DE PICCOLI (Conservatorio di Musica 'G. Rossini' di Pesaro), *Il Risorgimento e l'infanzia: autori, testi, musiche*
- FEDERICO TERZI (Université de Lausanne), *Musica e infanzia nell'Ottocento italiano: il caso dell'organo*



15.00-16.30 **Opera and Operetta**

(Chair: **Étienne Jardin**, Palazzetto Bru Zane – Centre de musique romantique française)

- ROSS PURVES (University College London), *Music Published by, and for, Schoolteachers: The Case of Juvenile, School or Children's Operetta in Britain in the Second Half of the Long Nineteenth Century*
- JAN DEWILDE (Centre for the Study of Flemish Music / Library Royal Conservatoire Antwerp), *Charles Miry (1823-1899): An Opera Composer who Composed for Children*
- JUAN CARLOS POVEDA VIERA (Universidad Alberto Hurtado, Chile), *The Study of the Composer's Childhoods as a Source of Knowledge*

Coffee Break

17.00-18.30

(Chair: **Roe-Min Kok**, MCGILL University)

- JANE SYLVESTER (University of Missouri-Kansas City), *Childlike Realities: Contrasts of Adolescence and Adulthood in Puccini's Verismo Operas*
- ELEONORA SAVVIDOU (Royal Welsh College of Music and Drama), *Awoken by Fairies: Childhood Re-considered through the 'Opening Chorus' from the 1886 Production of «Alice in Wonderland»*
- CHRISTINA VERGADOU (National Library of Greece / National & Kapodistrian University of Athens), *'Lullaby in Opera': Exploring the Issue through the Paradigm of Two Greek Operas*

SATURDAY 29 NOVEMBER

9.00-11.30 **Childhood Imagery in Music**

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

- FRANZISKA WEIGERT (Universität Regensburg), *Childhood as Paradise: The Construction of Romantic Childhood in German Lullabies*
- VASILISA ALEKSANDROVA (State Institute for Art Studies, Moscow), *Musical Portrait of 19th-Century Childhood in Modest Musorgsky's Unfinished Vocal Sycle «At the Dacha»*
- DARIO DE CICCO (Conservatorio Statale di Musica 'Vecchi-Tonelli' di Modena / Università degli Studi di Padova e Torino), *From the 'Spoken' Voice to the 'Sung' One: The Vocal Repertoires of Rosa Agazzi (1866-1950)*
- ANGELA ANNESE (Conservatorio di Musica 'Niccolò Piccinni' di Bari), *Un pianoforte per il 'mondo piccino': Giovanni Rinaldi compositore per l'infanzia*
- EVA-MARIA DE OLIVEIRA PINTO (Bavarian State Ministry of Education and Culture), *«Neue Kinderszenen»: Narrative Piano-Cycles for Children in the Schumann Tradition*

Coffee Break

12.00-13.00 – **Keynote Speaker**

- ROE-MIN KOK (MCGILL University), *Crafting the Symbolic Child*



14.30-16.00 **Guided tour of the Accademia Tadini's Gallery, Sala Affreschi**

(Entrance: Piazza Garibaldi 5, Lovere)

<<https://www.accademiataadini.it/galleria-accademia-tadini/la-collezione/>>

[for conference delegates only]

16.00-17.30 Music Education and Pedagogy (I)

(Chair: **Roe-Min Kok**, McGill University)

- CANDACE BAILEY (North Carolina Central University), *Children Teaching Children: Musicking in the Ouseley Family in the 1820s*
- BRIAN C. THOMPSON (McGill University), *Music for the Empire's Children: Victorian Culture and Italian Music*
- EMMA ARTHUR (University of Oxford), «*Fairies and Music, Gipsies and Flowers*»: *Music Pedagogy and Performance in the Convent School*

17.30-19.00 Music Education and Pedagogy (II)

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

- MARIJA BENIĆ ZOVKO (Croatian Academy of Sciences and Arts), *Between Art and Education: Croatian Children's Songs for Elementary Schools in the Last Decades of the Long 19th Century*
- DESPOINA AFTHENTOPOULOU (Independent Scholar, Thessaloniki, Greece), *For Greek Children: Piano Pieces and School Songs (19th and the early 20th Century)*
- GEORGE CHARONITIS (University of Thessaly), *Early Childhood Musical Play in 19th-Century Greece: A Historical-Critical Approach*

SUNDAY 30 NOVEMBER

9.30-11.00 Music Education and Pedagogy (III)

(Chair: **Étienne Jardin**, Palazzetto Bru Zane – Centre de musique romantique française)

- MICHAŁ BRULIŃSKI (University of Warsaw), *Children and the Piano: Educational Pathways in Early 19th-Century Polish Culture*
- ASEL AKBANOVA (École Pratique des Hautes Études – PSL), « *Aux petits enfants* » : *César Franck pédagogue et compositeur pour la jeunesse*

Social Issues (I)

- CLARISSE AZÉMA (Université de Poitiers – CRIHAM), « *Développer le sens esthétique de la jeunesse* » : *le concert pour enfants en France de 1880 à 1914*

Coffee Break

11.30-13.00 Social Issues (II)

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

- MAGDALENA OLIFERKO-STORCK (Universität Bern), « *Le jeune Liszt* » – *Marketing Strategy or Jungian 'Power Complex'?*
- ANTONIETTA LOFFREDO (Università di Bologna), *Un repertorio a parte*
- DANIELA NUZZOLI (Conservatorio Statale di Musica 'A. Toscanini' di Ribera), *Adolphe Hermann, l'insegnamento ai giovani violinisti e l'arte di cantare allo strumento*

Keynote Speaker

• ROE-MIN KOK (MCGILL University), **Crafting the Symbolic Child**

The first instrumental musical work to poeticize the idea of childhood, *Kinderszenen* Op. 15 (1838) by Robert Schumann is widely acknowledged as a transformative breakthrough (Clemens Kühn *et al.* 1981). Its thirteen brief movements come with imagistic titles evoking youthful experiences and demand considerable musical artistry and technique from performers — characteristics a far cry from music written for children up until then, which had focused on pedagogical goals. *Kinderszenen* has since spawned numerous similar works by other composers. Yet accounts and explanations of what fueled Schumann’s innovative approach offer a partial picture at best. On the one hand, diaries and letters point to his fiancée Clara Wieck, a prodigious pianist nine years his junior, as an important stimulus (BEICHE 2016, ZILKENS 1996, STAROBINSKI 2002). On the other hand, Schumann undoubtedly tapped into literary influences of his day. Starobinski, for instance, has found echoes of Jean Paul, E. T. A. Hoffmann, and Justus Thibaut in Schumann’s own notes about children and childhood (2002). Following these and other early Romantic writers, the composer clearly viewed and educed ‘child’ and ‘childhood’ as symbols or signs within a wider system of meaning. This paper seeks to elucidate the signs and their concomitant logic by turning to another body of literature — ancient Greek and Roman poetry familiar to Schumann from intensive study in his youth (HEERO 2003, DRAHEIM 1991). I argue that the Hellenistic poetics of childhood underlay *Kinderszenen*’s conception and provide a fruitful avenue for understanding its creative ethos, aesthetics, and musical narrative. Selected classical works along with their writers’ structural and rhetorical strategies will be aligned with movements from Op. 15 and used to decipher cryptic (and as yet unexplained) remarks by Schumann about *Kinderszenen*’s genesis.

