

*Ms* Roma  
2012

# MUSICS CULTURES IDENTITIES

IMS | 19<sup>TH</sup> CONGRESS  
OF THE INTERNATIONAL MUSICOLOGICAL SOCIETY

ROMA 1-7 JULY  
2012

PROGRAMME  
AND ABSTRACTS



ACCADEMIA NAZIONALE  
DI SANTA CECILIA  
Fondazione



# Music Cultures Identities

19th Congress of the



International Musicological Society  
Internationale Gesellschaft für Musikwissenschaft  
Sociedad Internacional de Musicología  
Società Internazionale di Musicologia  
Société Internationale de Musicologie

## Programme and Abstracts

Roma, 1-7 July 2012

Accademia Nazionale di Santa Cecilia

Auditorium Parco della Musica, Roma

Musiche Culture Identità

XIX Congresso della Società Internazionale di Musicologia

Music Cultures Identities

19th Congress of the International Musicological Society

Programma e Abstract

Programme and Abstracts

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#### IMS ADMINISTRATIVE BODIES

19th Ordinary General Assembly of the Members of IMS - Thursday, 5 July · 5.00 pm - 7.00  
pm · Petrassi hall

#### Closed meetings

Meeting of the outgoing Directorium · Sunday, 1 July · 2.00 pm - 4.00 pm · Multimedia  
Library · Christoff room

Meeting of the outgoing president Tilman Seebass with the chairs of the IMS Study Groups ·  
Tuesday, 3 July · 5.30 pm - 7.00 pm · Multimedia Library - Christoff room

First meeting of the new Directorium with the President elect Dinko Fabris · Friday, 6 July · 1.00  
pm - 3.00 pm · RED restaurant

#### ASSOCIATED PROJECTS

##### Open sessions

RISM - Monday, 2 July, 1.00 pm - 3.00 pm, MUSA - Museum of Musical Instruments

RISM - Thursday, 5 July, 1.00 pm - 3.00 pm, Studio 1

RIPM e RILM: Joint session organized by RIPM and RILM - Thursday, 5 July, 2.30 pm - 4.30  
pm, Auditorium Arte

RIdIM: Presentation of the enhanced RIdIM database - Thursday, 5 July, 3.00 pm - 4.30 pm,  
Studio 1

RIdIM paper session - Friday, 6 July, 1.00 pm - 3.00 pm, Studio 3

Joint session Grove Music Online, RILM, DIAMM, CESR and RISM - Saturday, 7 July, 3.00 pm  
- 7.00 pm, Chorus room

### Closed meetings

RIPM - Tuesday, 3 July, 10.00 am - 12.00 pm, Multimedia Library - Christoff room

RISM - Thursday, 5 July, 11.00 am - 12.30 pm, Multimedia Library - Christoff room

RIdIM - Thursday, 5 July, 1.00 pm - 3.00 pm, Multimedia Library - Christoff room

RILM - Sunday, 8 July, 10.00 am - 5.00 pm, Multimedia Library - Christoff room

### STUDY GROUPS

#### Open sessions

Tablatures in Western Music - Monday, 2 July, 9.30 am - 1.00 pm, room C13

Music and Cultural Studies - Monday, 2 July, 3.00 pm - 7.15 pm, room C13

Musical Iconography in European Art - Tuesday, 3 July, 9.00 am - 1.00 pm, room C13

RIIA Rapporti Italo Ibero Americani. Il teatro musicale, Thursday, 5 July, 1.00 pm - 4.30 pm, Studio 2

Digital Musicology - Confronting computing and musicological identities - Thursday, 5 July, 1.00 pm - 4.00 pm, Studio 3

Stravinsky between East and West - Friday, 6 July, 3.00 pm - 7.00 pm, room C13

Cantus Planus and the European Science Foundation project "Chants that Bind and Break societies" - Saturday, 7 July, 9.00 am - 1.00 pm, room C13

