

H-France Review Vol. 18 (January 2018), No. 22

Brian Jeffery, *España de la guerra. The Spanish Political and Military Songs of the War in Spain 1808 to 1814*. London: Tecla Editions, 2017. 417 pp. Appendices, catalogues, bibliography, and index. \$36.64 U.S. (cl). ISBN 978-0-9069-5355-6.

Review by Eva Moreda Rodríguez, University of Glasgow.

For the last forty years, Brian Jeffery has been publishing (mostly through the London-based Tecla Editions, of which he is editor) a number of studies and editions of scarcely known music for guitar, predominantly from Spain, which has not attracted attention from mainstream academic publishers. The best-known composer of this body of guitar music is the Spaniard Fernando Sor (1778-1839), of whom Jeffery authored a biography still usually regarded as the standard text on the composer.[1] Sor is also one of the main figures of the present book, *España de la guerra. The Spanish Political and Military Songs of the War in Spain 1808 to 1814*: he composed six songs aimed at promoting the cause of Fernando VII after the French had invaded Spain and Joseph Bonaparte, Napoleon's brother, became king, prompting the Spanish population to rise up in arms in the so-called *Guerra de la Independencia*. After the Spanish army was defeated, however, Sor accepted administrative positions under Bonaparte's government and was forced into exile after the French were defeated.

Sor's songs are only a small percentage of the some 200 pieces compiled by Jeffery in the catalogue printed at the end of the book. Most songs were anti-French in nature, celebrating Fernando VII, the British allied army or, more commonly, the patriotism and bravery of the Spanish population. Jeffery also includes a small number of songs in support of Joseph Bonaparte, as well as others composed and published in the UK with the *Guerra de la Independencia* as a theme. This catalogue alone makes the book worth perusing; it is an extremely useful resource for researchers interested in the music of the period, as Jeffery also includes titles of songs known to exist (for example, through advertisements in the press) but whose scores have not yet been found. The catalogue should be read side-by-side with a recent publication by the Biblioteca Nacional de España (BNE), *Guerra y revolución. Música española 1788-1833*,[2] which lists the BNE's holdings of political songs from the years 1788-1833, including some 250 from the Peninsular War, some of which are not mentioned in Jeffery's catalogue.

The back matter also includes appendices dealing with specific collections of war songs (the *Colección de Canciones Patrióticas* published by Pedro Gómez de Requena in Cádiz in 1809, the collection of songs of the war held at the Biblioteca del Senado in Madrid, and *Peninsular Melodies*, published in London); and four other catalogues (collections of song-texts, musical scores of songs, scores and orchestral parts for plays, and librettos for plays). Some of the catalogues (namely the one for librettos) are admittedly incomplete, and could perhaps have been omitted. However, overall, with *España de la guerra* being the first monograph on this body of music, the appendices and catalogues are an invaluable resource for scholars further interested in exploring the topic.

The discussion of the songs themselves, which takes 282 pages, is introductory rather than critical; still, it will be most illustrative and engaging to scholars and indeed members of the public interested in the

guerra de la independencia and its music. Jeffery's historical narrative of the war is mechanical at times, but overall it is effective at providing a backdrop against which individual songs are discussed. We might assume that songs composed for propaganda purposes, or those with a strong political content, would be unsophisticated in their use of words and music and thus undeserving of analytical attention, but Jeffery engages with the actual words and music of the songs in an illustrative way. He also discusses the contexts in which these songs were performed and heard, drawing on correspondence and memoirs from first-hand witnesses of this period. Jeffery's general observations on music and war propaganda, however, can sometimes border on the superficial, and could have been complemented by current musicological research (M.J. Grant, Annegret Fauser, etc.) on a topic that is rather lively these days. Nevertheless, there is little doubt that Jeffery has provided here an invaluable resource for scholars wishing to embark on critical takes on the topic.

NOTES

[1] Brian Jeffery, *Fernando Sor. Composer and guitarist* (London: Tecla Editions, 1977).

[2] Juan Bautista Escribano Sierra, Cayetano Hernández Muñiz, and José María Soto de Lanuza, *Biblioteca Nacional de España's Guerra y revolución. Música española 1788-1833* (Madrid: Biblioteca Nacional de España, 2016). <http://www.bne.es/media/Publicaciones/Catalogos/GuerrayRevolucionMusica1788-1833.pdf> (accessed Nov. 23, 2017).

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