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**MUSIC AS A METAPHOR FOR CONFLICT RESOLUTION:
THE WEST INDIAN WANDERINGS OF J. F. EDELMANN (1795-1848)**

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As his Jacobin father Johann Friedrich Edelmann was guillotined before the birth of his son, young Jean Frédéric Edelmann could be considered having the misfortune to be “born under an unlucky star”. Yet, this musician Juan Federico Edelmann - classical pianist, organist, teacher, composer, publisher, founder and co-owner of “Edelmann y Ca., Havana” is known as ‘the Father of Cuban Piano Music’, until today. His music may be seen as a metaphor for conflict resolution. Facing many tribulations, Edelmann junior’s “cognitive processing of traumas” can nowadays be indicated as an early 19th century case of “music therapy”[1].

Witnessing one calamity after another, all French citizens indeed had endured their “Reign of Terror” from 1793-1794, as well as during the next two harsh decades. However, after Napoleon’s defeat at Waterloo (1813), quickly followed by the Restauration in France, the Edelmann family (living in Strasbourg) undoubtedly must have cherished high hopes too. Unfortunately, the young Jean Frédéric and his mother, fleeing (to North America and Mexico) the reactionary French Restauration, became refugees. In this paper we shall follow Edelmann’s final wanderings to the West Indies where he unintentionally witnessed more calamities such as slave rebellion and repression, as well as their aftermath. We were able to create our current survey thanks to contemporary documents indicating his presence, successively in France, Guyana, Jamaica and finally Cuba.

Being a fashionable piano teacher seemed a natural job for this young man of good breeding, graduating at the Paris Conservatory in 1813, appointed as a piano repetitor at this Conservatory on July 2nd of that year, and winning a second prize in harmony in 1813 [2]. As an expatriate however, fleeing the Bourbons' Restoration [3], this 18-year-old Protestant boy must have felt somewhat like a refugee in our days [4]. Eight years later we find J. F. Edelmann back in South America, Guyana, being the organist of the St. Andrew's or Scots' Church in Georgetown, as well as the organist of the local Lutheran Congregation [5]. Guyana's vivid early 19th century musical life is well-documented [6], therefore it is not surprising that Edelmann's composing activities are recorded too. "In 1825, another concert was staged. This time the production was said to have been more elaborate with a 'Battle piece for piano and full band, in which were introduced some original Indian and African airs composed by Mr. Edelmann', who was appointed as the organist in 1821." [7]. It looks as though J.F. Edelmann's musical multiculturalism was intended to have some soothing effect, as a form of "music therapy" [1, 8] after what the inhabitants of Guyana had seen two years before: "On 13 August 1823 martial law was declared in Demerara (i.e. former Guyana), as the enslaved Africans revolted." [7, 9].

As his letter and "Grand March" partitura in the August 1830 issue of "The Harmonicon" show, Edelmann is organist to the Scotch Kirk, Kingston, Jamaica in 1830 [10]. Remarkably, this issue also contains W. A. Mozart's 4th letter (1777) in which Mozart reports: "I played ...several pretty pieces by one Edelmann" [10]. This was in fact Jean Frédéric's late father, a famous clavichordist and composer (1749-1794). In Kingston, Jean Frédéric apparently abandoned Protestantism as he married Maria Robinson in the Roman Catholic faith. Their children were baptized there too [11, 12]. Unfortunately, the young family witnessed the Jamaica Christmas Rebellion of 1831 and its repercussions [9]. Their optimism was tested once again.

In 1832, encouraged by the great success of one of his concerts in Havana's Teatro Principal, Edelmann decided to settle down in Cuba, accompanied by his family. Unanimously recognized as "the best piano teacher in Havana during the first half of the nineteenth century" [13] "he was very soon promoted to an important position within the Santa Cecilia Philharmonic Society" [14]. In 1836 he opened the music store and publishing company "Edelmann y Ca."

As “Afro-Cuban culture continued to proliferate during slavery; and in 1831 there were three times as many black musicians as there were white” [15], the power of music was again employed to sooth listeners, by (henceforth Juan Federico) Edelman and his sons, who later continued the music store and company. The interior of their store, as well as their charisma, are well-described [16]. Dealing with multicultural clients, their efforts may be seen as “music therapy”

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Ключевые слова: лечение травмы, музыкальная терапия, музыкальная история, Вест-Индия, Гайана, Ямайка, кубинская фортепианная музыка, мультикультурализм, постколониализм.