Digital Musicology - Collaborative Projects in Digital Musicology - Saturday, 7 July, 3.00 pm - 7.00 pm, room C13

Cantus Planus - Additional day - Sunday, 8 July, 9.00 am - 6.30 pm, Pontificio Istituto di Musica Sacra

#### Closed meetings

Cavalli and the 17th century Venetian Opera - Tuesday, 3 July, 2.30 pm - 5.00 pm, Meeting room of the Accademia

Music and Cultural Studies - Tuesday, 3 July, 3.00 pm - 5.00 pm, Multimedia Library - Christoff room

RIIA Rapporti Italo Ibero Americani. Il teatro musicale - Thursday, 5 July, 9.30 am - 11.00 am, Multimedia Library - Christoff room

Shostakovic and his epoch: Contemporaries, culture, and the state - Friday, 6 July, 9.00 am - 1.00 pm, Multimedia Library - Christoff room

## IMS Associated Projects and Study Groups

Joint session organized by RIPM - Répertoire International de la Presse Musicale and RILM - Répertoire International de Littérature Musicale

Meeting the needs of the 21st-century researcher: New tools, enhancements, publications

Thursday, 5 July, 2.30 pm - 4.30 pm • Auditorium Arte

Chair: H. Robert Cohen RIPM; University of Maryland, Baltimore, USA)

Panelists: Barbara Dobbs MacKenzie (RILM; Barry S. Brook Center for Music Research and Documentation; The Graduate Center, CUNY - City University of New York, USA), Ben Knysak (RIPM, International Center, Baltimore, Maryland, USA)

RIPM and RILM have developed a number of new tools and enhanced features in order to better serve the needs of 21st-century researchers. The features added to RILM's traditionally robust indexing of published scholarship on music will be demonstrated, as will the new features recently added to RIPM to facilitate the use of a multi-lingual database. The growth of the RIPM Online Archive, and, RIPM's new forthcoming publication, the RIPM e-library of Music Periodicals will also be discussed.

RIdIM - Répertoire International d'Iconographie Musicale

Presentation of the new RIdIM database

Thursday, 5 July • 3.00 pm - 4.30 pm • Studio 1

Alan Green (RIdIM Project Manager; Ohio State University, USA)

*The enhanced RIdIM database: An overview and demonstration*

A new enhanced version of RIdIM's database of music iconography will be available in summer 2012. The database has been redesigned to facilitate discovery of music-related art works and the description of such works by registered researchers and cataloguers. The system supports a wide range of art works (drawings, engravings, paintings, sculpture, etc.) and musical content (instruments, musicians, music patrons, musical works, performance venues and more). This presentation will provide an overview of the features and functionality of the database, including sample entries and a demonstration of the new user-friendly interface.

RIdIM - Répertoire International d'Iconographie Musicale

Paper session

Friday, 6 July, 1.00 pm - 3.00 pm · Studio 3

Chair: Antonio Baldassarre (Hochschule Luzern, Switzerland)

Angela Bellia (Università degli Studi di Bologna, Italy)

*Mousiké and Thanatos: Images of music in tomb painting in Magna Graecia (V-III century BCE)*

The representations of the symposium in Greek funerary paintings recall the habit of meeting and being together, also practiced in the colonies of the West. During these highly social and political rituals people, linked by friendship and common interests, drank wine in the presence of male or female players.

The figurative themes belong to representations that were widespread in the ancient Mediterranean. They would seem to refer to happiness after death and to the continuation of life in all its happy and positive aspects. The images are projected beyond death where a serene and youthful humanity prepares to reach a state of happiness in the afterlife. This happiness consists essentially in prolonging the pleasures of the earthly symposium, where the gift of Dionysus joins with singing and music.

This *imagerie* connected with the idea of happiness in the afterlife seems to be the background of the musical scenes represented in the graves of Magna Græcia. It is an exceptional example of Greek painting which helps us to understand how music is the greatest pleasure, even after death.

