Do they express the people of the nation?


→ Article from 2003

• “Ideologies and collective self-images are subject to the conflicting and ever-changing interpretations of groups and individuals within nations”

→ Anthem reception is always conditional, contestable, and fluid

• “God save the tsar” had to be discarded 1917 for identity reasons

• Unprecedented passionate discussion in Russian society after reinstatement of melody 2000/2001 by Putin: fearing return of authoritarianism
  • pride in past vs. affront to millions dead under Stalin (cultural intelligentsia widely supported protests against the use of the “new” anthem with soviet music but new text)
Further information on anthems and links

• “Internationale” was used as an anthem of the Bolshevik Party

• European Anthems - Europe Is Not Dead!
  • the oldest national anthem in the world is the Dutch anthem – the *Wilhelmus was* written between 1568 and 1572
  • anthems without lyrics
  • Countries with two different anthems (Denmark f.e.)

• European Football Chants !
Historical comparison of two anthems

Marseillaise (France)

- written 1792 by Claude Joseph Rouget de Lisle in Strasbourg after the declaration of war by France against Austria
  - originally titled "Chant de guerre pour l'Armée du Rhin" ("War Song for the Army of the Rhine").
- The French National Convention adopted it as the Republic's anthem in 1795.
- Nickname: sung by volunteers from Marseille marching to the capital.
  - first example of the "European march" anthemic style.
- Reinstated 1879 (IIIrd republic)
  - → continuity to now

Deutschlandlied (Germany)

- The music is the hymn "Gott erhalte Franz den Kaiser", written in 1797 by the Austrian composer Joseph Haydn as an anthem for the birthday of Francis II (Emperor of the Holy Roman Empire and later of Austria)
- Heinrich Hoffmann von Fallersleben rhymes the „Lied der Deutschen" on Helgoland (GB), starting 26 of August 1841
- Reichspräsident Friedrich Ebert made it the national hymn in 1922 in the „Weimarer Republik”.
- Ernst-Wessel-Lied in Nazi period "Die Fahne hoch" ("Raise the Flag")
- Deutschlandlied 1952 again
- „Auferstanden aus Ruinen“ 1949 in East Germany (GDR) with text from Johannes R. Becher, melody from Hanns Eisler.
  - From 1972 on only instrumental version was played, since passage „Deutschland, einig Vaterland“ was controversial
- since 1991 the third bar of the Deutschlandlied is the official anthem
  - Konrad-Adenauer-Stiftung - Geschichte der deutschen Nationalhymne
Japan

- "Kimigayo" (君が代) is the national anthem of Japan.
- usually translated as "His Imperial Majesty's Reign",
  - no official translation of the title or lyrics has been established in law
- lyrics from a waka poem written in the Heian period (794–1185)
- with 11 measures and 32 characters it is one of the world's shortest

- current melody was chosen in 1880
- only harmony consists of octave doubling of the melody. This conforms to Japanese musical taste and tradition.
- part of "Kimigayo" appears in Act I of Puccini's Madame Butterfly
Wrap-up

- “belief that music itself (as distinguished from lyrics) can serve as a powerful signifier, capable of overwhelming the referential potential of the lyrics [...]”
- “once signification has been attached to a melody, it cannot be removed completely or with ease [...]”

Music can serve as a vehicle for meaning and how that meaning is determined by historically situated communities and thus subject to change over time.” (Daughtry 2003)

Anthems are not a static reflection
Eurovision Charpentier Te Deum – a masterpiece?

• In the late 1600s, French Baroque composer Marc-Antoine Charpentier wrote his grand polyphonic motet Te Deum.

• The ‘Prelude’ to Te Deum that we hear in Eurovision was arranged by Guy Lambert, a 20th-century French organist famous for his transcriptions of Charpentier’s music. It was directed by Louis Martini, a French conductor who died in 2000.

• It has been used for over sixty years, since the song contest was first held in the town of Lugano, Switzerland, on 24 May 1956.
Input from Petros / food for thoughts (personal notes)

- The duet from *La Muette, Amour sacré de la patrie* (meaning "Sacred Love of the Homeland"), was welcomed as a new Marseillaise; its performance at Brussels on 25 August 1830, in which the great tenor Adolphe Nourrit sang the leading tenor role, engendered a riot that became the signal for the Belgian Revolution that drove out the Dutch.

- Magnifying glass on sociopolitical context: how have anthems been used, specifically the music
  - do structural parameters serve a purpose?
  - do anthems look to the past or the future?
  - is our western viewpoint a lookout to future?
  - step further: finding the idea of national anthem associated to nation
  - Cultural ideal = progress?