



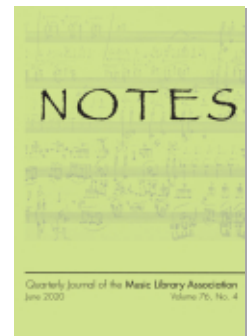
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Performing Propaganda: Musical Life and Culture in Paris during the First World War by Rachel Moore (review)

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Notes, Volume 76, Number 4, June 2020, pp. 606-609 (Review)

Published by Music Library Association



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Resources is useful for both composers and pianists wishing to include extended techniques in their work. Shockley's clear writing and presentation make the information accessible and usable by both composers and performers. His instructions for how to execute these techniques provide invaluable assistance to performers who are either encountering these techniques in a new piece or preparing to specialize in contemporary performance. Since this book is a more general examination of extended techniques, per-

formers will need to consult other materials for deep and detailed information regarding specific pieces and composers. For composers, the pairing of these instructions with descriptions of the sounds produced and examples of how to notate them provides useful material for fully understanding how these techniques are executed and what demands they place on the performer.

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EARLY TWENTIETH-CENTURY FRANCE

Performing Propaganda: Musical Life and Culture in Paris during the First World War. By Rachel Moore. (Music in Society and Culture.) Woodbridge, Suffolk: Boydell, 2018. [xii, 243 p. ISBN 9781783271887 (hardcover), \$99; ISBN 9781787442238 (e-book), \$24.99.] Illustrations, tables, facsimiles, bibliography, index.

As Rachel Moore explores in the introduction to *Performing Propaganda*, historians often make faulty assumptions about musical activity during times of war. Moore dismisses the notion that musical life diminished in the face of life and death, pointing out the myriad, and sometimes opposing, ways that French composers, culture leaders, government officials, and even music publishers used music to contend with the intense rupture caused by the First World War. Moore's study is limited to "art" music of the period, focusing on elite institutions, venues, and composers. As such, her study tends to chronicle official musical responses to war rather than those that were overtly critical of governmental bodies. This book is part of Boydell's Music in Society and Culture series and is thus self-consciously interdisciplinary. It will appeal to readers interested in the histories of French music, French institutions, the French press, French publishing, and, more generally, the cultural history of France during World War I.

Moore's book looks specifically at music as a tool of propaganda used by the French during World War I, both at home and abroad. Moore is careful to contextualize the idea of propaganda within this time and place, underscoring that it could also mean "publicity" or "dissemination" (p. 7). While she does highlight the more aggressively nationalistic rhetoric displayed in some musical propaganda, Moore spends much of her book looking at French efforts to strengthen ties with allied countries and to bolster morale at home. Perhaps surprisingly, the "Marseillaise" plays just one small part in this history.

Moore's study is based heavily on archival research; her work required visits to multiple archives, where she trawled the collections for concert programs, personal letters, institutional records, publishing records, and less obvious sources (including police reports). Her book is organized into six chapters preceded by a useful introduction that frames her work. The introduction sets up the parameters of her

discussion of propaganda, drawing a distinction between patriotic approaches, based on the “inclusive principles of love of one’s country,” and exclusionary nationalistic approaches, “defined primarily by race” (p. 11). Throughout, Moore shows how France grappled with the canonic and cultural legacy of Austro-German works, which for the most part remained in rotation, and the desire to promote French artistry. She organizes the chapters thematically rather than chronologically. Each chapter chronicles a discrete wartime history from a particular perspective, including the reaction of Parisian institutions to the war, the establishment of official government-backed propaganda programs, the tension between generational attitudes toward the war, the creation of new wartime concert series, the effects of war on France’s most prestigious musical institution (the Paris Opéra), and the reaction of French music publishers to both political and commercial pressures during the war. Chapter 1 looks at the difficulties faced by musical institutions and the different methods, both practical and ideological, that they used to address them. For example, Moore points out that the loss of orchestra personnel from the Paris Opéra, due to the conscription of young men, resulted in an increase in the number of women participants. She also addresses the charity tax that was imposed on ticket sales for all entertainment organizations. While devastating to some, the tax in some ways “legitimized” entertainment, as revenue would go “directly back into the war economy” (p. 27). Moore also underscores the continued tension between the conservative Société nationale and the Société musicale indépendante, which resulted in the temporary closure of the two societies by 1915. Moore uses this closure to highlight a theme that appears throughout her book: despite the official state policy of a *union*