Contributors

Children Singing

• TIMOTHY F. COOMBES (St Hugh’s College, Oxford University), **Opera’s Innocent**

Others: The Children’s Chorus in Late Nineteenth-Century France

This paper explores the musical and cultural construction of what might be termed a group vocality of childhood in late nineteenth-century France. From school singing to operatic choruses, the sound of children’s massed voices was a significant ground for the projection and invention of ideologies of childhood. My principal case study is the children’s chorus in the early performance history of Massenet’s *Werther* (1892). Vocally and dramaturgically, the opera attempts to elevate childhood as an idealized state of Otherness or ‘Elsewhere’, an instantiation of nature socially and psychologically sequestered from adulthood. The finale’s climactic deployment of the children’s chorus drew from the established use of offstage children’s singing to represent celestial voices. To critics at early performances, however, the sound of the children’s voices signified animal naturalness more than spiritual purity. This echoed a broader aurality of childhood that gathered around both the sound and idea of children’s massed voices in late nineteenth-century France. In

the key Republican institution of the school choir, which assembled ranks of future defenders of *la patrie*, disembodied innocence was not an especially encouraged trait. Victor Hugo's popular representations of singing street-children, gnominically realized in the children's chorus of Bizet's *Carmen*, reveal the significance of class in constructions of childhood vocality. While the voices of the domesticated children in *Werther* effect a familiar Romantic partitioning of child and adult, Gavroche's animal song effects their conflation, in an equally familiar infantilization of working-class adulthood.

• **ILARIA CONTESOTTO (Università di Torino / Università di Bologna), *Voices in Transition: The Evolution and Challenges of Children's Professional Singing in the Nineteenth Century***

This paper explores the evolution of children's voice and singing, drawing upon scientific studies and practical observations. It references the work of Garbini, who analyzes vocal development in children from birth to age six, highlighting changes in pitch, timbre, intensity, and modulation. The importance of music education in schools is emphasized, offering practical suggestions for teaching singing, such as employing moderate intensity, exercises to improve vocal range, and the necessity of avoiding excessive strain to protect the vocal cords. The document also discusses music as an educational tool for the physical and moral development of children, citing historical experiences from figures like Aporti and Vilhem. It advocates for a scientific method of teaching singing that unites art and science, proposing the introduction of specialized courses in conservatories and schools. In addressing methods to improve children's intonation, the paper outlines several key strategies: beginning with the note F, which serves as a central reference for children's voices; providing special attention to children with intonation difficulties; using progressive exercises on four-quarter notes, starting at a moderate tempo; and avoiding excessive vocal strain to prevent intonation issues and health risks. The central note for intonation is identified as F, located in the first space of the staff, as it facilitates both descending and ascending vocal ranges, making correct intonation more accessible for young singers. The paper also responds to questions regarding exercises to maintain sound, approaches to teaching singing in early childhood education, and vocal limits that should be respected. Ultimately, this study aims to contribute to the understanding of children's vocal development and promote effective teaching practices in music education.

Repertoire

• **ROBERTA DE PICCOLI (Conservatorio di Musica 'G. Rossini' di Pesaro), *Il Risorgimento e l'infanzia: autori, testi, musiche***

Tra le raccolte e le antologie canore destinate a educandati, asili, scuole elementari e normali, ma anche all'intrattenimento 'ameno', pubblicate dall'unità d'Italia al primo Novecento, sembra emergere un nucleo non insignificante di testi, scelti e musicati da diversi compositori, che trattano di patriottismo, tradizioni popolari, mestieri, religione e natura. Non solo, allineandosi alle linee di un programma di 'educazione nazionale e popolare', gli stessi testi, con la mediazione dei bambini, concorrevano alla diffusione della lingua italiana invadendo quotidianamente gli ambienti domestici. Questa relazione intende porre particolare attenzione ai canti a soggetto

risorgimentale, per individuarne le caratteristiche. Quindi, considerando una lista non definitiva di titoli, cercherà di verificare ed descrivere le caratteristiche di un Risorgimento che inizialmente sembra determinarsi in modo attivo, quasi in appendice a *Cuore* di Edmondo De Amicis, e che in un secondo momento assume caratteristiche ideologiche, celebrative prima e propagandistiche poi. Circa un decennio dopo l'unità, nel corso degli anni '80 del XIX secolo, gli autori che ricorrono tra i testi canori di prospettiva patriottica figurano Giovanni Berchet, Cesare Cantù, Giulio Carcano, Michele Dall'Ongaro, Pietro Panzanese, Alessandro Poerio, Gabriele Rossetti, Cesare Rossi, Alessandro Manzoni, Silvio Pellico, Boito (soprattutto Camillo) e, in un secondo momento, Goffredo Mameli e Giosuè Carducci. Tra quelli più attenti alla raccolta e alla selezione del repertorio tradizionale figurano Vittorio Imbriani, Costantino Nigra, Luigi Ambrosini ed Eugenia Levi. Per la proposta spirituale, religiosa e naturalistica, emergono invece i nomi di Niccolò Tommaseo e Pietro Metastasio. Quale risonanza ebbero questi autori? Che cosa è stato preservato o escluso del loro Risorgimento dalle pubblicazioni canore dei primi trent'anni del Novecento e perché? Chi e che cosa li ha sostituiti, verso la definizione dei confini storici della nazione?

• **FEDERICO TERZI (Université de Lausanne), *Musica e infanzia nell'Ottocento italiano: il caso dell'organo***

Pensando al binomio musica-infanzia nel diciannovesimo secolo e declinandolo dal punto di vista strumentale, ci si può interrogare sul caso dell'organo. Questo strumento sembra difficilmente relazionabile al mondo infantile: anzitutto, per la sua funzione principalmente legata alla sfera del sacro che esclude, salvo rari casi, utilizzi ludici o d'intrattenimento; in seguito, perché gli organi esulano dall'ambiente infantile per eccellenza (quello domestico), situandosi per la maggior parte in luoghi di culto; infine, perché un organo è una macchina sonora con mole, dimensioni e risorse tecniche non facilmente maneggevoli per un musicista in tenera età. L'intervento si concentra sull'Italia dell'Ottocento indagando, in tale contesto, quali furono le relazioni tra i bambini e l'organo: le modalità di avvicinamento a questo strumento, le tecniche pedagogiche, il conseguente repertorio musicale. A questo fine, ci si focalizza sulle fonti pedagogiche (trattati e metodi) nonché su materiali d'archivio ottocenteschi provenienti dalle classi d'organo dei conservatori e istituti musicali (per esempio: i Registri di matricola del Conservatorio di Milano). Inoltre, si prenderanno in considerazione articoli dai periodici dell'epoca, il rapporto tra organo e pianoforte e casi di studio estratti dal repertorio. Anche alcune biografie di organisti del diciannovesimo secolo verranno scandagliate per cercare tracce della loro esperienza infantile. In primo luogo, i risultati ottenuti determinano un quadro speciale in relazione alla tematica musicale approcciata dal punto di vista infantile. Inoltre, essi si collocano alla base di molte questioni affrontate dal dibattito organistico e organario italiano di quel periodo.