Theodor E. Ulieriu-Rostás (EHESS - École des hautes études en sciences sociales, Paris, France; University of Bucharest, Romania)

*Mythical contests and mousikoi agones in Attic iconography: Continuity or antinomy?*

The Greco-Roman literary corpus provides us with a substantial series of musical contests between a mortal and a divine figure, which typically conclude with the punishment of the transgressive mortal: Thamyras, the Pierides/Emathides, the Sirens (vs the Muses) and Marsyas, Pan or Kinyras (vs Apollo). Only those of Thamyras and Marsyas are attested in classical times and, arguably, they served as a narrative paradigm for the reconfigurations and innovations introduced by Hellenistic and Roman-era mythographers. In modern scholarship, these contests are frequently and implicitly characterized as *agones*, with reference to the highly-normalised musical competitions organised around Greek sanctuaries and festivals since the archaic period. This view is open to challenge on both terminological and functional grounds, but the scarcity and brevity of our mythographic sources leaves us with little information on how the difference between these mythical contests and proper *mousikoi agones* was



perceived in classical times. This paper aims to explore this issue by reorienting the discussion toward the field of iconography and drawing a comparative study of the competitions of Thamyras and Marsyas, on one hand, and agonistic representations on Attic vase-painting on the other. Thus, I will attempt to use the differences in visual syntax in order to highlight the changing perception of musical competitions at the high point of the Athenian polemics around innovation and celebrity in the realm of *mousikē*.

**Pablo Sotuyo Blanco** (Universidade Federal da Bahia, Brazil)

*Luso-Brazilian reception of Dutch and German music iconography at St Francis convent in Salvador (Bahia, Brazil)*

This paper focuses on the music iconography displayed on diverse media (wood, tiles) at the St Francis Convent in Salvador (Bahia, Brazil). It aims to track their geographical and cultural sources (Dutch emblems, German allegories), and discuss their reception inside the Luso-Brazilian context through the Franciscan “reading” and interpretation of them all. It also discusses their conventual and social meaning and function, with the objective of casting light upon the (much neglected) Spanish influence over Portugal in the 17th century, particularly prevalent in Brazil.

**Richard Leppert** (University of Minnesota, Minneapolis, USA)

*Visuality and the semiotics of acoustic culture (the spectacle of musical aesthetics)*

Precisely because musical sound is abstract, intangible and ethereal — lost as soon as it is gained — the visual experience of its production is crucial to both musicians and audience alike for locating and communicating the place of music and musical sound within society and culture. That is, the slippage between the physical activity to produce musical sound and the abstract nature of that which is produced creates a semiotic contradiction that is ultimately “resolved” to a significant degree via the agency of human sight.

Music’s effects and meanings, which in performance are produced both aurally and visually, in imagery must be rendered visually only. The way of seeing hence incorporates the way of hearing: the artist must produce images in such a way that their meanings will be congruent with those produced by sight and sound together in the lived experience of the original and intended viewer. To render visually meaningful the acoustic phenomenon of music, the artist engages semiotic codes that operate as a sight when music is actually made in real life. In brief, imagery cannot replicate musical acoustics, but it can provide an invaluable hortatory account of what, how, and why a given society heard, hence in part what the sounds meant and how they functioned as a component part of the society and the cultural foundation upon which it rests.

This paper considers two musical instruments and a series of art works (sculptures, paintings, and graphics) representing musical instruments and musical activities as ways of understanding the conflicting roles performed by music in the formation and articulation of modern subjectivity and identity. Principal attention is given to questions surrounding the social contradictions emerging in class distinction, selfhood, dream-fantasies, and the spectacle of the Artist-Composer as imagined in figure of Beethoven.