sacrée—a term first used by France’s warring political parties to describe their promise to unite in the face of a common enemy, and later to describe the ideal of a united front in times of war—internal differences continued to flare during the war.

Chapter 2 chronicles the official establishment of an office for artistic propaganda, which was part of a larger governmental propaganda initiative. Albert Dalimier, undersecretary for fine arts, appointed pianist and conductor Alfred Cortot as director. Later, a committee of artists, critics, and music publishers was formed to consult with the propaganda office. (Members of the committee included composers Gabriel Fauré, Paul Dukas, and Vincent d’Indy, critic Pierre Lalo, and music publisher Jacques Durand, among others.) Moore’s exploration of Cortot’s administrative work, and the consulting activities of other significant French music figures during World War I, is rare and welcome, fleshing out a fuller picture of the lives of key artists during the period. Chapter 2 also looks at tours by French musical organizations taken abroad to Switzerland, Spain, and the United States, their allied and neutral neighbors. These tours exemplified the mission of the propaganda office to showcase French talent, regardless of whether the repertoire played was French, Russian, or even German (the latter usually pre-Wagnerian).

Chapters 3, 4, and 5 are less expansive and focus on case studies of the period. Moore’s chapter on Camille Saint-Saëns’s *Germanophile*, a series of political writings eventually published as a volume (Paris: Dorbon-Ainé, 1916), departs from the others; here she concentrates on textual criticism rather than historical chronology. Saint-Saëns’s nationalistic text, which Moore labels “hostile textual propaganda” (p. 64), called for a ban on all German music. Rooted in a cultural perspective from 1870 (the date of

Franco-Prussian War), Saint-Saëns calls on old ideas—linking wartime atrocities with the old *Kultur/civilisation* binary—in the context of a new war. *Germanophile* is usually regarded as the writing of an out-of-touch member of the old guard, with a viewpoint rejected by many young composers. Moore considers the text within the context of wartime propaganda, recasting it as an early example of the kind of rhetoric that would become common in the last few years of the war.

Chapter 4 explores one example of a concert series used in the service of propaganda. The *Matinées nationales*, overseen by Cortot and dramatist Romain Coolus, exemplified the eclectic approach of most wartime concert programming, which mixed musical genres and interspersed musical performances with spoken text. This series was unusual, however, in the prominence it gave to the spoken text, featuring well-known orators with patriotic and often nationalistic messages. Unlike other concert series, this one excluded all German music (save for Ludwig van Beethoven's "Eroica" Symphony, a piece with a significant French connection). Moore makes the perceptive observation that these programs were "keyed" to a particular effect, usually incorporating patriotic or nationalistic spoken texts that reframed the musical program (p. 107). For instance, a passionate speech that cataloged wartime atrocities committed by Germans might appear beside a work by a composer who had died at their hands (as was the case with composer Albéric Magnard). Chapter 5 looks at the particular tactics used by the Opéra to face the difficulties of war. For one, the Opéra shut down for nearly a year and a half, the longest period of closure since its founding. When the Opéra did resume in full at the Palais Garnier, director Jacques Rouché chose to eliminate all Austro-German repertoire, including the work of Wagner (a

decision that drew much criticism). Moore recounts the fascinating history of the Opéra's historical concerts, fragmentary programs that immersed audiences in the sights and sounds of the ancien régime.