Opera and Operetta

• **ROSS PURVES (University College London), *Music Published by, and for, Schoolteachers: The Case of Juvenile, School or Children's Operetta in Britain in the Second Half of the Long Nineteenth Century***

This paper explores the phenomenon of 'juvenile', 'school', or 'children's' operetta, a form of light musical theatre work which achieved significant popularity in later Victorian and

Edwardian Britain and its Empire. Works in this form were specifically composed and published for performance by children in schools, churches and youth groups. With links to community choral singing, the temperance movement and the contemporary fashion for tonic sol-fa notation, these operettas grew in popularity following changes to official education policy in the 1880s. This promoted singing in British elementary schools and coincided with extra-curricular efforts to provide young people with forms of 'rational recreation' in youth clubs and Sunday schools. Culturally, the genre drew on European and American fairy operetta, and plots often featured stock scenarios of mortals interacting with supernatural creatures or mythical characters. Further influences include the contemporary growth of children's literature, along with popular all-child productions of Gilbert and Sullivan operettas. A proportion of these operettas were written by schoolteacher-composers, initially for local use with their own pupils. Subsequently, these works' status as 'classroom tested' or 'composed expressly for school use' could be touted as badges of authenticity when taken up by music publishing houses. Publishers were keen to profit from what would become a sizable educational market but, in some cases, would have also regarded these operettas as well aligned with their founders' educational, religious or moral motivations. Throughout the second half of the long nineteenth century, children's performances of these operettas would have facilitated important formative exposure to live musical theatre. Exploring their composition, staging, publishing and reception offers distinctive insights into later nineteenth century attitudes and experiences regarding childhood, education, music making and wider society. The presentation will consider the careers, impact and legacies of schoolteacher-composers through analysis of a series of case study operettas selected to showcase variation and evolution in the form.

• **JAN DEWILDE (Centre for the Study of Flemish Music / Library Royal Conservatoire Antwerp), Charles Miry (1823-1899): An Opera Composer who Composed for Children**

After an introductory overview of music for children written in Flemish Belgium in the 19th century, this lecture focuses on the extensive repertoire for children left by composer-conductor Charles Miry (1823-1899). Also internationally, Miry was one of the most prolific composers of children's music, although in the first half of his career, nothing suggested this. Miry was a popular opera composer and was also best known as the composer of the militant song *De Vlaamse Leeuw* (The Flemish Lion), which he wrote in the revolutionary year of 1848 and which would become the official anthem of the Flemish Community in Belgium. When he became inspector of music education in Ghent in 1875, his career took a new turn. In that position, he noticed the lack of quality repertoire for children and therefore started writing music for children himself, on both French and Dutch texts. He wrote many hundreds of songs and choirs, most of them with clear (musical)pedagogical intentions. Some of those songs were intended to accompany gymnastic exercises, while others were meant for festive graduation ceremonies at schools. As a thoroughbred opera composer, Miry also wrote many dozens of children's operettas and plays with music. It is mainly in these forms of music theatre for children that he shows his qualities. In these sketches of ravishing freshness and sparkling gaiety, he succeeds in reconciling qualities that seem difficult to combine: easy to perform, yet offering interest and originality, a great frankness of rhythm, and a simple and natural melody. These children's operettas were therefore a great success, as

evidenced by the many publications and performances. In terms of themes, the pieces are diverse. Often, there is a pedagogical-moralistic intention: virtues such as obedience, willpower, morality, thrift, but also patriotism were spread while singing. But during the romantic period, there was also a growing awareness that children should not only grow and learn, but also be given the space to play and develop their imagination. Therefore, historical stories were used, as well as fantasy stories, such as fairy tales that were previously considered useless and even harmful by educators and critics. There are clear parallels here with the children's literature that also developed in that period. Despite the great success of the children's music of Miry (and other composers), this genre remained unstudied for a long time. This lecture aims to explore the examples and intentions of Miry and his lyricists, how the genre was spread and accepted in schools and how music for children was reviewed and perceived.

• **JUAN CARLOS POVEDA VIERA (Universidad Alberto Hurtado, Chile), *The Study of the Composer's Childhoods as a Source of Knowledge***

The validity of biographies of composers as study resources within the academic study of music is questionable. Typically characterised as a heroic and teleological narrative (A. MADRID 2021), this narrative form has been subject to scrutiny in recent decades by scholars within the fields of critical and cultural musicology. However, this proposal considers the validity and importance of biography as a resource for understanding the work or creative process of a composer, but with its emphasis in composer's childhood. Perspectives of Andrew Sutherland in his work on the participation of children in the history of opera (2021) or that of Robert O. Gjerdingen on the music teaching methodologies applied in 18th-century Italian orphanages (2020) are revealing about this. Even more so is the central section of the text *Musical Childhoods and the Cultures of Youth*, edited by Susan Boynton and Roe-Min Kok, dedicated to the formation of identity in childhood in different musical contexts (e.g., the articles by Huebner, Kok, Tang, Willoughby, Boynton). So, considering the childhoods of composers in the 19th century, we could ask: What was the everyday environment like where the composer grew up, and what did it sound like? Were there any traumatic events during that period that are reflected in his music? What was the composition of their family group? What theoretical and methodological frameworks should be considered? To put these questions into practice, I will take as a case study *La voz de las calles* (The voice of the streets), an innovative orchestral work written in 1920 by the Chilean composer Pedro Humberto Allende (1885-1959) that incorporates the 'voices' of the streets of the city where he lived during his childhood at the end of the 19th century. Consequently, this proposal in development could enrich not only the understanding of the work and the creative process of 19th-century composers, but also the re-reading of what is known about them, constituting a contribution to the timid presence of childhood in the studies of historical musicology (POVEDA 2024).