IMS Study Group: Musical Iconography in European Art  
Multiple identities of music and culture as visualized in European art

Tuesday, 3 July 7 9.00 am - 1.00 pm 7 Room C13

Chairs: Tilman Seebass, Nicoletta Guidobaldi, Björn Tammen (Österreichische Akademie der Wissenschaften, Vienna, Austria)

Coordinators: Nicoletta Guidobaldi (chair, Università degli Studi di Bologna, Italy), Björn Tammen (Austrian Academy of Sciences, Vienna)

The working session will include a report on the main activities of the IMS Study Group on Musical Iconography in European Art (SG) since its foundation in 2006, the presentation of further projects to be realized in the future, and the presentation and discussion of a series of short papers devoted to "Multiple Identities of Music and Culture as Visualized in European Art".

By and large, musical iconographers have been reluctant to join recent approaches of cultural studies to explore the impact of musical imagery for the construction of identities. This retentiveness is all the more remarkable since processes of image building and identity construction tend to be closely related to each other. Since musical iconography can significantly contribute to the knowledge of social, cultural and intellectual history, in this session the SG will explore aspects of musical identity and its reverberations in the visual arts, like as the contribution of musical imagery (of what kind soever) to the quest of identity.

The short papers, presented by members of the Study Group (from Australia, France, Italy, Spain, England, and the USA), will deal with a wide range of pictorial evidence and of conceptual representations, encompassing different epochs and involving manifold artistic media. Consequently, both images "of" music, images "with" music, images "for" music, and even music "as" image heard will be scrutinized.

In sum, the exemplary analysis of case studies, combined with the exchange of views and methodological perspectives to take place within this paper session, will enable us to discuss the impact of musical imagery in constructing multiple (social, political, cultural, religious, national, individual) 'identities' and thus, to start the exploration of a very promising field of research.

Barbara Sparti (Roma, Italy)

*Lorenzetti's "Good Government": Who are the dancers?*

In 1337, Ambrogio Lorenzetti painted a cycle of frescoes for the town hall of Siena depicting scenes of peace and war. They were subsequently dubbed, "The *Allegories* and the Effects of Good and Bad Government". Dominating the urban scene of "good government" is a group dancing in an open chain. A 1991 specialist article, "Lorenzetti's dancing maidens: a case of mis-

taken identity”, concludes that the dancers are male, inasmuch as women would not have danced in public in 14th century Siena for moral reasons and/or because of city prohibitions, and women’s ankles and feet would not have been visible, nor would their hair have been worn short. Their exotic clothing identifies them as *giullari* — professional itinerant entertainers. In an attempt to understand the gender and status of the dancers, I examined contemporary poetry and literature; official chronicles and laws; and Tuscan/Italian dress. I compared the dancers’ faces and hair with those of other figures painted by Lorenzetti: men, women (saints and Madonnas), and sexless angels. I also looked at female, secular depictions by other artists. The most recent research of art historians and socio-cultural historians affirms that the image of the ideal city (“starring” the dancers) is a fictional one having the appearance of reality. Rather than identifying the dancers as “real” men or women, I intend to show that, as with the ideal city and its real-looking buildings, the dancers, too, are allegorical figures; hence, their gender and status are intentionally unclear, though Lorenzetti has clearly painted a real dance form.

Gabriela Initchi Currie (University of Minnesota Twin Cities, USA)

*Imaged sounds of glorious power: The rise and fall of Byzantine imperial exceptionalism*