Moore's final chapter, which outlines the effect of the war on French music publishing, is perhaps the most fascinating. Already in competition with German music publishers before the war, French music publishers found themselves unable to keep up with cheaper German editions. Nevertheless, publishers overwhelmingly pulled German editions from their shelves and, in addition to providing new editions of French compositions, redoubled their efforts to produce French editions of German works. Moore points out the seemingly ludicrous situation that developed: multiple editions of the same works, produced by separate publishing houses, flooded the market, presenting a high degree of competition in an already financially precarious time. In an attempt to address the situation, Alexis Rouart (of Rouart, Lerolle et Cie) proposed the idea of a single national edition, jointly produced and published by the major French publishing houses, promoting the idea of a *union sacrée*. Moore recounts that while Rouart's idea was supported in the music press, by the government, and by many publishing houses, some of the biggest publishers—including Durand—refused to join in. In the end, Rouart's edition failed to materialize, a result that supports Moore's larger point that internal conflicts within France (including commercial pressures, which had effects beyond France's borders) often trumped the idea of national interest. Indeed, French reactions to the war were as individualized as the people who lived through it.

Moore's work is driven by archival research. Although she acknowledges significant secondary studies of the period

and its music (including the work of Jane F. Fulcher and others), she more often than not foregrounds historical discontinuities, countering traditional histories that present the war as a time of artistic abatement and histories that fail to address wartime musical activity at all. While Moore's case-study format is mostly effective, the details of chronology are sometimes lost; it is occasionally difficult to keep track of when important events took place and what preceded them. (A timeline may have helped here.) And while Moore's focus is on elite musical institutions and programs, it would have been welcome to know, even as a brief counterexample, how popular and avant-grade music circles participated in wartime culture and propaganda efforts. In the end, however, Moore's book is a fascinating, often surprising, and rigorously researched account of a critical moment in French history. It will be a welcome addition to the shelves of music scholars, cultural historians, and university libraries.

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Music Criticism in France, 1918–1939: Authority, Advocacy, Legacy. Edited by Barbara L. Kelly and Christopher Moore. Woodbridge, Suffolk: Boydell, 2018. [xii, 346 p. ISBN 9781783272518 (hardcover), \$99; ISBN 9781787442573 (e-book), \$24.99.] Illustrations, bibliography, index.

Music Criticism in France, 1918–1939: Authority, Advocacy, Legacy is an edited collection comprised of an introduction and twelve essays by a range of contributors, including musicologists, music theorists, ethnomusicologists, and literary scholars. As editors Barbara L. Kelly and Christopher Moore note, the book is the outgrowth of a bilingual international workshop held at the University of Ottawa in

2011, which brought together scholars from Canada, the United States, the United Kingdom, and France to discuss common themes in the study of French interwar music criticism. At the outset, there are three important general observations to make about this book: it is the first detailed study of its kind; it does not focus exclusively on the big names in French art music but also on their critics and on the discourse of criticism, to provide a broader study of interwar French culture; and it offers a multifaceted approach that combines the examination and analysis of archival documents and critical writing. As such it contributes to a growing field of music criticism as a branch of contemporary musicology in its own right.

The editors' introduction provides a neat and clearly written summary of the main concerns of the essays that follow. It identifies the key problems of music criticism in France's interwar period, which are addressed in a variety of ways by the contributors to this volume. There is a clear focus on the French musical canon and on the unremitting conflict between past and present in French musical culture, which is exacerbated by the deaths of the doyens of French music—Claude Debussy, Gabriel Fauré, and Camille Saint-Saëns—and pressurized by the emergence of new contemporary music, all within the context of the often highly politicized French music press. Indeed, the political role played by music criticism is perhaps the main theme of this volume, with politics encompassing everything from nationalism and the construction of French cultural identity to the internecine struggles of French composers and critics during the aesthetically unstable years between the world wars. The introduction concludes with the assertion that *Music Criticism in France* provides insights not only into the interwar period in question but also into our modern era, arguing that competing forces—conservative and

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