• **JANE SYLVESTER (University of Missouri-Kansas City), *Childlike Realities: Contrasts of Adolescence and Adulthood in Puccini's Verismo Operas***

In the late nineteenth century, composers featured children in opera more than ever before. Of the major works that feature children from the late 1860s through the 1920s, Italian

operas make up over half of this repertoire. Puccini, more than any other Italian composer, incorporated children into his operas. Literary and cultural historians have examined the figure of the child in *fine secolo* Italian culture, observing that the period between Italian Unification and fascism constituted Italy's 'childhood'. Texts ranging from scientific discourses to *verismo* novels suggested that the nation must develop just as its children must grow up (TRUGLIO 2017; STEWART-STEINBERG 2007). Inspired by this comparison of maturation, authors of Italian children's literature featured melancholy and longing as prominent motifs around the turn of the century (TRUGLIO 2017). Musicologists have explored similar themes of nostalgia and longing in the composer's repertoire, offering perspectives on the material, the temporal, and the geographic (CAMPANA – MORRIS 2016; SCHWARTZ 2016; SENICI 2006). Augmenting these discussions, I argue that children in Puccini's realist operas manifest an embodied form of longing that responds to contemporary Italian conceptions of maturation and disillusioned subjectivity. With discussion of moments from *La bohème*, *Tosca*, and *Il tabarro*, I show that children not only contributed to holistic realist soundscapes through their unique voices, youthful melodies, and suggestive references across works, but simultaneously acted as antidotes to operatic realism, offering ephemeral glimpses at idealistic pasts. Through my examination of Puccini's presentations of temporality in performances of the select works, I offer fresh perspectives on *verismo's* musical and dramaturgical presentations of stark contrasts, specifically: innocence and experience, and life and death. By showing how Puccini's musical children complicate scholarly ideologies of *verismo*, I introduce new ways to centralize discourse around characters that have long existed on the periphery of opera studies.

• **ELEONORA SAVVIDOU (Royal Welsh College of Music and Drama), *Awoken by Fairies: Childhood Re-considered through the 'Opening Chorus' from the 1886 Production of «Alice in Wonderland»***

This paper is based on Saville Clarke's 1886 adaptation of Lewis Carroll's *Alice in Wonderland*, and in particular Slaughters music, to consider ways in which conceptualisation of childhood in Victorian England can be evaluated and re-considered. The theatricalization of *Alice in Wonderland* can be considered distinct to other 19th-century productions, as it came to be regarded as the first example of a 'Children's play' which was specifically intended for children. In contrast to pantomimes, which were premised on notions that they had to be simplified to suit children, Alice is not presented as an obedient little adult but is instead confronted with the complexities and constraints of the real world. Features of the opening of the 1886 production will be considered, in relation to Slaughter's 'Opening Chorus', to challenge claims that Victorians sought to freeze young people «as icons of innocence» (GUBAR 2016), instead offering a means through which they could act as agents of their own creativity. In contrast to the sequence of events in the opening of the book, which see Alice awake-asleep-dreaming, the operetta presents Alice as asleep-awake-dreaming, highlighted by the ironic use of the word 'wake' to the 'wonderland dream' at the end of the chorus. With Alice led to wonderland by fairies, the production sets off with a different tone to the book's nonsensical series of events which are representative of Alice's frustrations with adulthood. This paper will explore how the production contributes to a differing understanding of childhood and growing up, and how

Slaughter's composition contributes to this understanding.

• **CHRISTINA VERGADOU** (National Library of Greece / National & Kapodistrian University of Athens), **'Lullaby in Opera': Exploring the Issue through the Paradigm of Two Greek Operas**

Lullaby incorporates two fundamental needs of a human being: the need for music and the need for love. Expressing sentiments of tenderness, love and protection, a lullaby is often the first connection of a child with music and builds a strong relationship between the child and its caregiver. Every civilization has created a broad repertoire of lullabies over time that expands from traditional to art music. The use of lullaby as an art song is very frequent in Western music, either as an autonomous song or as part of an opera. This paper attempts to give answers to the questions: Are these lullabies always intended for children? Do they have the musical characteristics one would expect to find in a lullaby? Do they have a functional role in an opera? How is the mournful character of some lullabies explained? Is the virtuosity of an instrument or voice justified in a song of this type? Light is shed on the lullabies of two Greek operas: Pavlos Carrer's *Markos Botsaris* and Manolis Kalomiris's *Mother's Ring*. Pavlos Carrer (1829-1896) was Italian-educated and composed numerous operas. In his *Markos Botsaris*, an opera on the life of the emblematic hero of the Greek Revolution, he incorporates a lullaby even though a song of this type seems irrelevant to the subject of the opera. Almost fifty years later, Manolis Kalomiris (1883-1962) employs a traditional lullaby in his *Mother's Ring*, an opera built up on leitmotifs and symbolism. Through the analysis of the musical and cultural characteristics of Carrer's and Kalomiris's lullabies, the author examines the role of the genre of lullaby in opera. Mention is made of analogous operatic examples by major composers like Verdi, Korsakov and others.

Childhood Imagery in Music

• **FRANZISKA WEIGERT** (Universität Regensburg), **Childhood as Paradise: The Construction of Romantic Childhood in German Lullabies**

Although often overlooked by musicologists, lullabies are an important part of our song repertoire and play a crucial role in musical socialisation. As sleep-inducing songs, lullabies certainly play an important role especially in the lives of young families. But they are even more than that: lullabies provide a broad insight into the minds and cultures of the past, in particular, into how family and childhood were viewed in earlier times. As part of the Romantic ideas and aesthetics, poets and composers of German lullabies in the long 19th century depict childhood as a paradisiacal time. In this repertoire by composers such as Robert Schumann, Wilhelm Taubert, Josephine Lang or Max Reger, children are addressed with feelings of love and a sense of security. In my paper I will show how childhood is constructed as paradise through both musical and literary means. These include, but are not limited to, religious imagery, the idea of *Natürlichkeit* (naturalness), musical simplicity, infant directed voice quality and playful elements. Finally, I will discuss how these ideas lead to an interplay between culture and narrative (BOTTIGHEIMER 1987) and what childhood might have actually looked like at the time.

• **VASILISA ALEKSANDROVA (State Institute for Art Studies, Moscow), Musical Portrait of 19th-Century Childhood in Modest Musorgsky's Unfinished Vocal Cycle «At the Dacha»**

The song cycle *At the Dacha* by M. P. Musorgsky is often considered a part of his well-known cycle *The Nursery* because two of its songs were published posthumously as part of it. However, originally, it was an independent work, composed in the summer of 1872 while Musorgsky was staying at the dacha of his friends — the family of lawyer Dmitry Vasilyevich Stasov, his wife Poliksena Stepanovna, and their four children, who were between 2 and 10 years old. The aim of this research is to analyze the specific features of *At the Dacha* and how it differs from *The Nursery*, focusing on the realistic portrayal of characters and their direct connection to real children from the Stasov family and events from their lives. The study is based on the analysis of Musorgsky's musical manuscripts, published sheet music, letters, and memoirs. Unlike *The Nursery*, where the characters' prototypes can only be guessed indirectly, in *At the Dacha*, they are clearly recognizable. The main characters of the songs are the Stasov children, their mother, and also a real place — Yukki, a village near the Stasovs' dacha — which gives the cycle an exceptional documentary accuracy. Even though *At the Dacha* was never completed, it is a unique example of musical realism in Musorgsky's works. Besides its musical qualities, it is also a rare representation of summer life in the 1870s, children's outdoor games, parenting methods, and the way both children and adults spoke. Musorgsky, as a keen observer, managed to capture all these details and created a musical 'portrait' of the summer lifestyle of a noble family.