Pictorial representations of powerful sound-making objects have long been part of the body of symbols used by Byzantine artists to circumscribe imperial identity. The choice of the organ in particular as an iconographic imperial symbol, suggests that while powerful sound is a necessary element in the ritualistic projection of imperial presence, the human agency in controlling the production of musically organized sound on the organ becomes an important factor in the representation of imperial authority. In this sense, ordered sound represents a particularized social order, in which imperial control of that order is symbolically manifest in the musicians’ power to control the production of musical sound. It is precisely the reconfiguration of the intense yet articulated sonic presence as symbolic of self-representations of imperial authority that will guide my iconographic explorations in the present paper. I will focus on three case studies: the carved images of the fourth-century Obelisk of Theodosios, to the eleventh-century frescoed walls of the Church of St. Sophia in Kiev, and the early fifteenth-century *pyxis* depicting the Byzantine Emperor Andronicos. I argue that the organ — originally the symbol of Byzantine exceptionalism and the source of powerful sound controlled through human agency — came to be abandoned at the time of shifting and declining political and cultural fortunes of the thirteenth century, in favour of the equally resounding — and carefully controlled — drum-and-pipe ensemble at the core of the Ottoman military *mehter*, the very symbol of the emerging imperial power that would soon replace Byzantine power on the historical stage.

Paolo Gozza (Università degli Studi di Bologna, Italy)

*Shaping musical identity: The work of imagination in Descartes' "Compendium musicae" (1618)*

My aim is to provide an historical and intellectual context for musical identity in terms of the philosophical construction of musical image. My analysis is mainly concerned with the third chapter of Descartes' *Compendium musicae*, on the perception of musical time ("De numero vel tempore in sonis observando"), and its previous sources. Descartes' achievement may be defined as the picture or idea of the music heard: it is the image of music worked out by imagination while music is on the stage, and recorded by memory after music has faded. A visual image of the inner music that man's imagination works out is not to be found in Descartes' work; however, it is present in the *Tentamen novae theoriae musicae* (1739) that Euler wrote in Cartesian style.

Fabien Guilloux (Centre d'Études Supérieure de la Renaissance, Tours, France)

*Saint François d'Assise et l'ange musicien. Enjeux identitaires et stratégies iconographiques au sein de la famille franciscaine (16e-18e siècles)*

Of all the musical legends consecrated by musical iconography, the episode representing Saint Francis of Assisi and the angel musician plays a central role within Franciscan culture in the modern era. Beginning with a series of paintings, this presentation will show how the different branches within the order (Conventual, Observant, Capuchin...) have each proposed their own readings of this legendary episode, both divergent and concurrent, in defining their respective spiritual and musical identities.

Maria Teresa Arfini (Università della Valle d'Aosta, Italy)

*Identità nazionali nei frontespizi delle edizioni musicali. Risultati di una ricognizione*

Publishing of typical salon music flourished in the 19th century. These collections, intended for the broader audience, were often a strong expression of cultural identity. As part of so-called National Schools, compositions like these left behind their former status as exotic curiosities to become a means of reclaiming stylistic autonomy. Musically speaking, the particular traits of each local tradition were transferred to standard compositions. Did the same thing happen with incidental iconography? Can the latter be considered an effective enhancement of the above-mentioned intentions? This survey will examine several specific national identities: Spanish, Hungarian, Bohemian and Russian, as well as Italian, although it is more difficult to place.

Biancamaria Brumana (Università degli Studi di Perugia, Italy)

*Partiture illustrate nella Parigi di metà Ottocento: Francesco Masini e Jules David*

In the great variety that characterized Parisian musical life during the 19th century, a special place was occupied by *romances*, French songs intended for entertainment. Many of the thousands of editions published every year were cleverly illustrated to encourage the vast public of amateurs to purchase them.

This paper will consider this phenomenon, through study of the collaboration between the musician Francesco Masini and the artist Jules David, in particular as realized in the *Album* published by Colombier in 1842.

Masini (Florence 1804 - Paris 1863) moved to Paris in 1830, where he was called "the Bellini of the French song" ("il Bellini della *Romance*"). Many of his 400 compositions of this kind, preserved in the Bibliothèque Nationale de France, are collected in albums. Masini's romances were settings of poems written by members of Parisian high society (including many women), and were performed in the salons, often by the same amateurs to whom they were dedicated. The albums, embellished by full-page lithographs and bindings stamped in gold, were usually published at the end of December so that they could be offered gifts on New Year's Day. The popularity of single compositions was proven through successive editions in larger formats.

