

Jane Fulcher

Musik und Politik in Frankreich



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During my year at the Kolleg I worked on various sections of the study I have described at some length in the article included in this volume. I was able to obtain a great deal of the necessary material in Berlin and from the various West German collections. Specifically, I was able to see most of the secondary as well as primary sources relating to *the developing cultural 'programs' of the "extreme" Right in France in the immediate wake of the Dreyfus Affair*. This allowed me to place its developing and innovative musical aesthetic in a broader context, as described in my article.

I was also able to see the scores and other material relevant to the various chapters described in my article — on Charpentier, Bruneau and operatic 'Naturalism', on Vincent d'Indy and the Schola Cantorum, on the later works of Claude Debussy and Eric Satie. On the basis of this material, I was able to formulate the thesis described in my article and to begin to draft the various chapters, which, as I discuss there, center on both the use of 'ideological structures' by the various artists involved, as well as the use of the works themselves, and the artists, by political factions of both the Right and Left.

My ideas concerning the 'migration' of symbolic meanings were worked out, in part, in a seminar on History and Symbolic Anthropology that a group of us were able to organize at the Kolleg. In the session that I led, based upon a discussion of other work in the field, I was able to receive extremely insightful and helpful comments from the other Fellows who attended.