• **DARIO DE CICCIO (Conservatorio Statale di Musica 'Vecchi-Tonelli' di Modena / Università degli Studi di Padova e Torino), From the 'Spoken' Voice to the 'Sung' One: The Vocal Repertoires of Rosa Agazzi (1866-1950)**

Rosa Agazzi (1866-1950) lived at the turn of the 19th and 20th centuries, and often worked in close collaboration with her sister Carolina (1870-1945). Although not endowed with specific musical skills, Rosa Agazzi lavished considerable energy in the composition of hundreds of songs for children, in addition to 'educational singing' manuals in conformance with the popular pedagogical-musical principles of her time. She enhanced the relationship between text and melody in a way which embraced both linguistic and musical learning, without neglecting perceptual, motor and cognitive input. This essay proposes a reinterpretation of this body of repertoires with the aim of shedding a fresh light on this important Italian figure, involved as she was in several cultural fields and still very much able to 'speak' to us today.

• **ANGELA ANNESE (Conservatorio di Musica 'Niccolò Piccinni' di Bari), Un pianoforte per il 'mondo piccino': Giovanni Rinaldi compositore per l'infanzia**

«Mio nonno fu insuperabile nello scrivere musica per bambini: scrisse dei pezzi per l'infanzia che credo nel suo tempo non ce ne fossero di più belli, di più ben scritti, di più soddisfacenti per i bambini». Così Nino Rota in una trasmissione radiofonica del 1977 ricordava Giovanni Rinaldi (Reggiolo, 27 dicembre 1840 – Genova, 25 marzo 1895), suo nonno materno, alla memoria del quale, amorevolmente coltivata nel musicalissimo ambiente familiare, fu sempre profondamente legato. Pianista di solida tecnica e raffinata sensibilità, stimato insegnante di

pianoforte, Giovanni Rinaldi è stato autore di un cospicuo novero di pagine pianistiche di raccolta ispirazione nel quale spiccano tre nutrite raccolte di brani dedicati all'infanzia — *Sorrisi di bimba*. 24 *Schizzi facili* (Prima Serie, Op. 75; Seconda Serie, Op. 86); *Introduzione ai Sorrisi di bimba*. 16 *Schizzi*, Opp. 105-108; *Mondo piccino*. 20 *Schizzi facilissimi*, Op. 138 — che, pubblicate da Casa Ricordi, hanno presto incontrato l'apprezzamento di critici e studiosi e un largo seguito tra i principianti e i loro maestri. Coerente con una poetica semplicità del sentire e dell'eloquio che è sua cifra d'autore, riflessa in una dimensione 'domestica' del far musica intesa nel senso più alto, e insieme partecipe della temperie del suo tempo, che al fanciullo, al suo mondo e alla sua formazione ha rivolto un'attenzione nuova, Rinaldi ha composto negli anni un album per la gioventù che, guardando allo *Jugendalbum* schumanniano come a un riferimento imprescindibile, è espressione di una voce originale, nella scrittura limpida, nella grazia giocosa delle piccole scene infantili sospese tra sogno e realtà, nella sapienza lieve dell'impostazione 'didattica', per la quale apprendimento può far rima con divertimento e l'acquisizione di un'abilità non è mai fine a se stessa ma sempre e soltanto al servizio della musica.

• **EVA-MARIA DE OLIVEIRA PINTO (Bavarian State Ministry of Education and Culture), «Neue Kinderszenen»: Narrative Piano-Cycles for Children in the Schumann Tradition**

Story-telling is as old as humanity itself. It is the earliest way to teach children a lesson and to stimulate their imagination. Composers have also adopted this basic anthropological constant to illustrate musical content through an extra-musical story. In the 19th century for instance there are numerous piano cycles addressed to children with a narrative structure. Children are encouraged to tell a story musically or to imagine a story for themselves. At the same time, they learn musical semantics by learning to express moods, characters and narrative structures musically. Since Robert Schumann's *Kinderszenen* a type of poetic-narrative piano cycle has been established. Schumann's *Kinderszenen* extend far beyond educational purposes. However, since their publication, they have served as a model for piano cycles for children and adolescents. The focus of this lecture is on composers in the succession of Schumann, writing poetic-narrative piano cycles for children in the spirit of Schumann. For example, Schumann's protégé Theodor Kirchner composed *Neue Kinderszenen* for the piano, also other piano cycles such as *Spielsachen* (Toys) and simple chamber music such as *Kindertrios* (Children's Trios). In his *New Scenes from Childhood*, Kirchner clearly draws on the poetics of Robert Schumann. Attention is also drawn on poetic cycles for children that are only inspired by Schumann's *Scenes from Childhood* or *Album for the Young* in title, e.g. Ferdinand Hiller's *Kinderszenen*, Albert Lösshorn's *Album für die Jugend*, Cornelius Gurlitt's *Albumblätter für die Jugend* or Robert Fuchs' *Jugendalbum*. These cycles follow an own narrative structure, independent of Schumann's model. The lecture will also examine which musical techniques are used to implement these narrative structures and how they are adapted to children.

Music Education and Pedagogy (I)

• **CANDACE BAILEY (North Carolina Central University), Children Teaching Children: Musicking in the Ouseley Family in the 1820s**

It is a story re-enacted throughout history: the daughter of the family is showered with

attention, praise, and even education... until the son is born. Then all devotion flows to him. The sister participates in this transference of affection, spending time with the younger sibling and sharing her knowledge with him. Nineteenth-century Anglo-American families expected mothers and older sisters teach rudimentary lessons in reading, writing, and music to younger brothers. Their efforts have rarely warranted comment in books about 'great men', except a passing sentence or two that informs the audience that this traditional training took place. The implication of these histories is that this initial education, feeble and amateur as it was, was later surpassed by more intensive and informative instruction by male tutors. Such is the case for Sir Frederick A. Gore Ouseley (1825-1889): his sisters have been credited with introducing him to the basics of music at a very young age. He began composition at age three and wrote his first opera at eight, and his prodigy has been favorably compared with that of Mozart and Mendelssohn. This paper, however, will approach Ouseley's childhood compositions from an entirely new perspective. I will demonstrate that as a girl, his sister Janie (1807-1861) studied advanced composition, arranged music in various guises, and aided her brother's efforts during the 1820s and beyond. Her imprint on filling them out helps elucidate children's music in this highly musical household, particularly regarding genre and education levels for boys and girls.