David (Paris 1808-1892) is best-known as an illustrator of fashion magazines, but he also provided pictures for musical scores. This paper, based on the comparative analysis of text, music and lithographs, will show that David's images were expressly created in order to underscore the musical content of Masini's *romances*: from love songs set in neo-Gothic, Baroque or 19th century salon contexts, to pastoral scenes set near limpid waters; from the laments of thwarted lovers to fervent prayers expressed before the altar of a church, between domestic walls or at a roadside shrine.

Maria Luisi (Libera Università Maria SS. Assunta, Roma, Italy)

*La memoria diaristica dell'evento musicale e la sua trasposizione iconografica. Il viaggio di Anatolio Demidoff*

This paper examines the iconographic-musical account of the journey made by Prince Anatole Demidoff through southern Russia and the Crimea in 1837. After returning from the expedition — undertaken not only for scientific purposes but also to recover a cultural identity that Demidoff perceived to be partly his own, whose authentic depiction he wanted to reach Western Europe — he published the story of his journey in two different forms: his diary (published in multiple editions) and a collection of images. This particular situation allows for a

comparison between different sources and for examining how the account of a musical event can sometimes be changed, sometimes enriched, depending on the document used for its transmission.

**Cristina Santarelli** (Istituto per i Beni Musicali nel Piemonte, Torino, Italy)

*Sotto il segno di Atena: la doppia identità di Alberto Savinio*

This paper draws its inspiration from a painting (tempera on paper) held in Turin's Gallery of Modern Art, in which the musician and painter Alberto Savinio, brother of the more famous Giorgio De Chirico, portrays himself as an owl, the sacred nocturnal animal of the goddess Athena. Born and raised in Greece by Italian parents and therefore possessing a double cultural identity, Savinio refers to the Hellenic myth in numerous musical works, among which are the opera *Orfeo Vedovo*, the ballets *Persée* and *Niobé*, and the pantomime tragedy *La mort de Niobé*, as well as in the scene designs and costumes for Stravinsky's *Oedipus Rex* and Offenbach's *Tales of Hoffmann*, performed at La Scala in Milan at the end of the 1940s.

**Jordi Ballester** (Universitat Autònoma de Barcelona, Spain)

*Building images of the Catalan musical identity at the beginning of the 20th century: The Orfeó Català and the modernist art*

The cultural movement known as Catalan Modernism (ca. 1885-1920) developed the ideal of modernity (shared with other modernist movements) and also the idea of restoration of the Catalan identity and culture. Several musical institutions of the period contributed to this goal. Especially active among them was the Orfeó Català, a choral society founded in Barcelona in 1891. Thus, the Orfeó Català was devoted not only to singing but also to promoting Catalan music. The Orfeó extended this aim to different spheres, including architecture, ceramics and graphic arts, where a rich iconography including musical elements and cultural, spiritual and patriotic symbols can be found. This paper analyzes the iconography of some of these works, which includes musical references together with a great diversity of objects such as flags, birds or the Montserrat Mountains, with the purpose of creating an image not only of the Orfeó but also of the Catalan musical identity.

**Michael Christoforidis** (University of Melbourne, Australia), Ruth Piquer (University of Cambridge, UK)

*The classical guitar's revival in the 1920s: Visual imagery, modernism and Hispanic identity*

The classical guitar's revival in the 1920s was a phenomenon primarily driven by Spanish protagonists. However, the guitar's early 20th-century modernist iconography was crucial

to its critical reception and dissemination in Europe and the Americas. This paper aims to explore the multifaceted impact of modernist representations of the guitar on the projection of the instrument in Spain and internationally in the 1920s. It will demonstrate how this visual dimension shaped the aesthetic outlook and repertory of a number of emerging guitarists, and how it repositioned the classical guitar in relation to the ideological construction of Spanish identity.