• **BRIAN C. THOMPSON (McGill University), *Music for the Empire's Children: Victorian Culture and Italian Music***

This paper draws on material from my current research project, which examines the transatlantic journeys of the De Angelis family of musicians. From the late 1830s until his death in 1874, the Sicilian cornet player Gaetano De Angelis (b. 1811) pursued a career throughout the British Empire, leading regimental bands in the Mediterranean, the British Isles, and North America. He also introduced his seven daughters to the musical profession. This paper focuses on the teaching career and pedagogical methods of one of his daughters, Elena De Angelis Waters (1843-1932). As a teenager, she began performing in concerts organized by her father, singing primarily Italian operatic repertoire. After the family settled in Montreal — then the leading city of British North America — she taught at the family's music academy and then privately, successfully attracting a large number of students from the colonial bourgeoisie. Although she had been born and raised within the British Empire, throughout her career De Angelis Waters cultivated a distinct identity as an Italian musician. I argue that in colonial North America, De Angelis Waters responded to and capitalized on the bourgeoisie's desire for music as a form of cultural capital. Historian Simon Gunn has acknowledged the challenges of applying Pierre Bourdieu's theories to English society — citing Bourdieu's 'alleged Francocentrism' and the limited cultural engagement of England's dominant classes — but contends that these frameworks offer valuable insights into Victorian middle-class life. By the 1840s, a British urban middle class had emerged for whom social order and culture (especially fine art and classical music) were deeply intertwined — a phenomenon Bourdieu explores extensively in *Distinction*. Particularly relevant to the De Angelis family is Gunn's observation of the central role women played in the transmission of cultural capital and the significance of the extended family in sustaining it across generations. I propose that the appeal of Elena De Angelis Waters extended beyond her services as a music teacher: that her Italian identity and the repertoire she taught her students helped shape and stimulate demand

for musical instruction within this social milieu.

• **EMMA ARTHUR (University of Oxford), «Fairies and Music, Gipsies and Flowers»:**
Music Pedagogy and Performance in the Convent School

While nineteenth-century convent education was in principle starkly opposed to the kinds of 'ornamental' educations offered to women of the gentry, in practice, musical instruction reflected an interest in *gentility* modelled on the ideals of the landowning classes. Convent orders providing 'elite' education in Ireland, as well as their sister houses abroad established a rich musical tradition within their respective school communities. While music lessons were a weekly fixture of a schoolgirl's schedule, the school calendar revolved around a series of annual recitals, dramas and concerts. This paper will centre on the musical activities of girls attending 'superior' convent boarding schools in Ireland and England in the mid-to-late nineteenth century. By referring to concert programmes, convent annals, newspaper reports and the bound music volumes of students, it will illuminate the vibrant musical traditions of the convent school. Despite the wide geographical range of individual schools highlighted, common trends can be drawn from popular genres, composers and pieces found across music collections and concert programmes. In addition to highlighting this engagement with popular published repertoire, teaching sisters and convent students can be seen to compose and create their own musical works for performance, generating a collection of generic features unique to the convent school context. The musical experience of the convent schoolgirl provides insights into the wider role of music within the mission of nineteenth-century convent education. In particular, it spotlights how engagement with music reflected changing class structures among Catholics during this century. Moreover, as a musical environment distinct from the home but not wholly public or professional, the music of the convent schoolgirl presents an experience distinct from common narratives of nineteenth century girlhood. This paper will thus unveil a musical culture unique to the female amateurs of the Catholic upper and middle classes.

Music Education and Pedagogy (II)

• **MARIJA BENIĆ ZOVKO (Croatian Academy of Sciences and Arts), *Between Art and Education: Croatian Children's Songs for Elementary Schools in the Last Decades of the Long 19th Century***

During the 19th century (until 1918), the historical Croatian lands were part of the Habsburg/Austro-Hungarian Monarchy. As part of the continuous struggle for a better political position of Croatian lands within the Monarchy, the education was a powerful medium for awakening and encouraging the cultural and national consciousness and identity. With the entry into force of the liberal school law in 1874 (the so-called Mažuranić's School Law), elementary school education became compulsory, free of charge for all children and secularized, the teaching language was Croatian, singing became a compulsory subject in elementary schools, and (music) pedagogues were required «to provide religious, ethical, psychological and physical upbringing» of loyal and virtuous citizens and to promote patriotism. This research focuses on the repertoire of elementary school songs from the period following the enactment of Mažuranić's Law. Music pedagogues from that time considered folk songs to be an aesthetic and educational ideal, an authentic expression of the nation, a legacy shared and understood by every member of the

nation. That is why folk songs were an important part of the singing curriculum. Along with them, elementary school children sang songs composed by contemporary Croatian composers, whose lyrics and music had to fulfill educational goals. This research analyses the lyrics and musical structures of children's songs composed by Croatian composers and examines whether folk music creativity served as a model for contemporary composers, whether artistic creativity was subordinated to educational goals and sacrificed in favor of pedagogical utilitarianism — as was the case with children's poetry written for elementary schools in the second half of the 19th century — and which musical and aesthetic criteria fulfilled educational tasks. Among analyzed songs are those composed by Ivan Zajc, the most prominent Croatian composer of the period, who received his education at the Milan Conservatory of Music.

• **DESPOINA AFTHENTOPOULOU (Independent Scholar, Thessaloniki, Greece), *For Greek Children: Piano Pieces and School Songs (19th and the early 20th Century)***

The Legal Decree of 1834 stipulated, within the framework of seven years of compulsory education, the teaching of 'vocal music'. The first children's songs began to circulate from 1840 without musical notation, in small booklets that contained prayers, hymns for the reigning monarchs, a few patriotic songs, and songs about school life. The autonomy of national education begins after Greece's defeat in the war of 1897, and the gradual reinforcement of the school's national mission is reflected in the school songs of the early 20th century. The category of 'folk songs' became a symbolic representation of the nation's heroic past, repurposed for civic instruction. As Greek society entered the 20th century, pedagogical priorities began to shift. This transition culminated in the pedagogical works of Manolis Kalomiris, the founder of the Greek National School of Music, who reimagined children's music as an entry point into expressive artistry rooted in Greek cultural identity. The series *For Greek Children* is reminiscent of titles of similar pedagogical collections, such as Schumann's *Album für die Jugend*, Op. 68, which not only revolutionized the trends in music education but also inaugurated a new type of pianistic literature written exclusively for children. The title of the collection *For Greek Children* foreshadows the much-desired organic unity and pertains to the elements of 'Greekness' which, according to the composer's aesthetics, permeate the pieces of the three series (diatonic and chromatic subunits, syncopated rhythm, melismatic character, tripartite chant form, etc.). Kalomiris created a collection of piano works satisfying educational needs and fulfilling the concern for national representation in most genres of the repertoire. In this way, the pieces that represent different morphological genres, are unified in the endeavour to develop national music following the paradigms of Western European music education.

• **GEORGE CHARONITIS (University of Thessaly), *Early Childhood Musical Play in 19th-Century Greece: A Historical-Critical Approach***

This paper presents part of a research study that attempts to shed light upon early childhood in 19th-century Greece, focusing on how discourse about the child was constructed through play songs/singing games and chants collections. It focuses on how forms of knowledge regarding childhood were shaped through the musical play children performed. Specifically, by examining sources and archives regarding the musical play children used to perform in their

everyday lives, along with the rhythmic/music and movement games that were introduced in the newly developed (after 1880), kindergartens, I aim to discover the differences and the similarities between these two contexts (everyday life-education), as well as the way childhood was being realized, and perceived through them. Drawing on Marsh and Young's definition — «activities that children initiate of their own accord and in which they may choose to participate with others voluntarily» (2015, p. 463) — the research highlights the centrality of movement, creativity, and discovery in young children's musical experiences. These activities, whether improvised or taught, served as key sites for expressing agency and forming subjectivity. Childhood in the 19th century is approached, through children's musical play, as a multilayered and dynamic social construct, shaped collaboratively by children, adults, and the cultural context of the era. The research draws on both, folklore and pedagogical texts of the era, and children's micropractices (such as play-songs and singing games) to demonstrate how childhood subjectivity was formed. Using the methodological tools provided by Michel Foucault, my aim is to produce micro-narratives that do not claim universality but rather highlight the variety of experiences and power relations between society which reflect in children's everyday lives as these appear through their musical play. I conclude that these micropractices reflect children's participation in social life and their relationship with the dominant values and discourses of the time.

Music Education and Pedagogy (III)

• MICHAŁ BRULIŃSKI (University of Warsaw), Children and the Piano: Educational Pathways in Early 19th-Century Polish Culture

In this presentation, I will share the findings of my research on children's relationships with the piano in early 19th-century Polish culture. I will focus on the period between the November Uprising (1830-1831) and the January Uprising (1863-1864) — the very peak of the piano's expansion in Polish society. Within the musical life of the Congress Kingdom of Poland (Królestwo Kongresowe), the piano played a pivotal role — not only as the principal instrument for salon performance and the working tool of emerging virtuosi, but also as a medium for fostering patriotic and religious sentiment, a function that gained importance under the partitions. One of the main channels through which the piano permeated 19th-century Polish culture was education. Drawing on an interdisciplinary analysis of diverse sources, I have pinpointed the moment when pianistic instruction became enshrined in the educational canon — especially for young girls. I present my conclusions in four thematic sections: 1) Pianistic Education in ChildRearing Discourses, examining parents' manuals and juvenile literature to trace how piano study was framed as part of proper upbringing; 2) Institutional Frameworks, exploring public schools, ladies' academies, and girls' boarding schools (*pensje i zakłady żeńskie*) and their curricula for keyboard instruction; 3) Private Instruction, surveying the world of private teachers or 'piano masters' (*métriers de jeu*, i.e. *metrowie gry*) and their role in cultivating young pupils'; 4) Method Books and Treatises, analyzing both homegrown works by Karol Kurpiński, Ignacy Platon Kozłowski, Jan Nowiński, Ignacy Feliks Dobrzyński, and others, alongside foreign method books — whether translated, reprinted, or newly imported. In each section, I situate my findings within their broader social, cultural, and aesthetic contexts (through close readings of musical examples), and conclude with a comparative perspective, juxtaposing Polish developments in children's piano education

with contemporary German, French, and British practices.

• **ASEL AKBANOVA (École Pratique des Hautes Études – PSL), « Aux petits enfants » : César Franck pédagogue et compositeur pour la jeunesse**

Si César Franck (1822-1890) est surtout connu pour ses œuvres symphoniques, religieuses et de musique de chambre, son activité pédagogique et ses compositions destinées aux enfants demeurent largement méconnues. Pourtant, la musique destinée aux enfants, occupe une place discrète mais significative dans son œuvre. Cette communication propose d'explorer deux aspects du compositeur franco-belge : son activité d'enseignement auprès des jeunes élèves, et son répertoire musical inspiré par l'enfance. Franck donne des leçons particulières à de jeunes filles issues de la bourgeoisie parisienne. L'une d'elles, Lucile Le Verrier, témoigne dans son journal de l'estime et de l'affection qu'elle lui porte. Elle rapporte que Franck lui a demandé de composer une sonate, un prélude et une fugue, formes ambitieuses pour une jeune élève. Lucile rapporte avec fierté : « M. Franck est content de mon commencement de sonate ; j'ai achevé mon prélude et fugue pour piano, qu'il jouera sur l'orgue à Sainte-Clotilde... ». Certaines œuvres de Franck furent même dédiées à ses élèves, comme en témoigne la dédicace de la *Ballade* (CFF 13) à Athanasie Adour. Sur le plan compositionnel, plusieurs pièces de Franck témoignent de son intérêt pour l'enfance : *Aux petits enfants* (CFF 166) sur un texte de Daudet, *L'Ange et l'Enfant* (CFF 142) d'après Jean Reboul, ou encore *Les Plaintes d'une poupée* (CFF 21). Ces œuvres, souvent oubliées, révèlent une autre facette de Franck, plus intime et plus tendre, et participent pleinement à la culture musicale destinée aux jeunes auditeurs ou interprètes du XIX^e siècle. À travers cette communication, il s'agira donc de réévaluer la contribution de César Franck à l'éducation et à la musique pour enfants, en croisant approches musicologiques, pédagogiques et historiques.

Social Issues (1)

• **CLARISSE AZÉMA (Université de Poitiers – CRIHAM), « Développer le sens esthétique de la jeunesse » : le concert pour enfants en France de 1880 à 1914**

Si la musique pour enfants en France au XIX^e a déjà été étudiée sous l'angle de la pratique interprétative, l'écoute peut également être considérée comme un paramètre central de la pédagogie musicale, à la fois comme compétence technique essentielle dans les premiers moments de l'apprentissage et comme faculté majeure du futur amateur. S'il est évident que le « jeune public » du XIX^e siècle n'occupe pas les salles de concert comme il le fera au cours du XX^e siècle, il commence discrètement à s'y introduire à une époque où l'on voit aussi se développer le théâtre de marionnettes et les fêtes à grand spectacle représentées à Noël. L'enfant n'est plus cantonné à l'espace domestique où se déroulait la transmission musicale et participe alors à des rituels musicaux souvent calqués sur les pratiques musicales adultes : rappelons que le concert est alors un des modèles dominants de la vie musicale. À l'aide des journaux et textes administratifs de la fin du XIX^e siècle, nous tenterons d'établir une typologie des contextes au sein desquels émerge la notion de « concert pour enfants ». Si certains sont conçus comme de purs divertissements, d'autres s'inscrivent dans une démarche d'éducation populaire. Les œuvres des « maîtres classiques et modernes » y sont alors commentées par un professeur en vue d'améliorer les connaissances historiques et techniques des enfants tout en développant leur « sens esthétique par le contact

avec le beau musical ». Nous nous intéresserons aux artistes et aux répertoires programmés lors de ces différents concerts, en nous demandant dans quelles mesures ils puisent dans le corpus des œuvres composées pour la jeunesse à la même époque.

Social Issues (II)

• MAGDALENA OLIFERKO-STORCK (Universität Bern), «Le jeune Liszt» – Marketing Strategy or Jungian ‘Power Complex’?

Franz Liszt as a child prodigy deserves a separate study. The strategic acumen and narcissistic attitude of his father, compensating for his unfulfilled ambitions through his son’s achievements, made possible not only the successes of the young Liszt, but also the release of certain psychological traits in him that determined the permanence of his musical career. At the age of 11, Liszt studied in Vienna with Carl Czerny and Antonio Salieri, and a year later in Paris with Ferdinando Paer and Antonín Reicha, being hailed as the ‘new Mozart’. However, he was more than one of the few who managed to extend the glory of a child prodigy into adulthood. Already in childhood, he developed defense mechanisms that allowed him to later pursue a career as an undefeated virtuoso par excellence and to fight duels for the title of the greatest pianist in the world. Thanks to his extraordinary compositional prolificacy, versatility and unlimited technical possibilities, unparalleled among contemporary artists, combined with the constant strategy of extroverted expansion, Liszt was assured of the position of an unsurpassed virtuoso until the end of his life. This paper looks at the career of the young Liszt through the prism of psychological anthropology and personality theory of Gustav Jung. It focuses on the causes that determined the formation of Liszt’s personality, analyzing them in the context of Jungian ‘power complex’, and Adlerian ‘striving for superiority’ and ‘will to power’. It considers not only the strategic decisions of the virtuoso-composer, which determined his unique brilliant career, but also their influence on Liszt’s musical language and the structural elements of his works already in his youthful compositions.

• ANTONIETTA LOFFREDO (Università di Bologna), Un repertorio a parte

Nel 1883 Ernst Challier (1843-1914), editore e negoziante di musica attivo dapprima a Berlino e successivamente a Giessen, pubblicò lo *Special-Handbuch. Ein alphabetisch geordnetes Verzeichniss sämtlicher gemischter Potpourris (Fantasien, Quodlibets), melodramatischer Werke (mit Pianofortebegleitung), Werke für die linke Hand, Werke mit Begleitung von Kinderinstrumenten* che comprendeva una sezione dedicata alle composizioni con strumenti per bambini. Nella prefazione l’editore informava che era sua intenzione offrire un sistema di indicizzazione che permettesse di rintracciare facilmente le musiche «secondo le varie esigenze», palesando così l’interesse del pubblico anche nei confronti di un curioso repertorio che accostava gli strumenti della tradizione agli strumenti giocattolo, sia di destinazione pedagogica sia occasionale o amatoriale. L’esame delle varie edizioni del catalogo, dalla prima uscita del 1883 (ove sono elencate cinquanta composizioni) all’ultimo supplemento del 1910, ha messo in luce un incremento costante delle musiche censite; un simile andamento si riscontra anche negli *Hofmeister Monatsberichte*, il bollettino musicale fondato a Lipsia dall’editore Friedrich

Hofmeister (1782-1864), nelle annate comprese tra il 1829 e il 1910. I dati raccolti tenderebbero a confermare la presenza di un repertorio per strumenti giocattolo diffuso in area tedesca fin dalla prima metà dell'Ottocento, probabilmente nato attorno all'area di Berchtesgaden nel Settecento e riflesso di un paesaggio sonoro che già aveva trovato esemplificazioni in alcune composizioni, tra gli altri, di Leopold Mozart, Edmund Angerer, Karl Christian Agthe o Georg Druschetzky. Un repertorio che, nato per il diletto di principi e regnanti, al volgere del secolo non tardò ad assumere forme e destinazioni d'uso differenti. Specchio dell'attitudine mutata nei confronti del mondo dell'infanzia che caratterizzò il secolo XIX, esso vide la convergenza di stilemi provenienti dalla musica d'arte e di consumo così come degli strumenti che lo caratterizzavano, traducendosi in un corpus di musiche spesso destinate alla prassi musicale domestica, oltre che didattica e pedagogica.

• **DANIELA NUZZOLI (Conservatorio Statale di Musica 'A. Toscanini' di Ribera), Adolphe Hermann, l'insegnamento ai giovani violinisti e l'arte di cantare allo strumento**

Per tutto l'Ottocento si assiste a una cospicua produzione di parafrasi d'opera. Sebbene queste possano apparire come mero *divertissement*, le parafrasi vengono ampiamente utilizzate didatticamente per far apprendere ai giovani musicisti la prosodia, lo stile, l'accento e l'arte dell'improvvisazione. La maggior parte dei quattordici metodi stampati nei primi anni del secolo dall'Imprimerie du Conservatoire de Musique di Parigi utilizzano anch'essi le parafrasi a scopo didattico. Heinrich Domnich, primo insegnante di corno francese al Conservatorio parigino, ribadisce che «l'école d'un excellent chanteur est la meilleur école de goût en musique; et cela est particulièrement vrai pour le Cor qui a tant d'affinité avec la voix». In ambito pianistico Sigismond Thalberg, ne *L'art du chant appliqué au piano* Op. 70 (1853), pone a tal punto l'accento sull'importanza di 'cantare' sullo strumento da cimentarsi egli stesso nell'arte vocale e sposare la figlia del noto Luigi Lablache. Significativi sono i metodi di Adolphe Herman (1823-1903), dedicati ai giovani violinisti. Nel *Petite méthode pratique pour le violon*, Op. 40 bis (1875), il didatta utilizza frammenti d'arie d'opera per far apprendere colpi d'arco, tecnica e stile al giovane studente. La sua produzione di metodi dedicati ai fanciulli è notevolissima: *Les perles du jeune violoniste* (c.1871); *Les premiers pas du jeune violoniste*, Op. 101 (c.1875-1876); *Les soirées concertantes du jeune violoniste* (18[?]); *Les soirées du jeune violoniste* (c.1895); *Les succès du jeune violoniste*, Op. 95 (c.1867). Seguono altri metodi dedicati all'arte di 'cantare allo strumento': *L'art de chanter appliqué au violon* (1885); *Le violoniste chanteur*, Op. 180 (1877), *L'art poétique*, Op. 113; *Les perles dramatiques du violoniste* (c.1877). Grazie a questo approccio, gli studenti sviluppano fin da giovanissimi l'abitudine ad utilizzare la tecnica in funzione al pensiero e all'espressione musicale affinché questa rappresenti un *medium* per esprimere la propria interiorità e non il mero fine.

